

CHARLESTON HISTORY THROUGH ARCHITECTURE:  
EDUCATING STUDENTS ABOUT HISTORIC PRESERVATION, CULTURAL  
HERITAGE, AND SOCIAL HISTORY IN CHARLESTON, SOUTH CAROLINA

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A Project  
Presented to  
the Graduate Schools of  
Clemson University and College of Charleston

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In Partial Fulfillment  
of the Requirements for the Degree  
Master of Historic Preservation

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by  
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May 2010

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## ABSTRACT

This thesis seeks to call attention to the need for historic preservation curriculums in the elementary and secondary school setting. By researching what preservation educational resources currently exist, a widening gap begins to emerge between the preservation and education communities. Preservation professionals are failing to connect with educators on a practical level by designing educational resources that take teachers' busy schedules into consideration. Educators are under constant pressure to validate the topics they teach, and most current educational resources provided by historic sites and organizations fail to address that serious need.

The first portion of the thesis is a description of what historic preservation educational resources exist, an explanation for why the preservation community ignores elementary and secondary education, and a justification for why preservation curriculums are needed. The second portion of the thesis is the original historic preservation curriculum: "Charleston History Through Architecture."

"Charleston History Through Architecture" is a twelve-day, seven-lesson curriculum for the eighth grade that teaches the history of Charleston, South Carolina through its built environment. Local teachers can justify teaching these lessons through accompanying South Carolina State Academic Standards for Social Studies. The lessons cover a wide range of topics including: Architectural Styles in Charleston; Plantation and Urban Architecture in Colonial Charleston; Preserving Charleston's African American Culture (Sweetgrass Baskets); Civil War, Reconstruction, and Change in Charleston; Charleston's Preservation Movement in the 20<sup>th</sup> Century; Culminating Activity: Mock Board of Architectural Review Meeting; and Charleston Wrap-up.

The goal for this thesis is to be taught in classrooms in the Charleston area and be a model for other communities to use for designing a preservation curriculum that is unique to their area. Students learn best when lessons are relevant to their lives, and this curriculum builds on their knowledge of South Carolina history by providing a local application that they can see with their own eyes. Historic preservation does have a place in the elementary and secondary school setting and increased efforts should be made to educate students about the benefits preservation brings to communities so that generations of young people will learn to appreciate the significance of protecting historic resources.

## ACKNOWLEDGEMENTS

To my parents, I want to say thank you for your unconditional love and support throughout my life. Without you, I would not have had the confidence or the means to accomplish all that I have done over the past two years. I also want to thank my sister who is my best friend and has always encouraged me to dream big even when it wasn't considered the smart thing to do.

To my friends that I have made in the program, I have to say that you all have made this experience one of the best in my life. Thank you for making me laugh and always working as a team. Charleston is a lovely city, but you guys are what made these two years so special.

To my professors and advisors, thank you for your guidance and expertise. I have learned so much during my time in Charleston. You have helped me discover a field that allows me to do everything I ever wanted to with history. To Robert Russell, thank you for being such a wonderful advisor. I appreciate the high expectations and realistic goals you set for my thesis that encouraged me to do my best. To Ashley Robbins-Wilson and Barry Stiefel, thank you for offering a fresh perspective with your comments and recommendations. To Katherine Saunders, thank you for your contagious enthusiasm, endless Charleston knowledge, and willingness to help.

To Karen Emmons with Historic Charleston Foundation, Jennifer Scheetz with The Charleston Museum, and Sara Arnold with the Gibbes Museum of Art, thank you for generously allowing me to use images from your archives.

To Dr. Eugene Cizek and Mark Teseniar, thank you for your willingness to speak with me about what educating young people in preservation and history is all about.

To everyone else not mentioned by name, thank you for your support and guidance which made writing this thesis all the more enjoyable.

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## **INTRODUCTION**

The lack of preservation education curriculums is largely the result of a lack of educational resources being produced within the local preservation community. Members of this professional community have the expert knowledge needed to help create educational lessons and activities that are filled with accurate preservation information and examples. Unfortunately, that expert knowledge is failing to make its way into local classrooms where it would provide students with a better understanding of their community and increase awareness and support for the preservation of significant historic resources.

The marriage of historic preservation and primary/secondary education is long overdue. As a former seventh grade social studies educator, I know that social studies teachers are always looking for ways to make history relevant to young people. What better way to make local heritage and history relevant to students than through the very community in which they live and play on a daily basis? There is nothing more relevant than personal experiences and tangible memories. Historic preservation, while significant as its own subject, can be used in so many ways to teach students. The combined knowledge of educators and preservationists can be utilized to develop something wonderful: a ready-to-use curriculum that satisfies state academic standards while simultaneously offering engaging lesson plans that are tailor-made to represent the unique preservation history of the community for which it was designed.

The creation of an educational unit centered around historic preservation naturally requires researching both education and preservation resources. Literature abounds on each of these topics. Scores of published resources are available for those who wish to study the role of social studies in the classroom as well as the art of designing curriculum for the

public school setting. There are also many publications that discuss preservation issues including research, building conservation, historic materials, urban planning and more. However, what are not readily available are sources that provide specific information on teaching historic preservation to school age children.

There are currently historic preservation programs at higher education levels in colleges and universities around the country, but preservation is rarely seen in public school curriculum. Generally, preservation finds its way into lesson plans and activities that have been created by museum employees and state historic preservation offices who take the time and effort to place their resources on websites for the general use of teachers and other interested parties. Unfortunately, this method does not ensure that the materials being presented will be easy for educators to adapt in their classrooms. If a teacher must spend a significant amount of time reformulating a lesson plan or activity to fit within her current curriculum, she will be much less likely to use it.

There is a strong need for preservation curriculums that have been created with educators in mind. Any preservation curriculum should be designed in a way that allows it to be taken by virtually any teacher and taught with ease. It should be clearly organized in a flexible manner that allows for necessary modifications. Teachers have more than enough responsibilities to occupy their time. Between designing and teaching lessons, dealing with classroom behavior management issues, satisfying responsibilities to school administrators, and fulfilling before- and after-school commitments, the author has experienced firsthand the reality that teachers desperately need all the help they can get. Lesson plans that are advertised as “ready-made” *must* be something that anyone can pick up and teach without having to do large amounts of previous research and changes. Teachers simply do not have

the time. Because preservation is not already well established in elementary and secondary curriculums, preservation lesson plans need to be created using the expert knowledge of preservationists with the consideration of educators as a priority.

In South Carolina, eighth grade social studies curricula focuses on South Carolina history from its European settlement to the present. Students learn about their local heritage and how South Carolina fits into the broader view of United States and world history. For students living in Charleston, South Carolina, a large part of their local heritage can be observed through the city's built environment. Therefore, the city's preservation history can be utilized to teach young students about Charleston and South Carolina history.

However, there are no comprehensive preservation education programs in Charleston public or private school curricula currently being used. Part of this is attributed to the fact that historic preservation is never referred to as a specific subject or teaching tool within the South Carolina Academic Standards which teachers are required to follow when designing lesson plans. If historic preservation is not emphasized in state education guidelines, then it is unlikely that the average teacher will think to use it in the classroom.

A unit teaching Charleston history through its architecture and preservation could easily satisfy South Carolina's Social Studies Academic Standards while helping students learn about their unique local culture and its historic context. This unit could incorporate topics and issues within the preservation field that are distinctive to the city of Charleston and its history. By doing this, young students would learn about the dynamic history of their community while being exposed to the importance of preserving historic structures. Charleston, South Carolina is a city that depends heavily on the tourism that its historic buildings bring each year. In order to ensure the protection and perpetuity of Charleston's

built environment and produce citizens who are knowledgeable about historic structures, young students must be exposed to and develop an appreciation for the significance of historic preservation in their local community.

## **WHAT IS CURRENTLY BEING DONE TO TEACH STUDENTS ABOUT HISTORIC PRESERVATION?**

### **Teaching with Social Studies**

The term “social studies” encompasses a variety of subjects: history, geography, civics, political science, economics, sociology, and anthropology. The importance of learning about these subjects should be obvious to most, but unfortunately instructional time for social studies is frequently reduced to make more time for high-stakes testing subjects, such as reading and mathematics.<sup>1</sup> While there is an important need to ensure students attain high reading levels and succeed in math and science, social studies subjects should not be sacrificed. Social studies have the ability to teach young people a sense of civic duty which will make them engaged members of society. Because social studies grant students the opportunity to practice reading, writing, and civic responsibility, it is puzzling that the social studies are not weighted with the same level of importance as other subjects.<sup>2</sup>

Even though historic preservation is not often included among the traditional social studies, this field has a unique ability to teach young people an appreciation for local heritage and culture, as well as a better understanding of their built environment. Paul LaRue, an

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<sup>1</sup> Lisa Zamosky, “Social Studies: Is It History?” *District Administration* 44, no. 3 (March 2008): 46.

<sup>2</sup> Zamosky, “Social Studies: Is It History?” 46.

E. D. Hirsch, Jr., *Cultural Literacy: What Every American Needs to Know* (Boston: Houghton Mifflin, 1987).

E. D. Hirsch, Jr., *The Knowledge Deficit: Closing the Shocking Education Gap for American Children* (Boston: Houghton Mifflin, 2006).

E. D. Hirsch, Jr., *The Schools We Need and Why We Don't Have Them* (New York: Doubleday, 1996).

Ohio social studies teacher, has twenty-three years of teaching experience. In 1998, he created a twelfth-grade elective class called “Research History” that is “based on the concept of getting students involved using primary historical data to complete a single class project.”<sup>3</sup> LaRue’s class projects center around varied topics such as research, outreach, archaeology, and political activism. His lessons and projects satisfy twelfth-grade history standards, use class time for completing work and going on field trips, and use local connections with people and places.

It is easy to see historic preservation fitting into a class such as this, and it is heartening to know that teachers are making the effort to get out into the community and use what is at hand to educate their students. Typically, the subjects that make up social studies are combined in primary classrooms. Once students reach middle and high school, their social studies classes revolve around a particular subject such as geography, government and economics, or history. While it would be exciting to have an entire class dedicated to historic preservation that is not realistic in most school systems. Specialty classes such as this are rare and only feasible in a school where there is a qualified teacher combined with administrative support and adequate funds.

For most schools, it will be more practical to integrate historic preservation into existing social studies classrooms as a tool to educate students rather than as its own subject. Preservation can be adapted to fit various subjects, but the social studies are a natural fit for preservation since they can incorporate the history, heritage, and economics of preservation with ease. Bringing historic preservation into the schools is ideal for teaching history,

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<sup>3</sup> Paul LaRue, “Promoting historic preservation in the classroom (Personal Account),” *Social Education* 71, no. 6 (October 2007): 312.

economics, political science, archaeology, sociology, architecture, cultural and heritage studies and more. For this effort to succeed, however, educators must receive guidance and support from members of the preservation community.

### **Teaching with Historic Places**

The resources offering lessons that most closely relate to the field of historic preservation focus on using historic sites as a curriculum foundation. The Education Resources Information Center (ERIC) produces a digest including short reports on current issues and topics within the education field. One article detailed the “Teaching with Historic Places” program which is administered by the National Park Service’s National Register of Historic Places.<sup>4</sup> Marilyn Harper states the purpose of the Teaching with Historic Places program is to show educators ways to use historic places as a means to teach their students about the rich stories historic structures have to tell. Because this program is run by the National Register of Historic Places, the sites that are selected for lessons are in the National Register. While this means the sites have significant historic integrity, it does not guarantee that teachers will be able to find sites in their local area. It is difficult to teach students about a place they cannot go see for themselves. Additionally, not all schools have budgets that allow for class field trips. It is undeniable that students learn a great deal from their experiences visiting a historic site. Many times, students will remember class field trips for the rest of their lives. However, if teachers are unable to raise funds to take their students to see a historic site, other avenues for teaching through historic resources must be explored.

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<sup>4</sup> Marilyn Harper, “Including Historic Places in the Social Studies Curriculum,” Bloomington, IN: Education Resources Information Center Clearing House for Social Studies/Social Science Education (1997): 3.



The Teaching with Historic Places program's website offers a selection of lesson plans using an index categorized by location/state, theme, time period, skill, national standards for history, or curriculum standards for social studies. For example, in "Savannah Georgia: The Lasting Legacy of Colonial City Planning," students learn about colonial history and the development of early U.S. cities through the study of Savannah's historic buildings and unique, ward-based town plan.<sup>5</sup> Other lesson topics include: "Chicago's Black Metropolis: Understanding History through a Historic Place," "Frederica: An 18<sup>th</sup>-Century Planned Community," and "Waterford, Virginia: From Mill Town to National Historic Landmark."<sup>6</sup>

One of the best aspects about this program's lessons is that they take into account curriculum standards for social studies. Many teachers today are required to list in their lesson plans the specific state academic standards their lessons meet in order to prove they are covering the appropriate material. Unfortunately, the program only categorizes the lessons by national standards, and state standards are not listed within the lessons. This would mean that an educator would have to go through the individual state standards to determine which ones each lesson satisfies. While this is not a huge imposition, it might

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<sup>5</sup> Judson Kratzer, "Savannah, Georgia: The Lasting Legacy of Colonial City Planning," Washington, DC: Teaching with Historic Places, National Register of Historic Places, National Park Service, 2002, <http://www.nps.gov/history/nr/twhp/wwwlps/lessons/83savannah/83savannah.htm> (accessed March 10, 2010).

<sup>6</sup> Gerald Danzer, "Chicago's Black Metropolis: Understanding History through a Historic Place," Washington, DC: Teaching with Historic Places, National Register of Historic Places, National Park Service, 1999, <http://www.nps.gov/history/nr/twhp/wwwlps/lessons/53black/53black.htm> (accessed March 10, 2010). Marion Robinson, "Frederica: An 18<sup>th</sup>-Century Planned Community," Washington, DC: Teaching with Historic Places, National Register of Historic Places, National Park Service, 2000, <http://www.nps.gov/history/nr/twhp/wwwlps/lessons/31frederica/31frederica.htm> (accessed March 10, 2010).

Bronwen Sounders, "Waterford, Virginia: From Mill Town to National Landmark," Washington, DC: Teaching with Historic Places, National Register of Historic Places, National Park Service, 2002, <http://www.nps.gov/history/nr/twhp/wwwlps/lessons/88waterford/88waterford.htm> (accessed March 10, 2010).

make an educator less likely to use the lesson if it is not easily adapted to a particular state's standards.

Another criticism of this program is that, upon reviewing the location/state index to date, educators in South Carolina wishing to teach their students using a *local* historic place would only find the lessons pertinent if they lived in Georgetown or Ehrhardt. That leaves quite a bit of ground to cover. The National Register of Historic Places has other obligations, including determining the eligibility of historic places around the country, so it is commendable that the Teaching with Historic Places program even exists. It is not realistic to ask that the Keeper of the Register create a lesson for every town in America, but the question remains: Where can teachers who are interested in using historic preservation as an educational tool find lesson plans that use historic properties in their local communities?

Similar to the Teaching with Historic Places program, the Civil War Preservation Trust created a curriculum for teaching about the Civil War using battlefields as outdoor classrooms.<sup>7</sup> Instead of using a historic site to teach one distinct lesson, the Civil War lessons comprise a two-week unit for grades five, eight, and eleven with six sections each. The mission of the Civil War Preservation Trust is to protect battlefield lands and educate the public about their significance in U.S. history. Using battlefields in an education setting is an excellent idea, but as was mentioned before, teaching with pre-made lessons using historic sites only works if the teacher and her students can get to the site. What is needed

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<sup>7</sup> "Civil War Preservation Trust: Two Week Curriculum for Teaching the Civil War," Washington, DC: The Civil War Preservation Trust (2003): 1.

This is a 2-week CWPT curriculum is designed for students in grades 5, 8, and 11. The curriculum contains ideas for the classroom as well as ideas for interdisciplinary activities.

are lessons tailored to fit the needs of teachers who want to use local examples to teach history.

The National Art Education Association has published several lessons that use domestic architecture as a way to educate students about cultural heritage, architectural styles, and building design and construction.<sup>8</sup> The historic sites used as case studies included Native American architecture in Western Mexico; a Creole cottage in New Orleans, Louisiana; The Frank Lloyd Wright Home and Studio in Oak Park, Illinois; and pueblo architecture in Taos, New Mexico. The lessons seek to engage students in various types of learning styles. They appeal to visual learners with pictures, and encourage artistic ideas with activities that require designing and creating things.

The drawbacks to lessons like these are very similar to the criticisms mentioned before. While the lessons are mostly intended for art classes, they still do not list any academic standards, and they are too abstract to fit into an already existing curriculum. The lessons might be best taught in tandem with one another even though they are designed for different grade levels.

The overall conclusion about using historic sites as educational tools is that they are most effective for those who live near them. Teachers who live in other places may have a difficult time helping their students relate to the sites. Different organizations design lessons for use in the classroom, but few of them consider the special needs of educators. The lessons are focused more on how to teach *about* the site when they should be thinking about how to teach *through* the site. Teachers have many responsibilities between working with

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<sup>8</sup> Eugene D. Cizek, et al., "Instructional Resources: The Significance of Form: Domestic Architecture," *Art Education* 42, no. 2 (March 1989): 25-36.

students all day and satisfying the demands of their school administration and state education department. Historic sites that publish instructional resources for teacher use should always be conscious of creating lessons and activities that are easily accessible and adaptable in the classroom. Organizations run the risk of creating lessons that fail to appeal to teacher use and student understanding, and thus will not be used.

### **Teaching with Museums and Field Trips**

Local museums are another instructional tool for social studies educators. *True Needs, True Partners: Museums and Schools Transforming Education*, published by the Institute of Museum Services, uses fifteen museum-school partnership projects to show educators how to create a working relationship between museums and their schools.<sup>9</sup> Like historic sites, museums can be very useful for teachers because their overall mission is to educate the public. One disadvantage of museums is that they often require taking a field trip to the museum. It would be more effective to have lessons that use the same basic teaching method of historic sites and museums, but where the field trip component is optional.

Teachers are subject to tight budgets so any kind of bonus monies for a non-traditional program can be at a disadvantage. In Alabama, teachers have typically received a \$400 allocation every year to be spent in their classrooms. For the 2009-2010 school year, they received no money from the state due to budget cuts.<sup>10</sup> In the Charleston County (S.C.) School District, annual funds had typically been allocated for fourth- and fifth-grade

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<sup>9</sup> Ellan Cochran Hirzy, ed., *True Needs, True Partners: Museums and Schools Transforming Education*, Institute of Museum Services, 1996.

<sup>10</sup> Michael A. Bell, "School systems using local funds to help pay for classroom needs," *The Anniston Star* (Alabama), August 12, 2009.

students to take trips to Drayton Hall Plantation and Patriot's Point. In August 2007, the school district administration cancelled the trips and used the money for "high-quality teaching and the coherent curriculum of the Charleston Plan for Excellence."<sup>11</sup> During a meeting with Superintendent Nancy McGinley, Patriot's Point board member Susan Marlowe "was told that 'they didn't feel like the trip addressed enough of the standards in an in-depth way.'"<sup>12</sup> This statement goes back to the importance of including academic standards within lesson plans. If school administrators and teachers cannot be convinced that the lesson satisfies enough standards, they will simply not use it.

Educators are under significant pressure to prove what and how they teach is important and necessary. Therefore, any specialty lessons that are created for them to use should be sympathetic to that pressure. As was stated before, lesson plans and units should be designed in a way that allows them to be taught completely in the classroom and perhaps include suggestions for possible field trips if the school system has funds to support it.

### **Teaching with Online Resources: The *United States*?**

While researching the topic of historic preservation in public schools, it was found that the majority of examples of actual historic preservation curriculums and lessons could be found online. The Teaching with Historic Places program operates on a national level, but various states around the country are implementing their own lessons and curriculums that are tailored to showcase their state's history and heritage.

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<sup>11</sup> Stratton Lawrence, "School district budget shifts mean fewer field trips to Patriots Point and Drayton Hall," *Charleston City Paper*, October 24, 2007.

<sup>12</sup> *Ibid.*

E-mails were sent to staff at all fifty State Historic Preservation Offices (SHPO) as well the U.S. territories of Guam and Puerto Rico to find out if they knew of any historic preservation curriculum programs being implemented in their state or territory. If the SHPO had an Educational Outreach staff member, I would contact them. Most of the time, I navigated my way through SHPO websites for the staff member whose job title corresponded most with public outreach. In addition to making it painfully real that most SHPOs have no staff whose job description covers educational outreach, perusing some of the websites showed that finding information about preservation educational opportunities could be quite challenging. Astonishingly, after contacting fifty-two representatives, only fourteen SHPOs and Guam responded, and they all had similar things to say. See Table 0.1 for a breakdown of what historic preservation educational opportunities those fourteen states and Guam have to offer:

**Table 0.1 State Historic Preservation Offices and U.S. Territories who responded to email contact requesting information about state historic preservation educational opportunities.**

<b>States Who Responded</b>	<b>Historic Preservation Curriculum – Yes or No</b>	<b>Programs they offer...</b>
Alabama	No	The Birmingham Historical Society created a program specifically for the Birmingham area. Activities at specific historic sites around the state
Alaska	No	Project Archaeology for grades 4-7; Activities at various historic sites
Arkansas	No	The Education Coordinator at the Arkansas Historic Preservation Program creates lessons that are not a cohesive unit, but they cover preservation topics from around the state. They will also teach lessons and offer historic tours to school groups and other organizations.

Colorado	No	Hands-on activities with archaeology and helping educate legislators about historic preservation.
Georgia	No	The Georgia Trust for Historic Preservation partners with school systems and community organizations, and compiles extensive heritage resource guides for teachers, including historical documents, maps, photographs, information about local historic sites and other materials related to the cultural traditions and history of the community.
Guam	Yes	The Guam Preservation Trust has created a “Teaching with History Places” program that has allowed the organization to develop their own K-12 curriculum to teach with historic places. Local students are able to take part in the Guam History Day program that provides the curriculum for middle and high school students to write Guam’s History and present that history to the community. Also, the Guam Preservation Trust has partnered with the University of Guam to create an informational website and lesson plans to use the website to teach Guam’s history.
Idaho	No	SHPO staff have given various talks and walking tours to school and scout groups.
Illinois	No	“Build Your Own Main Street” project where students build miniature models of a Main Street.
Missouri	No	a series of videos produced by the Missouri Department of Elementary and Secondary Education, Missouri Heritage Education Program
Nebraska	No	<i>Teaching with Historic Places, Kennard House</i> is currently being written.

		This is a National Park Service program which is being administered by the Historic Preservation Division of the Nebraska State Historical Society. The Kennard House, the house built by our first Secretary of State, is the Statehood Memorial.
New Mexico	No	An Archaeology Fair devotes one Friday afternoon of the two-day event to elementary and middle-school-aged children. The event moves to a different community each year and provides hands on learning experiences of traditional cultural practices, archaeology and preservation.
Oklahoma	No	The Oklahoma Historical Society offers several educational events and programs at the Oklahoma History Center that are open for both individual and classroom visits.
South Carolina	No	The South Carolina Department of Archives and History offers various publications that include curriculum packets. One includes a "Heritage Education" curriculum that uses seven examples of architectural styles from across the state to teach students to "read" South Carolina's rich architectural heritage.
South Dakota	Yes	Places Worth Exploring is a preservation curriculum developed in 1996. The Deadwood Archaeology Camp is run by The Deadwood, SD Historic Preservation Commission.
Texas	No	Some lesson plans and educational programming.

Two states that had the most comprehensive historic preservation curriculums were Arkansas and Mississippi. Mississippi was not one of the states that responded to the e-mail,



but the Mississippi Heritage Trust has recently developed a historic preservation curriculum that is intended for students of all ages. Since 2008, it has been offering the lessons on its website for teachers to download for free. What is interesting about this curriculum is that it is left up to the teachers to adapt the lessons for the grade levels they are teaching. Each lesson is located in one of two sections: “Part One: Buildings, Neighborhoods and Towns” and “Part Two: Mississippi Landmarks.” The “Mississippi Landmarks” section is still being designed. Examples of Part One lesson titles include: “Lesson One: What Makes This Building Historic?” and “Lesson Four: How Buildings are Used.” Supplementary materials corresponding with each lesson are available for download as well.<sup>13</sup>

This curriculum appears to be a well-researched and highly educational program. The lessons break down what it means for a building to be historic and why that makes it significant. “Part Two: Mississippi Landmarks” will add a meaningful dimension as students can learn about examples of local historic places around the state.

One weakness of these lessons is that they are written for such a broad audience. As a result, academic standards are more general than grade specific. Thus it would be difficult and time-consuming for teachers to adapt the lessons for their particular grade level. There is a vast difference between what a third grader can accomplish academically versus a tenth grader. However, because the curriculum has only recently been created, judgment of its success should be withheld until it can be reevaluated after it has been taught a few years.

The Arkansas Historic Preservation Program (AHPP) also has an exemplary selection of free online lesson plans created specifically for Arkansas students which are

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<sup>13</sup> Mississippi Heritage Trust, “Mississippi Historic Preservation Curriculum,” <http://www.mississippiheritage.com/curriculum.html> (accessed September 25, 2009).

linked with state Social Studies standards and guidelines. Lesson plans include: “Hallowed Ground: Preserving Arkansas’s Civil War Battlefields,” “Historic Cemeteries: ‘History Written in Stone,’” “Be a Building Detective!” and “Historic Architectural Styles.” This organization also has an Education Outreach Coordinator who is available to visit third through twelfth grade classes and other organizations for free to present on a variety of topics such as “Historic Architecture in Arkansas” and “*History Happened in Arkansas? Arkansas National Historic Landmarks.*”<sup>14</sup>

These lessons may present a small challenge during implementation because they are not exactly cohesive. Conversely, some educators see this as an advantage rather than a disadvantage since they would be able to pick and choose which lessons they would like to teach based on what information they are covering in class. The creators of these lessons have done an excellent job listing the Arkansas state education standards that are satisfied by each lesson. In her email response to the author, current AHPP Education Coordinator Rachel Miller said the following:

“Unfortunately, no, there is not a statewide initiative to ‘get preservation into the schools.’ I use the programs and lesson plans I offer as supplemental material to the Arkansas History and Social Studies curriculum. With these programs highlighting significant places and properties in the state in conjunction with a topic the students are studying, I introduce the concept of preservation and why it’s important. I do create the material based on need or interest from teacher feedback.

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<sup>14</sup> Arkansas Historic Preservation Program, Preservation Services, “Youth Education,” <http://www.arkansaspreservation.org/preservation-services/youth-education/> (accessed August 12, 2009).

As for how many teachers actually use the materials, I can't exactly say. I can tell you that my materials are frequently used by Gifted and Talented teachers . . .

One of my main goals in creating materials is versatility. I strive to produce programs and materials that can be adapted to all grade levels, as well as a variety of topics . . . I really try to find some corresponding curriculum requirements with my program content. If you can do this, you are more likely to attract a wider teacher audience with guaranteed involvement.”<sup>15</sup>

Rachel Miller is someone in the preservation field who may not be completely familiar with every nuance of public education, but she has figured out something that a teacher would already know is necessary: In order to justify the use of historic preservation in the classroom, state academic standards *must* be present. This may seem like a novel idea, but it should not be. Any sort of educational resource must be presented to overworked teachers in a way that is accessible, if it has any hope of being used. Otherwise, it will never be successfully integrated into the K-12 setting. Rachel Miller takes into consideration the needs of local teachers by incorporating state academic standards. By doing so, she creates a product that brings more recognition to the Arkansas Historic Preservation Program, which will become more widely used because of its adaptability in the classroom.

It is disappointing that more preservation professionals have not taken the opportunity to design historic preservation education materials for young students. While

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<sup>15</sup> Rachel Miller, e-mail message to author, 24 September, 2009.

protecting actual historic structures is important, it is equally significant to educate people about the benefits and necessity of preserving historic resources. Preservationists are always lamenting the fact that many people are ignorant of the significance of preserving historic resources. By creating engaging and useful educational material, preservationists can ensure that accurate information about historic preservation is disseminated to the public.

Primary and secondary students are in school to learn. Therefore, the classroom setting is an ideal place to spread the word about preservation. A successfully applied lesson in a classroom can be much more effective than a brochure or lecture that may or may not reach a wide audience. If preservation is taught to young students, they will grow up with a knowledge of the importance of preserving historic resources and that can have numerous lasting effects on the future of historic properties around the country. If preservationists do not educate people about protecting historic resources, then they will continue to see people who are apathetic at best about the subject. Historic preservation educational curricula are an investment preservation professionals can no longer ignore if they wish for people to be supportive of preservation goals.

### **Other Historic Preservation Education Resources**

Another source for implementing historic preservation in the classroom can be found at The Center for the Study of Art and Architecture. It has created “Architeacher” which is a program based in Illinois that began in 1975 with a mission to combine architecture and education to teach young people about architectural heritage.<sup>16</sup> Its staff

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<sup>16</sup> Architeacher, *Historic Preservation Education and Archi-Teacher*, The Center for the Study of Art and Architecture, Champaign, Illinois, <http://www.architeacher.org>.

consists of certified teachers, university professors, and architecture and preservation professionals. It provides curriculum resource materials to museums, schools, and public service organizations, in addition to training teachers around the world in architectural design and history.

One of its publications, *Historic Preservation Education*, is a teaching manual on basic design education and includes units on aesthetic perception, environmental exploration, architectural styles, historic preservation, and an introduction to city planning. The illustrated glossary is particularly useful for students and teachers. The manual received a 1981 Research Award from *Progressive Architecture* magazine.

Another publication, *Archi-Teacher*, is a bright introduction to architecture prepared especially for elementary classroom teachers, with numerous lesson plans and illustrations for use with students. These resources would benefit teachers who do not have a strong background in preservation or the built environment, but because they are not written in lesson form, they may take more time and effort to modify into the classroom setting. One perk of these publications is that they are a collaborative effort of professional educators, architects, and preservationists.

In 2008, Nicole Seguin at The School of the Art Institute of Chicago wrote a thesis which utilizes an original children's book as well as a general historic preservation curriculum to teach K-6 students about historic preservation.<sup>17</sup> The first part of her thesis includes an introduction that discusses how most educational resources that are offered by preservation organization do a good job covering broader topics such as architecture and the built

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<sup>17</sup> Nicole Seguin, "The Building Blocks of Preservation: Materials and Methods for Introducing Historic Preservation to Children" (M.S. thesis, School of the Art Institute of Chicago, 2008).

environment, but fall short on discussing preservation issues. This first section also cites five different children's books to show how they can be applied to teach historic preservation.<sup>18</sup>

The second part of the thesis presents a children's book that was written and illustrated by the thesis author. *It's Not a House!* tells the story of a little girl named Tiff whose parents want to move into a 120-year old dilapidated school and restore it as their family home. Children reading the book learn about the importance of historic buildings along with Tiff, as she is taught to appreciate and love the historic school for its history and structural integrity. Next, two educational units for a kindergarten through third grade (K-3) and fourth through sixth (4-6) grade setting are presented, which include lessons on architecture, history, landmarks, adaptive reuse, and additions.

Both units cover social studies, language arts, arts and design skills. At the end of both units, academic standards for the fourth grade in Wisconsin are written out in length. There is a "Correlation Chart" at the end each unit, showing which standards are being satisfied within the lessons.

The lessons use examples of historic buildings from all over the country and the children's book is not location-specific, so it is impossible to list academic standards that could apply to teachers everywhere. Therein lays the problem with creating a generic historic preservation curriculum. By being too general, it becomes difficult for teachers to find a place for the lessons within their existing lesson structure. Historic preservation is a fascinating and relevant topic, but if it is not presented in a way that it obviously applicable,

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<sup>18</sup> The five children's books included: *The Little House* and *Maybelle the Cable Car* by Virginia Lee Burton; *The Little Skyscraper* by Scott Santoro; *Old House, New House: A Child's Exploration of American Architectural Styles* by Michael Gaughenbaum and Herbert Camburn; and *Old Penn Station* by William Low

teachers will have a harder time incorporating it into their classroom. Tailoring the curriculums to apply specifically to the local built environment is an easy solution to this problem.

Another concern is that the lesson concepts and activities may be too advanced for the younger K-3 students' comprehension. Concepts such as adaptive reuse are not impossible for early childhood students to learn, but it may be more beneficial to create lessons that correspond with the children's book and leave the other lessons for grades 4-6. If this is done, then the younger students would have an added opportunity to learn about and even discuss what it means to preserve a historic building.

While not the final say in the matter, this thesis is one of the most applicable and useful historic preservation educational resources yet produced. The creativity, attention to detail, and efforts to make preservation fun and engaging are truly inspiring. If more preservation curriculums such as this could be created to correspond with the dynamic built environments of local communities, by people who understand historic preservation and education, then today's students will benefit greatly from learning about their shared cultural heritage.

## **WHY DO PRESERVATIONISTS IGNORE ELEMENTARY AND SECONDARY EDUCATION?**

Since there is a lack of preservation curriculums within public school systems it is the responsibility of preservation professionals to help create educational resources that teachers will find compelling and easy to adapt within the traditional classroom setting. The average social studies teacher is not going to be trained to incorporate preservation issues within her

lesson plans. Therefore, members of the preservation community must step into the challenging role of educator and develop curriculums that can be unique and motivating while still corresponding with current educational practices and standards. This is no small task, but if it can be achieved students will learn what they need to know about the history of their local communities and will perhaps take their appreciation for historic properties with them wherever they go in the future.

After receiving only fifteen responses from the fifty-two SHPOs contacted, it became clear why historic preservation is so elusive in the public school setting. The majority of responses spoke of various educational programs, but most of those were associated with a specific site or house museum. Only two talked about a comprehensive historic preservation curriculum.

It is shocking that despite the fact that the preservation community relies heavily on public understanding and support, many State Historic Preservation Offices failed to even respond to a graduate student seeking to help increase awareness for the field. If a student actively seeking information is ignored, how can teachers who may know very little about preservation be expected to integrate historic preservation in their lesson plans?

There seems to be a disconnect between the preservation and primary/secondary education communities. Historic preservation has typically been relegated to higher education, and it appears as though few in the field are actively trying to teach young people about this career. One of the best ways to garner more support for historic preservation is to educate young students about it. Obviously, not all students will become preservationists, but perhaps they will at least be sensitive to the importance of historic structures in their local communities.



The disconnect between preservation and K-12 education is due in part to preservation's longstanding tradition of being the domain of the wealthy and educated. In the nineteenth century, preservationists wanted to acknowledge the significance of historic sites and protect American heritage. People want to preserve the places that are important to them. They do this for reasons that are both personal as well as fundamental to the nation's heritage. The preservation of historic properties was originally accomplished solely through the efforts of established individuals and societies.

In 1966, the federal government made preservation a priority when it passed the National Historic Preservation Act. This legislation led to the democratization of historic preservation as more people became interested in the field. However, preservation was still largely inaccessible to the average person because of its specialized nature and lack of necessity. Historic preservation began appearing in the mid-1960s at the academic level, first in graduate, then undergraduate programs. However, preservationists have yet to make a concerted effort at establishing a presence in the primary and secondary levels of education.

The next logical step is to incorporate historic preservation into K-12 social studies classrooms on a regular basis. The fact that most students do not know historic preservation exists is not a serious problem. However, preservation incorporates local heritage, economics, public policy, and many more issues that students can learn from. Preservation concepts and ideas can be used as teaching tools for educators in many different subjects. The severe lack of preservation resources for the classroom is a negligence that the preservation community can no longer afford to ignore.

It is important for preservationists and educators to work together because neither group can effectively teach students about historic preservation without the other.

Preservationists who create educational materials for student use are well-meaning in their efforts, but their hard work is often overlooked when they do not have the base knowledge of how to design functional lessons that are connected with state academic standards. In the same vein, teachers are inundated with so many daily responsibilities that the only ones who incorporate preservation into their own lessons do so because they have a strong passion for teaching it.

Several of the SHPOs that responded mentioned historic preservation curriculums or educational resources were something they would be interested in getting involved with, but their offices were unable to do much because of budget cuts and/or a lack of employees who had the time to dedicate to such a cause. To say that people who presently work in the preservation community do not care about the educational aspect of the field is unfair. It is hard to ask employees to take on more work that they are not paid for or qualified to do.

The ideal remedy would be for these organizations to employ a person who is educated in both preservation and curriculum design for an Education Resources Coordinator position. This would allow that employee to focus on creating useful preservation curriculums and work in an outreach capacity with local teachers to tailor lessons to fit the unique history of their communities. A position such as this would go a long way toward satisfying the need to bring preservation into local schools. This may seem like an unreasonable request, but it *is* being done in some states such as Arkansas.

The time has come to quit making excuses such as a lack of funds or manpower. SHPOs and preservation organizations must work with state boards of education to make educating young students about historic preservation a top priority. If this cannot be achieved, generations of children will go through life never realizing the importance of

preserving historic resources. These students will one day become our future mayors, city council members, urban and rural planners, architects, developers, contractors, homeowners and business owners. It is in the best interest of preserving not only historic buildings but also neighborhoods and intangible cultural heritage to educate these students on how important this all is. Encouraging students to appreciate the goals of historic preservation when they are young will help them place historic resources in a personal context. They will understand how and why preservation is an integral part of every community and be more likely to support it in their own.

Educators look to the preservation community as the experts who will provide curriculums that can be easily integrated in a classroom. Whether it involves expanded budgets, professional development seminars, or other means, preservation organizations should make considerable efforts to provide teachers with quality resources. This may provide the only opportunity for teachers and students to experience how relevant historic preservation is and that it presents an opportunity too important to pass up.

## **WHY DO WE NEED HISTORIC PRESERVATION CURRICULUMS?**

The question most non-preservationists ask is: Why are preservation curriculums necessary? Educating students about historic preservation before they graduate from high school is vital to sustaining cultural heritage, historic resources, and the preservation movement. The goal of a preservation curriculum is not to supplant existing subjects and turn every student into a career preservationist. Nevertheless, it is important to get students interested in preservation so that they will be aware of the importance of cultural resources. In this way, when they become adults they will be indoctrinated on how preserving heritage

and historic properties is vital for making our communities better places through downtown revitalization, adaptive reuse, economic development, historic districts, controlling suburban sprawl, sustainability, and more. Educated citizens appreciate for the preservation the cultures that have made America what it is today. Through historic preservation, students can learn the value of a building stems not only from its architectural design, but also its contribution to the history of a nation. Technology has allowed people to travel, relocate, and communicate with other parts of the world more so today than ever before. It is important for students to establish a connection to their communities because that is such an integral part for the continuation and preservation of local culture.

The South Carolina Academic Standards mandate that South Carolina history is taught to students in the eighth grade. The education standards associated with the concepts and content of this grade level appear to be the most conducive to topics covered in historic preservation and Charleston's history. The educational unit created within this thesis uses the city's built environment to follow the history of Charleston from its European settlement to the twentieth century. Teachers may decide whether to teach the curriculum as a complete unit on Charleston history or intersperse the lessons and activities separately as they choose. The convenience of this style of organization allows teachers to organize the curriculum in a way that complements already existing lesson plans.

The incorporation of state academic standards in any curriculum is essential. States provide standards for each subject in every grade of primary and secondary education. These standards act as guidelines that specify what concepts and skills are to be covered over the course of the school year. The purpose of standards is to ensure students are taught

generally the same material and are prepared for the world as adults. However, their vague nature means students in different places will inevitably learn varying information.

Curriculums designed for teachers must list the state academic standards that each lesson plan satisfies in order to create a product that is easy for educators to implement. Most schools require teachers to turn in lesson plans that specify the state academic standards being covered. If a teacher has to spend extra time going through each lesson to determine which standards are being met, then the teacher is less likely to use the product. The goal of this curriculum is to be something that any teacher could pick up and adapt to the classroom with relative ease. The inclusion of state academic standards is one key way to accomplish this.<sup>19</sup>

This Charleston-based historic preservation curriculum has the potential to become a model for other South Carolina communities to follow in order to create their own preservation curriculums and this model could be adapted to any subject. While the Mississippi Heritage Trust curriculum focuses on state preservation as a whole, it is important to keep in mind that every community's preservation history is different. If preservationists and educators in every community or county in South Carolina worked together to create a preservation curriculum that is unique to their area, the lessons will most assuredly be more meaningful and educational to the students.

Members of Charleston's historic preservation community have a responsibility to help public school educators incorporate the city's rich and diverse built environment into their classrooms so students growing up in the area have an understanding of what an

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<sup>19</sup> The eighth grade South Carolina Social Studies Academic Standards can be found at the end of the educational unit.

exceptional historical environment they live. Similarly, local teachers must remember to look to the surrounding community for inspiration for curriculum design. This collaborative effort could result in subsequent generations having the knowledge to always consider the importance of preserving and protecting historic structures.

Charleston needs a curriculum that is dedicated to teaching young people about what makes Charleston unique. Eighth-grade educators in South Carolina already must teach their students about state history, and Charleston plays a vital role in the state's development. Teaching Charleston students about their community's history and heritage by utilizing its built environment is ideal because the city's history is embedded in its buildings.

There is no reason why this curriculum could not be used as a model for other preservation curricula across the country. Preservationists and educators in any community could determine the significant parts of their local history and use preservation as a tool to teach that information to students of all ages. The curriculum provided in this thesis proves it is possible to design lessons and activities that teach students about preservation while satisfying state education standards. All that is required is a person or group of people who are willing to combine their knowledge of preservation and education to create a curriculum that is meaningful and easy to use. Perhaps a nationwide initiative guided by collaboration between SHPOs and state boards of education would encourage and guide individual communities to take on the task of creating these curricula. If that can be achieved, there would be an amazing opportunity to teach entire generations of students about historic preservation while simultaneously helping them learn more about the unique history and culture of their local communities.

# Charleston History Through Architecture

A twelve-day unit teaching major events in Charleston's history using the city's built environment as a means of educating students about historic preservation, cultural heritage and social history.

**CLEMSON UNIVERSITY/COLLEGE OF CHARLESTON**

Spring 2010

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## Charleston History Through Architecture

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## Unit Introduction

This curriculum is designed as a twelve-day unit that teaches major events in Charleston’s history using the city’s built environment as a means of educating students about historic preservation, cultural heritage and social history. Each of the seven lessons is organized for a 50-minute class period. It is understood that this may not work for every classroom, so the allotted class time is merely a recommendation that teachers may feel free to adjust to fit their needs.

The lessons follow the history of Charleston from its early settlement to the present day. It is possible to teach the unit as a whole, or teach the lessons separately. The order and topics of each lesson are listed below:

- Lesson 1 – Charleston’s Built Environment
- Lesson 2 – Plantation and Urban Architecture in Colonial Charleston
- Lesson 3 – Preserving Charleston’s African American Culture
- Lesson 4 - Civil War, Reconstruction, and Change in Charleston
- Lesson 5 – Charleston’s Preservation Movement in the 20<sup>th</sup> Century
- Lesson 6 – Culminating Activity: Mock Board of Architectural Review Meeting
- Lesson 7 – Charleston Wrap-up

You will find each lesson presented in the same order:

1. Lesson Plan
  - a. South Carolina Social Studies Academic Standards
  - b. Objectives
  - c. Materials
  - d. Procedure
  - e. Evaluation
2. Supplementary Materials
  - a. MS PowerPoint presentations
  - b. Teacher Scripts
  - c. Student Handouts

Please feel free to adjust and modify the lessons to fit the needs of your classroom. The overall objectives for this unit are for it to be educational, meaningful, and fun. Historic preservation meets all of those objectives. Hopefully these lessons will teach your students new and exciting things about their local community and encourage them to be good stewards of historic resources for the rest of their lives.

**UNIT:** Charleston History Through Architecture  
**LESSON 1:** Charleston's Built Environment

**DAY:** 1  
**CLASS:** South Carolina History

Standards

- 8-6.4 *Explain the causes and effects of changes in South Carolina culture during the 1920s, including Prohibition, the boll weevil, the rise of mass media, increases in tourism and recreation, the revival of the Ku Klux Klan, and the Southern literary Renaissance. (H, P)*
- 8-7.2 *Provide examples of the expanding role of tourism in South Carolina's economy, including the growth of resorts and development along the coast and the expanding transportation systems that allowed greater access to recreational sites. (H, E, G, P)*
- 8-7.5 *Explain the economic impact of the twentieth century events on South Carolina, including the opening and closing of military bases, the development of industries, the influx of new citizens, and the expansion of port facilities. (E, H, P, G)*

H = History  
G = Geography  
P = Political Science  
E = Economics

I. Objectives

Students will be able to:

- A. Evaluate how examples from Charleston's built environment influence the city's character.
- B. Complete a survey of a building using photographs and identify its materials and character defining features.
- C. Write an essay, utilizing the information collected from the building survey that will assess the role of historic buildings in Charleston's social and economic spheres.
- D. Discuss conclusions from their surveys and essays with classmates.

II. Materials

- A. Photographs of a variety of Charleston buildings
- B. Survey forms

- C. Computer/Laptop with MS PowerPoint capability
- D. Lecture 1 “The Architectural Styles of Charleston” MS PowerPoint presentation and Teacher Script
- E. Projector OR Overhead Projector
- F. Paper
- G. Pencil

### III. Procedures

#### A. Introduction

1. The intent of this lesson is to get students thinking about how important Charleston’s historic buildings are to the social and economic vitality of the community. Because this lesson is the first within this unit, the main goal today is to introduce a dialogue between you and the students that will help them understand Charleston’s historic properties are significant, relevant, and worthy of preserving.

#### B. Body of Lesson

1. Begin this lesson by asking students to tell the class what they think makes Charleston unique from other cities. Write their answers on the board. If no one mentions historic buildings, suggest that to the class. Ask them whether they think Charleston’s buildings make the city unique and why.
2. Show the students a MS PowerPoint presentation that provides basic information on the evolution of architectural styles that are inherent to the Charleston area. Use the Teacher Script for Lecture 1 “The Architectural Styles of Charleston” as a guide for the presentation.
3. Tell the students they will be selecting a historic building from the Charleston area in order to complete a building survey form. There are several ways this can be done:
  - a. Students may take photographs and bring them into class

b. If most of your students have access to a computer, you can tell them the day before to find a photograph of a historic building online to be brought into class.

c. If your school has a computer lab, your students may go separately or as a class to find their buildings online.

d. You may make copies of photographs from the examples provided at the end of the lesson (after the Building Survey Form).

These photographic examples will be labeled by address. Consult the following list to determine which photograph corresponds with each architectural style.

Georgian

19 Archdale Street  
7 Meeting Street

Federal

39 East Bay Street  
184 East Bay Street

Greek Revival

61 Church Street  
9 East Battery

Italianate

21 King Street  
11 Broad Street

Queen Anne

2 Meeting Street  
8 New Street

4. Use a photograph of a building whose architecture is different from Charleston to guide students through each question on the survey form. It is important not to use an example from Charleston so that students will come up with their own answers. Be sure to go over the definition of terms such as *character defining features*, *preserve*, *restore* and any other terms they may have difficulty understanding. These terms are defined in the Glossary of Historic Preservation terms at the end of the unit.

5. Explain to the students that they will be working on the survey forms in pairs, but they will be responsible for writing a minimum three-paragraph essay from the prompt question at the bottom of the survey on their own.
6. Place students into groups of two. Tell them to get out the photograph of their building or provide them with an example from the photographs provided. Hand out a survey form to each pair.
7. Tell the students to begin filling out their survey forms. Walk around the room to check on their progress and answer any questions.
8. Make sure students begin writing their essays as soon as they complete the survey.

#### C. Conclusion

1. Once students are finished with their surveys, ask those writing their essays to put their pencils down. Lead a class discussion by asking questions about their findings: What did you find difficult and easy about completing the surveys? What were some of the character defining features of your building? (Encourage students to hold up their photographs in front of the class to point out features) How do these buildings contribute to the distinctive character of Charleston? Feel free to add any other questions.
2. Determine how many students have not finished their essays. Depending on how much time is left in class, tell them they must finish their essays by the end of class or complete them for homework.

#### IV. Evaluation

Students will be evaluated based on the completion of the survey form and written essay.

## Lecture 1: The Architectural Styles of Charleston



# The Architectural Styles of Charleston

## What does it mean if a building has a certain “architectural style”?

- Common architectural styles found in Charleston, SC:
  - Georgian
  - Federal
  - Greek Revival
  - Italianate
  - Queen Anne

## What are “character defining features”?

Fig. 1.1



J.M. Connelley Co. Building (1894)  
309 Meeting Street

- Rough-faced limestone trim
- Stone arches
- Marble disks surrounded by limestone
- Granite pedestals flanking the front door
- Stained glass windows

Fig. 1.2





# Georgian (1714 to 1820)



Fig. 1.3 Drayton Hall (1738)  
3380 Ashley River Road



Fig. 1.4 Miles Brewton House  
(1765-69)  
27 King Street

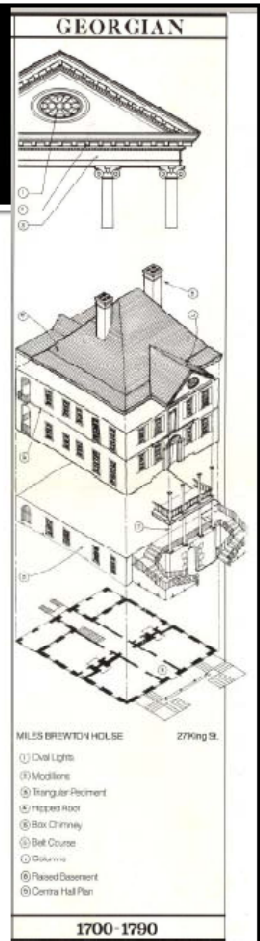


Fig. 1.5

# Federal (1790 to 1820)

Fig. 1.6 Nathaniel Russell House (1808)  
51 Meeting Street



Fig. 1.7

## Greek Revival (1820 to 1861)



Fig. 1.8 Hibernian Hall (Constructed 1840)  
105 Meeting Street

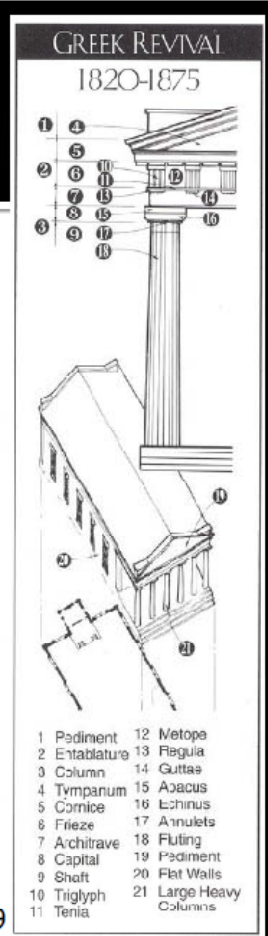


Fig. 1.9

# Italianate (1837 to 1900)



Fig. 1.10 Colonel John Algernon Sydney Ashe House (1853)  
26 South Battery

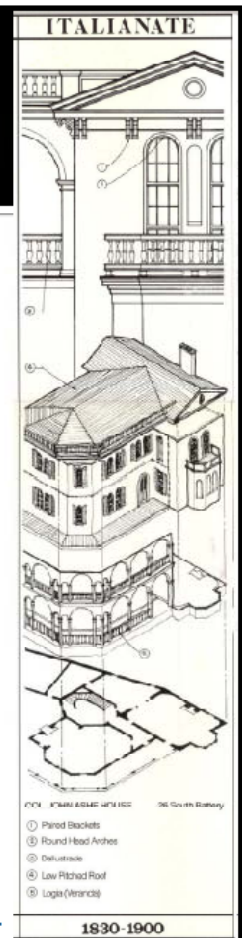


Fig. 1.11

# Queen Anne (1860-1916)



Fig. 1.12 Wilson-Sottile House (1891)  
11 College Street

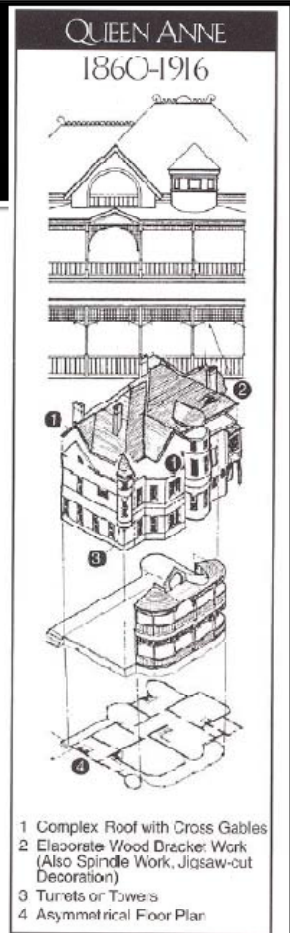


Fig. 1.13

# Image References

- Slide 1
  - The references for all images on the title page can be found in subsequent slides.
- Slide 2
  - No images.
- Slide 3
  - Fig. 1.1 J.M. Connelley Co. Building, Charleston, SC. Photograph by author. 14 Nov. 2009.
  - Fig. 1.2 Close-up of J.M. Connelley Co. Building, Charleston, SC. Photograph by author. 14 Nov. 2009.
- Slide 4
  - Fig. 1.3 Drayton Hall, South Carolina. Photograph by author. 3 Mar. 2009.
  - Fig. 1.4 Miles Brewton House, Charleston, SC. Photograph by author. 16 Feb. 2010.
  - Fig. 1.5 Defining Features of Architectural Styles: Georgian. From Historic Charleston Foundation. Illustration.
- Slide 5
  - Fig. 1.6 Nathaniel Russell House, Charleston, SC. Photograph by author. 16 Feb. 2010.
  - Fig. 1.7 Defining Features of Architectural Styles: Federal. From Historic Charleston Foundation. Illustration.
- Slide 6
  - Fig. 1.8 Hibernian Hall, Charleston, SC. Photograph by author. 16 Feb. 2010.
  - Fig. 1.9 Defining Features of Architectural Styles: Greek Revival. From Historic Charleston Foundation. Illustration.
- Slide 7
  - Fig. 1.10 Colonel John Algernon Sydney Ashe House, Charleston, SC. Photograph by author. 16 Feb. 2010.
  - Fig. 1.11 Defining Features of Architectural Styles: Italianate. From Historic Charleston Foundation. Illustration.
- Slide 8
  - Fig. 1.12 Wilson-Sottile House, Charleston, SC. Photograph by author. 16 Feb. 2010.
  - Fig. 1.13 Defining Features of Architectural Styles: Queen Anne. From Historic Charleston Foundation. Illustration.

## Lecture 1: “The Architectural Styles of Charleston” Teacher Script

Use the following information as a guide for teaching the “The Architectural Styles of Charleston” MS PowerPoint presentation.

### Slide 1: The Architectural Styles of Charleston

- A. Today’s lecture will provide us with a brief overview of architectural styles that can be found in Charleston.
- B. In addition to designing buildings to be sturdy and to last a long time, architects also design buildings to be beautiful and functional.
- C. Architects will imitate styles and construction methods that are popular in other parts of the world in order to be fashionable, and appeal to buyer’s tastes and local preferences.

### Slide 2: What does it mean if a building has a certain “architectural style”?

- A. The styles listed on this slide can all be found in Charleston.
- B. However, there are many other architectural styles throughout the world that will not be addressed in this unit.
- C. The following slides will show visual examples of each architectural style listed below:
  1. Georgian
  2. Federal
  3. Greek Revival
  4. Italianate
  5. Queen Anne

### Slide 3: What are “character defining features”?

- A. The character defining features of a building are the architectural elements that make a building unique.
- B. For example, the J.M. Connelley Co. building, located at 309 Meeting Street, was constructed in 1894 for Jesse M. Connelley’s funeral business. Today, the building houses several condominiums. The following provides descriptive information about the character defining features of 309 Meeting Street:

1. The three-story brick building is trimmed in buff-colored limestone, with two granite pedestals on either side of the front stairs and marble disks flanking the large arch surrounding the front door.
2. The roof is standing seam metal and a tall lightning rod with a weather vane on top extends from the top of the east elevation parapet.
3. It is designed with several features of the Richardson Romanesque style which was popular in the late-19<sup>th</sup> century.
  - i. “Characteristics of the Richardson Romanesque style include the use of rough-faced masonry in the arches, sills, lintels, belt courses and other details, contrasting with the smooth brick wall surfaces, and the use of paired and tripled round-headed windows under both flat and round arches.”<sup>1</sup> The details are often oversized and ornate.
4. Stained glass windows also grace the second and third floors.

Slide 3: Georgian (1700 to 1790)<sup>2</sup>

- A. This style was predominant in Great Britain and the North American colonies from 1714-1820. The term “Georgian” refers to kings George I, George II, and George III of England.<sup>3</sup>
- B. This architectural style derived from the public architecture of Roman antiquity characterized by symmetrical facades and interior plans and decorative elements such as pedimented door surrounds, multi-pane sash windows, and cornices.<sup>4</sup>
- C. Defining characteristics:
  1. Oval Lights
  2. Triangular Pediment
  3. Columned Portico
  4. Windows symmetrically balanced with the center door
  5. Raised Foundation or Basement

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<sup>1</sup> Wevonneda Minis, “Life after Death,” *Post and Courier* August 6, 2006, page 1D, From property files accessed at the South Carolina Room, Charleston County Public Library, Charleston, SC.

<sup>2</sup> The dates used for the period of significance of each architectural style were found in: Jonathan H. Poston, *The Buildings of Charleston: A Guide to the City’s Architecture* (Columbia, SC: University of South Carolina Press, 1997).

<sup>3</sup> Cyril M. Harris, ed., *Illustrated Dictionary of Historic Architecture* (Toronto: General Publishing Company, Ltd., 1977), 249.

<sup>4</sup> Poston, *The Buildings of Charleston*, 654.



D. Building Examples:

1. Drayton Hall

- a. Built in 1738 by John Drayton as part of a rice and indigo plantation.
- b. The National Trust purchased Drayton Hall from the Drayton family and now runs the property as a house museum.
- c. Located at 3380 Ashley River Road in the Ashley River Historic District.

2. Miles Brewton House

- a. Built in 1769 for prominent Charleston citizen Miles Brewton and was occupied by the military in both the American Revolution and American Civil War.
- b. The house is designated as a National Historic Landmark and is known as one of the finest examples of a colonial house in Charleston.
- c. Located at 27 King Street in downtown Charleston.

Slide 4: Federal (1790 to 1820)

- A. The term “Federal” style is what Americans call “Neoclassical.”
- B. This architectural style is typified by a symmetrical façade with semicircular or elliptical fanlights over the front doors, which are often incorporated into a more elaborate door surround that commonly includes a decorative crown or small entry porch.<sup>5</sup>
- C. This style, like Georgian, is heavily influenced by symmetry. Federal style buildings are often arranged as a simple box, two or more rooms deep, with doors and windows arranged in strict symmetry.<sup>6</sup> They tend to be more graceful than Georgian buildings with a thinner and lighter feeling.

D. Defining characteristics:

1. Decorative Cornice work
2. Elliptical Transom or Fanlight
3. Low Pitched Roof
4. Ironwork Balconies
5. Spiral Stair

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<sup>5</sup> Poston, *The Buildings of Charleston*, 653.

<sup>6</sup> Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, Inc., 1984), 153.

## 6. Geometric Rooms

### E. Building Example: Nathaniel Russell House

1. Built in 1808 by Charleston merchant Nathaniel Russell.
2. Historic Charleston Foundation purchased the Nathaniel Russell house in 1955. It is now run as a historic house museum.
3. Located at 51 Meeting Street in downtown Charleston.

### Slide 5: Greek Revival (1820-1861)

- A. The Greek Revival style is inspired by the simple classical remnants of Greek buildings in Greece and southern Italy.
- B. Characterized by temple forms and a lack of decoration, it often employs low gable roofs, pediments, plain columns, and simple window and door architraves often embellished with anthemion motifs.<sup>7</sup>
- C. Greek Revival style has less decoration than the Georgian and Federal styles.<sup>8</sup>
- D. Defining characteristics:
  1. Low Gable Roofs
  2. Pediments
  3. Plain Columns
  4. Simple Window and Door Surrounds
- E. Building Example: Hibernian Hall
  1. Built in 1840 by Thomas U. Walter and is home to the Hibernian Society, which is an Irish benevolent society.
  2. Located at 105 Meeting Street in downtown Charleston.

### Slide 6: Italianate (1837 to 1900)

- A. Italianate is an architectural style derived from the picturesque movement of the mid-nineteenth century, featuring such details as roof balustrades, bay windows, arched porches (arcades), double bracketed cornices, and polygonally shaped walls.<sup>9</sup>

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<sup>7</sup> Poston, *The Buildings of Charleston*, 654.

<sup>8</sup> McAlester, *A Field Guide to American Houses*, 179.

<sup>9</sup> Poston, *The Buildings of Charleston*, 655.

B. Italianate houses are not particularly common in Charleston; however, there are several examples around the city that have Italianate characteristics.

C. Defining characteristics:

1. Asymmetrical
2. Two to three stories
3. Low pitched roof with widely overhanging eaves having decorative brackets beneath
4. Narrow round-headed windows
5. Often with square cupola or tower<sup>10</sup>

D. Building Example: Colonel John Algernon Sydney Ashe House (1853)

1. Built in 1853 by John A. S. Ashe, a wealthy, planter, banker and South Carolina politician.
2. This building is “one of the few major surviving Italianate buildings erected in Charleston before the Civil War.”<sup>11</sup>
3. Located at 26 South Battery in downtown Charleston.

#### Slide 7: Queen Anne (1860-1916)

A. The Queen Anne style, which is a sub-group of the Victorian style, was more prevalent in the Northeastern states; however, the Sottile (Suh-tilly) house is a perfect example of this style.

B. The Queen Anne style derived after the work of the English architect Richard Norman Shaw and featuring an irregular plan and varied elements, including bay windows, cross-gabled roofs, oddly shaped porches, and often jigsaw-cut wood decoration and spindle work.<sup>12</sup>

C. Defining characteristics:

1. Steeply Pitched Roofs of Irregular Shape
2. Patterned Shingles
3. Cutaway Bay Windows, and other ways to avoid a smooth-walled appearance
4. Asymmetrical Façade with partial or full-width porch
5. Stained glass and bright paint colors<sup>13</sup>

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<sup>10</sup> McAlester, *A Field Guide to American Houses*, 211.

<sup>11</sup> Poston, *Buildings of Charleston*, 271.

<sup>12</sup> Poston, *Buildings of Charleston*, 657.

<sup>13</sup> McAlester, *A Field Guide to American Houses*, 263.

D. Building Example: Wilson-Sottile House

1. Built in 1891 for Charleston merchant Samuel Wilson.
2. The building is one of the best examples of the Queen Anne style in Charleston.
3. After being sold to Albert Sottile in 1912, the Sottile family gave the house to the College of Charleston in 1964.
4. Located at 11 College Street on the College of Charleston campus.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

### Charleston Building Survey Form

Using a photographic example of a historic Charleston building, complete the questions on the form below. Answer the essay question at the bottom in a minimum of three paragraphs.

#### Physical Details

1. What materials were used in the building's construction? (Wood, brick, stone, etc.)
2. How many windows can you see on the front of the building? How many panes of glass are used?
3. What paint colors are used?
4. List several character defining features of the building. (Things that make the building unique, interesting, pretty, etc.)
5. What architectural style do you think this building is? (Circle one of the following)
  - a. Georgian
  - b. Federal
  - c. Greek Revival
  - d. Italianate
  - e. Queen Anne

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#### Building Significance

1. Do you think this building is important to the Charleston community? Why or why not?
2. Is this building worth preserving? Should people make efforts to keep repairing and restoring this building? Why or why not?

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#### Essay Question

*Each member of your team will write their own essay. Write your answer on a separate sheet of paper. It should be at least three paragraphs with three strong reasons to support your argument.*

Would Charleston be the same without its historic buildings?

FIGURE I.14 19 ARCHDALE STREET, CHARLESTON, SC. PHOTOGRAPH BY AUTHOR. 15 MAR. 2010.



FIGURE I.15 7 MEETING STREET, CHARLESTON, SC. 15 MAR. 2010.



FIGURE I.16 39 EAST BAY STREET, CHARLESTON, SC. PHOTOGRAPH BY AUTHOR. 15 MAR. 2010.





FIGURE I.17 184 EAST BAY STREET, CHARLESTON, SC. PHOTOGRAPH BY AUTHOR. 15 MAR. 2010.



FIGURE I.18 61 CHURCH STREET, CHARLESTON, SC. PHOTOGRAPH BY AUTHOR. 15 MAR. 2010.



FIGURE I.19 9 EAST BATTERY, CHARLESTON, SC. PHOTOGRAPH BY AUTHOR. 15 MAR. 2010.



FIGURE I.20 21 KING STREET, CHARLESTON, SC. PHOTOGRAPH BY AUTHOR. 15 MAR. 2010.



FIGURE 1.21 || BROAD STREET, CHARLESTON, SC. PHOTOGRAPH BY AUTHOR. 15 MAR. 2010.



FIGURE 2.22 MEETING STREET, CHARLESTON, SC. PHOTOGRAPH BY AUTHOR. 15 MAR. 2010.



FIGURE 2.23 8 NEW STREET, CHARLESTON, SC. PHOTOGRAPH BY AUTHOR. 15 MAR. 2010.



**UNIT:** Charleston History Through Architecture  
**LESSON 2:** Plantation and Urban Architecture in  
Colonial Charleston

**DAY:** 2 & 3  
**CLASS:** South Carolina History

Standards

8-1.3 Summarize the history of European settlement in Carolina . . . including the diverse origins of the settlers, the early government, the importance of the plantation system and slavery, and the impact of the natural environment on the development of the colony. (H, G, P, E)

8-1.6 Explain how South Carolinians used natural, human, and political resources to gain economic prosperity, including trade with Barbados, rice planting, Eliza Lucas Pinckney and indigo planting, the slave trade, and the practice of mercantilism. (H, G, E)

I. Objectives

Students will be able to:

- A. Create a lesson plan and teach fellow classmates about the differences and similarities between architecture on a plantation versus the urban city center in early Charleston.
- B. Design and teach each a lesson on the history of rural or urban colonial Charleston using songs, skits, poems, or drawings.
- C. Create a quiz to be taken by fellow classmates.

II. Materials

- A. Plantation and Urban Architecture Packets (3 to 5 copies per group)
- B. Computer/Laptop with MS PowerPoint capability
- C. Lecture 2 “The Early Settlement of Charles Town” MS PowerPoint presentation and Teacher Script
- D. Projector OR Overhead Projector
- E. Paper
- F. Pencil
- G. Colored Pencils, Markers

III. Procedures



## A. Introduction

1. This lesson is an opportunity for students to learn about how Charleston's architecture developed during its early settlement. It is important for students to see what life was like and how buildings were designed differently in the city versus on the plantation. This lesson will begin with a brief lecture, but it will be up to the students to teach each other the rest.

## B. Body of Lesson

1. Begin the lesson by showing the Lecture 2 "The Early Settlement of Charles Town" MS PowerPoint presentation that will provide students with a basic knowledge about the settlement of colonial Charleston. Use the Teacher Script provided for Lecture 2.
2. Tell them their assignment will be to create a lesson to present to the rest of the class. The class will be divided into two groups. One group will teach about plantation architecture while the other group will teach about colonial Charleston's urban architecture. They will find the information they need to design the lesson in the packets you will be handing out later.
  - a. Explain to the students that they may present the information in any format they choose. However, they will be graded based upon how well they present the material. Suggest presentation methods such as a: skit, poem, song, or drawings. They may use images from their packets when teaching the lessons.
  - b. Tell the students part of their lessons must include a 10-question quiz to be given to the students in the other group. The teacher will grade the quizzes.
4. Divide the class into two groups and pass out enough packets for every two students to share. The students will be given roles within each group. It is recommended that the teacher assign each student a role because there must be multiple students per role.

5. Go over the instructions on the assignment handout that can be found on the first page of the packet. Answer any questions students may have about the different components of the assignment.
6. Tell the students to they will have the rest of class today and the first part of class tomorrow to work on their lesson. Have the students complete the quiz questions first so the teacher will be able to print enough copies of the quizzes for the next class period. The amount of time given to create the lessons will be dictated by how much time is in each class period. Make sure the students have access to paper, colored pencils or markers, and any other materials they may need to create the lesson.
7. Walk around the room to check on their progress and answer any questions.
8. Have the students in charge of creating the quiz for each group hand in the quiz questions and answer key so you may make enough copies for the next day.
9. On Day 2, have the students get back into groups to finish the lesson. Give the students a specific time limit in which they are to be completely done with the lesson.
10. Decide which group will present first and have them present the lesson.
11. After both lessons have been presented, pass out the quizzes to the students. Make sure the students receive the quiz for the lesson material they did not teach themselves.

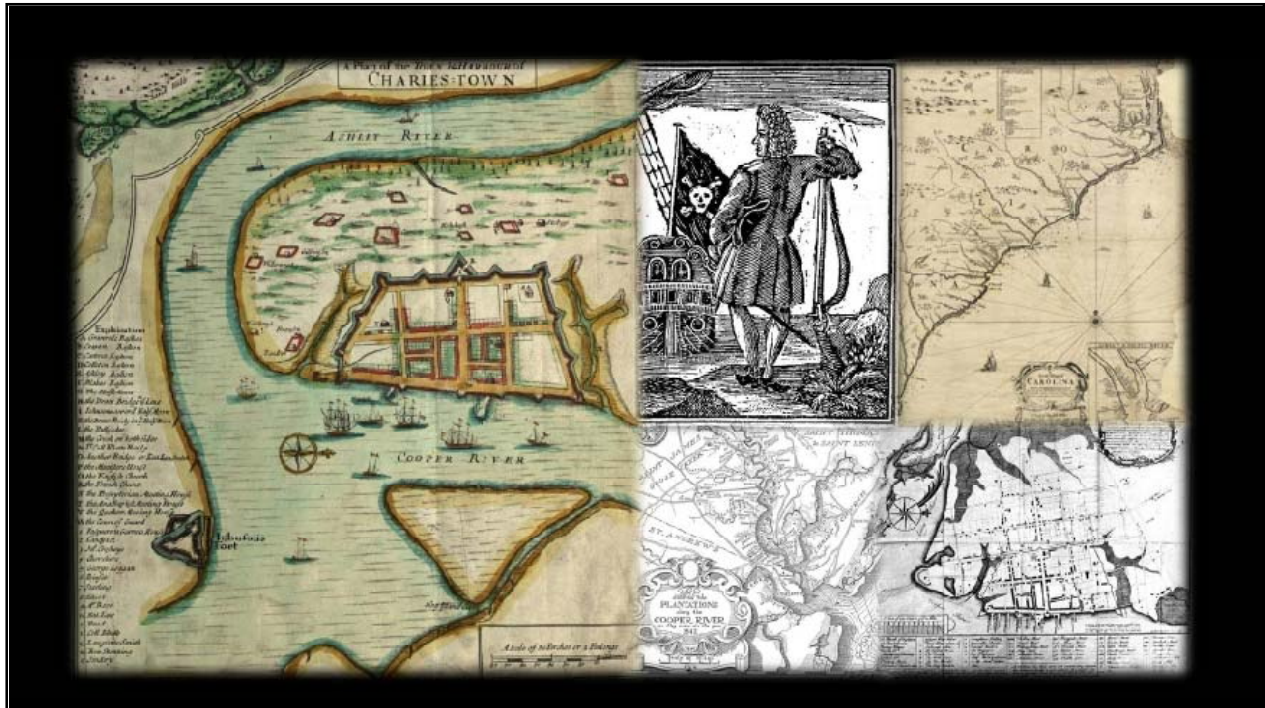
### C. Conclusion

1. After the students complete and turn in the quizzes, go over the answers out loud with the students. Tell the students you will grade the quizzes and return them later. In the meantime, discuss the answers with the students and ask them which parts of the lessons were successful and which parts needed more clarification.

#### IV. Evaluation

Students will be evaluated based on their participation in creating and teaching the lesson plan as well as the grade they receive on the quiz.

## Lecture 2: The Early Settlement of Charles Town



# The Early Settlement of Charles Town

# The Lords Proprietors of Carolina March 24, 1663



Fig. 2.1 Anthony Ashley Cooper, Earl of Shaftesbury



Fig. 2.2 Sir George Carteret



Fig. 2.3 William, Lord Craven (Earl of Craven)



Fig. 2.4 Edward Hyde, Earl of Clarendon



Fig. 2.5 John Berkeley, Baron of Stratton



Fig. 2.6 George Monck, Duke of Albemarle



Fig. 2.7 Sir William Berkeley



Sir John Colleton  
(not pictured)

# The First Settlement - April 1670



Fig. 2.8 "A New Map of Carolina" (circa 1685)



Fig. 2.9 Present-day map of Charles Towne Landing State Historic Site. Location of the original 1670 settlement of Charles Towne.

# The Walled City



Fig. 2.10 The orange arrow on the map above shows the movement of Charles Town settlement to the southern end of the peninsula near present day White Point Gardens in February 1672.



Fig. 2.11 "A Plan of the Town & Harbour of Charles Town," circa 1711 map by Edward Crisp.

The walled fortifications of Charles Town after it moved to the southern end of the peninsula.

King (A)  
Meeting (B)  
East Bay (C)

These streets can be found on this map and are major roads still in use today.

# Growth in Charles Town

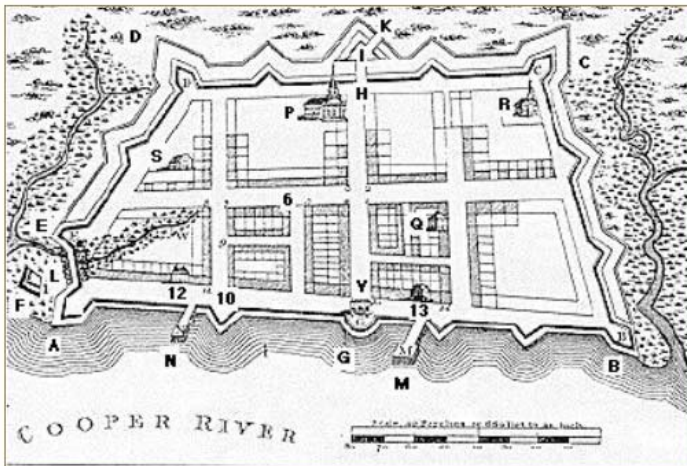


Fig. 2.12 Illustrated adaptation of the Crisp Map showing the location of various landmarks within the Walled City.

A. Granville Bastion	G. Half Moon	N. Kea: L. Smith's Bridge	T. Quaker Meeting House
B. Craven Bastion	H. Draw-bridge in the line	O. Minister's House	V. Court of Guard
C. Carteret Bastion	I. Johnson's covered half moon	P. English Church	W. first rice patch in Carolina
D. Colleton Bastion	K. Draw-bridge in half moon	Q. French Church	6. Poinsett
E. Ashley Bastion	L. Palisades	R. Independent Church	10. Tradd's house
F. Blakes Bastion	M. Col. Rhett's bridge	S. Ana baptist Church	13. Col. Rhett's house



# Pirates!



Fig. 2.13  
Engraving of  
Stede Bonnet

# Beyond the Walled City: Urban Life

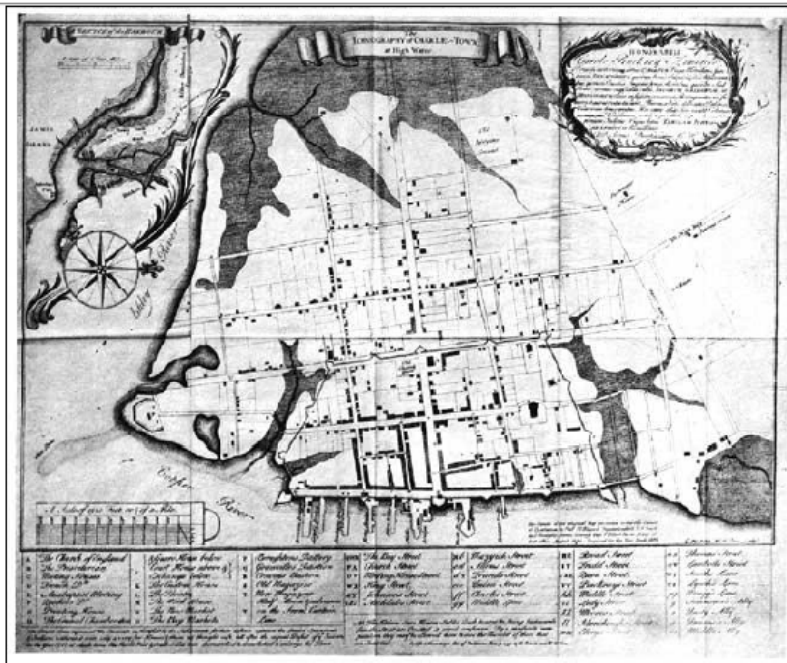


Fig. 2.14 The Ichnography of Charles Town at high water 1739

## Beyond the Walled City: Plantation Life



Fig. 2.15 Map showing the Plantations along the Cooper River as they were in the year 1842.

## What was it like to live in colonial Charleston?

- Plantation Architecture



Fig. 2.16 Mulberry Plantation (1714)  
Located along the Cooper River

- Urban Architecture



Fig. 2.17 South Adger's Wharf,  
originally developed in 1735

# Image References

- Slide 1
  - The references for all images on the title page can be found in subsequent slides.
- Slide 2
  - Fig. 2.1 Anthony Ashley Cooper, Earl of Shaftesbury. From Commonwealth Books, Book Illustrations. Portrait, [http://commonwealthbooks.org/1st\\_Earl\\_of\\_Shaftesbury.jpg](http://commonwealthbooks.org/1st_Earl_of_Shaftesbury.jpg) (accessed January 18, 2010).
  - Fig. 2.2 Sir George Carteret. From Philadelphia Reflections, Line Dividing East From West Jersey. Portrait, <http://www.philadelphia-reflections.com/images/SirGeorgeCarteret.jpg> (accessed January 18, 2010).
  - Fig. 2.3 William, Earl of Craven. From The Official Website of Craven County, North Carolina. Portrait, <http://www.cravencounty.com/images/CravenBust.jpg> (accessed January 18, 2010).
  - Fig. 2.4 Edward Hyde, Earl of Clarendon. From LEARN NC, University of North Carolina at Chapel Hill School of Education. Portrait, [http://www.learnnc.org/lp/media/uploads/2007/08/wh\\_1st\\_earl\\_of\\_clarendon.jpg](http://www.learnnc.org/lp/media/uploads/2007/08/wh_1st_earl_of_clarendon.jpg) (accessed January 18, 2010).
  - Fig. 2.5 John Berkeley, Baron of Stratton. From Answers.com, Reference Answers. Portrait, <http://wpcontent.answers.com/wikipedia/commons/f/f7/1stLordBerkeley.jpg> (accessed January 18, 2010).
  - Fig. 2.6 George Monck, Duke of Albemarle. From LEARN NC, University of North Carolina at Chapel Hill School of Education. Portrait, [http://www.learnnc.org/lp/media/uploads/2007/08/lley\\_george\\_monck.jpg](http://www.learnnc.org/lp/media/uploads/2007/08/lley_george_monck.jpg) (accessed January 18, 2010).
  - Fig. 2.7 Sir William Berkeley. From Answers.com, Reference Answers. Portrait, <http://wpcontent.answers.com/wikipedia/commons/thumb/7/76/SirWilliamBerkeley.jpg/200px-SirWilliamBerkeley.jpg> (accessed January 18, 2010).

## Image References, Continued

- Slide 3
  - Fig. 2.8 A New Map of Carolina (1685). From Jennifer Job, School of Education UNC-Chapel Hill, "An Introduction to North Carolina Maps," North Carolina Maps. Map, [http://www.lib.unc.edu/dc/ncmaps/images/map\\_history\\_k12\\_5.jpg](http://www.lib.unc.edu/dc/ncmaps/images/map_history_k12_5.jpg) (accessed January 18, 2010).
  - Fig. 2.9 Charles Towne Landing. From Friends of Charles Towne Landing. Map, <http://www.charlestowne.org/visitus.shtml> (accessed January 18, 2010).
- Slide 4
  - Fig. 2.10 Charles Towne Landing. From Friends of Charles Towne Landing. Map, <http://www.charlestowne.org/visitus.shtml> (accessed January 18, 2010).
  - Fig. 2.11 Edward Crisp. A Plan of the Town & Harbour of Charles Town (1711). From Rediscovering Charleston's Colonial Fortifications, Weblog for the Mayor's "Walled City" Task Force. Map, [http://walledcity.files.wordpress.com/2008/04/1711\\_crisp\\_detail.jpg](http://walledcity.files.wordpress.com/2008/04/1711_crisp_detail.jpg) (accessed January 18, 2010).
- Slide 5
  - Fig. 2.12 Illustrated adaptation of the Crisp Map from a reproduction used courtesy of Historic Charleston Foundation, The Walled City. From Charleston County Public Library. Illustration, <http://www.ccpl.org/content.asp?id=15812&action=detail&catID=6060&parentID=6046> (accessed January 18, 2010).

## Image References, Continued

- Slide 6
  - Fig. 2.13 Johnson, Captain Charles. 1724. A General History of the Robberies and Murders of the most notorious Pyrates. Engraving of Stede Bonnet. From Wikipedia, <http://upload.wikimedia.org/wikipedia/commons/thumb/b/bc/Bonnet.gif/300px-Bonnet.gif> (accessed January 18, 2010).
- Slide 7
  - Fig. 2.14 Petrie, Edmund. 1788 Ichnography of Charleston, South Carolina: At the request of Adam Tunno, Esq., for the use of the Phoenix Fire-Company of London, taken from actual survey, August 1788. World Maps Online. Map, <http://www.worldmapsonline.com/images/Charleston-SC-1788.gif> (accessed January 18, 2010).
- Slide 8
  - Fig. 2.15 Irving, John. 1852. Day on the Cooper River. Map showing the Plantations along the Cooper River as they were in the year 1842.
- Slide 9
  - Fig. 2.16 Mulberry Plantation, South Carolina. Photograph by author. 28 Sep. 2009.
  - Fig. 2.17 South Adger's Wharf, originally developed in 1735. From Historic Charleston Foundation. Photograph.

## Lecture 2: “The Early Settlement of Charles Town” Teacher Script

Use the following information as a guide for teaching the “The Early Settlement of Charles Town” MS PowerPoint presentation.

### Slide 1: The Early Settlement of Charles Town

- A. Today we are going to be learning about how Charles Town was settled by English colonists in the seventeenth-century.

### Slide 2: The Lords Proprietors of Carolina – March 24, 1663

- A. King Charles II granted eight English lords a portion of North America that included
  - “the present states of North and South Carolina, Georgia, Tennessee, Alabama, Mississippi, Louisiana and Arkansas, a small part of Missouri, most of Oklahoma, Texas, New Mexico and Arizona, the southern half of California, the southern tip of Nevada, the northern part of Florida, and a slice of northern Mexico.”<sup>14</sup>
- B. These eight men were given absolute authority over the land, only answering to the king.
- C. They were to finance, profit from, and rule the land with the help of a local government of their choosing.
- D. The Lords Proprietors:
  - 1. Edward Hyde, Earl of Clarendon
  - 2. George Monck, Duke of Albermarle
  - 3. William, Lord Craven, Earl of Craven
  - 4. John Berkeley, Baron of Stratton
  - 5. Anthony Ashley Cooper, Earl of Shaftesbury
  - 6. Sir George Carteret
  - 7. Sir William Berkeley
  - 8. Sir John Colleton

### Slide 3: The First Settlement – April 1670

- A. English colonists enter what is now Charleston Harbor on two ships: the *Carolina* and a nameless sloop.

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<sup>14</sup> “The Lords Proprietors of Carolina,” Charleston County Public Library, <http://www.ccpl.org/content.asp?catID=6063> (accessed January 10, 2010).



- B. They landed on the western bank of what is now called the Ashley River and named the settlement Charles Town in honor of King Charles II of England.
- C. Charles Town was established to generate revenue for England using its natural resources.
- D. This settlement is located at the present-day Charles Towne Landing State Historic Site.<sup>15</sup>

#### Slide 4: The Walled City

- A. By the time Charles Town was settled, much of North America was controlled by the English.
- B. The Spanish, who had colonized Florida, proved to be more of a threat than the Native Americans living in the area.
- C. Therefore, the first settlement at Charles Town included several lines of palisaded fortifications for protection from siege by land and water.
- D. Because the colonists lived primarily within the small protected area, Charles Town had not yet developed into the major agricultural engine it would later become.
- E. By 1672, Charles Town consisted of 30 houses and 200 people. In February of that same year, the colonists decided to move the settlement to a new location at what is now called White Point Gardens. Within ten years, the new and permanent Charles Town included 100 houses.<sup>16</sup>

#### Slide 5: Growth in Charles Town

- A. Charles Town's streets were originally laid out in a grid pattern called the Grand Modell proposed by Hooke and Wren for London after the great fire of 1666.
- B. As the city grew and built more housing, commercial and public buildings, Charles Town developed into a busy center for trade by 1700.
- C. Charles Town's population was estimated to be 1,000 to 1,200 in 1690. This made Charles Town the fifth largest city in America by 1690 behind New York (then called New Amsterdam); Boston; Newport; and Philadelphia.<sup>17</sup>
- D. From the beginning, Charles Town was a city diverse in its population. Groups settling in early Charles Town included: English, Huguenots (French Protestants), Irish, and both planters and slaves from Barbados.

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<sup>15</sup> Robert Rosen, *A Short History of Charleston* (San Francisco: Lexikos, 1982), 9.

<sup>16</sup> Rosen, *A Short History of Charleston*, 12.

<sup>17</sup> Rosen, *A Short History of Charleston*, 13.

- E. Charles Town was heavily influenced by those coming from Barbados. The city copied its judicial system and first slave code from examples in Barbados.<sup>18</sup>

#### Slide 6: Pirates!

- A. Pirates were considered to be a “constant menace” to Charles Town from the beginning.
- B. In 1717, the British government took a stricter approach and drove most pirates out of the area.
- C. One of Charles Town’s most famous pirates was Stede Bonnet, known as the “Gentleman Pirate” because he was highly educated and owned a successful sugar plantation in Barbados. In 1718, he and his men came under fire from Colonel William Rhett’s ships in Cape Fear, North Carolina where he was hiding. Brought to Charles Town, he temporarily escaped by dressing as a woman and taking refuge on Sullivan’s Island where he was later captured. Bonnet, along with 49 other pirates, was hanged at White Point in 1718.<sup>19</sup>

#### Slide 7: Beyond the Walled City – Urban Life

- A. The map displayed on this slide is “The Ichnography of Charles Town at high water 1739.” The term *ichnography* means the art or process of drawing ground plans for a building or buildings. This map shows the basic ground plans for all of the buildings located in Charles Town in 1739.
- B. Beyond the fortified walls of Charles Town, landowners who were given large tracts of land or acquired them over the years built up real estate and plantations along the upper part of the peninsula.
- C. Pre-Revolutionary War suburbs included: Ansonborough, Rhettisbury, Middlesex, the Glebe Lands, and Harleston Village. They were located to the north and west of the Walled City.
- D. After the Revolution, the city was incorporated in 1783, changing its name from Charles Town to Charleston.<sup>20</sup>
- E. While suburbs continued to develop around the city, planters were also developing the colony’s agriculture along the Ashley and Cooper Rivers.

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<sup>18</sup> Rosen, *A Short History of Charleston*, 15.

<sup>19</sup> Rosen, *A Short History of Charleston*, 16.

<sup>20</sup>Marguerite Courturier Steedman, “How the city grew,” Charleston County Public Library, <http://www.ccpl.org/content.asp?name=Site&catID=6062&parentID=6046> (accessed January 10, 2010).

- F. However, even though the south is often known for its planter culture, the first great fortunes of Charleston were built up by merchants.
- G. The height of economic success for Charleston’s merchants and traders lasted from around the 1730s to the 1820s.<sup>21</sup> This is often referred to as Charleston’s “Golden Age.”
- H. Charleston’s port played a major role in encouraging economic growth in the city. The city traded a great deal with English cities.
- I. Charleston’s earliest exports consisted of items bartered by Indian traders including: cloth, beads, and hatchets for deerskins.
- J. Deerskins and beaver skins were the first major export for the city. Other exports included: Indian captives to be sold as slaves in the West Indies and naval stores (lumber, pitch, tar staves).
- K. Merchants were purchasing slaves from the West Indies and Africa along with sugar and rum.<sup>22</sup>

Slide 8: Beyond the Walled City – Plantation Life

- A. Citizens of Charleston constantly looked to England for the latest in style. One way in which Charlestonians mimicked the English was by developing a strong planter class. As one historian has noted, “The great merchants eventually became great planters, for the ideal both in 18<sup>th</sup> century England and America was the English country gentleman.”<sup>23</sup>
- B. The growth of rice as a crop and the steady availability of African slave labor helped Charleston make the transition a planter-dominated society.
- C. The rice planters of South Carolina became the wealthiest people in the American colonies.
- D. In addition to rice, indigo became a large export for Charleston.
- E. The following are examples from the hundreds of successful plantations located in the Lowcountry dating from the colonial era: Middleton Place, Drayton Hall, Accabee on the Ashley River, Laurens’ Mepkin on the Cooper River, Charles Pinckney’s Snee Far in Christ Church parish, Garden’s Ontranto on Goose Creek, Manigaults’ the Oaks, and Edward Fenwick’s Fenwick Hall on John’s Island.
- F. The plantations were located along creeks and rivers to provide a ready mode of transportation for sending the goods and crops to Charleston.

<sup>21</sup> Rosen, *A Short History of Charleston*, 21.

<sup>22</sup> Rosen, *A Short History of Charleston*, 23.

<sup>23</sup> Rosen, *A Short History of Charleston*, 23.

- G. In addition to often having large plantation homes, wealthy planters also had homes within Charleston's urban center.<sup>24</sup>
- H. Even though this map ("Map showing the Plantations along the Cooper River as they were in the year 1842") is from the mid-nineteenth century, it shows how plantations followed the waterways; in this case, the Cooper River.

Slide 9: What was it like to live in colonial Charleston?

- A. Mulberry Plantation; Built circa 1714 by Thomas Broughtton
  - a. Located on the Western branch of the Cooper River, Moncks Corner, St John's Berkeley Parish, Berkeley County
- B. South Adger's Wharf, downtown Charleston.
- C. At this point, refer back to the lesson plan to explain to the students what their assignment will be for the day.

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<sup>24</sup> Rosen, *A Short History of Charleston*, 25.

## Plantation Architecture in Colonial Charleston

### Assignment:

With your fellow group members, you will be creating a lesson to be taught to the other half of the class. Your group will design a 5-10 minute lesson about plantation architecture while the other group will teach you about colonial Charleston's urban architecture.

### Directions:

1. Make sure everyone in your group knows what their role is.
  - a. Roles:
    - i. Curriculum Specialist – This role is responsible for making sure the lesson that is being taught includes all of the required information. You are the primary designers of the lesson. Be sure to consult with the Quiz Masters to include the same information in the lesson that is being asked on the Quiz.
    - ii. Teacher – This role is responsible for being the main spokesperson for the group when it comes time to teach the lesson. It is up to you to teach the lesson clearly with energy. In addition to teaching the lesson, you must also work with your other group members as the lesson is being designed so that you are familiar with the information. Go over the quiz before you teach the lesson to make sure all of the information is being covered.
    - iii. Quiz Master – This role is responsible for designing the quiz that will be given to the other half of the class at the end of the lesson. It is very important that you work with the Curriculum Specialists and Teachers in your group as the lesson is being created so the quiz includes information that is being taught in the lesson.
2. Either on your own or as a group read the following narrative: “Plantation Architecture in Colonial Charleston.” This narrative will provide your group with all the information and pictures you will need to create an educational lesson. After each member of the group has finished reading, continue on to step #3.

## “Plantation Architecture in Colonial Charleston”

By the 1730s and 1740s, Charleston’s economy was supported by the success of crops such as rice and indigo. During her teenage years, Eliza Lucas (who later married Charles Pinckney) played an influential role in cultivating indigo on her father’s Stono River plantation. Her work helped establish indigo as one of Charleston’s most successful cash crops.<sup>25</sup> After the American Revolution, Sea Island cotton would also become a thriving crop grown in the lowcountry. [For the purposes of this lesson, the term “lowcountry” refers to the coastal plains of South Carolina surrounding Charleston] Because rice must be grown in water, setting up plantations along waterways ensured that local planters would build plantations up and down rivers and creeks throughout the lowcountry. However, without the labor force of enslaved Africans, these plantations would not have been able to function on such a large scale.<sup>26</sup>

The crops being grown on the plantations had a direct connection to the merchants living in Charleston’s urban center. While planters were concerned with the growing of the crops, merchants made their money selling and transporting the crops to from Charleston’s harbor to other areas of the world, specifically England. <sup>27</sup> While wealthy planters owned property in town, their plantations were also designed to be family homes and centers for agricultural business. Epidemic disease and sickness plagued many living in the more crowded and dirty city during the hot summer months, therefore the plantation homes were often used as retreats.

Even though lowcountry plantations were located outside Charleston’s urban center, the styles of architecture in which they were built were not all that different from the buildings being constructed in town. From the arrangement of interior rooms to the placement of windows and doors on the exterior, many plantations followed similar designs.<sup>28</sup>

Many design features were being mimicked from styles being used in England. It is important to know that because Charleston was an English colony, the people living in the lowcountry looked to England for the latest in fashion for clothes, carriages, furniture, architectural styles, and even social practices. Some of the influences that made lowcountry styles so unique during the colonial period came from the West Indies as plantation owners from Antigua and Barbados moved to the Carolinas bringing their traditions with them.

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<sup>25</sup> Samuel Gaillard Stoney, edited by Samuel Lapham and Albert Simons, *Plantations of the Carolina Low Country* (Charleston, SC: Carolina Art Association, 1939), 28.

<sup>26</sup> George C. Rogers, Jr., *Charleston in the Age of the Pinckneys* (Columbia, SC: University of South Carolina Press, 1969), 9.

<sup>27</sup> Rogers, *Charleston in the Age of the Pinckneys*, 11.

<sup>28</sup> Stoney, *Plantations of the Carolina Low Country*, 43.

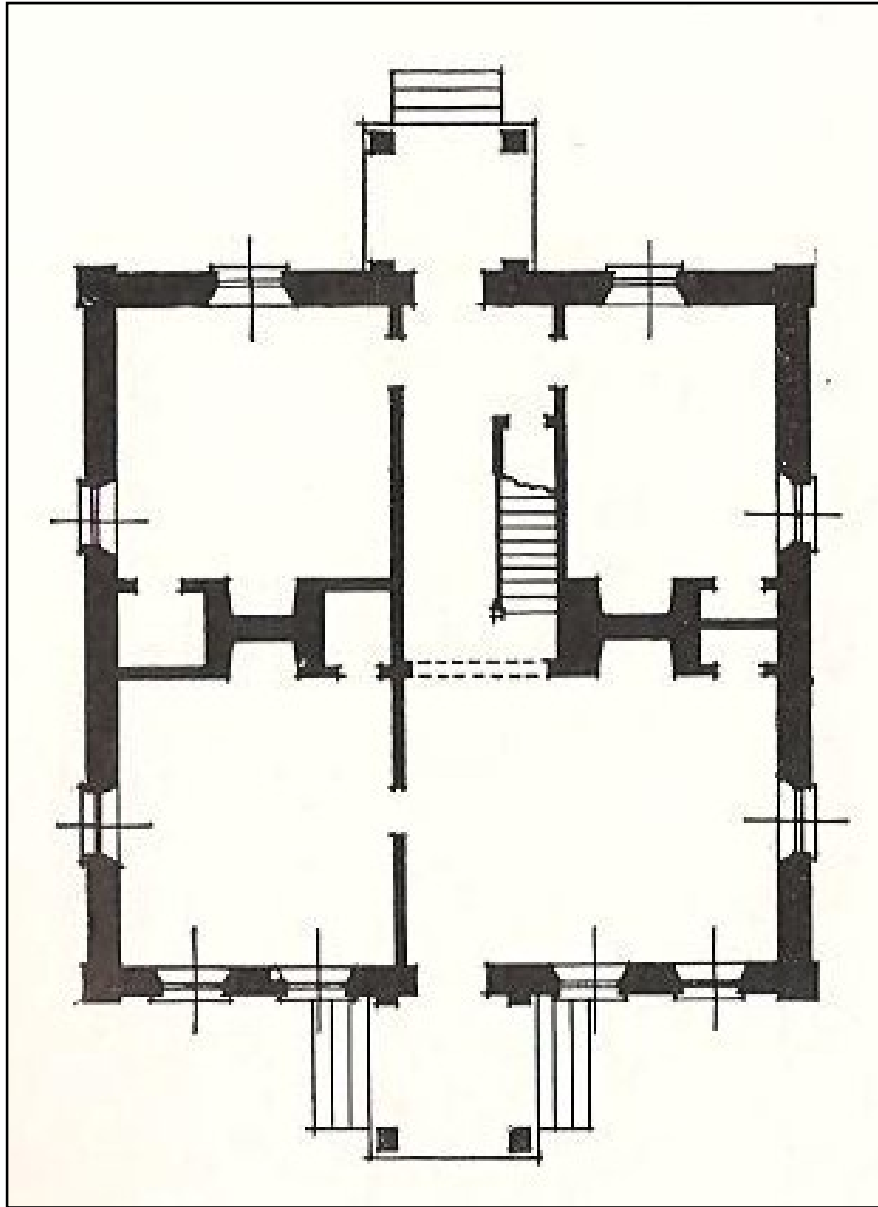
The use of porches, or piazzas (pee-ah-zahs), along the front and sides of buildings is an example of architectural influence from the West Indies. These piazzas allow residents to enjoy shade and cool breezes during the hot summer months. (See Figure 2.18) Early colonial buildings did not always offer this feature because large porches were not often seen in English architecture. The climate of the lowcountry is much warmer than the climate in England. Therefore, colonists learned to adapt the way they dressed and built their houses in order to make living in such a hot, humid climate more bearable.

FIG. 2.18 NOTICE THE THREE-STORY PIAZZA ON THE RIGHT SIDE OF 66 CHURCH STREET, CHARLESTON, SC. PHOTOGRAPH BY AUTHOR. 3 MAR. 2010.



A floor plan, also known simply as a “plan,” shows how a building’s interior rooms are arranged. Many plantations used a similar plan as seen in Figure 2.19. Notice how the front two rooms are slightly unequal in size, yet the plan includes a central hall with rooms on either side. This plan is similar to many of the finer houses being built in Charleston during the mid-1700s.

FIG. 2.19 PLAN OF BRICK HOUSE PLANTATION ON EDISTO ISLAND. FROM *PLANTATIONS OF THE CAROLINA LOW COUNTRY* BY SAMUEL GAILLARD STONEY [CHARLESTON, SC: CAROLINA ART ASSOCIATION, 1938], 53. ILLUSTRATION COURTESY GIBBES MUSEUM OF ART.



The earliest plantation houses would most likely have been constructed of wood and fairly simple in design, although brick was being made throughout the lowcountry.<sup>29</sup> It was much cheaper to make brick on or near the construction site rather than purchase the brick from another location. Middleburg Plantation, built by Benjamin Simons in 1699, is now one of the oldest wooden

<sup>29</sup> Stoney, *Plantations of the Carolina Low Country*, 23.



plantation houses in South Carolina. One of the most fascinating aspects of Middleburg is that main building has remained almost exactly the same for over three hundred years. (See Figures 2.20 and 2.21)

FIG. 2.20 PLAN OF MIDDLEBURG PLANTATION. FROM *PLANTATIONS OF THE CAROLINA LOW COUNTRY* BY SAMUEL GAILLARD STONEY [CHARLESTON, SC: CAROLINA ART ASSOCIATION, 1938], 47. ILLUSTRATION COURTESY GIBBES MUSEUM OF ART.

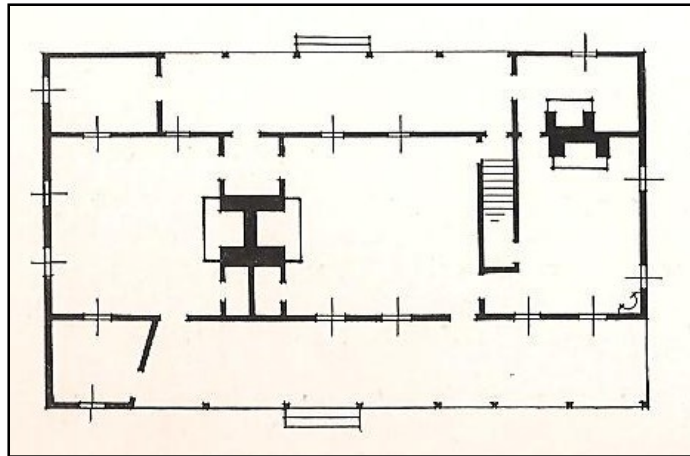


FIG. 2.21 MIDDLEBURG PLANTATION MAIN HOUSE, SOUTH CAROLINA. PHOTOGRAPH BY AUTHOR. 5 SEP. 2009.



Later in the 1700s, as plantations became more solidly established, the simple type of wilderness dwelling gave way to more sophisticated architectural designs that reflected the styles and tastes fashionable in England and abroad. Plantations such as Fenwick Hall, built by Edward Fenwick on John's Island in 1730, show sophistication in planning, building materials, and overall

design.<sup>30</sup> Polygonal rooms, as seen in the plan of Fenwick Hall below, show that lowcountry planters wished to build lavishly designed homes in order to showcase their power and wealth and impress guests when entertaining. (See Figures 2.22 and 2.23)

FIG. 2.22 PLAN OF FENWICK HALL. FROM *PLANTATIONS OF THE CAROLINA LOW COUNTRY* BY SAMUEL GAILLARD STONEY [CHARLESTON, SC: CAROLINA ART ASSOCIATION, 1938], 56. ILLUSTRATION COURTESY GIBBES MUSEUM OF ART.

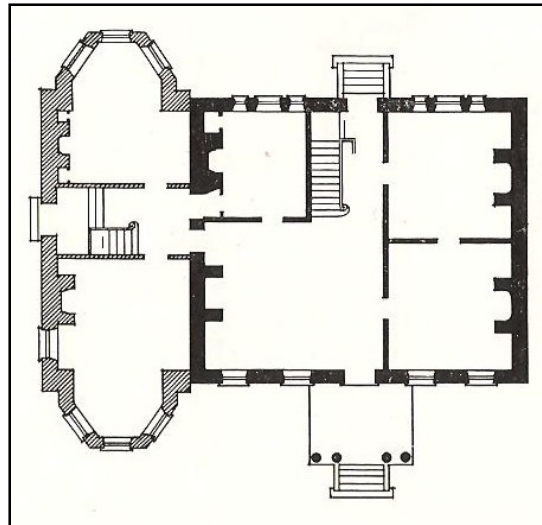


FIGURE 3.23 FENWICK HALL PLANTATION MAIN HOUSE. FROM FENWICK HALL PLANTATION, "FENWICK HALL'S END?" PHOTOGRAPH. [HTTP://WWW.FENWICKHALL.COM/IMAGES/700\\_FENWICK\\_UNDER\\_RENO007\\_FRAMED\\_THICK\\_WHITE.JPG](http://www.fenwickhall.com/images/700_fenwick_under_reno007_framed_thick_white.jpg) (ACCESSED FEBRUARY 27, 2010).



Even though not all planters could afford to build plantation homes as grand as Fenwick Hall, the plantations of the mid-1700s have survived due in large part to solid design and construction. This shows that many colonial planters had the wealth to build plantation homes that would survive for future generations, much like the manors and estates of the English aristocracy.

<sup>30</sup> Stoney, *Plantations of the Carolina Low Country*, 24.

In later years, colonial plantations of the lowcountry could not maintain the extreme economic success gained during the eighteenth century. However, this period in Charleston's history is significant for establishing the southern plantation system which played a major role in the development of the United States as well as in the lives of millions of African slaves and their descendants for centuries to come.

3. Read the following directions that correspond with the role you have been assigned:

a. Curriculum Specialist

- i. Before you begin designing the lesson, make a list of what you think are the most important facts and pieces of information from the narrative. Use this list to help you decide what information should be included in the lesson.
- ii. Share the list with your other group members. Ask them if they have suggestions for adding or removing any other details.
- iii. Once the list is complete, give a copy to both the Teacher and Quiz Master groups.
- iv. Brainstorm ideas for how the lesson should be presented. Consult the members of the Teacher group to see if they have any ideas. Be creative! The following are all examples of teaching methods that can be used:

1. Perform a skit
2. Write a story or song
3. Draw a picture or cartoon strip
4. Present a lecture
5. Guide a discussion

- v. Once you have decided how to present the lesson, begin designing it. Be sure to continuously look back to the list you made in the first step of your directions so you include all the important information. The lesson should last between 5 and 10 minutes.

b. Teacher

- i. After the Curriculum Specialist group members create the list of important facts from the "Plantation Architecture in Colonial Charleston" narrative, take the list and become familiar with it. These facts will be the information you will be required to teach to the class.

- ii. Work together with the Curriculum Specialist group as they design the lesson.
  - iii. When the lesson has been completed, decide who will be presenting each part. Practice teaching the lesson to your fellow group members several times so you will be experts on the information and will be able to answer any questions the rest of the class may have.
- c. Quiz Master
- i. Make a copy of the list of important facts from the Curriculum Specialist group for your own use.
  - ii. Use the information on that list to create a 10-question quiz about “Plantation Architecture in Colonial Charleston.”
  - iii. The questions may be arranged in any of the following forms:
    - 1. Multiple Choice
    - 2. True/False
    - 3. Short Answer
    - 4. Matching
  - iv. Once the quiz questions have been written, create an answer key to go along with the quiz.
  - v. The quiz must be completed and turned into the teacher by the end of class so copies can be made for your class members to take the quiz tomorrow.

## Urban Architecture in Colonial Charleston

### Assignment:

With your fellow group members, you will be creating a lesson to be taught to the other half of the class. Your group will design a 5-10 minute lesson about urban architecture while the other group will teach you about colonial Charleston's plantation architecture.

### Directions:

1. Make sure everyone in your group knows what their role is.
  - a. Roles:
    - i. Curriculum Specialist – This role is responsible for making sure the lesson that is being taught includes all of the required information. You are the primary designers of the lesson. Be sure to consult with the Quiz Masters to include the same information in the lesson that is being asked on the Quiz.
    - ii. Teacher – This role is responsible for being the main spokesperson for the group when it comes time to teach the lesson. It is up to you to teach the lesson clearly with energy. In addition to teaching the lesson, you must also work with your other group members as the lesson is being designed so that you are familiar with the information. Go over the quiz before you teach the lesson to make sure all of the information is being covered.
    - iii. Quiz Master – This role is responsible for designing the quiz that will be given to the other half of the class at the end of the lesson. It is very important that you work with the Curriculum Specialists and Teachers in your group as the lesson is being created so the quiz includes information that is being taught in the lesson.
2. Either on your own or as a group read the following narrative: “Urban Architecture in Colonial Charleston.” This narrative will provide your group with all the information and pictures you will need to create an educational lesson. After each member of the group has finished reading, continue on to step #3.

## “Urban Architecture in Colonial Charleston”

By the 1730s and 1740s, Charleston’s economy was supported by the success of crops such as rice and indigo. After the American Revolution, sea island cotton would also become a thriving crop grown in the lowcountry. [For the purposes of this lesson, the term “lowcountry” refers to the coastal plains of South Carolina surrounding Charleston]

The crops being grown on the plantations had a direct connection to the merchants living in Charleston’s urban center. While planters were concerned with the growing of the crops, merchants made their money selling and transporting from Charleston’s harbor to other areas of the world, specifically England.<sup>31</sup> There was constant interaction of life and business between the city and the surrounding plantations. Families would travel back and forth between their town homes and plantations to the point that plantation owners considered themselves to be “Charlestonians” just as much as those living within the city limits.<sup>32</sup>

Before the Revolution, it was quite common for wealthy men to establish plantations in addition to their businesses in town. Later, there would be more of a class distinction between planters and merchants, but at this time most prosperous men conducted business both in and out of town.<sup>33</sup> In the 1760s, Charleston merchants were among the most successful tradesmen in the North American colonies.<sup>34</sup>

Charleston’s first merchants were agents sent from England to handle trade between colonists and local Indian traders and later goods produced by African slaves on plantations. These agents exported deerskins as well as rice and indigo to merchants in England. After acquiring enough money, many of these agents established themselves as merchants, usually near Charleston’s port.<sup>35</sup> Charleston merchants also had influences further inland at local country stores located along the rivers and creeks. These stores were so profitable because waterways were the most a major mode of transportation for goods and supplies during the 18<sup>th</sup> century.<sup>36</sup>

One of the most easily recognized differences between plantation and urban architecture in colonial Charleston is the placement of each building on a lot. Where plantation homes had acres of

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<sup>31</sup> George C. Rogers, Jr., *Charleston in the Age of the Pinckneys* (Columbia, SC: University of South Carolina Press, 1969), 11.

<sup>32</sup> Samuel Gaillard Stoney, edited by Samuel Lapham and Albert Simons, *Plantations of the Carolina Low Country* (Charleston, SC: Carolina Art Association, 1939), 25.

<sup>33</sup> Stoney, *Plantations of the Carolina Low Country*, 25.

<sup>34</sup> Rogers, *Charleston in the Age of the Pinckneys*, 11.

<sup>35</sup> Rogers, *Charleston in the Age of the Pinckneys*, 11.

<sup>36</sup> Rogers, *Charleston in the Age of the Pinckneys*, 12.

land to be set upon, urban buildings were constructed more closely to one another as the city's population grew.

The house located at 17 Chalmers Street, is called the “Pink House” since it was constructed of pinkish Bermuda stone. (See Figure 2.24) Built circa 1712, the Pink House is one of the earliest examples of colonial construction that can still be seen today in Charleston. Notice how closely the buildings are in relation to one another. The design of the existing roof, known as a “gambrel” roof, is a mid-eighteenth century alteration. It is believed to have been changed when the chimneys were being upgraded. It was very common for people to modify their homes whenever styles or finances changed. The roofline of the Pink House most likely mirrored that of the building to the right before it was changed.<sup>37</sup>

FIG. 2.24 17 CHALMERS STREET, PINK HOUSE, CHARLESTON, SC.  
PHOTOGRAPH BY AUTHOR. 3 MAR. 2010.



<sup>37</sup> Jonathan H. Poston, *The Buildings of Charleston: A Guide to the City's Architecture* (Columbia, SC: University of South Carolina Press, 1997), 65).

The Colonel Robert Brewton House, located at 71 Church Street is often referred to as the oldest surviving example of a Charleston single house. (See Figure 2.25) The term “single house” is used to describe houses constructed with a central hallway and one room on either side. In Charleston, single houses are positioned with the side end of the house facing the street. The grand home, constructed circa 1721-41 by a wealthy politician and merchant, shows that people were building in the same architectural styles that can be found in plantation homes throughout the lowcountry.<sup>38</sup> Although today the building has a modern coating, it was originally covered in stucco, which is a form of plaster that is used on the exterior of a building.<sup>39</sup>

FIG. 2.25 71 CHURCH STREET, CHARLESTON, SC. PHOTOGRAPH BY AUTHOR. 3 MAR. 2010.



<sup>38</sup> Poston, *The Buildings of Charleston*, 72-73.

<sup>39</sup> Robert A. Young, *Historic Preservation Technology* (New Jersey: John Wiley & Son, 2008), 426.



The image of “Rainbow Row” is one of brightly colored buildings that are frequently photographed by tourists. However, they did not always appear this way. The buildings located at 79-107 East Bay Street are some of the best examples of wharfside construction from the early-eighteenth-century. The diverse roof styles make it easy to see the buildings were constructed at different times. The buildings were used for both residences and the businesses of wealthy merchants. Often families would live in the upper floors while business was conducted on the first floor. The proximity to the docks made this location ideal for merchant use.

During Charleston’s early years, colonists constructed buildings on lots that were placed very close together. This method of city planning was based on English building traditions that the colonists were familiar with. While not all English building traditions were favorable to the lowcountry climate, Charleston continued to lay out street patterns with closely spaced lots.

The term “Rainbow Row” came about during the 1930s when decorator and preservationist Dorothy Porcher Legge restored the buildings and painted them in the bright pastel colors you see today. These colors, popular in Colonial architecture found in the Caribbean, were not original to the buildings when they were first constructed. (See Figures 2.26 and 2.27)

FIG. 2.26 RAINBOW ROW BEFORE 1930, 79-97 EAST BAY STREET LOOKING SOUTH. FROM HISTORIC CHARLESTON FOUNDATION. PHOTOGRAPH.



FIG. 2.27 RAINBOW ROW, CHARLESTON, SC. PHOTOGRAPH BY AUTHOR. 3 MAR. 2010.



Rainbow Row is an interesting example of how historic buildings are affected by human interaction over time. This stretch of buildings have become one of the most recognizable images of Charleston, and they raise an interesting question that deals with how we are to represent historic buildings: Do you restore a building to what it would have originally looked like or do you allow every layer of history to show?

3. Read the following directions that correspond with the role you have been assigned:
  - a. Curriculum Specialist
    - i. Before you begin designing the lesson, make a list of what you think are the most important facts and pieces of information from the narrative. Use this list to help you decide what information should be included in the lesson.
    - ii. Share the list with your other group members. Ask them if they have suggestions for adding or removing any other details.
    - iii. Brainstorm ideas for how the lesson should be presented. Be creative! The following are all examples of teaching methods that can be used:
      1. Perform a skit
      2. Write a story or song

3. Draw a picture or cartoon strip
  4. Present a lecture
  5. Guide a discussion
- iv. Once you have decided how to present the lesson, begin designing it. Be sure to continuously look back to the list you made in the first step of your directions so you include all the important information. The lesson should last between 5 and 10 minutes.

b. Teacher

- i. After the Curriculum Specialist group members create the list of important facts from the “Urban Architecture in Colonial Charleston” narrative, take the list and become familiar with it. These facts will be the information you will be required to teach to the class.
- ii. Work together with the Curriculum Specialist group as they design the lesson.
- iii. When the lesson has been completed, decide who will be presenting each part. Practice teaching the lesson to your fellow group members several times so you will be experts on the information and will be able to answer any questions the rest of the class may have.

c. Quiz Master

- i. Make a copy of the list of important facts from the Curriculum Specialist group for your own use.
- ii. Use the information on that list to create a 10-question quiz about “Urban Architecture in Colonial Charleston.”
- iii. The questions may be arranged in any of the following forms:
  1. Multiple Choice
  2. True/False
  3. Short Answer
  4. Matching
- iv. Once the quiz questions have been written, create an answer key to go along with the quiz.
- v. The quiz must be completed and turned into the teacher by the end of class so copies can be made for your class members to take the quiz tomorrow.

**UNIT:** Charleston History Through Architecture

**DAY:** 4

**LESSON 3:** Preserving Charleston's African American Culture

**CLASS:** South Carolina History

Standards

8-1.4 *Explain the growth of the African American population during the colonial period and the significance of African Americans in the developing culture (e.g., Gullah) and the economy of south Carolina, including the origins of African American slaves the growth of the slave trade, the impact of population imbalance between African and European Americans, and the Stono Rebellion and subsequent law to control the slave population. (H, G, P, E)*

I. Objectives

Students will be able to:

- A. Interpret the history and significance of the African American and Gullah traditions such as sweetgrass baskets in the lowcountry.
- B. Develop ways to preserve and exhibit the sweetgrass basket tradition in the Charleston area.
- C. Design a brochure to illustrate how the sweetgrass basket tradition should be exhibited.

II. Materials

- A. Computer/Laptop with MS PowerPoint capability
- B. Lecture 3 "Sweetgrass Baskets: Preserving African American Traditions in the Lowcountry" MS PowerPoint presentation and Teacher Script
- C. Projector OR Overhead Projector
- D. Paper
- E. Pencil
- F. Colored pencils and/or markers

III. Procedures

A. Introduction

1. The purpose of this lesson is to show students the importance of preserving cultural heritage. This lesson will focus on the sweetgrass basket traditions of

African Americans living in the Lowcountry from Charleston's early settlement to the present day.

#### B. Body of Lesson

1. Begin the lesson by showing students Lecture 3 "Sweetgrass Baskets: Preserving African American Traditions in the Lowcountry."
2. Tell the students they will be coming up with ways to interpret and exhibit the sweetgrass basket traditions in Mount Pleasant, South Carolina.
3. Tell the students they will design a brochure with a partner to illustrate how the sweetgrass basket cultural landscape should be interpreted.
4. The brochures can be organized in many different ways.
5. Tell the students as long as their design is clear and represent their idea in a way that makes sense; they are free to design the brochure however they wish. Examples include, but are not limited to: tri-fold pamphlets, posters, artistic renderings
6. Tell the students their brochures must include both illustrations *and* text.
7. Tell the students they will be explaining their brochures in front of the other students at the end of class.
8. Divide the students into pairs. Provide students with the paper and writing/drawing utensils necessary or have them bring their own.
9. Walk around the class to check on student progress and answer any questions.

#### C. Conclusion

1. After the students have completed their brochures, ask for volunteers to come to the front of the class and present. If no one volunteers, begin calling on students at random.
2. As each pair presents their brochure, ask them questions such as:

- a. Did you have a hard time coming up with ideas for this assignment? If so, why?
- b. How did you come up with this idea for interpreting the sweetgrass basket cultural landscape?
- c. How does your idea present the sweetgrass basket tradition in an accurate and interesting way?
- d. Do you think local residents and tourists would learn a lot from your design?
- e. Do you think it is important to preserve the sweetgrass basket tradition for future generations?

#### IV. Evaluation

Students will be evaluated based on their participation, brochure designs, and presentations.

### Lecture 3: Sweetgrass Baskets: Preserving African American Culture in the Lowcountry



## Sweetgrass Baskets: Preserving African American Traditions in the Lowcountry

## What is a sweetgrass basket?

Fig. 3.1



Fig. 3.2  
Winnowing rice in a sweetgrass basket



## Where can I find sweetgrass baskets?



Fig. 3.3 At roadside stands in places like Hwy 17 in Mount Pleasant

Fig. 3.4 At the market in downtown Charleston



## How are sweetgrass baskets used to preserve African American heritage in the Low Country?



Fig. 3.5



Fig. 3.6

# The Sweetgrass Basket Cultural Landscape

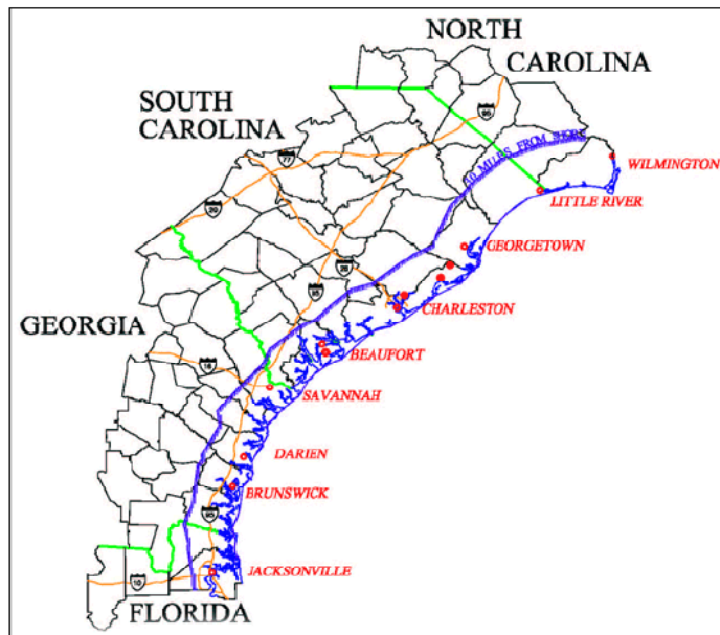


Fig. 3.7 Gullah/Geechee Cultural Heritage Corridor

## What are the best methods to interpret and preserve cultural landscapes?



Fig. 3.8



Fig. 3.9

# Image References

- Slide 1
  - The references for all images on the title page can be found in subsequent slides.
- Slide 2
  - Fig. 3.1 Sweetgrass Baskets. From Flickr from Yahoo. Photograph. <http://www.flickr.com/photos/briandeden/382854481/> (accessed March 5, 2010).
  - Fig. 3.2 Liesl Bradner. Weaving African Traditions at the Fowler. From Culture Monster: All The Arts, All The Time. *Los Angeles Times* Weblog. Photograph. [http://latimesblogs.latimes.com/culturemonster/liesl\\_bradner/](http://latimesblogs.latimes.com/culturemonster/liesl_bradner/) (accessed March 5, 2010).
- Slide 3
  - Fig. 3.3 Sweetgrass Baskets. From Southern Comfort Artisan's Gallery. Photograph. <http://www.visitsoutherncomfort.com/sweetgrasbas.html> (accessed March 5, 2010).
  - Fig. 3.4 Selling Sweetgrass Baskets. From South Carolina Radio Network. Photograph. <http://www.southcarolinaradionetwork.com/2009/10/19/historic-charleston-market-getting-a-facelift/> (accessed March 5, 2010).

## Image References, Continued

- Slide 4
  - Fig. 3.5 Gullah Foods, Art and Festivals of South Carolina. From DiscoverSouthCarolina.com. Photograph.  
[http://dining.discoversouthcarolina.com/famous\\_flavors/sc\\_gullah\\_foods.aspx](http://dining.discoversouthcarolina.com/famous_flavors/sc_gullah_foods.aspx) (accessed March 5, 2010).
  - Fig. 3.6 Sweetgrass Baskets Charleseton, SC. Panoramio. Photograph.  
<http://www.panoramio.com/photo/8103128> (accessed March, 2010).
- Slide 5
  - Fig. 3.7 Gullah-Geechee Cultural Heritage Corridor. From United States Congressman James E. Clyburn Website. Photograph.  
<http://clyburn.house.gov/district-gullah.cfm> (accessed March 5, 2010).
- Slide 6
  - Fig. 3.8 Grass Roots: Maebell Coakley uses a "sewing bone" to create a coiled sweetgrass basket. From National Endowment for Humanities, NEH on the Road. Photograph.  
<http://nehontheroad-maaa.org/grass-roots-maebell-coakley-uses-a-%E2%80%9Csewing-bone%E2%80%9D-to-create-a-coiled-sweetgrass-basket/> (accessed March 5, 2010).
  - Fig. 3.9 Sweetgrass Baskets on Meeting and Broad, Charleston, SC. Photograph by author. 2 Mar. 2010.

### Lecture 3: “Sweetgrass Baskets: Preserving African American Traditions in the Lowcountry” Teacher Script

Use the following information as a guide for teaching the “Sweetgrass Baskets: Preserving African American Traditions in the Lowcountry” MS PowerPoint presentation.

#### Slide 1: Sweetgrass Baskets: Preserving African American Traditions in the Lowcountry

- A. The purpose of this lesson is to show students the importance of preserving cultural heritage. This lesson will focus on the sweetgrass basket traditions of African Americans living in the lowcountry from Charleston’s early settlement to the present day.

#### Slide 2: What is a sweetgrass basket?

- A. The art of sweetgrass basket making was brought to the lowcountry in the late 1600s by West African slaves.
- B. The baskets are made of sweetgrass, palmetto, pine needles, and bulrush.
  - 1. These grasses and leaves are similar to what can be found in Africa.
- C. Even though sweetgrass baskets are seen all over the world today as artistic collector’s items, their original use was much more practical.
  - 1. The baskets were first used to winnow rice and store dry goods such as vegetables, corn, herbs, dried grain, and fish.<sup>40</sup>
  - 2. Winnowing is the process taken to separate the rice grains from the husks. Slaves would toss rice grains on the sweetgrass baskets. The heavy grains fall back into the tray and the husks blow away.

#### Slide 3: Where can I find sweetgrass baskets?

- A. When slavery ended after the Civil War, newly freed African Americans had to search for ways to make a living and support their families.
- B. By the 1900s, job opportunities were scarce for African Americans.
- C. Those African American families living in Mount Pleasant, South Carolina began to establish a sweetgrass basket-making industry to provide income.
- D. Today, one can find local African Americans making and selling sweetgrass baskets in the market downtown as well as in roadside stands along Highway 17 in Mount Pleasant.

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<sup>40</sup> Joyce V. Coakley, *Sweetgrass, Baskets and the Gullah Tradition* (Charleston, SC: Arcadia Publishing, 2005), 9.

Slide 4: How are sweetgrass baskets used to preserve African American heritage in the Low Country?

- A. Later in the twentieth-century, sweetgrass baskets quickly became a hot tourist commodity for their beautiful design and labor-intensive handiwork. They represented a unique aspect of the lowcountry's history and many people wanted to be able to take a piece of that home with them as a souvenir.
- B. The making of these baskets helped to preserve the African American history and traditions of the lowcountry region.
- C. "Not only was a traditional craft passed on, but the making of baskets afforded the opportunity for older relatives to share lore, family traditions, and historical events as recorded by their enslaved relatives."<sup>41</sup>

Slide 5: The Sweetgrass Basket Cultural Landscape

- A. In recent years, more research has been conducted to help identify and preserve the influence sweetgrass basket-making has had on the lowcountry region.
- B. The passage of the National Heritage Areas Act of 2006 through the National Park Service established the Gullah/Geechee Cultural Heritage Corridor which stretches along the coasts of northern Florida, Georgia, South Carolina, and southern North Carolina. The term "Gullah/Geechee" refers to generations of descendants of enslaved Africans who were brought to the southern United States from West Africa. This corridor helps formalize and bring awareness to the cultural heritage of thousands of people living along the southeastern coast of the U.S.<sup>42</sup>
- C. Many times people assume historic preservation is always in reference to a building or site, but the sweetgrass basket tradition can be seen as a "cultural landscape" that is difficult to define but is nonetheless there.
  - a. The World Heritage Committee defines "cultural landscapes" in three different categories.

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<sup>41</sup> Coakley, *Sweetgrass, Baskets and the Gullah Tradition*, 9.

<sup>42</sup> "Gullah/Geechee Cultural Heritage Corridor: North Carolina, South Carolina, Georgia, Florida," National Park Service, <http://www.nps.gov/guge/index.htm> (accessed March 5, 2010).



- b. The one that applies best to the lowcountry sweetgrass basket cultural landscape is the “associative cultural landscape.”
  - i. The sweetgrass basket cultural landscape is significant not because of a specific building or location, but because of its artistic and cultural associations between African American heritage and the Low Country region.<sup>43</sup>

Slide 6: What are the best methods to interpret and preserve cultural landscapes?

- A. Refer back to the lesson plan for further directions about the sweetgrass basket cultural landscape brochure assignment.
- B. You can leave this slide on the screen for students to see the different ways cultural sites can be interpreted and exhibited.

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<sup>43</sup> “Cultural Landscape,” United Nations Educational, Scientific and Cultural Organization, World Heritage, <http://whc.unesco.org/en/culturallandscape#1>.



**UNIT:** Charleston History Through Architecture

**DAY:** 5 & 6

**LESSON 4:** Civil War, Reconstruction, and Change in Charleston **CLASS:** South Carolina History

Standards

- 8-3 The student will demonstrate an understanding of the American Civil War – its causes and effects and the major events that occurred during that time.
- 8-3.5 Compare the military strategies of the North and South with regard to specific events and geographic locations in South Carolina, including the capture of Port Royal, the Union blockade of Charleston, and Sherman’s march through the state. (H, P, G)
- 8-3.6 Compare the effects of the Civil War on daily life in South Carolina, including the experiences of plantation owners, women, Confederate and Union soldiers, African Americans, and children. (H, E)
- 8-4 The student will demonstrate an understanding of the impact of Reconstruction on the people and government of South Carolina.
- 8-4.2 Summarize Reconstruction in South Carolina and its effects on daily life in South Carolina, including the experiences of plantation owners, small farmers, freedmen, women, and northern immigrants. (H, P, E)

I. Objectives

Students will be able to:

- A. Examine the effects of the Civil War and Reconstruction years by analyzing historic photographs of the Old Citadel on Marion Square.
- B. Discuss and assess which factors were the most influential in shaping Charleston as a city after the Civil War and Reconstruction period.

II. Materials

- A. Lesson 4 “Civil War, Reconstruction, and Change in Charleston” MS PowerPoint presentation and Teacher Script
- B. Computer/Laptop with MS PowerPoint capability

C. Projector OR Overhead Projector

D. Paper

E. Pencil

### III. Procedures

#### A. Introduction

1. The purpose of this lesson is to emphasize how important the Civil War and Reconstruction years were to the development of modern Charleston. One of the major points for the students to take away from this lesson is for them to understand how events in the past can greatly affect how a community changes over time.

#### B. Body of Lesson

1. **Day 1:** Begin the lesson by showing a MS PowerPoint presentation that will provide students with a basic knowledge about how the Civil War and Reconstruction years influenced Charleston. Use the Teacher Script provided for Lecture 4.
2. Tell the students they must take good notes because they will be asked to answer a short essay question at the end of class.
3. **Day 2:** Tell the students they will looking at photographs of the Old Citadel on Marion Square from the Civil War era to today as a class.
4. The historic photographs of the Old Citadel on Marion Square can be found as a continuation of the Lecture 4 PowerPoint.
5. Go through each photograph and have the students raise their hands to identify the differences and similarities between each photograph of the Old Citadel. If the students are not voluntarily speaking up, call on students and ask them questions to encourage discussion. Use the notes that follow the script for Lecture 4 as a guide for identifying the distinctions between photographs.

5. For each observation, be sure students understand the historical significance behind each of the differences and similarities they observe.
6. After the photographs have been analyzed, have the students organize their desks into a circular formation.
7. Lead the students in a round table discussion about how the Civil War and Reconstruction years were such an influential period for Charleston's built environment. Use the questions below as a guide for the discussion. Feel free to add questions of your own.
  - a. After learning about the Civil War and Reconstruction years and seeing the Old Citadel building evolve, what events do you think had a significant impact on Charleston?
  - b. Why did Charlestonians alive during the Civil War want to preserve the practice of slavery?
  - c. Do you think the South was justified in seceding from the United States?
  - d. Do you think it was right that Federal troops occupied Charleston even after the Civil War was over?
  - e. The Old Citadel is now being used as a hotel. Do you think historic buildings should only be used as they were originally or do you think new uses can be found for historic buildings?

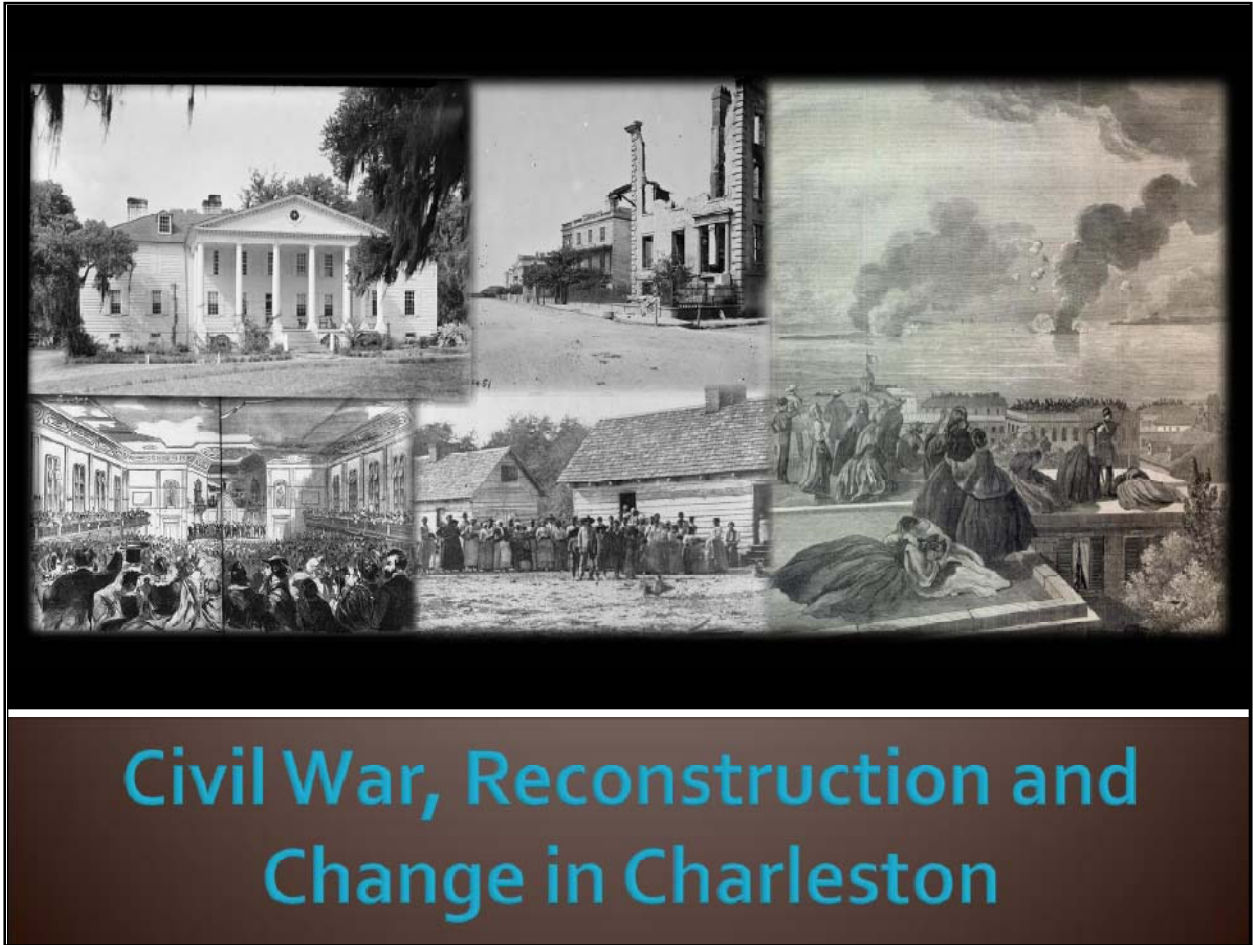
### C. Conclusion

1. As a way to wrap things up, have the students write at least a paragraph answering the following short essay question: What factors of the Civil War and/or Reconstruction period do you think had the strongest effect on Charleston as a city? Tell the students they must use at least two examples from the class discussion that day in order to get full credit.

### IV. Evaluation

Students will be evaluated based on their participation in class discussions and their answer to the short essay question.

## Lecture 4: Civil War, Reconstruction and Change in Charleston



## Civil War, Reconstruction and Change in Charleston

## Plantations and Prosperity



Fig. 4.1 Hampton Plantation, Wambaw Creek, McClellanville vicinity, Charleston County, SC

Fig. 4.2 Large group of slaves standing in front of buildings on J. J. Smith's Plantation, Beaufort, South Carolina in 1862



## Growing Tensions Between North and South



Fig. 4.4 Wood engravings of Abolitionists Sarah Moore Grimké (L) and Angelina Grimké Weld (R)



Fig. 4.3 Charleston, SC Slave Auction Advertisement from 1769

## Secession

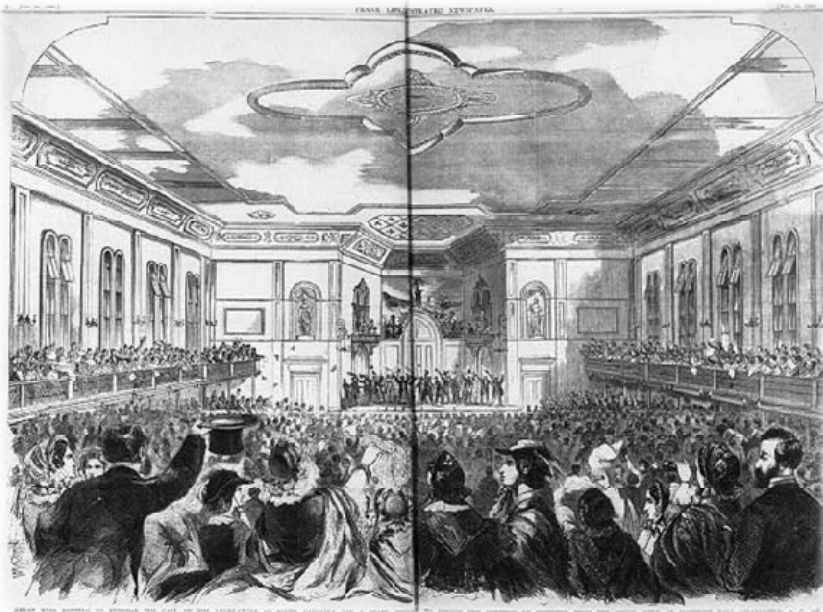


Fig. 4.5 Great mass meeting to endorse the call of the Legislature of South Carolina for a state convention to discuss the question of secession from the Union, held at Institute Hall, Charleston, S.C., on Monday, Nov. 12, 1860



## Civil War



Fig. 4.6 The  
Housetops in  
Charleston during  
the Bombardment  
of Fort Sumter

*Harper's Weekly*, May 4,  
1861; Vol. V, No. 227

## Reconstruction



(Left) Fig. 4.7 A house that has been burnt out at the corner of Atlantic and East Bay  
Photograph taken in April 1865

(Below) Fig. 4.8 Notice the pink Victorian house that replaced the burnt out house on the same corner



## Change: The Old Citadel at Marion Square



Fig. 4.9 The Old Citadel Building with flags and cannons in 1861

## The Citadel During the Civil War

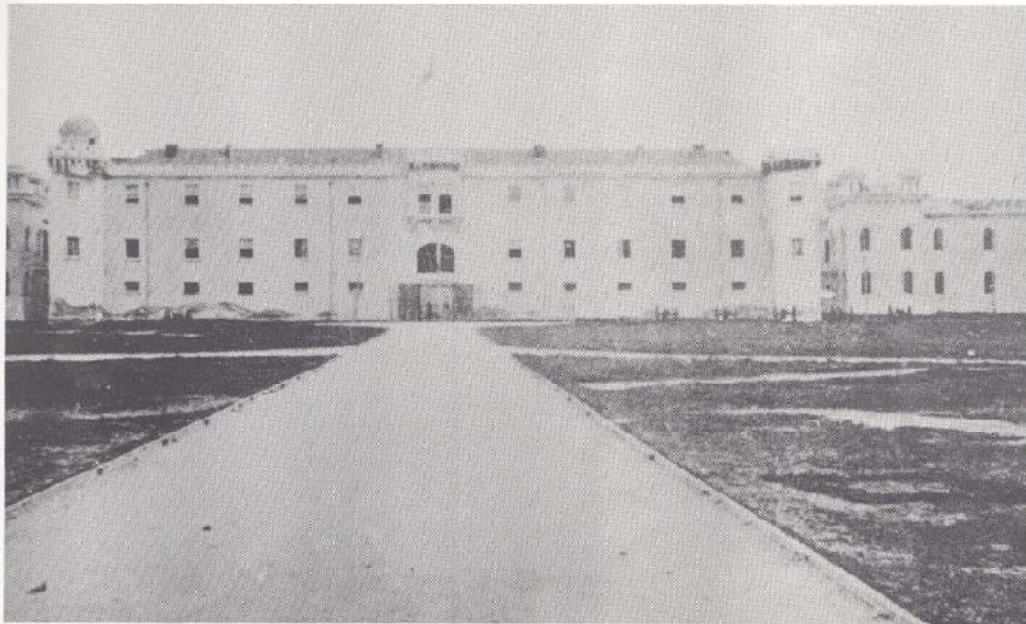


Fig. 4.10 Postcard reproduction of a photograph of the Old Citadel during the Civil War

## Federal Occupation



Fig. 4.11 Photograph of the Old Citadel. Photographer and date unknown

## 1886 Earthquake Damage



Fig. 4.12 Photograph of the Old Citadel after the 1886 earthquake

## John C. Calhoun Monument- 1896



Fig. 4.13 Photograph of the Old Citadel from the late 1890s

## 1908 Postcard

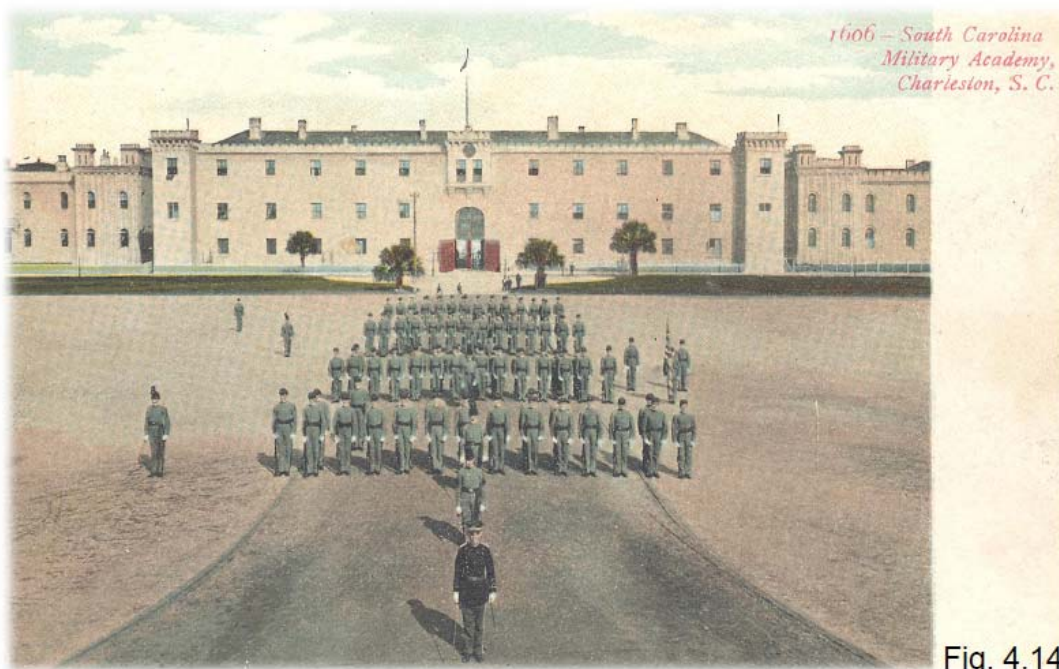
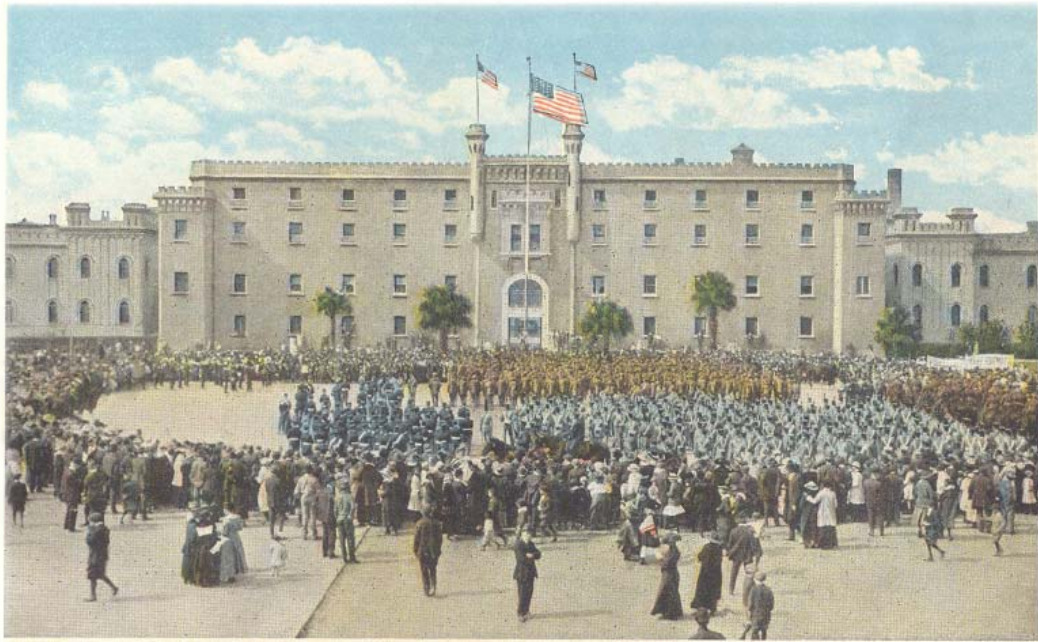


Fig. 4.14



# World War I



THE "CITADEL" AND SOLDIERS RETURNING FROM THE FRONT, CHARLESTON, S. C.

Fig. 4.15 Postcard showing soldiers returning to Charleston after World War I

## Historic American Buildings Survey 1958



Fig. 4.16 Photograph of the Old Citadel in 1958

## The Old Citadel Today Embassy Suites Charleston Hotel



Fig. 4.17

# The Old Citadel Today Embassy Suites Charleston Hotel



Fig. 4.18



Fig. 4.19

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  - Fig. 4.2 O'Sullivan, Timothy H. Large group of slaves standing in front of buildings on J. J. Smith's Plantation, Beaufort, South Carolina in 1862. From Library of Congress Prints & Photographs Online Catalog, Civil War Photographs Collection. Photograph, <http://hdl.loc.gov/loc.pnp/cph.3b15290> (accessed February 24, 2010).
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  - Fig. 4.4 Wood Engravings of Angelina Grimké Weld (1805-1895) and Sarah Moore Grimké (1792-1873). From National Women's History Museum and Girls Learn International, Inc. Wood Engraving, <http://www.nwhm.org/youngandbrave/asgrimke.html> (accessed February 24, 2010).
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## Lecture 4: “Civil War, Reconstruction, and Change in Charleston” Teacher Script

Use the following information as a guide for teaching the “Civil War, Reconstruction, and Change in Charleston” MS PowerPoint presentation.

### Slide 1: Civil War, Reconstruction, and Change in Charleston

- A. The Civil War and Reconstruction years had an incredible impact on the city of Charleston.
- B. This presentation will seek to provide a very brief glimpse into the events leading up to the Civil War as well as the Reconstruction years.
- C. Finally, the Old Citadel at Marion Square will be used as an example of how buildings change in appearance and use over time.

### Slide 2: Plantations and Prosperity

- A. The years preceding the Civil War were very prosperous for Charleston planters and merchants.
- B. Even though plantation agriculture was the dominant mode of economic development for the lowcountry, with cotton being the major cash crop, the fact that the city was one of the South’s major seaports helped Charleston flourish during the mid-nineteenth century.
- C. In 1860, Charleston’s population was a little over 40,000.<sup>44</sup>
- D. Roughly one third of the city’s population were slaves at this time.<sup>45</sup>

### Slide 3: Growing Tensions Between North and South

- A. The extensive success of Charleston’s plantation agriculture would not have been possible were it not for the forced labor of African slaves.
- B. The moral issues surrounding slavery had been debated since the early 1800s.
- C. Charleston was seen as the center of Southern slavery due in large part because most African slaves entered the United States through Charleston’s port.
- D. By the 1830s and 1840s, abolitionists were using various methods such as printing pamphlets and preaching to speak against slavery.

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<sup>44</sup> Don H. Doyle, *New Men, New Cities, New South: Atlanta, Nashville, Charleston, Mobile 1860-1910* (Chapel Hill, NC: The University of North Carolina Press, 1990), 4.

<sup>45</sup> Doyle, *New Men, New Cities, New South*, 59.



- E. These efforts antagonized southern slave owners and created further tension between the North and South.<sup>46</sup>
- F. Sarah and Angelina Grimké, sisters born in Charleston around the turn of the nineteenth century, became two of the first women to publicly advocate abolition and women's rights. They were able to speak about slavery with firsthand accuracy from their experiences growing up on the family plantation.
- G. Many Charlestonians feared their way of life would be obliterated if slavery was abolished. Southern planters were right to be concerned. The plantation system simply could not function on the same scale without the cheap and abundant labor provided by slavery.
- H. Even though the practice of slavery is now understood to be unconstitutional and morally wrong, it is important to remember that Charlestonians living during this time relied heavily on slave labor and were not eager to give up their wealthy lifestyle.
- I. Many of them had grown up surrounded by slavery and did not necessarily see it as being wrong or immoral. Many plantation owners felt that they provided a good life for their workers.
- J. That does not excuse them of the wrongful enslavement of so many African slaves, but it does help to put their motives into perspective.

#### Slide 4: Secession

- A. In the 1830s, South Carolina became a major player in national politics during the nullification crisis when the state declared it had the right to refuse to obey any Federal law it disagreed with.<sup>47</sup>
- B. Charleston became further entrenched in the national slavery debate by the mid-1850s. Charleston's position as the nation's major slave port created an unyielding tie to the slave industry, and many locals believed the city's interests could only be protected if the South seceded from the Union.<sup>48</sup>
- C. In April of 1860, Charleston was chosen to host the Democratic National Convention. Even though choosing a Southern city such as Charleston was an attempt to foster harmony within the Democratic Party, Charlestonians and other southerners were dissatisfied with the

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<sup>46</sup> Robert N. Rosen, *Confederate Charleston: An Illustrated History of the City and the People During the Civil War* (Columbia, SC: University of South Carolina Press, 1994), 16.

<sup>47</sup> Rosen, *Confederate Charleston*, 16.

<sup>48</sup> Rosen, *Confederate Charleston*, 18.

direction the nation's government was taking when Abraham Lincoln was elected president in 1860.<sup>49</sup>

- D. Despite the bad feelings between North and South, Charlestonians did not really believe that the situation would result in a war. Rather, they believed that the North would peaceably allow South Carolina to secede from the Union.<sup>50</sup>
- E. A secession convention met in Columbia, the capitol of South Carolina, on December 17, 1860. However, an outbreak of smallpox resulted in the convention moving locations to Charleston.<sup>51</sup>
- F. The vote to secede from the United States was passed unanimously and the Ordinance of Secession was signed on December 20, 1860.<sup>52</sup>
- G. This decision made South Carolina the first state to secede from the Union and led to the establishment of the Confederate States of America.

#### Slide 5: Civil War

- A. On April 12, 1861, the first shots marking the beginning of the Civil War were fired on Fort Sumter in Charleston's harbor.
- B. After this momentous exchange, the city of Charleston remained relatively untouched by Union forces until federal troops bombarded the city with shells in August 1863.
- C. Many buildings in the southern portion of the peninsula were damaged or completely destroyed by the constant shelling.
- D. This barrage continued until February 18, 1865 when federal troops entered the city with very little opposition. Confederate troops left the city the previous night, setting fire to and blowing up many of the supplies such as cotton, rice, and munitions so they would not be left for federal troops to capture.<sup>53</sup>
- E. The effects of heavy shelling and the presence of Union troops in the city made the prospect of successful economic development in the city very unlikely.<sup>54</sup>

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<sup>49</sup> Rosen, *Confederate Charleston*, 28 and 38.

<sup>50</sup> Rosen, *Confederate Charleston*, 40.

<sup>51</sup> Rosen, *Confederate Charleston*, 42.

<sup>52</sup> Rosen, *Confederate Charleston*, 44.

<sup>53</sup> Doyle, *New Men, New Cities, New South*, 52.

<sup>54</sup> Doyle, *New Men, New Cities, New South*, 56.

## Slide 6: Reconstruction

- A. Even after Confederate General Robert E. Lee surrendered to General Ulysses S. Grant at Appomattox Courthouse on April 9, 1865, federal troops remained in Charleston.
- B. With many of the city's young men having gone off to fight in the Confederate army, the city began to languish.

“Reporter Sidney Andrews, arriving in September 1865, saw ‘a city of ruins, of desolation, of vacant houses, of widowed women, of rotting wharves, or deserted warehouses, of weed-wild gardens, of miles of grass-grown streets, of acres of pitiful and voiceful barrenness.’”<sup>55</sup>

- C. Union troops had little or no fond feelings toward Charleston for its influential role in leading the secession of southern states from the Union.
- D. Once known for its picturesque architecture and lively culture, Charleston sank into a demoralizing bleakness that would affect the city's society, economy, built environment, and politics for decades to come.
- E. South Carolina's white male population during the Civil War began at 146,000. Out of the 85,000 men who served in the military in some capacity, almost 40,000 were killed or disabled.<sup>56</sup>
- F. This made South Carolina the state that sustained the heaviest losses of any other state in the Confederacy.
- G. Charleston sent between 5,000 and 6,000 men who made up around 42 military companies that sustained a 30 percent loss on average.
- H. Many of the young men who had not been killed or injured during the war left the city to seek their fortunes and took their vigor and potential for leadership with them.
- I. Unfortunately, the older generation of men who had hit their prime in the 1850s and 1860s were disillusioned after the war and were left to deal with a broken city. Their disenchantment colored the way they conducted business and affected cultural and economic development.<sup>57</sup>
- J. “For these men, the Confederate disaster of 1865 meant defeat of their principles, their interests, their way of life.”<sup>58</sup>

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<sup>55</sup> Doyle, *New Men, New Cities, New South*, 56.

<sup>56</sup> Doyle, *New Men, New Cities, New South*, 60.

<sup>57</sup> Doyle, *New Men, New Cities, New South*, 61.

<sup>58</sup> Doyle, *New Men, New Cities, New South*, 59.

- K. The Reconstruction years were difficult for many southern cities. Union troops did not seek to make things easier for people they saw as traitors to the United States. Punishment for disobedience became a severe reality for the states that had seceded from the Union.
- L. Many Charlestonians fell on tough financial times after the Civil War.
- M. Even though life was extremely hard for Charlestonians after the Civil War, the fact that there was not much money being made meant that families did not have enough money to make significant changes to their existing homes or build new ones.
- N. The lack of money to renovate is one of the primary reasons why Charleston has so many examples of historic architecture preserved in the city.

Slide 7: Change – The Old Citadel at Marion Square

- A. The Old Citadel at Marion Square is a building that has been particularly significant to Charleston history since its use as a fortified arsenal in 1826.
- B. The following slides will use images of the Old Citadel at Marion Square to show how historic buildings can change over time.
- C. As you go through the photographs, have the student raise their hands to try and figure out what has changed from picture to picture.
- D. You may have to flip back and forth between the photographs so students can see the changes.
- E. The site where the Embassy Suites Charleston Hotel is now located has been used for military purposes since 1758 when an earlier structure acted as a fort for the city.
- F. From 1789 to 1822, the state used the site as a tobacco warehouse.<sup>59</sup>

Slide 8: The Citadel During the Civil War

- A. In 1826, the current structure was completed as a “fortified arsenal” and was known as “The Citadel.”
- B. In 1842, South Carolina established a military school at The Citadel. This school eventually relocated to the northern part of the peninsula along the Ashley River in 1922.
- C. A third story as well as east and west wings were added to the Citadel in the mid-1800s.<sup>60</sup>

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<sup>59</sup> Embassy Suites Charleston, “History of the Hotel,” <http://embassysuites.hilton.com/en/es/hotels/hotelpromo.jhtml?ctyhocn=CHSESES&promo=history> (accessed March 5, 2010).

<sup>60</sup> Embassy Suites Charleston, “History of the Hotel.”

#### Slide 9: Federal Occupation

- A. During the Civil War, Federal troops occupied the building at which time the west wing (on the left side) was burned in a fire. It is difficult to see in this photograph, but it is possible that this picture was taken after the west wing had burned. However, the date of the photograph is unknown so it is not possible to confirm that.
- B. Notice the rounded dome on the parapet in the upper left corner of the photograph. This feature can be seen in the previous picture, but it will be removed in future images.

#### Slide 10: 1886 Earthquake Damage

- A. The earthquake of 1886 left a significant portion of Charleston's buildings damaged or completely destroyed.
- B. Here is a photograph of the Old Citadel after the earthquake.
- C. Notice the crumbling parapet with piles of masonry that have fallen along the building's base.
- D. The drainage system on the left side of the building can be seen sagging.

#### Slide 11: John C. Calhoun Monument – 1896

- A. The John C. Calhoun monument was erected in Marion Square in 1896. John C. Calhoun was a leading Southern politician as well as the seventh vice president of the United States in the early 1800s. This monument became a central structure in Marion Square after its construction.
- B. The west wing (on the left side) was reconstructed when the Citadel military school reopened in 1882.
- C. The parapet along the top of the building has been restored.
- D. Notice the dome behind the top left parapet is no longer there. It is possible that it was damaged during the earthquake and never replaced.

#### Slide 12: 1908 Postcard

- A. This postcard shows the Old Citadel two years before a fourth floor was added in 1910.

#### Slide 13: World War I

- A. In this image, the addition of the fourth floor can be seen.
- B. There are mirroring turrets located in the center of the building above the front entryway.

- C. It also looks as if some additional molding around the arched door and windows above has been installed and painted white.

Slide 14: Historic American Buildings Survey 1958

- A. These photographs were taken for the Historic American Buildings Survey (HABS) and the Historic American Engineering Record collections.
- B. HABS documents historic structures through architectural drawings and photographs.
- C. Notice the building is relatively the same, but there are now automobiles parked along the front of the building.
- D. While allowing people to travel further distances with more ease, automobiles also proved to be a challenge in Charleston like in many other urban areas. The streets had to change by being paved, widened, or installed with traffic signals, crosswalks, and signs.
- E. For a city like Charleston, with its narrow streets and high density buildings, adapting to the automobile is an ongoing challenge to this day.

Slide 15: Embassy Suites Charleston Hotel

- A. Today, the Old Citadel is home to the Embassy Suites Hotel.
- B. The Citadel military school is now in a different location. What is interesting to consider is to look at all of the different uses the Old Citadel has had since its construction: fortified arsenal, military school, headquarters for occupying Federal troops, and modern hotel.
- C. One question that you may ask of the students during the discussion time is about how we should use historic properties today. Should they all be turned into museums to be preserved as they were originally, or should other uses be explored in order to let the building be utilized in a more modern way?
- D. This question is brought up again and again with historic structures. It is an important one because not all historic structures can or should be turned into museums. Finding modern uses for historic buildings allows people to interact with them on a daily basis.
- E. Adaptive reuse is a definite challenge, but it is one that preservationists, developers, and city planners face every day to discover new and inventive ways to use a historic building so they may remain a vibrant part of a city's culture.
- F. Charleston is a city that has been quite successful in reusing historic structures.

**UNIT:** Charleston History Through Architecture

**DAY:** 7 & 8

**LESSON 5:** Charleston's Preservation Movement in the 20<sup>th</sup> Century

**CLASS:** South Carolina History

Standards

8-6.3 *Explain the causes and the effects of changes in South Carolina culture during the 1920s, including Prohibition, the boll weevil, the rise of mass media, increases in tourism and recreation, the revival of the Ku Klux Klan, and the Southern Literary Renaissance. (H, P)*

8-7 The student will demonstrate an understanding of South Carolina's economic revitalization during World War II and the latter twentieth century.

8-7.5 *Explain the economic impact of twentieth century events on South Carolina, including the opening and closing of military bases, the development of industries, the influx of new citizens, and the expansion of port facilities. (E, H, P, G)*

I. Objectives

Students will be able to:

- A. Explain the history and significance of Charleston's Preservation Movement during the 20<sup>th</sup> century.
- B. Identify the purpose and responsibilities of Charleston's Board of Architectural Review, City Planning Commission and local preservation organizations such as the Historic Charleston Foundation and Preservation Society.

II. Materials

- A. Lecture 5 "Charleston's Preservation Movement in the 20<sup>th</sup> Century" MS PowerPoint presentation and Teacher Script
- B. Culminating Activity Introduction handout (copies for each student)
- C. Computer/Laptop with MS PowerPoint capability
- D. Projector OR Overhead Projector
- E. Paper
- F. Pencil

III. Procedures

## A. Introduction

1. The purpose of this lesson is to introduce students to the history and significance of Charleston's Preservation Movement in the 20<sup>th</sup> century. By doing so, the students will be prepared for the week-long culminating activity they will be participating in.

## B. Body of Lesson

1. Depending on how long your class periods are, this lesson should take between one and two days. The lesson is primarily a lecture, so it is up to the teacher to determine how many slides will be covered each day.
2. Begin the lesson by showing the MS PowerPoint presentation for Lecture 5 "Charleston's Preservation Movement in the 20<sup>th</sup> Century" that will teach students about Charleston's Preservation Movement, how it evolved, and how it affected the city's built environment as well as its social, political, and economic culture. Use the Teacher Script provided for Lecture 5. Be sure to clearly explain the following organizations as they are integral to the culminating activity:
  - a. City Board of Architectural Review (BAR)
  - b. City Planning and Zoning Commission
  - c. Preservation Society of Charleston
  - d. Historic Charleston Foundation
3. Tell the students they will be participating in a week-long culminating activity that will involve a mock Board of Architectural Review meeting.
4. Provide each student with a copy of the "Culminating Activity: Introduction" handout and read it out loud to them. This is the time to answer any questions students may have so they may begin work on the activity the next day in a timely manner.

## C. Conclusion

1. After answering the students' question, tell them they need to be prepared to begin the culminating activity at the start of tomorrow's class.

## IV. Evaluation

Students will be evaluated based on their class participation.



## Lecture 5: Charleston's Preservation Movement in the 20<sup>th</sup> Century



## Charleston's Preservation Movement in the 20<sup>th</sup> Century

## Early Preservation Efforts



Fig. 5.1 Powder Magazine, ca. 1713,  
Pictured about 1903



Fig. 5.2 Old Exchange Building, ca.  
1771-1772

## Threats to Charleston's Historic Properties in the 1920s



Fig. 5.3 The Standard Oil Co. filling station in the garden of the Joseph Manigault House, 1936. Pictured here are E. Milby Burton, Dick Lewis, and Burnet Maybank.

## A Public Campaign for Preservation



Fig. 5.4 Joseph Manigault House,  
ca. 1803



Fig. 5.5 Joseph Manigault House Today

## Zoning Ordinances, Historic Districts, and the Board of Architectural Review



- Old City District Line
- Old and Historic District

## Important Faces in Charleston's Preservation Movement



Fig. 5.7 Susan Pringle Frost  
Founder and first president of the Society for the Preservation of Old Dwellings (now called the Preservation Society of Charleston)



Fig. 5.8 Albert Simons  
Prominent Charleston architect and author influential in the preservation movement.



Fig. 5.9 Frances R. Edmunds  
Executive Director of the Historic Charleston Foundation from 1948 to 1985



Fig. 5.10 Laura M. Bragg  
Director of The Charleston Museum from 1920 to 1931

# Preservation Society of Charleston

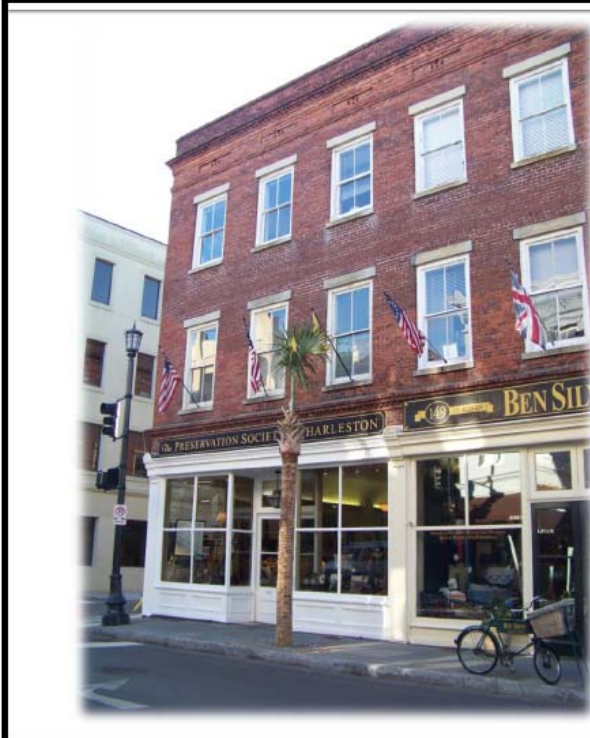


Fig. 5.11 Preservation Society of Charleston headquarters at 147 King Street

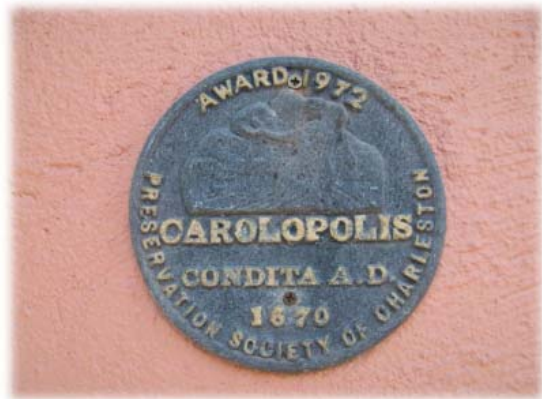


Fig. 5.12 Carolopolis Award plaque

# Historic Charleston Foundation

Fig. 5.13



Fig. 5.14



Historic Charleston  
Foundation  
Headquarters at 40  
East Bay Street



## Living in Historic Charleston Today



Fig. 5.15 5 Ladson Street



Fig. 5.16 181 King Street

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  - Fig. 5.7 Susan Pringle Frost. From Preservation Society of Charleston. Photograph,  
[http://www.preservationsociety.org/images/Susan\\_Pringle\\_Frost\\_s\\_200.jpg](http://www.preservationsociety.org/images/Susan_Pringle_Frost_s_200.jpg) (accessed February 6, 2010).
  - Fig. 5.8 Albert Simons. From Historic Charleston Foundation. Photograph.
  - Fig. 5.9 Frances R. Edmunds. From Historic Charleston Foundation. Photograph.
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<http://www.southcarolinastatemuseum.org/women/Bragg.html> (accessed February 6, 2010).

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- Slide 7
  - Fig. 5.11 Preservation Society of Charleston Headquarters at 147 King Street, Charleston, SC. Photograph by author. 2 Mar. 2010.
  - Fig. 5.12 Carolopolis Award plaque, Charleston, SC. Photograph by author. 23 Feb. 2010.
- Slide 8
  - Fig. 5.13 Historic Charleston Foundation Headquarters at 40 East Bay Street, Charleston, SC. Photograph by author. 23 Feb. 2010.
  - Fig. 5.14 Historic Charleston Foundation Sign, Charleston, SC. Photograph by author. 23 Feb. 2010.
- Slide 9
  - Fig. 5.15 5 Ladson Street, Charleston, SC. Photograph by author. 23 Feb. 2010.
  - Fig. 5.16 181 King Street, Charleston, SC. Photograph by author. 23 Feb. 2010.

## Lecture 5: “Charleston’s Preservation Movement in the 20<sup>th</sup> Century”

### Teacher Script

Use the following information as a guide for teaching the “Charleston’s Preservation Movement in the 20<sup>th</sup> Century” MS PowerPoint presentation.

#### Slide 1: Charleston’s Preservation Movement in the 20<sup>th</sup> Century

- A. The preservation movement that took place in Charleston in the 20<sup>th</sup> century shaped the architectural and cultural landscape of the city in numerous ways.
- B. This lesson will show how important the events of this movement were to creating Charleston’s famous tradition of preservation for the purpose of protecting significant historic resources and boosting the city’s economy through its tourism industry.

#### Slide 2: Early Preservation Efforts

- A. In the wake of other notable preservation initiatives like the purchase of George Washington’s Mt. Vernon in Virginia, Charleston focused on its own colonial past.
- B. In 1902, the National Society of Colonial Dames in the State of South Carolina purchased the Powder Magazine (ca. 1713) to save it from being demolished.
- C. The Powder Magazine was seen as being very important to Charleston’s colonial history. It was built along the original fortifications when Charleston was a walled city.
- D. The Colonial Dames restored the structure and used it as the statewide chapter headquarters.
- E. In the 1990s, Historic Charleston Foundation acquired the Powder Magazine under a long-term lease with the Colonial Dames, restored the building, and reopened it as a museum in 1997. Today, it is run by the Colonial Dames.
- F. Similarly, the Daughters of the American Revolution (DAR) worked to preserve the Old Exchange Building (built during the mid-eighteenth century) from 1899 to 1913.
- G. After Congress transferred ownership of the building to the DAR in 1913, the organization used it for its local headquarters then opened it as a museum.
- H. These early efforts to preserve Charleston’s historic resources show an emphasis in protecting colonial sites and using them for educational purposes.<sup>61</sup>

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<sup>61</sup> Robert R. Weyeneth, *Historic Preservation for a Living City, Historic Charleston Foundation 1947-1997* (Columbia, SC: University of South Carolina Press, 2000), 2.

### Slide 3: Threats to Charleston's Historic Properties in the 1920s

- A. The 1920s-1940s saw an increase in threats to historic properties throughout the Charleston area. Local residents were greatly distressed that both residential and public buildings were being torn down.
- B. As automobiles gained popularity and use, Charleston experienced an increase in gas stations dotting the landscape. Historic buildings in key locations were often demolished to make way for these new filling stations, and for parking lots.
- C. Standard Oil was an oil company whose construction plans were at odds with local residents and preservationists who did not want to see the city's history torn down in favor of gas stations.<sup>62</sup>
- D. Charleston's historic properties were also in danger of being dismantled for their architectural elements.
- E. Art collectors from across the nation purchased architectural details from residential properties to furnish their own homes or re-create period rooms in galleries and museums.
- F. "For their part, Charlestonians were willing to sell the architectural detailing of their old homes for a variety of reasons: they needed the money to pay taxes, a building was being demolished anyway, their property was in a deteriorated area occupied by African-American tenants, and the prices being offered were simply too tempting to resist."<sup>63</sup>

### Slide 4: A Public Campaign for Preservation

- A. In May 1920, the Society for the Preservation of Old Dwellings (later renamed the Preservation Society of Charleston) purchased the Joseph Manigault House (ca. 1803) to save it from demolition.
- B. Despite noble intentions, the organization had a difficult time maintaining the house.
- C. Unfortunately, it is not plausible to buy up any and all historic properties to save them from demolition without having some kind of financial plan. Historic properties are extremely expensive to maintain, and not all of them can or should be turned into museums.
- D. At this point in time, historic preservation was still a relatively new concept supported primarily by wealthy people. The Society for the Preservation of Old Dwellings made

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<sup>62</sup> Weyeneth, *Historic Preservation for a Living City*, 2.

<sup>63</sup> Weyeneth, *Historic Preservation for a Living City*, 3.

numerous attempts at fundraising for several years, but they were still unable to support all the expenses that came with the house.

- E. Interestingly, the society sold the Manigault garden to the Standard Oil company for use as a gas station and rented the interior rooms of the house to African American tenants.<sup>64</sup>
- F. The Manigault House was opened as a museum in 1928, but the money it earned was not enough to stop its foreclosure.
- G. Just as it appeared as though the house would be sold and dismantled, a South Carolina heiress purchased the house in 1933 for three thousand dollars and donated it to the Charleston Museum.
- H. The property is still owned and managed as a house museum by the Charleston Museum today.<sup>65</sup>
- I. The Joseph Manigault House was the first private residence in Charleston to be saved through a public campaign.

#### Slide 5: Zoning Ordinances, Historic Districts, and the Board of Architectural Review

- A. In 1931, the City of Charleston made history when it adopted the nation's first zoning ordinance with provisions for the protection of historic properties.
- B. Article X designated part of the city as the Old and Historic Charleston District. In addition, this article established a Board of Architectural Review (BAR) which has the authority to govern architectural alterations and changes made to properties located within the historic district.
- C. "As originally constituted, the BAR was to consist of five members drawn from organizations that offered useful institutional expertise for the new municipal body: the City Planning and Zoning Commission, the local chapters of the American Institute of Architects and the American Society of Civil Engineers, the Charleston Real Estate Exchange, and the Carolina Art Association, a long-established fine arts society that managed the local art gallery. Part-time staff support was provided by the city engineer."<sup>66</sup>
- D. During its early years, the BAR acted in an advisory capacity when dealing with exterior architectural changes so as not to impose on property owners' privacy and rights.

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<sup>64</sup> Weyeneth, *Historic Preservation for a Living City*, 4.

<sup>65</sup> Weyeneth, *Historic Preservation for a Living City*, 6.

<sup>66</sup> Weyeneth, *Historic Preservation for a Living City*, 16.

- E. One of the most progressive features of the zoning ordinance is that it sought to target entire neighborhoods for preservation rather than specific buildings. This tactic would “define the modern preservation movement.”<sup>67</sup>
- F. Today, the BAR, the Board of Zoning Appeals, and the City Planning and Zoning Commission have bi-weekly meetings in which residents and business owners bring forward requests for architectural alterations (with the BAR) and changes in zoning variances (City Board of Zoning Appeals and Planning and Zoning Commission).
- G. For example, (for those whose property is located within the historic district) a homeowner might desire to change the color of his historic property or build an addition onto the back of the property. Or a business owner might want to change the design of his storefront’s window. Before they can go forward with the work, the owner must bring plans before the BAR for their approval. Depending on how well his submission adheres to historical accuracy, and the preferences of the BAR members, the homeowner and business owner may or may not have their changes approved.
- H. Similarly, the City Board of Zoning Appeals deals with people requesting changes in the zoning of a particular area. For example, if an architectural firm wants to place its office in a neighborhood that is zoned for residential use only, they will have to bring their request for a variance that would allow their commercial use to be allowed in the neighborhood.

Slide 6: Important Faces in Charleston’s Preservation Movement

- A. Susan Pringle Frost was the founder and first president of the Society for the Preservation of Old Dwellings. Frost worked tirelessly to protect Charleston’s historic properties as a real estate agent, buying and selling properties to those who had the means to preserve them. She was also a supporter of women’s rights and suffrage during her lifetime.<sup>68</sup>
- B. Albert Simons was a famous Charleston architect and author who was one of the most vocal opponents of the exportation of Charleston’s architectural heritage.<sup>69</sup> Simons worked on many different historic properties in Charleston as one of the city’s leading preservation architects into the 1970s.<sup>70</sup>

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<sup>67</sup> Weyeneth, *Historic Preservation for a Living City*, 18.

<sup>68</sup> Weyeneth, *Historic Preservation for a Living City*, 4.

<sup>69</sup> Weyeneth, *Historic Preservation for a Living City*, 4.

<sup>70</sup> Weyeneth, *Historic Preservation for a Living City*, 6.



- C. Laura M. Bragg was the director of the Charleston Museum from 1920 to 1931. With a background in museums (establishing museums across the south) Bragg founded the Charleston Free Library and opened the Charleston Museum to blacks in 1921. She also created the nation's first traveling exhibits which helped encourage other museums to place a stronger emphasis on their role as education facilities.<sup>71</sup>
- D. Frances R. Edmunds was Historic Charleston Foundation's first employee in 1948. She served as the executive director of the organization until her retirement in 1985. Her influence guiding preservation initiatives helped shape Historic Charleston Foundation as an organization which had a subsequent impact on the standards by which Charleston's historic properties are preserved.<sup>72</sup>

Slide 7: Preservation Society of Charleston

- A. The Preservation Society of Charleston was originally named the Society for the Preservation Of Old Dwellings. It was renamed in 1957 because the society wanted to advocate the preservation of all historic properties, not just dwellings.
- B. The organization was founded in 1920 by Miss Susan Pringle Frost.
- C. The Preservation Society achieves its preservation goals in several ways.
  - a. One way is through the Carolopolis Award Program, established in 1956, which awards honorary plaques to homeowners who practice exemplary preservation efforts on their homes.
  - b. Another way is through protective exterior and interior easements which are legal contracts that place restrictions on any alterations to historic homes.
- D. The Preservation Society is a volunteer organization governed by a volunteer board and eight paid staff members.<sup>73</sup>

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<sup>71</sup> South Carolina State Museum, "20<sup>th</sup> Century Leaders: Laura Bragg," A Woman's Light: Making History in South Carolina, A Virtual Exhibit, <http://www.southcarolinastatemuseum.org/women/Bragg.html> (accessed March 7, 2010).

<sup>72</sup> Historic Charleston Foundation, "About Us: Our History," <http://www.historiccharleston.org/about/history.html> (accessed March 7, 2010).

<sup>73</sup> The Preservation Society of Charleston, "Who We Are; Founding & Preservation Society History," [http://www.preservationsociety.org/who\\_history.asp](http://www.preservationsociety.org/who_history.asp) (accessed March 7, 2010).

### Slide 8: Historic Charleston Foundation

- A. Historic Charleston Foundation (HCF) was established as a non-profit organization in 1947. A non-profit organization uses its surplus wealth for furthering its goals rather than redistributing it to employees and shareholders.
- B. The Foundation specializes in protecting Charleston's resources that are inherent to its history and heritage.
- C. Preservation and advocacy programs, such as protective covenants and easements, allow the Foundation to help advise historic property owners in which preservation methods are best.
- D. HCF runs two museums sites (Aiken-Rhett House (ca. 1818), Nathaniel Russell House (ca. 1808)), the Annual Festival of Houses and Gardens, the Charleston International Antiques Show, and three retail shops.
- E. The Foundation is governed by a Board of Trustees and has a full-time staff which takes care of the organization's Administration, Communications and Public Programs, Finance, Preservation and Museums, and Retail.<sup>74</sup>

### Slide 9: Living in Historic Charleston Today

- A. For business owners and homeowners alike, living in a city like Charleston that places such importance on its historic structures can often be a challenge.
- B. Even though the restrictions placed on the historic buildings by zoning laws and the BAR are meant to uphold the architectural integrity and historic significance of the property, some people can see the restrictions as a threat to their private property rights.
  - a. Not everyone enjoys being told they can't build a new addition onto their home or design their storefront however they wish.
- C. However, those who purchase property in historic districts usually understand what they are getting into.
- D. The restrictions and guidelines enforced by zoning laws and the BAR are put in place to protect the character defining features that make historic properties architecturally and culturally significant.
- E. Undoubtedly, one of the most remarkable features of Charleston is its retention of so many significant historic properties.
  - a. The city would not have the same character without its architecture.

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<sup>74</sup> Historic Charleston Foundation, "About Us: Who we are," <http://www.historiccharleston.org/about/who.html>.

- b. Charleston's historic buildings are a major part of the city's successful tourism industry which brings millions of dollars into the economy every year.
  - c. In addition, the history of the buildings is closely intertwined with the history of the people who live in the Charleston area.
  - d. Therefore, the preservation of these historic buildings is both economically and culturally important.
- F. The success of Charleston's preservation movement has acted as a model for many other cities across the nation.
- G. The biggest challenge for any city with a historic district is to determine how to simultaneously preserve the historic buildings while integrating modern buildings into the landscape.
- H. Buildings are meant to be used, so it is imperative that functional uses be applied to historic buildings so they won't sit vacant.
- I. Now, leave this slide up while you follow the next step in the lesson plan.

**UNIT:** Charleston History through Architecture  
**LESSON 6:** Culminating Activity – Mock BAR Meeting

**DAY:** 9-11  
**CLASS:** South Carolina History

Standards

- 8-7 The student will demonstrate an understanding of South Carolina’s economic revitalization during World War II and the latter twentieth century.
- 8-7.5 Explain the economic impact of twentieth century events on South Carolina, including the opening and closing of military bases, the development of industries, the influx of new citizens, and the expansion of port facilities. (E, H, P, G)

I. Objectives

Students will be able to:

- A. Analyze the factors used to determine how and why a historic property should be preserved.
- B. Experience how real-life Charleston organizations handle issues within its built environment.
- C. Make decisions concerning the preservation of Charleston’s historic properties.

II. Materials

- A. Culminating Activity packets
- B. Mock BAR/Planning Commission Meeting – Teacher Guide
- C. Computer/Laptop with MS PowerPoint capability
- D. Projector OR Overhead Projector
- E. Paper
- F. Pencil

III. Procedures

A. Introduction

1. The purpose of this culminating activity is to show students how Charleston’s built environment is monitored through Board of Architectural Review meetings. Students will learn how local preservation organizations like act as the preservation “watchdogs” for the city’s historic properties.

2. Because this is a multi-day activity, it will be up to the teacher to decide how much can be accomplished during each class period due to time constraints and student progress. The distribution of days provided in the following instructions is the recommended schedule, but can be altered to fit the needs of each individual class.
3. The following website can be accessed to learn more about Charleston’s Board of Architectural Review:

<http://www.charlestoncity.info/dept/content.aspx?nid=491>

#### B. Body of Lesson

1. **DAY 1:** Begin the lesson by briefly going over the “Culminating Activity: Introduction” handout with the students. Even though the students may not fully understand every aspect of the lesson right away, be sure to answer any questions and help them understand the goal and scope of the activity. Students will be more responsive if they understand that the activity they are participating in is something that adults do in the “real world.” This will make the lesson much more meaningful and worthwhile for them.
2. Before the students are organized into groups, explain to the students that their groups will be assuming one of the following roles: Board of Architectural Review, Charleston Heritage Preservation Trust, Homeowner, Business Owner, and Interested Citizens. It will be up to the teacher to ensure that the students fully understand how important the inner workings of these organizations and individuals are to the preservation of Charleston’s historic properties.
3. After explaining the responsibilities of each role, tell the students they will now be placed into five different groups.
  - a. It is up to the teacher to decide whether to place students into specific groups or to allow them to choose their own groups. However, it is recommended that the teacher place the students into pre-organized groups that consider each student’s compatibility and scholastic abilities.
4. Next, provide each group with the Culminating Activity packet that corresponds with their assigned group. These packets provide instructions for the students, but the teacher will need to go through them prior to the lesson to be prepared to answer any questions the students may have.

5. Tell the students to begin reading their packet on Page 1. Tell the students they are to remain in their respective groups while everyone works on the assignment.
6. Walk around the room to check on their progress and answer any questions.
7. Before class is dismissed, retrieve the Culminating Activity packets and other handouts from each group. It is recommended that student work be completed in class so there is no need to take the packets and handouts home. However, this can be modified to include homework if needed.
8. **DAY 2:** Have the students go directly to their groups and begin where they left off the day before in their assignment.
9. The amount of time that will be given for them to complete the preparation for the mock BAR meeting is completely left up to the teacher. However, it is recommended that the students be given some sort of deadline to have the assignment completed.
10. Walk around and check to see that students understand the assignment and know what will be expected of them during the mock BAR meeting.
11. Before the students are dismissed, tell them the mock BAR meeting will be held in class on the next day and they will need to come to class prepared to present their side of the discussion.
12. Tell the students they are encouraged to dress up for the meeting if they are able to help them to be more authentic and professional.
13. **DAY 3:** Tell the students to go to their groups and finish any last minute tasks to prepare for the mock BAR meeting that will be held during class today.
14. Have the BAR group organize their desks or chairs into a semi-circle at the front of the class. The other groups may arrange their desks in rows facing the BAR group.
15. The teacher will act as mediator during the meeting, calling on groups when it is their turn to present and asking the students questions periodically to clarify points and delve deeper into the material. The teacher may consult the Mock Board of Architectural Review Meeting- Teacher Guide for a detailed step-by-step procedure for the meeting.
16. The students will begin by presenting their material for the Homeowner proposal.
17. After the Homeowner, Charleston Heritage Preservation Trust, and Interested Citizens groups have presented, tell the students in the BAR group they will now be able to discuss

whether or not to authorize the Homeowner group's proposed modifications to the exterior of the historic property. The teacher will help guide the students' discussion if needed. Make sure the students in the other groups remain silent during this time.

18. After the students are finished deliberating, ask each student in the BAR group to vote yea or nay to approve the exterior modifications of the Homeowner group's property. Tell the students to write down their reasons behind the decision they chose because they will be required to write an essay based on their answer at the end of the activity. The teacher will have each student in these groups individually answer yea or nay out loud and provide a brief explanation why they made the decision they did. The teacher will keep record of the votes either on a piece of paper or on the white/blackboard. Tell the students within the Homeowner group they will have the opportunity to voice their opinions on the final decision at the end of the meeting.

19. Repeat steps 17 through 19 for the Business Owner group proposal.

#### C. Conclusion

1. After the Business Owner proposal has been presented and voted on, tell the students they are to write an essay to explain why they voted the way they did (if they are in the BAR group) or whether they agreed with the final decision (if they are in the Charleston Heritage Preservation Trust, Homeowner, Business Owner, and Interested Citizens groups).
2. Provide the students with time to write their essays. Even if not all students are complete when you ask them to stop writing, tell them they will be able to finish the essays for homework if needed.
3. Have the students arrange their desks in a circular fashion. Lead the students in a discussion about the mock BAR meeting. Ask them to talk about the decisions that were made and how they think those decisions can affect Charleston's buildings in today's world. Use the Mock Board of Architectural Review Meeting Teacher Guide for other discussion question suggestions. It is important for the students to understand that the roles they played and the organizations they represented are real and each have a significant impact on how Charleston's buildings are preserved and utilized.

#### IV. Evaluation

Students will be evaluated based on their participation in group activities, presentations, and discussions as well as their individual essays.

## **Culminating Activity: Mock Board of Architectural Review Meeting**

### Introduction

As a class, you will be participating in a mock (pretend) Board of Architectural Review (BAR) meeting. The purpose of this culminating activity is to show you how Charleston's built environment is monitored through Board of Architectural Review meetings. You will learn how organizations like Charleston Heritage Preservation Trust act as the preservation "watchdogs" for the city's historic properties.

You will be placed into one of the following groups:

1. Board of Architectural Review
2. Charleston Heritage Preservation Trust
3. Homeowner
4. Business Owner
5. Interested Citizens

The members of each group will represent the roles they have been assigned at the mock BAR meeting. Each group will be given a packet that includes instructions and all the information that will be needed to participate in meeting.

One of the exciting aspects of this activity is that you get to participate in a review process that actually takes place in Charleston every month. Homeowners and business owners around the city are constantly bringing requests before the BAR to get approved.

The Charleston Heritage Preservation Trust is an example of a made-up local preservation advocate (similar to Historic Charleston Foundation and The Preservation Society) that sends representatives to BAR meetings to promote appropriate preservation practices and encourage homeowners and developers to refrain from demolishing or negatively altering significant historic buildings.

Often times, groups of interested citizens will come to BAR meetings in order to support or oppose a particular decision that is up for approval. While citizens have no official authority to approve a proposal, they do have the opportunity to voice their comments at a designated point during the



meeting. The process of preserving Charleston's historic properties affects everyone and allowing citizens to voice their thoughts in a public forum lets people know their opinions matter.

BAR meetings are where battles over the alteration of historic properties and the design of modern buildings are fought between preservationists, city officials, homeowners, business owners, developers, architects and concerned citizens.

It is up to you and your fellow group members to learn as much as you can about your assigned role. This will make the mock BAR meeting more spontaneous and informative.

As you work together as a team, take the assignment seriously, but don't forget to have fun!

## **Culminating Activity: Mock Board of Architectural Review Meeting**

*Directions: Read through the following narrative that will explain exactly what your group will be presenting to the Board of Architectural Review at the mock meeting. Then, follow the next set of directions.*

### **Homeowner**

You have lived in the house located at 15 Harbor Street, located in the neighborhood of Rhettborough, for several years. The building is a wonderful historic property constructed in 1794. However, there is one change you have been interested in making to the property:

1. Remove the existing wooden six over six double-hung sash windows that are original to the house and install brand new vinyl one over one single-hung sash windows. (The definition of “six over six double-hung sash window” can be found in the building history section)
  - a. Several of the windows are in need of repair and you feel that your house will be better insulated (which will lower the cost of your heating bill) with the installation of new windows.
  - b. Changing the six over six pane design to one over one will add a more modern look to the house that you have been trying to achieve.

Even though you would like to start working immediately to complete these alterations, it is necessary to present the plans and designs for the proposed changes to the Board of Architectural Review for them to approve before any construction work can begin.

Established in 1931, the Board of Architectural Review (BAR) is a group of seven volunteer members who are assisted by the City of Charleston’s Urban Design and Preservation Division. The BAR is primarily concerned with reviewing all exterior alterations to buildings located in the Old City District (map of historic district). Therefore, all developers and residents owning property in the Old City District must present any changes they wish to make to the outside of the property to the BAR. Without the BAR’s approval, exterior alterations cannot be carried out.

When you present the plans for new windows before the Board of Architectural Review, it is necessary to show the BAR members drawings or photographs that specifically illustrate the changes

that will be made. This allows the BAR members to visualize what you are trying to accomplish so they can make an educated decision on whether or not to approve your plan.

Additionally, you will be required to speak in front of the BAR to present the plans for exterior alterations. This allows you to explain why the proposed changes are necessary. It is during this time that you will use both visual examples and verbal persuasion to influence the BAR in your favor. Getting the BAR to approve your plan will save you time and money as it will allow work to begin on the exterior alterations.

You will find the following items in your packet. These items will help you create your presentation:

1. Photographs of the historic property
2. Photographic example for the exterior alterations
3. A brief history of the property

Things to consider when creating your presentation:

1. Talk very briefly about the history of your property.
  - a. It is not necessary to tell the BAR everything about the building. The BAR exists to protect historic properties from any detrimental alterations that would diminish the value and significance of the building. Therefore, one of the most important things to explain is that the exterior alterations you are proposing respect the building's historic significance.
2. Clearly explain the objectives of the proposed exterior alterations.
  - a. Find a way to explain why the exterior alterations are necessary. This is when you must think of yourself as a salesman. Sell your plan to the BAR so they will be able to see your reasons behind altering a historic building.
3. Be prepared!
  - a. Know your material inside and out. That way, if a BAR member or someone from the audience asks a question, you will be ready with the right answer.
  - b. Possible questions may include:
    - i. Why do you want to do this project?
    - ii. When was your house constructed?

- iii. Are the existing windows original to the house? Why do you want to change them?
- iv. How will the removal of the original windows affect the value of your house?
- v. Are you taking the necessary precautions to protect the elements that make the building historically significant?

Final Directions:

1. Work together as a group to create a professional and interesting presentation.
2. Remember, your primary responsibility is to present and explain the changes you would like to make to the historic property.
3. You are encouraged to use the photographs in the packet as part of the presentation.
4. Also feel free to design your own drawings or other visual aids if desired.
5. Your presentation should last no more than five minutes.
6. Decide as a group who will act as primary speaker, but all members will be responsible for knowing the materials and answering questions.

15 Harbor Street – Building History

15 Harbor Street was constructed around 1794 for grocer Christopher Brown. The three-story brick Charleston single house shows early natural stucco (an exterior form of plaster) on the exterior walls. The building has side piazzas on the first two stories. The term “single house” is used to describe houses constructed with a central hallway and one room on either side. In Charleston, single houses are positioned with the side end of the building facing the street.

The building also features a parapeted gable on the third story that was added during the Greek Revival period around 1840.<sup>75</sup> A parapet is a low wood or masonry wall used to screen the roof and sometimes for decorative features. The windows are wooden six over six double-hung sash windows that are original to the building. A double-hung window is constructed of two parts (sashes) that overlap slightly and slide up and down inside the frame. With a single-hung window, only one of the sashes moves up and down. On this particular house, each sash includes six panes

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<sup>75</sup> Jonathan H. Poston, *The Buildings of Charleston: A Guide to the City's Architecture* (Columbia, SC: University of South Carolina Press, 1997), 213.

of glass. You are proposing that the wooden six over six double-hung sash windows be removed and replaced with vinyl one over one single-hung sash windows. Vinyl is cheaper than wood and is said to be more energy efficient. See Figure 6.1 for an example of vinyl one over one single-hung sash windows.

### Photographs of 15 Harbor Street

FIG. 6.1 15 HARBOR STREET. PHOTOGRAPH BY AUTHOR. 3 MAR. 2010.



FIG. 6.2 15 HARBOR STREET. PHOTOGRAPH BY AUTHOR. 3 MAR. 2010.



FIG. 6.3 CLOSE-UP OF EXISTING HISTORIC WINDOWS AT 15 HARBOR STREET. PHOTOGRAPH BY AUTHOR. 3 MAR. 2010.



FIG. 6.4 CLOSE-UP OF EXISTING HISTORIC WINDOW AT 15 HARBOR STREET. PHOTOGRAPH BY AUTHOR. 3 MAR. 2010.

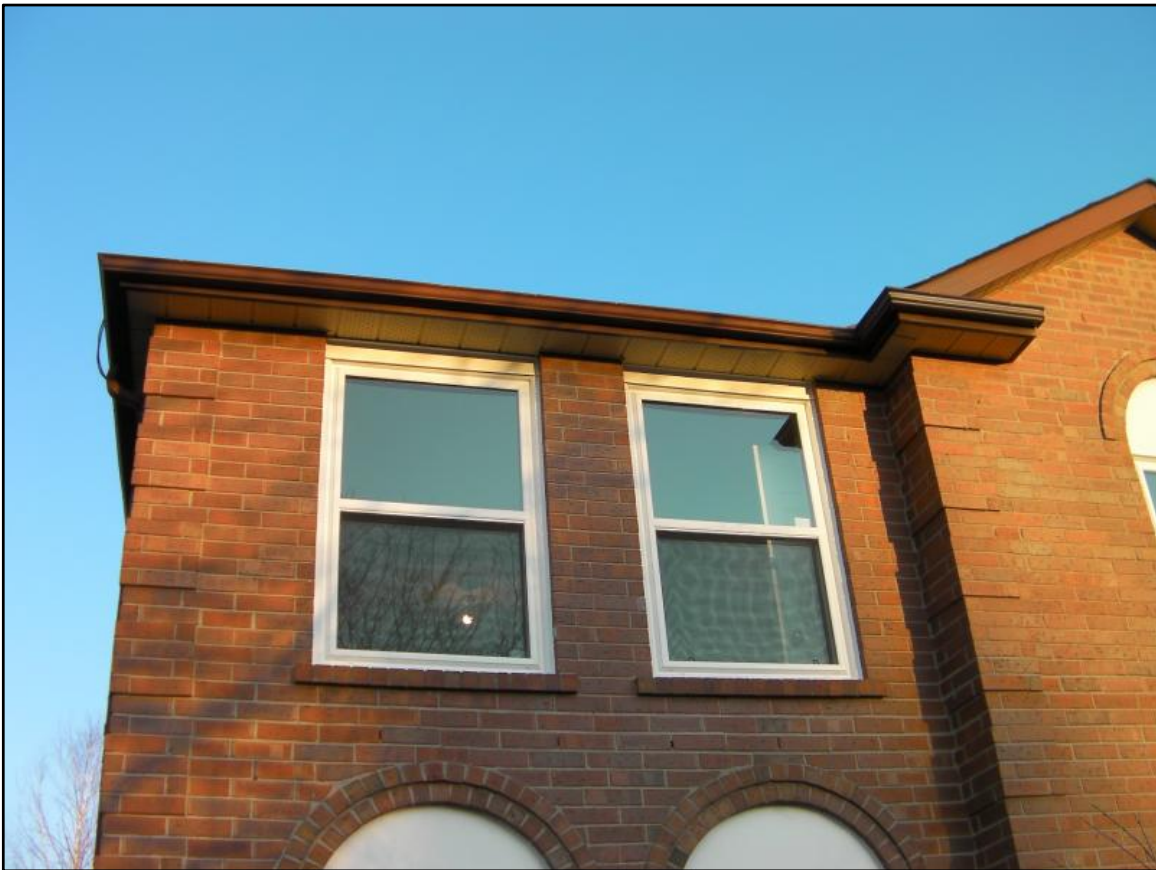


FIG. 6-5: CLOSE-UP OF EXISTING HISTORIC WINDOW AT 15 HARBOR STREET. PHOTOGRAPH BY AUTHOR. 3 MAR. 2010.





FIG. 6.6 EXAMPLE OF VINYL ONE OVER ONE SINGLE-HUNG SASH WINDOWS. ENERGY STAR VINYL WINDOW TORONTO, [HTTP://WWW.VINYLOWINDOW-TORONTO.COM/PRODUCTS](http://www.vinylwindow-toronto.com/products) (ACCESSED MARCH 5, 2010).



## **Culminating Activity: Mock Board of Architectural Review Meeting**

*Directions: Read through the following narrative that will explain exactly what your group will be presenting to the Board of Architectural Review at the mock meeting.*

### **Business Owner**

You have recently purchased a historic property located in a prime part of town at 202 Main Street for your new candy shop called Sugar Rush. You wish to use the first floor as commercial space for the candy shop, and either sell or rent the upper floors as condominiums.

This is an exciting purchase because Main Street is such a lively and vibrant area of town. There are so many thriving businesses that are already established in the area which is a good indication that your candy shop will be successful as well.

The building is a wonderful historic property constructed sometime before 1840. Its historic elements will create a unique ambiance for customers visiting the shop. However, there is one major change you would like to make before the store is ready to open:

1. Addition of a neon sign to hang at a right angle on the building's storefront façade (the front of the building).
  - a. The previous owner of the building had a small right angle sign on the façade that is still in place.
  - b. The addition of a right angle *neon* sign will attract more visitors to Sugar Rush and become a distinct addition to the atmosphere on Main Street.
  - c. The Tellis Pharmacy sign, similar to what Sugar Rush is proposing, is an example of an existing right angle neon sign in one of Charleston's major commercial districts.

Even though you would like to start working immediately to complete these alterations, it is necessary to present the plans and designs for the proposed changes to the Board of Architectural Review for them to approve before any construction work can begin.

Established in 1931, the Board of Architectural Review (BAR) is a group of seven volunteer members who are assisted by the City of Charleston's Urban Design and Preservation Division. The BAR is primarily concerned with reviewing all exterior

alterations to buildings located in the Old City District (map of historic district). Therefore, all developers and residents owning property in the Old City District must present any changes they wish to make to the outside of the property to the BAR. Without the BAR's approval, exterior alterations cannot be carried out.

When you present the plans for the neon sign before the Board of Architectural Review, it is necessary to show the BAR members either drawings or photographs that specifically illustrate the changes that will be made. This allows the BAR members to visualize what you are trying to accomplish so they can make an educated decision on whether or not to approve your plan.

Additionally, representatives from your business will be required to speak in front of the BAR to present the plans for exterior alterations. This will let you explain why the proposed changes are necessary. It is during this time that you will use both visual examples and verbal persuasion to influence the BAR in your favor. Getting the BAR to approve your plan will save your business time and money as it will allow for work to begin on the exterior alterations.

You will find the following items in your packet. These items will help you create your presentation:

4. A brief history of the property
5. Photographs of the historic property

Things to consider when creating your presentation:

4. Talk very briefly about the history of your property.
  - a. It is not necessary to tell the BAR everything about the building. The BAR exists to protect historic properties from any detrimental alterations that would diminish the value and significance of the building. Therefore, one of the most important things to explain is that the exterior alterations you are proposing respect the building's historic significance.
5. Clearly explain the objectives of the proposed exterior alterations.
  - a. Find a way to explain why the exterior alterations are necessary. This is when you must think of yourself as a salesman. Sell your plan to the BAR so they will be able to see your reasons behind altering a historic building.
6. Be prepared!

- a. Know your material inside and out. That way, if a BAR member or someone from the audience asks a question, you will be ready with the right answer.
- b. Possible questions may include:
  - i. Why do you want to do this project?
  - ii. When was your building constructed?
  - iii. Why is it necessary for you to add a neon sign to your storefront?
  - iv. How will the new sign affect the overall appearance of Main Street?
  - v. Are you taking the necessary precautions to protect the elements that make the building historically significant?

Final Directions:

7. You are encouraged to use the photographs in the packet as part of the presentation.
8. You will need to design a basic drawing of the neon sign you are proposing to add to the building's façade.
9. Work together as a group to create a professional and interesting presentation.
10. Remember, your primary responsibility is to present and explain the changes you would like to make to the historic property.
11. Your presentation should last no more than five minutes.
12. Decide as a group who will act as primary speaker, but all members will be responsible for knowing the materials and answering questions.

202 Main Street – Building History

202 Main Street was constructed before 1840 by George Mason. It is constructed of brick with red sandstone window sills and a parapeted gable above the third story. A parapet is a low wood or masonry wall used to screen the roof and sometimes for decorative features. In 1890, the cast-iron columns were added to the first story.<sup>76</sup>

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<sup>76</sup> Jonathan H. Poston, *The Buildings of Charleston: A Guide to the City's Architecture* (Columbia, SC: University of South Carolina Press, 1997), 358-359.

This property is a great example of mixed residential and commercial buildings constructed during the mid-nineteenth century. Even though the first floor is used for commercial space, the upper two floors have retained the single house plan which is very typical of Charleston architecture. The “single house” is a term used to describe houses constructed with a central hallway and one room on either side. In Charleston, single houses are positioned with the side end of the house facing the street.

### Photographs of 202 Main Street

FIG. 6.7 202 MAIN STREET. PHOTOGRAPH BY AUTHOR. 3 MAR. 2010.



FIG. 6.8 202 MAIN STREET IN RELATION TO OTHER MAIN STREET BUILDINGS. PHOTOGRAPH BY AUTHOR. 3 MAR. 2010.



FIG. 6.9 EXISTING RIGHT ANGLE SIGN ON 202 MAIN STREET'S FACADE. PHOTOGRAPH BY AUTHOR. 3 MAR. 2010.



FIG. 6.10 RIGHT ANGLE NEON SIGN ON THE FACADE OF THE TELLIS PHARMACY BUILDING. PHOTOGRAPH BY AUTHOR 3 MAR. 2010.



FIG. 6.11 CLOSE-UP OF RIGHT ANGLE NEON TELLIS PHARMACY SIGN. PHOTOGRAPH BY AUTHOR. 3 MAR. 2010.





## **Culminating Activity: Mock Board of Architectural Review Meeting**

*Directions: Read through the following narrative that will explain exactly what your group will be presenting to the Board of Architectural Review at the mock meeting. Then, follow the next set of directions.*

### **Board of Architectural Review**

As members of the Board of Architectural Review, you will be responsible for presiding over the meeting. Your teacher will help you guide the order of the meeting, but you have the important role of coming to a final decision to either approve or deny the two proposals that will be presented.

The Board of Architectural Review (BAR) was established in 1931. It is a group of seven volunteer members who are assisted by the City of Charleston's Urban Design and Preservation Division. The BAR is primarily concerned with reviewing all exterior alterations to buildings located in the Old City District (map of historic district). Therefore, all developers and residents owning property in the Old City District must present any changes they wish to make to the outside of the property to the BAR. Without the BAR's approval, exterior alterations cannot be carried out.

The agenda for the BAR meeting you will be presiding over is outlined below.

#### AGENDA

#### **BOARD OF ARCHITECTURAL REVIEW**

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**1. 15 Harbor Street**

**Application No. 103-10-1**

Request approval for removal of the historic wood six over six double-hung sash windows to be replaced with new vinyl one over one single-hung sash windows.

Rhettsborough, Old City District c. 1794

**2. 202 Main Street**

**Application No. 103-10-2**

Request approval for a right angle neon sign to be added to the building's façade.

Old and Historic District c. 1840

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While your group may not be presenting proposals exactly like the Homeowner and Business Owner groups, you will be required to speak during the meeting in response to each proposal. When the BAR members are asked to voice their opinions, you will be responsible for bringing up any problems you see with the proposals that could have negative effects on the historic buildings or go against any design or zoning regulations.

The following will help you prepare for your role in the meeting by providing you with information about the properties listed on the BAR agenda as well as preservation issues relating to each:

1. 15 Harbor Street

- a. This property was constructed in 1794 and is located in the Rhettborough neighborhood in the Old City District.
- b. This proposal is requesting approval for the removal of historic wooden windows that are original to the house in favor of installing new vinyl windows.
- c. A double-hung window is constructed of two parts (sashes) that overlap slightly and slide up and down inside the frame. With a single-hung sash window, only one of the sashes moves up and down.
  - i. On this particular house, each sash includes six panes of glass. This is why the window is described “six over six.”
  - ii. The homeowner is proposing that the six over six double-hung sash windows be removed and replaced by one over one single-hung sash windows.
  - iii. This would mean each sash would have one large pane of glass rather than being divided into six panes.
- d. The Technical Preservation Services under the National Park Service have put together informational briefs on appropriate preservation techniques online in order to make historic preservation information more accessible to the public.
  - i. According to Preservation Brief 9: The Repair of Historic Wooden Windows:
    1. Historic windows should only be replaced when absolutely necessary.
    2. It is more practical to repair existing wooden windows than replace them.

3. Wooden windows that are properly maintained will last a long time.
4. Windows that are original to a building greatly contribute to its historic significance and character.<sup>77</sup>
  - ii. Therefore, it is important to keep in mind that original historic windows should be retained unless they are deteriorated beyond the point of repair.
- e. Additionally, removing original wood windows in favor of vinyl windows is an inappropriate preservation technique. If the wood windows have deteriorated beyond repair, any replacement should be sensitive to the original building material and be made of wood *not* vinyl.
- f. And, if possible, the same six over six design should be preserved rather than a one over one window in order to maintain the original look and design of the house.
- g. From the outside, the look of a double-hung window versus a single-hung window is not a large difference, but again, if the window was historically a double-hung window, then efforts should be made to make any new additions double-hung as well.
- h. See Figures 6.12 and 6.13 for a photograph of 15 Harbor Street as well as a photographic example of vinyl one over one single-hung sash windows the owners are proposing to replace the historic windows with.

FIG. 6.12 15 HARBOR STREET. PHOTOGRAPH BY AUTHOR.  
3 MAR. 2010.



FIG. 6.13 EXAMPLE OF VINYL ONE OVER ONE SINGLE-HUNG SASH WINDOWS. ENERGY STAR VINYL WINDOW TORONTO  
[HTTP://WWW.VINYLOWINDOW-TORONTO.COM/PRODUCTS](http://www.vinylwindow-toronto.com/products) (ACCESSED MARCH 5, 2010).



<sup>77</sup> Technical Preservation Services, “Preservation Brief 9: The Repair of Historic Wooden Windows,” National Park Service, <http://www.nps.gov/history/HPS/tps/briefs/brief09.htm#Window%20Replacement> (accessed March 5, 2010).

## 2. 202 Main Street

- a. This property was constructed around 1840 and is located on Main Street which houses a large portion of Charleston’s commercial businesses.
- b. This proposal requests permission to construct a right angle neon sign on the façade (front of the building) of the existing three-story structure.
  - i. The primary concern with this proposal is that a right angle *neon* sign is not permissible under the City of Charleston’s Zoning Ordinance.
  - ii. Sec. 54-413. Regulations for signs within the Commercial Transitional, CT District states:
    1. “Right Angle Signs: One right angle sign shall be permitted per business unit as follows:
      - a. Right angle signs shall not exceed nine (9) square feet per face.
      - b. On a single façade, right angle signs are not permitted in conjunction with façade signs.
      - c. ***Right angle signs are not to be illuminated.***<sup>78</sup>
- c. See Figures 6.14 and 6.15 for a photograph of 202 Main Street and an example of an existing right angle neon sign at Tellis Pharmacy on Main Street in Charleston.
- d. The Tellis Pharmacy sign was installed before the zoning ordinance against neon signs was adopted. Even though a right angle neon sign does exist in the commercial district, it is still not permitted.

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<sup>78</sup> City of Charleston, South Carolina Zoning Ordinances, “Article 4, Part 3, Section 54-3413: Regulations for signs withint the Commercial Transistional, CT District,” [http://library6.municode.com/default-test/home.htm?infobase=14049&doc\\_action=whatsnew](http://library6.municode.com/default-test/home.htm?infobase=14049&doc_action=whatsnew) (accessed March 5, 2010).

FIG. 6.14 202 MAIN STREET. PHOTOGRAPH BY AUTHOR. 3 MAR. 2010.



FIG. 6.15 CLOSE-UP OF RIGHT ANGLE NEON TELLIS PHARMACY SIGN. PHOTOGRAPH BY AUTHOR 3 MAR. 2010.



#### Final Directions:

1. Use the information listed above to help you make your decision on whether to approve or deny each proposal.
2. Each member of your group will be asked to speak, so it might be helpful to have group members establish who is going to say what before the meeting begins so there will not be any confusion.
3. You will want to ask the members of the Homeowner and Business Owner groups questions regarding their proposals. You may use the following questions and/or create your own for the meeting:
  - a. Homeowner Group:
    - i. Why do you want to do this project?
    - ii. When was your building constructed?
    - iii. Are the existing windows original to the house? Why do you want to change them?
    - ii. How will the removal of the original windows affect the value of your house?

- iii. Are you taking the necessary precautions to protect the elements that make the building historically significant?
- a. Business Owner Group:
  - i. Why do you want to do this project?
  - ii. When was your house constructed?
  - iii. Why is it necessary for you to add a neon sign to your storefront?
  - iv. How will the new sign affect the overall appearance of Main Street?
  - iv. Are you taking the necessary precautions to protect the elements that make the building historically significant?
- 1. Feel free to write down the information on note cards so you will be prepared.

## **Culminating Activity: Mock Board of Architectural Review Meeting**

*Directions: Read through the following narrative that will explain exactly what your group will be presenting to the Board of Architectural Review at the mock meeting. Then, follow the next set of directions.*

### **Local Preservation Organization: Charleston Heritage Preservation Trust**

As a representative from Charleston Heritage Preservation Trust (CHPT), your role at Board of Architectural Review (BAR) meetings is to be aware of proposed alterations or changes to historic properties located in the Old City District in order to encourage that any alterations adhere to proper preservation practices. One of the responsibilities of local preservation organizations like CHPT is to protect the integrity of historic properties by acting as an advocate for good preservation methods. Being a presence at BAR meetings is one way local preservation organizations can be advocates for historic preservation.

The Board of Architectural Review (BAR) was established in 1931. It is a group of seven volunteer members who are assisted by the City of Charleston's Urban Design and Preservation Division. The BAR is primarily concerned with reviewing all exterior alterations to buildings located in the Old City District (map of historic district). Therefore, all developers and residents owning property in the Old City District must present any changes they wish to make to the outside of the property to the BAR. Without the BAR's approval, exterior alterations cannot be carried out.

In order to be informed about potential threats to historic properties within the city, members of CHPT will go online to the BAR's website to see the agenda for upcoming meetings. The agenda for the BAR meeting where you will be representing CHPT is outlined below.

#### AGENDA

#### **BOARD OF ARCHITECTURAL REVIEW**

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##### **3. 15 Harbor Street**

**Application No. 103-10-1**

Request approval for removal of the historic wooden six over six double-hung sash windows to be replaced with new vinyl one over one single-hung sash windows.

Rhettsborough, Old City District c. 1794

#### 4. 202 Main Street

Application No. 103-10-2

Request approval for a right angle neon sign to be added to the building's façade.

Old and Historic District c. 1840

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#### Presentation Directions:

As the representative of an organization dedicated to protecting and preserving historic structures, you must learn all you can about the exterior alterations being proposed for each of these properties so you may be able to voice any concerns at the BAR meeting.

While your group may not be presenting proposals exactly like the Homeowner and Developer groups, you will be required to speak during the meeting in response to each proposal. When the BAR members ask for comments from the public, you will be responsible for bringing up any problems you see with the proposals that could have negative effects on the historic buildings or go against any design or zoning regulations.

The following will help you prepare for your role in the meeting by providing you with information about the properties listed on the BAR agenda as well as preservation issues relating to each:

#### 3. 15 Harbor Street

- a. This property was constructed in 1794 and is located in the Rhettborough neighborhood in the Old City District.
- b. This proposal is requesting approval for the removal of historic wooden windows that are original to the house in favor of installing new vinyl windows.
- c. A double-hung window is constructed of two parts (sashes) that overlap slightly and slide up and down inside the frame. With a single-hung sash window, only one of the sashes moves up and down.
  - i. On this particular house, each sash includes six panes of glass. This is why the window is described “six over six.”
  - ii. The homeowner is proposing that the six over six double-hung sash windows be removed and replaced by one over one single-hung sash windows.



- iii. This would mean each sash would have one large pan of glass rather than being divided into six panes.
- d. The Technical Preservation Services under the National Park Service have put together informational briefs on appropriate preservation techniques online in order to make historic preservation information more accessible to the public.
  - i. According to Preservation Brief 9: The Repair of Historic Wooden Windows:
    1. Historic windows should only be replaced when absolutely necessary.
    2. It is more practical to repair existing wooden windows than replace them.
    3. Wooden windows that are properly maintained will last a long time.
    4. Windows that are original to a building greatly contribute to its historic significance and character.<sup>79</sup>
  - ii. Therefore, it is important to keep in mind that original historic windows should be retained unless they are deteriorated beyond the point of repair.
- e. Additionally, removing original wood windows in favor of vinyl windows is an inappropriate preservation technique. If the wood windows have deteriorated beyond repair, any replacement should be sensitive to the original building material and be made of wood *not* vinyl.
- f. And, if possible, the same six over six design should be preserved rather than a one over one window in order to maintain the original look and design of the house.
- g. From the outside, the look of a double-hung window versus a single-hung window is not a large difference, but again, if the window was historically a double-hung window, then efforts should be made to make any new additions double-hung as well.
- h. See Figures 6.16 and 6.17 for a photograph of 15 Harbor Street as well as a photographic example of vinyl one over one single-hung sash windows the owners are proposing to replace the historic windows with.

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<sup>79</sup> Technical Preservation Services, "Preservation Brief 9: The Repair of Historic Wooden Windows," National Park Service, <http://www.nps.gov/history/HPS/tps/briefs/brief09.htm#Window%20Replacement> (accessed March 5, 2010).

FIG. 6.16 15 HARBOR STREET. PHOTOGRAPH BY AUTHOR. 3 MAR. 2010.



FIG. 6.17 EXAMPLE OF VINYL ONE OVER ONE SINGLE-HUNG SASH WINDOWS. ENERGY STAR VINYL WINDOW TORONTO  
[HTTP://WWW.VINYLWINDOW-TORONTO.COM/PRODUCTS](http://www.vinylwindow-toronto.com/products) (ACCESSED MARCH 5, 2010).



#### 4. 202 Main Street

- a. This property was constructed around 1840 and is located on Main Street which houses a large portion of Charleston’s commercial businesses.
- b. This proposal requests permission to construct a right angle neon sign on the façade (front of the building) of the existing three-story structure.
  - i. The primary concern with this proposal is that a right angle *neon* sign is not permissible under the City of Charleston’s Zoning Ordinance.
  - ii. Sec. 54-413. Regulations for signs within the Commercial Transitional, CT District states:
    1. “Right Angle Signs: One right angle sign shall be permitted per business unit as follows:
      - a. Right angle signs shall not exceed nine (9) square feet per face.
      - b. On a single façade, right angle signs are not permitted in conjunction with façade signs.
      - c. ***Right angle signs are not to be illuminated.***<sup>80</sup>

<sup>80</sup> City of Charleston, South Carolina Zoning Ordinances, “Article 4, Part 3, Section 54-3413: Regulations for signs withint the Commercial Transistional, CT District,” [http://library6.municode.com/default-test/home.htm?infobase=14049&doc\\_action=whatsnew](http://library6.municode.com/default-test/home.htm?infobase=14049&doc_action=whatsnew) (accessed March 5, 2010).

- c. See Figures 6.18 and 6.19 for a photograph of 202 Main Street and an example of an existing right angle neon sign on Main Street in Charleston.

FIG. 6.18 202 MAIN STREET. PHOTOGRAPH BY AUTHOR. 3 MAR. 2010.



FIG. 6.19 CLOSE-UP OF RIGHT ANGLE NEON TELLIS PHARMACY SIGN. PHOTOGRAPH BY AUTHOR 3 MAR. 2010.



Final Directions:

1. Use the information listed above to raise awareness to the preservation concerns of each proposal.
2. Each member of your group will be asked to speak, so it might be helpful to have half of the group respond to the first proposal, while the other half responds to the second.
3. In any case, group members should establish before the meeting begins who is going to say what so there will not be any confusion.
4. Feel free to write down the information on note cards so you will be prepared.

## **Culminating Activity: Mock Board of Architectural Review Meeting**

*Directions: Read through the following narrative that will explain exactly what your group will be presenting to the Board of Architectural Review at the mock meeting. Then, follow the next set of directions.*

### **Interested Citizens**

As representatives from the Charleston community, interested citizens often come to Board of Architectural Review (BAR) meetings to either support or oppose proposals that are brought forward for approval. While citizens have no official authority to approve a proposal, they do have the opportunity to voice their comments at a designated point during the meeting. The process of preserving Charleston's historic properties affects everyone and allowing citizens to voice their thoughts in a public forum lets people know their opinions matter.

The Board of Architectural Review (BAR) was established in 1931. It is a group of seven volunteer members who are assisted by the City of Charleston's Urban Design and Preservation Division. The BAR is primarily concerned with reviewing all exterior alterations to buildings located in the Old City District (map of historic district). Therefore, all developers and residents owning property in the Old City District must present any changes they wish to make to the outside of the property to the BAR. Without the BAR's approval, exterior alterations cannot be carried out.

In order to be informed about potential threats to historic properties within the city, interested citizens will go online to the BAR's website to see the agenda for upcoming meetings. Many times, the interested citizens who come to BAR meetings live in the same neighborhood or own property near the buildings whose proposals are up for approval. These citizens have an added interest in whether the proposal is approved because their own personal property may be affected by the BAR's decision. The agenda for the BAR meeting where you will be representing CHPT is outlined below.

AGENDA

**BOARD OF ARCHITECTURAL REVIEW**

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**5. 15 Harbor Street**

**Application No. 103-10-1**

Request approval for removal of the historic wooden six over six double-hung sash windows to be replaced with new vinyl one over one single-hung sash windows.

Rhettborough, Old City District c. 1794

**6. 202 Main Street**

**Application No. 103-10-2**

Request approval for a right angle neon sign to be added to the building's façade.

Old and Historic District c. 1840

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Presentation Directions:

As interested citizens, your group will divide itself into two smaller groups. One small group will voice comments and concerns for the first proposal for 15 Harbor Street. The other small group will voice comments for the proposal for 202 Main Street. Decide amongst yourselves who will be in which small group.

While your group may not be presenting proposals exactly like the Homeowner and Developer groups, you will be required to speak during the meeting in response to each proposal. When the BAR members ask for comments from the public, you will be responsible for bringing up any problems you see with the proposals that could have negative effects on the historic buildings or go against any design or zoning regulations.

Depending on which small group you are a member of, you will read one of the following proposal descriptions that will help you prepare for your role in the meeting by providing you with information about the properties listed on the BAR agenda as well as preservation issues relating to each:

5. 15 Harbor Street

- a. This property was constructed in 1794 and is located in the Rhettborough neighborhood in the Old City District.

- b. This proposal is requesting approval for the removal of historic wooden windows that are original to the house in favor of installing new vinyl windows.
- c. A double-hung window is constructed of two parts (sashes) that overlap slightly and slide up and down inside the frame. With a single-hung sash window, only one of the sashes moves up and down.
  - i. On this particular house, each sash includes six panes of glass. This is why the window is described “six over six.”
  - ii. The homeowner is proposing that the six over six double-hung sash windows be removed and replaced by one over one single-hung sash windows.
  - iii. This would mean each sash would have one large pan of glass rather than being divided into six panes.
- d. The Technical Preservation Services under the National Park Service have put together informational briefs on appropriate preservation techniques online in order to make historic preservation information more accessible to the public.
  - i. According to Preservation Brief 9: The Repair of Historic Wooden Windows:
    - 1. Historic windows should only be replaced when absolutely necessary.
    - 2. It is more practical to repair existing wooden windows than replace them.
    - 3. Wooden windows that are properly maintained will last a long time.
    - 4. Windows that are original to a building greatly contribute to its historic significance and character.<sup>81</sup>
  - ii. Therefore, it is important to keep in mind that original historic windows should be retained unless they are deteriorated beyond the point of repair.
- e. Additionally, removing original wood windows in favor of vinyl windows is an inappropriate preservation technique. If the wood windows have deteriorated beyond repair, any replacement should be sensitive to the original building material and be made of wood *not* vinyl.

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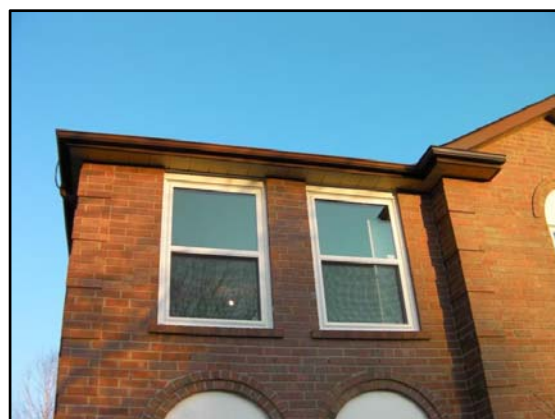
<sup>81</sup> Technical Preservation Services, “Preservation Brief 9: The Repair of Historic Wooden Windows,” National Park Service, <http://www.nps.gov/history/HPS/tps/briefs/brief09.htm#Window%20Replacement> (accessed March 5, 2010).

- f. And, if possible, the same six over six design should be preserved rather than a one over one window in order to maintain the original look and design of the house.
- g. From the outside, the look of a double-hung window versus a single-hung window is not a large difference, but again, if the window was historically a double-hung window, then efforts should be made to make any new additions double-hung as well.
- h. As interested citizens, you own property nearby in the Rhettborough neighborhood and would like to voice some concerns at the BAR meeting.
  - i. You are concerned that the removal of the original historic wooden windows will reduce the value of the property and surrounding properties.
  - ii. You and your fellow neighbors have put a lot of time, effort and money into restoring your homes in a historically accurate manner, and you are worried that modern vinyl windows will be aesthetically (visually) unattractive as well as a detriment to the historic integrity of the neighborhood.
- i. See Figures 6.20 and 6.21 for a photograph of 15 Harbor Street as well as a photographic example of vinyl one over one single-hung sash windows the owners are proposing to replace the historic windows with.

FIG. 6.20 15 HARBOR STREET. PHOTOGRAPH BY AUTHOR. 3 MAR. 2010.



FIG. 6.21 EXAMPLE OF VINYL ONE OVER ONE SINGLE-HUNG SASH WINDOWS. ENERGY STAR VINYL WINDOW TORONTO [HTTP://WWW.VINYLOWINDOW-TORONTO.COM/PRODUCTS](http://www.vinylwindow-toronto.com/products) (ACCESSED MARCH 5, 2010).



#### 6. 202 Main Street

- a. This property was constructed around 1840 and is located on Main Street which houses a large portion of Charleston's commercial businesses.

- b. The new business opening at 202 Main Street is a candy store called Sugar Rush.
- c. This proposal requests permission to construct a right angle neon sign on the façade (front of the building) of the existing three-story structure.
  - i. The primary concern with this proposal is that a right angle *neon* sign is not permissible under the City of Charleston’s Zoning Ordinance.
  - ii. Sec. 54-413. Regulations for signs within the Commercial Transitional, CT District states:
    - 1. “Right Angle Signs: One right angle sign shall be permitted per business unit as follows:
      - a. Right angle signs shall not exceed nine (9) square feet per face.
      - b. On a single façade, right angle signs are not permitted in conjunction with façade signs.
      - c. ***Right angle signs are not to be illuminated.***<sup>82</sup>
- d. As interested citizens, you own businesses near 202 Main Street and would like to voice concerns at the BAR meeting.
  - i. Even though the Tellis Pharmacy building had a right angle neon sign, you do not feel that it is appropriate to allow Sugar Rush such a large neon sign that will dominate the character of the commercial district.
  - ii. If the BAR allows a right angle neon sign to be added onto the façade of 202 Main Street, it will set a precedent that will allow other commercial businesses to do the same.
  - iii. The BAR has a duty to uphold the integrity of Charleston’s historic buildings, and having a multitude of right angle neon signs is not compatible with the existing atmosphere of Charleston’s commercial district.
- e. See Figures 6.22 and 6.23 for a photograph of 202 Main Street and an example of an existing right angle neon sign on Main Street in Charleston.

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<sup>82</sup> City of Charleston, South Carolina Zoning Ordinances, “Article 4, Part 3, Section 54-3413: Regulations for signs withint the Commercial Transistional, CT District,” [http://library6.municode.com/default-test/home.htm?infobase=14049&doc\\_action=whatsnew](http://library6.municode.com/default-test/home.htm?infobase=14049&doc_action=whatsnew) (accessed March 5, 2010).



FIG. 6.22 202 MAIN STREET. PHOTOGRAPH BY AUTHOR. 3 MAR. 2010.



FIG. 6.23 CLOSE-UP OF RIGHT ANGLE NEON TELLIS PHARMACY SIGN. PHOTOGRAPH BY AUTHOR 3 MAR. 2010.



Final Directions:

1. Use the information listed above to raise awareness to the preservation concerns of each proposal.
2. Each member of your group will be asked to speak, so group members should establish before the meeting begins who is going to say what so there will not be any confusion.
3. Feel free to write down the information on note cards so you will be prepared.

## **Culminating Activity: Mock Board of Architectural Review Meeting**

### Teacher Guide

This guide is to help you lead the mock Board of Architectural Review meeting and understand what kind of responses you should expect from your students.

The students in the Homeowner and Business Owner groups will each be presenting their proposals. The Charleston Heritage Preservation Trust and Interested Citizens groups will be asked to speak after each proposal has been presented. Then, the Board of Architectural Review group will deliberate, ask questions, and make a final decision whether to approve or deny the proposals.

Prior to the meeting, become familiar with the information in each of the Culminating Activity packets.

#### **Step 1:**

After the students are situated, have the Homeowner group members stand at the front of the room facing the Board of Architectural Review (BAR) group and present their proposal.

Be sure they clearly state what is they are proposing to do to their building and why it is necessary.

#### **Step 2:**

Tell the students the floor is now open for discussion from the public.

Ask the Charleston Heritage Preservation Trust (CHPT) group to stand and voice their comments.

Then ask the Interested Citizens group to stand and voice their comments.

Before the CHPT group and Interested Citizens groups step down, be sure they address each of the points specified in their group packet.

#### **Step 3:**

Tell the students the floor is now closed for public discussion.

Ask the BAR group members to make any comments or ask questions of the Homeowner group.

Give the BAR group members a few moments to make their decision. Go down the line and ask each BAR group member whether they approve or deny the proposal. Ask them to provide a reason behind their decision.

**Step 4:**

Repeat steps 1 through 3 for the Business Owner group.

**Step 5:**

After the Business Owner proposal has been presented and voted on, tell the students they are to write an essay to explain why they voted the way they did (if they are in the BAR group) or whether they agreed with the final decision (if they are in the Homeowner, Business Owner, CHPT, and Interested Citizens groups).

**Step 6:**

Have the students arrange their desks in a circular fashion.

Lead the students in a discussion about the mock BAR meeting.

Possible discussion questions include, but are not limited to:

1. Did you agree with the decisions that were made today?
2. For those of you not in the BAR group, did you find it frustrating that you did not have a vote in the end?
3. For those of you in the Homeowner and Business Owner groups, how did you feel when the other two groups pointed out the preservation concerns and issues that you were unaware of when you presented?
4. Can you see how it is important for people who own historic buildings to be aware of proper preservation methods before undertaking any alterations to the building?
5. How do you think these decisions can affect Charleston's buildings in today's world?
6. Do you think it is necessary for cities to have Boards of Architectural Review? Why or why not?
7. Do you think preserving Charleston's historic properties is important? Why or why not?

In the end, it is important for the students to understand that the roles they played and the organizations they represented are real and each have a significant impact on how Charleston's buildings are preserved and utilized. Without them, Charleston would be a very different city indeed.

Standards

- 8-3 The student will demonstrate an understanding of the American Civil war – its causes and effects and the major events that occurred during that time.
- 8-4 The student will demonstrate an understanding of the impact of Reconstruction on the people and government of South Carolina.
- 8-6 The student will demonstrate an understanding of South Carolina’s development during the early twentieth century.
- 8-7 The student will demonstrate an understanding of South Carolina’s economic revitalization during World War II and the latter twentieth century.

I. Objectives

Students will be able to:

- A. Interpret the evolution of Charleston’s history through its built environment by writing a narrative or drawing a comic strip.
- B. Exhibit a comprehensive understanding of Charleston history.

II. Materials

- A. Paper
- B. Pencil
- C. Colored pencils and/or markers

III. Procedures

A. Introduction

1. The purpose of this lesson is to allow students to summarize their knowledge of the evolution of Charleston’s history and built environment in a fun and creative way.

## B. Body of Lesson

1. Begin the lesson by telling students they will choose between writing a narrative or drawing a comic strip/picture that illustrates how Charleston's built environment has evolved throughout history.
2. Tell the students to think about what historical events they have learned over the past two weeks.
3. Tell the students they must also include a section in their narrative or drawing that illustrates what influences they think will shape the future of Charleston's buildings and what they think those buildings might look like.
4. Tell the students they will be able to use all of the notes and handouts from the entire unit in order to create a unique interpretation of how Charleston's built environment has changed due to significant periods in the city's history.
5. Tell the students they will be working on this assignment on their own.
6. After providing the students with supplies or have them use their own, tell the students they may begin the assignment. It is up to the teacher to decide how much class time should be allotted for this assignment and whether it should be finished in class or for homework.
7. Walk around the room to answer any questions or help students develop ideas for their narratives and drawings.

## C. Conclusion

1. When the students have completed the assignment, have them come up in front of the class to present their narratives and drawings.
2. Ask the students what events they believe were the most influential in shaping the city's built environment.

## IV. Evaluation

Students will be evaluated based on their written narratives and drawings.

## FIELD TRIP OPTIONS

Field trips can be an amazing teaching tool for young students that they will remember for years to come. Getting out of the classroom and into a new setting can make a topic or concept come alive in a way that no classroom lesson can.

The following list offers short written descriptions of field trip opportunities located in the Charleston area that compliment the lessons in this curriculum. Each field trip option is given a number. In order to help you plan any class field trips, the lessons will be listed along with the numbers of applicable field trip options.

You may also want to visit the website for the Heritage Education Forum (HEF). This organization is comprised of the education departments/staff from many of the following organizations among others and contains links to their websites: <http://www.heritageeducationforum.org/>

1. **Aiken-Rhett House** – <http://www.historiccharleston.org/experience/arh/>

The Aiken-Rhett House is a museum run by Historic Charleston Foundation. Built in 1818, this house is an example of an “urban plantation” that includes extraordinary slave quarters that are original to the house. Every era of the house’s history can be seen in the peeling wallpaper, original light fixtures and family heirlooms. Located at 48 Elizabeth Street in downtown Charleston, visitors can take audio tours of the house. Teachers may contact HCF directly to reserve a group tour.

2. **American Military Museum** – <http://www.americanmilitarymuseum.org/>

The American Military Museum offers a wide array of artifacts from various military conflicts from the Revolutionary War through the recent war in Iraq. Artifacts from the U.S. Army, Navy, Air Force, Marines, and Coast Guard are all represented. The museum is located in the Aquarium Wharf area of town adjacent to the South Carolina Aquarium near the debarkation area for people taking boat tours to historic Fort Sumter. School groups may visit the museum for free by appointment

3. **Charles Towne Landing State Park** – <http://www.charlestowne.org/foreducators.shtml>

Charles Towne Landing State Park offers tours and interactive educational programs for school groups in the third and eighth grade through their Discover Carolina programs and Teacher-Led Self-Guided Visits. The eighth grade Discover Carolina program focuses on the founding of South Carolina and coincides with South Carolina Social Studies Academic Standards. Charles Town Landing is located at Hwy. 171 between I-26 and Hwy. 17 (about 3 miles from Downtown Charleston) near the site of the first permanent European settlement in the Carolinas.

4. **Drayton Hall** – [http://www.draytonhall.org/visit/school\\_programs/](http://www.draytonhall.org/visit/school_programs/)

With construction beginning on Drayton Hall in 1738, this property is one of the oldest surviving examples of a pre-Revolutionary house that remains in close to original condition today. Drayton Hall includes school programs for the main house, African American history, archaeology, colonial life, history and science, downtown Charleston, and more. Drayton Hall offers class visits that are age-appropriate, interdisciplinary, and based on South Carolina Academic Standards.

5. **Edmondston-Alston House** – <http://www.middletonplace.org/default.asp?catID=4515>

The Edmondston-Alston House was built in 1825. Located at 21 East Battery, the Edmondston-Alston House experienced many dramatic events in Charleston's history including the attack on Fort Sumter in 1861. Administered by the non-profit Middleton Place Foundation, the house includes guided house tours that feature many of the family's prized personal belongings and artifacts.

6. **Fort Sumter** – <http://www.nps.gov/fosu/forteachers/index.htm>

Fort Sumter is the site where the Civil War began when Confederate artillery opened fire on this Federal fort on April 12, 1861. Located in Charleston Harbor, Fort Sumter offers an opportunity for students to experience a pivotal point in America's history firsthand as they tour the fort and see the homes along the battery nearby. Fort Sumter specializes in outdoor learning activities offering both educational and interpretative programs such as video presentations, ranger-led walks, and more formal curriculum-based activities.

7. **Gibbes Museum of Art** – <http://www.gibbesmuseum.org/learn/k12.html>

In addition to displaying Colonial, Charleston Renaissance, and Contemporary art collections, the Gibbes Museum of Art also offers in-school and museum based programs for K-12 students and teachers. These programs cover a variety of

subjects and consider the South Carolina Academic Standards. The Gibbes Museum is located at 135 Meeting Street in downtown Charleston.

8. **Nathaniel Russell House** – <http://www.historiccharleston.org/experience/nrh/>

The Nathaniel Russell House is a museum run by Historic Charleston Foundation. This 1808 federal style building is a lavishly restored example of one of Charleston's earliest grand homes. Located at 51 Meeting Street in downtown Charleston, visitors can take docent-guided tours of the house. Teachers may contact HCF directly to reserve a group tour.

9. **Old Exchange Building and Provost Dungeon** –

<http://www.oldschange.com/html/education.html>

The Old Exchange Building, built in 1771-1772, stands as a property that has played an influential role in Charleston from the Revolutionary War period to the present day. Located at 122 East Bay Street in downtown Charleston, the Old Exchange Building offers education programs including Tour of the Old Exchange (Grades 1-12), Making of a Pirate (Grades K-2), Pirate Scavenger Hunt (Grades 1-8), Colonial Lifestyles (Grades 1-8), George Washington Scavenger Hunt (Grades 7-8), Colonial Christmas (Grades 1-12).

10. **Old Slave Mart Museum** – <http://www.charlestoncity.info/dept/content.aspx?nid=1469>

The Old Slave Mart is the only known building used as a slave auction gallery in South Carolina still in existence. The building was first constructed in 1859 and slave auctions were held inside. In 1878, the Slave Mart was renovated into a two-story tenement dwelling, and sixty years later, it was turned into a museum of African American history, arts and crafts. The Old Slave Mart Museum is located at 6 Chalmers Street and is owned by the City of Charleston.

11. **Powder Magazine** – <http://www.powdermag.org/education.html>

- a. The Powder Magazine was completed in 1713 as a military storage area for loose gun powder within the original English walled city of Charles Town. After being restored in 1901 by The National Society of The Colonial Dames of America in the State of South Carolina, the Powder Magazine is now an educational historic site. Located at 79 Cumberland Street, the Powder Magazine offers teacher resources such as field trips, in-class programs, and lesson plans for colonial history, pirate history, Revolutionary War history, and Civil War history.



12. **The Charleston Museum** – <http://www.charlestonmuseum.org>

The Charleston Museum, founded in 1773, offers a broad range of information about Charleston and the South Carolina lowcountry including cultural and natural history. The Charleston Museum runs the Joseph Manigault House and Heyward-Washington House as house museums, both located in downtown Charleston. The museum offers various education programs with an emphasis on hands-on activities. The museum requires groups to use their online reservation system or fill out a “Reservations Request Form” to make reservations two weeks in advance.

**A. Heyward-Washington House** – Although the Heyward-Washington House was built by rice planter Daniel Heyward, it was rented for George Washington’s use during the President’s week-long stay in Charleston in May 1791, earning itself the name “Heyward-Washington House.” This house also offers a view of The Charleston Museum’s impressive collection of Charleston-made furniture.

**B. Joseph Manigault House** – Built in 1802, the Joseph Manigault House is an example of a Federal style urban housing in downtown Charleston. It also figured in Charleston’s historic preservation movement of the early- to mid-twentieth century.

**Lesson 1** – Charleston’s Built Environment (1, 8, 12, 12A)

**Lesson 2** – Plantation and Urban Architecture in Colonial Charleston (1, 3, 4, 8, 9, 11, 12A)

**Lesson 3** – Preserving Charleston’s African American Culture (10, 12; It is also an option for you to contact a local sweetgrass basket artist and have them either come to your class or go to where they make their baskets so the students can see firsthand how the baskets are made.)

**Lesson 4** - Civil War, Reconstruction, and Change in Charleston (2, 5, 6, 12)

**Lesson 5** – Charleston’s Preservation Movement in the 20<sup>th</sup> Century (7, 8, 12, 12B)

**Lesson 6** – Culminating Activity: Mock Board of Architectural Review Meeting (While this culminating activity requires a significant amount of in-class work, you may try contacting the city BAR staff to see if they would be willing to let a class use the real BAR meeting room to hold the mock BAR meeting.)

**Lesson 7** – Charleston Wrap-up (This is primarily meant to be a laid back and fun lesson, but any of the field trip options listed above would be excellent sites to visit as an end to the unit.)

## GLOSSARY OF HISTORIC PRESERVATION TERMS<sup>83</sup>

**Anthemion:** a decorative element found in classical Greek and ancient Roman architecture, based on the flower and leaves of the honeysuckle; extensively used in the Greek Revival period in friezes and ironwork.



FIGURE 4.1 ANTHEMION.  
DRAWING BY AUTHOR. 17  
MAR. 2010.

**Arcade:** a series of arches supported by columns or piers that create a covered walk or space open at one or both sides. Also called a “loggia.”

**Architrave:** the surround, including vertical and horizontal members of a door or window opening. Also the bottom portion of an entablature found beneath the frieze.

**Baluster:** an individual picket or column supporting the rail in a balustrade or a porch, piazza, or roof parapet.

**Balustrade:** a series of balusters connected at the top by a rail or coping, used on piazzas, porches, or along eaves to hide the roof.

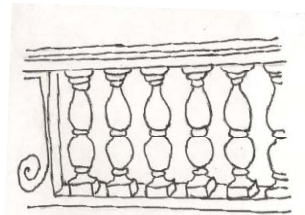


FIGURE 7.2 BALUSTRADE.  
DRAWING BY AUTHOR. 17  
MAR. 2010.

**Bay:** one unit of a building that consists of several like units, most often defined as a window or door opening. In modern buildings, a bay refers to the space between structural columns or piers.

**Bay window:** a multi-sided projecting window.

**Character-defining feature:** an aspect of a building, space, or material that is unique to the time period or methods used when a building was constructed.

**Cistern:** a receptacle, usually constructed in the form of a vault from brick, used to collect rain water for drinking and household use.

**Clapboard:** a horizontal wood sheathing consisting of relatively short, narrow boards, often tapering on one side. It is also called weatherboard.

**Classical Revival:** an architectural style common from the third quarter of the eighteenth century through the first half of the nineteenth century in which an entry porch (portico) with triangular gable above and supported by columns dominates the front façade. Windows are typically five-ranked and symmetrically balanced with the center door.

**Colonial:** a broad term inclusive of the early American vernacular architecture derived successively from post-medieval, baroque, and early Georgian styles.

<sup>83</sup> Definitions were compiled from the following sources:

Jonathan H. Poston, *The Buildings of Charleston: A Guide to the City's Architecture* (Columbia, SC: University of South Carolina Press, 1997).

Robert A. Young, *Historic Preservation Technology* (Hoboken, NJ: John Wiley & Sons, 2008).

**Colonial Revival:** an architectural style based on America's centennial spirit of the 1870s featuring colonial (Georgian) and Federal detailing, especially with multi-paned sash windows, columned porticoes, and pedimented door architraves. This style was popular in American architecture around 1790-1830, and was based on the use of Roman forms and distinguished by its simplicity and purity of design. Closely associated with Thomas Jefferson and his home, Monticello, this style is also called Jeffersonian Classicism.

**Conservation:** prevention of injury, decay, waste, or loss

**Cornice:** the exterior portion of a building where the roof and wall meet or the portion of an interior wall where the wall and ceiling meet.

**Cupola:** a small circular or polygonal structure on a roof usually for decoration and observation; a square or rectangular version for lighting interior spaces is a monitor.

**Dependency:** a building which serves a subordinate service function such as a kitchen or stable and ordinarily located at the rear of Charleston lots.

**Dormer:** a gable or shed-roofed window projecting from a sloping roof.

**Double-hung window:** a window with two vertically aligned parts (sashes) that overlap slightly and slide up and down inside the frame.

**Earthquake bolts:** any of the iron bolts and decorative washers often used with them that are attached to iron rods inserted laterally through buildings to provide additional structural support. Although this means of supplying additional strength was employed in the early-nineteenth century, earthquake bolts in Charleston are most often associated with repairs made to buildings following the 1886 earthquake.

**Easement:** a voluntary legal agreement that establishes perpetual protection of a significant historic, archaeological, or cultural resource.

**Eaves:** the projecting overhang at the edge of a roof.

**Entablature:** a horizontal part in classical architecture that rests on the columns and consists of architrave, frieze, and cornice

**Façade:** generally one side of the exterior of a building, especially the front, but also sometimes the sides and rear. In architecture, the facade of a building is often the most important from a design standpoint, as it sets the tone for the rest of the building

**Fanlight:** a semicircular or elliptical window with radiating



FIGURE 7.3 CUPOLA. DRAWING BY AUTHOR. 17 MAR. 2010.

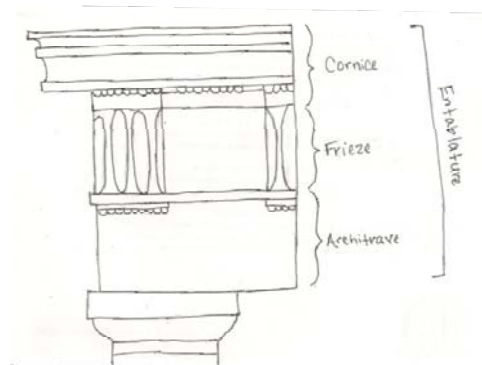


FIGURE 7.4 ENTABLATURE. DRAWING BY AUTHOR. 17 MAR. 2010.

panes most often found over doors.

**Federal:** a term used by Americans for “Neoclassical,” this architectural style is typified by a symmetrical façade with semicircular or elliptical fanlights over the front door, which are often incorporated into a more elaborate door surround that commonly includes a decorative crown or small entry porch. Popular between 1790-1820, this style is often referred to as “Adam Style” in Charleston named for three Adam brothers from Scotland.

**Frieze:** a plain or decorated horizontal part of an entablature between the architrave and cornice. It is also a decorative horizontal band, as along the upper part of a wall in a room.

**Gable:** the area at the end of a building formed by simple ridged roof; most often triangular.

**Gabled roof:** a roof with a single slope on either side of the central peak.

**Gambrel roof:** a roof with two sloped sections on either side of the central peak.

**Georgian:** an architectural style derived from the public architecture of Roman antiquity characterized by symmetrical facades and interior plans and decorative elements such as pedimented door surrounds, multi-pane sash windows, and cornices.



FIGURE 7.5 GAMBREL ROOF. DRAWING BY AUTHOR. 17 MAR. 2010.

**Greek Revival:** an architectural style generally in use from 1820 to 1975, inspired by the simpler classicism of remnants of Greek buildings in Greece and southern Italy. Characterized by simpler forms and a lack of decoration, it often employs low gable roofs, pediments, plain columns, and simple window and door architraves often embellished with anthemion motifs.

**Hipped roof:** a roof that slopes upward from all four sides to the peak.

**Italianate:** an architectural style derived from the picturesque movement of the mid-nineteenth century, featuring such details as roof balustrades, bay windows, arched porches (arcades), double bracketed cornices, and polygonally shaped walls.

**Parapet:** a low wood or masonry wall used to screen the roof and sometimes for decorative features.

**Patina:** a change in a surface caused by aging, wear, and oxidation.

**Pediment:** the triangular area formed by a horizontal element and two raking, or sloping elements such as a door, window, or portico.

**Piazza:** a covered open porch or veranda supported by columns or pillars and attached to the outside of a building. In Charleston such porches usually append to the side elevation of single houses and were



FIGURE 7.6 PEDIMENT. DRAWING BY AUTHOR. 17 MAR. 2010.

intended as outdoor living space and a device to shade south or west facing windows from the heat of the sun.

**Piazza screen:** a one-story wall incorporating a doorway that separates a piazza from the public way.

**Pitch:** a method for defining the slope of the roof. For example, a roof with a 3:12 pitch rises 3 inches vertically in 12 inches of horizontal run.

**Plaster:** a mixture of lime, sand, and water used to cover walls and ceilings and to create decorative design elements.

**Pointing:** the process of filling joints between masonry units with mortar.

**Portico:** a large porch, usually with a pedimented roof supported by columns.

**Portland cement:** a binder used in modern concrete manufacturing composed of a mixture of limestone, clay, and shale that is ground, burned, and then mixed with gypsum. The mixture of water, aggregate, and portland cement forms concrete.



FIGURE 7.7 PORTICO. DRAWING BY AUTHOR. 17 MAR. 2010.

**Preservation: (in reference to *historic preservation*)** a professional endeavor that seeks to preserve, conserve and protect buildings, objects, landscapes or other artifacts of historic significance.

**Queen Anne:** a Victorian architectural style derived after the work of the English architect Richard Norman Shaw and featuring an irregular plan and varied elements, including bay windows, cross-gabled roofs, oddly shaped porches, and often jigsaw-cut wood decoration and spindle work.

**Repointing:** a repair process in which failing mortar is removed and replaced with new mortar.

**Renewable energy:** fuel that is directly created from solar sources or other sustainably generated means, such as wind or water movement.

**Restoration:** a return of something to a former, original, normal, or unimpaired condition

**Rising damp:** a process in which water is drawn by capillary action into masonry.

**Shingles:** roof cladding units made from a variety of materials (wood, clay tile, slate, stamped metal, asphalt, concrete, etc.) that were cut to uniform lengths and thicknesses. Shingles were also used as a siding material.

**Single House:** a single-pile dwelling with a central hall passage and one room on either side; a term used in Charleston to denote a house of this plan with its side end facing the public right-of-way.

**Single-hung window:** a window with two vertically aligned sashes, only one of which is operable.

**Stabilization:** the process of returning a material or an assembly to a state of equilibrium.

**Steep-sloped roof:** a roof having a pitch greater than 3:12 (a 3-inch rise in a 12-inch run)

**Storefront:** the portion of a building composed of entrances, windows, canopies, signage, and material finishes that emphasize the nature of the business located inside.

**Stucco:** an exterior form of plaster that uses portland cement, lime, and sand.

**Substrate:** the layer below the exposed surface material.

**Sustainability:** the concept of evaluating processes as a combination of sociocultural, economic, and environmental forces to determine how they mitigate the depletion of natural resources.

**Tenement:** any real property, such as a house, owned by one person and occupied or rented by another.

**Transom window:** a window located above a door or large window that was sometimes operable to allow ventilation.

**Veneer:** a thin layer of material covering a substrate made of other material.

**Veranda:** an open covered porch that extends along the side of a house.

**Vernacular:** used in architecture to denote the use of regional or local craftsmanship tradition in the design or execution of a building.



FIGURE 7.8 CHARLESTON SINGLE HOUSE. DRAWING BY AUTHOR. 17 MAR. 2010.



FIGURE 7.9 TRANSOM WINDOW. DRAWING BY AUTHOR. 17 MAR. 2010.

## SOUTH CAROLINA SOCIAL STUDIES ACADEMIC STANDARDS

### GRADE 8<sup>84</sup>

#### South Carolina: One of the United States

**Standard 8-1:** The student will demonstrate an understanding of the settlement of South Carolina and the United States by Native Americans, Europeans, and Africans.

#### Indicators

- 8-1.1 Summarize the culture, political systems, and daily life of the Native Americans of the Eastern Woodlands, including their methods of hunting and farming, their use of natural resources and geographic features, and their relationships with other nations. (H, G, P)
- 8-1.2 Categorize events according to the ways they improved or worsened relations between Native Americans and European settlers, including alliances and land agreements between the English and the Catawba, Cherokee, and Yemassee; deerskin trading; the Yemassee War; and the Cherokee War. (H, P, E)
- 8-1.3 Summarize the history of European settlement in Carolina from the first attempts to settle at San Miguel de Gualdape, Charlesfort, San Felipe, and Albemarle Point to the time of South Carolina's establishment as an economically important British colony, including the diverse origins of the settlers, the early government, the importance of the plantation system and slavery, and the impact of the natural environment on the development of the colony. (H, G, P, E)
- 8-1.4 Explain the growth of the African American population during the colonial period and the significance of African Americans in the developing culture (e.g., Gullah) and economy of South Carolina, including the origins of African American slaves, the growth of the slave trade, the impact of population imbalance between African and European Americans, and the Stono Rebellion and subsequent laws to control the slave population. (H, G, P, E)
- 8-1.5 Summarize the significant changes to South Carolina's government during the colonial period, including the proprietary regime and the period of royal government, and the significance of the Regulator movement. (G, P)

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<sup>84</sup> South Carolina Department of Education, "Social Studies Academic Standards: 8<sup>th</sup> Grade (2005)," <http://ed.sc.gov/agency/Standards-and-Learning/Academic-Standards/old/cso/standards/ss/> (accessed March 18, 2010).



- 8-1.6 Explain how South Carolinians used natural, human, and political resources to gain economic prosperity, including trade with Barbados, rice planting, Eliza Lucas Pinckney and indigo planting, the slave trade, and the practice of mercantilism. (H, G, E)
- 8-1.7 Summarize the military and economic involvement of South Carolina in the French-British colonial rivalry. (H, G, P, E)

H=History; G=Geography; P=Political Science; E=Economics

**Standard 8-2:** The student will demonstrate an understanding of the American Revolution—the beginnings of the new American nation and South Carolina’s part in the development of that nation.

### Indicators

- 8-2.1 Explain the interests and roles of South Carolinians in the events leading to the American Revolution, including the state’s reactions to the Stamp Act and the Tea Act; the role of Christopher Gadsden and the Sons of Liberty; and the role of the four South Carolina signers of the Declaration of Independence—Edward Rutledge, Arthur Middleton, Thomas Lynch Jr., and Thomas Heyward Jr. (H, P, E)
- 8-2.2 Compare the perspectives and roles of different South Carolinians during the American Revolution, including those of political leaders, soldiers, partisans, Patriots, Tories/Loyalists, women, African Americans, and Native Americans. (H, G, P, E)
- 8-2.3 Summarize the course and key conflicts of the American Revolution in South Carolina and its effects on the state, including the attacks on Charleston; the Battle of Camden; the partisan warfare of Thomas Sumter, Andrew Pickens, and Francis Marion; the Battle of Cowpens; and the Battle of Kings Mountain. (H, G)
- 8-2.4 Summarize events related to the adoption of South Carolina’s first constitution, the role of South Carolina and its leaders in the Continental Congress, and the ratification of the United States Constitution, including Henry Laurens’s actions, Charles Pinckney’s role, and the importance of issues debated during the Philadelphia Convention for South Carolina. (H, P)
- 8-2.5 Explain the economic and political tensions between the people of the Upcountry and the Lowcountry of South Carolina, including the economic struggles of both groups following the American Revolution, their disagreement over representation in the General Assembly and the location of the new capital city, and the transformation of the state’s economy that was caused by the production of cotton and convinced lowcountry men to share power with upcountry men. (H, G, P, E)

**Standard 8-3:** The student will demonstrate an understanding of the American Civil War—its causes and effects and the major events that occurred during that time.

**Indicators**

- 8-3.1 Explain the importance of agriculture in antebellum South Carolina, including plantation life, slavery, and the impact of the cotton gin. (H, G, E)
- 8-3.2 Explain the impact of key events leading to South Carolina’s secession from the Union, including the nullification crisis and John C. Calhoun, the Missouri Compromise, the Tariff of 1832, the Compromise of 1850, the Kansas-Nebraska Act and subsequent armed conflict, the Dred Scott decision, the growth of the abolitionist movement, and the election of 1860. (H, P, G)
- 8-3.3 Draw conclusions about how sectionalism arose from events or circumstances of racial tension, internal population shifts, and political conflicts, including the Denmark Vesey plot, slave codes, and the African American population majority. (H, P, E)
- 8-3.4 Compare the attitudes of the unionists, cooperationists, and secessionists in South Carolina and summarize the reasons that the members of the South Carolina secession convention in 1860 voted unanimously to secede from the Union, including concerns about states’ rights and fears about abolition. (H, P, G, E)
- 8-3.5 Compare the military strategies of the North and South with regard to specific events and geographic locations in South Carolina, including the capture of Port Royal, the Union blockade of Charleston, and Sherman’s march through the state. (H, P, G)
- 8-3.6 Compare the effects of the Civil War on daily life in South Carolina, including the experiences of plantation owners, women, Confederate and Union soldiers, African Americans, and children. (H, E)

**Standard 8-4:** The student will demonstrate an understanding of the impact of Reconstruction on the people and government of South Carolina.

**Indicators**

- 8-4.1 Explain the purposes of Reconstruction with attention to the economic, social, political, and geographic problems facing the South, including reconstruction of towns, factories, farms, and transportation systems; the effects of emancipation; racial tension; tension between social classes; and disagreement over voting rights. (H, G, P, E)

- 8-4.2 Summarize Reconstruction in South Carolina and its effects on daily life in South Carolina, including the experiences of plantation owners, small farmers, freedmen, women, and northern immigrants. (H, P, E)
- 8-4.3 Summarize the events and the process that led to the ratification of South Carolina's constitution of 1868, including African American representation in the constitutional convention; the major provisions of the constitution; and the political and social changes that allowed African Americans, Northerners, "carpetbaggers," and "scalawags" to play a part in South Carolina state government. (H, P)
- 8-4.4 Explain how events during Reconstruction improved opportunities for African Americans but created a backlash that, by the end of Reconstruction, negated the gains African Americans had made, including the philanthropy of northern aid societies, the assistance provided by the federal government such as the Freedmen's Bureau, and their advancement in politics and education. (H, P, E)
- 8-4.5 Summarize the successes and failures that occurred in South Carolina during Reconstruction, including the bribery of legislators, corruption in political parties, the development of public education, and violence during the election of 1876. (H, P)

**Standard 8-5:** The student will demonstrate an understanding of major social, political, and economic developments that took place in the United States during the second half of the nineteenth century.

### Indicators

- 8-5.1 Summarize the political, economic, and social conditions in South Carolina following the end of Reconstruction, including the leadership of Wade Hampton and the so-called Bourbons or Redeemers, agricultural depression and struggling industrial development, the impact of the temperance and suffrage movements, the development of the 1895 constitution, and the evolution of race relations and Jim Crow laws. (H, P, E)
- 8-5.2 Compare key aspects of the Populist movement in South Carolina, including the economic and political roots of Populism, the leadership of Benjamin Tillman, conflicts between the Tillmanites and the Conservatives, the founding of land-grant colleges, and the increased racial conflicts and lynching. (H, G, P)

- 8-5.3 Summarize the changes that occurred in South Carolina agriculture and industry during the late nineteenth century, including changes in crop production in various regions, and the growth of the textile industry in the Upcountry. (H, G, E)
- 8-5.4 Compare migration patterns within South Carolina and in the United States as a whole in the late nineteenth century, including the population shift from rural to urban areas, migration between regions of the United States, the westward expansion, and the motivations for migration and settlement. (H, G, E)
- 8-5.5 Summarize the human, agricultural, and economic costs of natural disasters and wars that occurred in South Carolina or involved South Carolinians in the late nineteenth century, including the Charleston earthquake of 1886, the hurricane of 1893, and the Spanish American War. (H, G, E)
- 8-5.6 Explain the significance that the increased immigration into the United States in the late nineteenth century had for the state of South Carolina, including cultural and economic contributions of immigrants, opportunities and struggles experienced by immigrants, increased racial hostility, and the effect of racial and ethnic diversity on national identity. (H, G, P, E)

**Standard 8-6:** The student will demonstrate an understanding of South Carolina’s development during the early twentieth century.

### Indicators

- 8-6.1 Summarize the progressive reform movement in South Carolina, including the motivation of progressives; child labor laws; Prohibition; improvements to roads, hospitals, and libraries; tax reforms; changes to local government systems; and the roles of significant state governors and women’s groups. (H, P, E)
- 8-6.2 Explain the impact of World War I on South Carolina, including the building of new military bases and the economic impact of emigration to industrial jobs in the North. (H, G, P, E)
- 8-6.3 Summarize the political, social, and economic situation in South Carolina following World War I, including progress in suffrage for women, improvements in daily life in urban and rural areas, and changes in agriculture and industry. (H, G, P, E)

- 8-6.4 Explain the causes and the effects of changes in South Carolina culture during the 1920s, including Prohibition, the boll weevil, the rise of mass media, increases in tourism and recreation, the revival of the Ku Klux Klan, and the Southern Literary Renaissance. (H, P)
- 8-6.5 Explain the effects of the Great Depression and the lasting impact of New Deal programs on South Carolina, including the Rural Electrification Act, the Civilian Conservation Corps, Works Progress Administration and Public Works Administration building projects, the Social Security Act, and the Santee Cooper electricity project. (H, E, G, P)

**Standard 8-7:** The student will demonstrate an understanding of South Carolina’s economic revitalization during World War II and the latter twentieth century.

**Indicators**

- 8-7.1 Summarize the significant aspects of the economic growth experienced by South Carolina during and following World War II, including the contributions of Governor Strom Thurmond in promoting economic growth; the creation of the State Development Board and the technical education system; the benefits of good road systems, a sea port, and the Savannah River site; and the scarcity of labor unions. (H, E, G, P)
- 8-7.2 Provide examples of the expanding role of tourism in South Carolina’s economy, including the growth of resorts and development along the coast and the expanding transportation systems that allowed greater access to recreational sites. (H, G, E)
- 8-7.3 Explain how the increased industrialization and mechanization, the reduction in cotton production, and the emigration of African Americans both resulted from and contributed to agricultural decline in South Carolina. (H, E)
- 8-7.4 Explain the factors that influenced the economic opportunities of African American South Carolinians during the latter twentieth century, including racial discrimination, the *Briggs v. Elliott* case, the integration of public facilities and the civil rights movement, agricultural decline, and statewide educational improvement. (H, P, E)
- 8-7.5 Explain the economic impact of twentieth century events on South Carolina, including the opening and closing of military bases, the development of industries, the influx of new citizens, and the expansion of port facilities. (E, H, P, G)

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