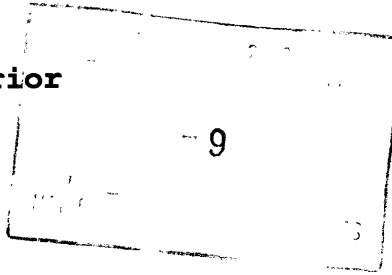


United States Department of the Interior  
National Park Service



NATIONAL REGISTER OF HISTORIC PLACES  
REGISTRATION FORM

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

=====

**1. Name of Property**

=====

Historic name: Greek Orthodox Church of the Holy Trinity  
Other names/site number Holy Trinity Greek Orthodox Church

=====

**2. Location**

=====

street & number 30 Race Street not for publication             
city or town Charleston vicinity             
state South Carolina code SC county Charleston code 019 zip code 29403

=====

**3. State/Federal Agency Certification**

=====

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this X nomination        request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property        meets X does not meet the National Register Criteria. I recommend that this property be considered significant        nationally X statewide        locally. (       See continuation sheet for additional comments.)

Mary W. Edmonds 9/8/04  
Signature of certifying official Date

Mary W. Edmonds, Deputy State Historic Preservation Officer, S.C. Dept. of Archives & History  
State or Federal Agency or Tribal government

In my opinion, the property        meets        does not meet the National Register criteria. (       See continuation sheet for additional comments.)

\_\_\_\_\_  
Signature of commenting official/Title Date

\_\_\_\_\_  
State or Federal agency and bureau

Greek Orthodox Church of the Holy Trinity

Property Name

Charleston County, South Carolina

County and State

4. National Park Service Certification

I, hereby certify that this property is:

entered in the National Register

See continuation sheet.

determined eligible for the

National Register

See continuation sheet.

determined not eligible for the

National Register

removed from the National Register

other (explain):

*Edson Beall* 16/22/04

*Edson Beall*

Signature of Keeper

Date of Action

5. Classification

Ownership of Property (Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property (Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

| Contributing | Noncontributing        |
|--------------|------------------------|
| <u>1</u>     | <u>0</u> buildings     |
| <u>    </u>  | <u>    </u> sites      |
| <u>    </u>  | <u>    </u> structures |
| <u>    </u>  | <u>    </u> objects    |
| <u>1</u>     | <u>0</u> Total         |

Number of contributing resources previously listed in the National Register 0

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.)

N/A

Greek Orthodox Church of the Holy Trinity  
Property Name  
Charleston County, South Carolina  
County and State

=====  
**6. Function or Use**  
=====

**Historic Functions** (Enter categories from instructions)

Cat: Religion Sub: religious facility

**Current Functions** (Enter categories from instructions)

Cat: Religion Sub: religious facility

=====  
**7. Description**  
=====

**Architectural Classification** (Enter categories from instructions)

Other-Byzantine

**Materials** (Enter categories from instructions)

**foundation** stucco  
**roof** copper  
**walls** brick  
**other** terra cotta  
cast stone

**Narrative Description** (Describe the historic and current condition of the property on one or more continuation sheets.) **See continuation sheets**

=====  
**8. Statement of Significance**  
=====

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 7 Page 7

Greek Orthodox Church of the Holy Trinity  
name of property  
Charleston County, South Carolina  
county and State

=====  
The Greek Orthodox Church of the Holy Trinity is located at 30 Race Street in the upper peninsula of the city of Charleston. The church fronts on Race Street, but the property extends through to Congress Street. The property is surrounded by a low to middle income residential neighborhood with a mix of early- to mid-twentieth century buildings.

There are three other buildings on the property that were constructed during the mid-twentieth century, all of which are excluded from the nominated property. Holy Trinity sits in the southeast portion of the property set back from the street approximately fifty feet. In the northwest corner is the church school building, which was constructed in 1960. Immediately south of the school is the Hellenic Center. The Hellenic Center was the first building constructed by the congregation on this lot, having been built in 1941, and modified in 1980-81.<sup>1</sup> Directly to the north of the church is a house constructed in the 1950s for use by the Priest of the church.<sup>2</sup>

ARCHITECTURAL FEATURES

Holy Trinity is typical of the Byzantine style, which is noted for its use of ornamental domes, large open spaces, and colorful mosaics and/or paintings featuring Christian subjects. This is a two-story structure with a brick veneer and stuccoed brick foundation on a raised basement. The two-story nave is circular in plan and contains a space spanned by a large belcast, standing-seam copper covered dome. The nave is surrounded by a single-story aisle topped with a terra-cotta tile roof. Two octagonal towers with similar domed roofs and cast stone accents flank a flat-roofed narthex. All three domes are surmounted with crosses. The parapet on the narthex's roof features a central cast stone tablet with the following inscription in Greek: "The Greek Orthodox Church of the Holy Trinity." Below is a cast stone-surrounded, triple arched entrance with three sets of paired battened wood doors in arched openings with arched, stained glass transoms. The two octagonal towers have small first-story arched windows. Larger arched, louvered vents pierce the upper portion of the towers.

The nave is pierced with single round-headed stained glass windows. The aisle contains coupled round-headed stained glass windows with stone sills. The

<sup>1</sup> George Morris, "In Commemoration of the 75<sup>th</sup> Anniversary of Holy Trinity Greek Orthodox Church, Charleston, South Carolina," Unpublished pamphlet, November 11, 1984, p. 8, on file at the Greek Orthodox Church of the Holy Trinity, Charleston, S.C., hereafter cited as "75<sup>th</sup> Anniversary of Holy Trinity Greek Orthodox Church," Holy Trinity Archives.

<sup>2</sup> The house is no longer occupied by the priest, but is used as rental property.

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 7 Page 8

Greek Orthodox Church of the Holy Trinity  
name of property  
Charleston County, South Carolina  
county and State

=====  
center of the two arches formed by these windows spring from a cast stone-engaged column.

The sanctuary is located at the northern end of the building. Between the sanctuary or altar and the nave is a solea.<sup>3</sup> The solea and the sanctuary are housed in a two-story rectangular block with flanking one-and-one-half story rectangular wings with semicircular projections at the sides and rear. Similar, but larger, semicircular projections can be found on the east and west sides of the two front octagonal towers. All of these semicircular elements are covered with terra cotta tile roofs. The sanctuary has the same types of windows as the nave and aisle. Throughout the exterior of the building the brick veneer features decorative courses of bricks in a saw-tooth pattern. The sanctuary has a repeating pattern of segmental arches in the brick at the cornice.

PLAN

The Greek Orthodox Church of the Holy Trinity was designed and constructed in the Byzantine style and form. The plan, while somewhat complex, is basically symmetrical. As is typical in Byzantine architecture the plan features a domed central space flanked by a narthex on one end (typically the west) and an apse on the other. The building is entered through one of three doors into the center of a square narthex flanked by two rooms housing a chair lift and restrooms. Beyond the nave, in the central domed space, is a rectangular space that houses the solea and the sanctuary and is flanked by choir rooms. There are also semicircular projections on other side of the choir rooms. At the rear of the building are two small square rooms with a semicircular projection in the middle. While the plan of this building fits that of a typical Byzantine structure in many respects, it varies from the more typical cruciform shape noted in such structures as Holy Trinity Church in Lowell, Massachusetts (1906-1908) and the Cathedral of Sts. Constantine and Helen in Brooklyn, New York (1916).

INTERIOR

The interior of this building is quite spectacular and has evolved according to the original plan set out by the architect and parishioners over the last fifty-three years. The most striking features of the interior of the church are the iconography painted on the walls and the ceiling of the dome, and the

<sup>3</sup> "A raised walkway between the ambo and bema in an Early Christian or Byzantine church." Cyril M. Harris, ed., *Illustrated Dictionary of Historic Architecture* (New York: Dover Books, 1983).

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 7 Page 9

Greek Orthodox Church of the Holy Trinity  
name of property  
Charleston County, South Carolina  
county and State

=====  
stained glass. The interior of the church without the iconography and stained glass windows is quite simple, lacking in much detail found in earlier Byzantine church plans. Iconography in bright, vibrant colors is an important part of Byzantine architecture, and was part of the original plan for the building, but some of it only recently accomplished. For instance, the dome, which rises about fifty feet above the nave, is covered with iconography completed in as late as 2002.<sup>4</sup> On the walls of the nave in the lower portion of the dome are twelve round iconographic medallions made by Photios Kontoglou, world-renowned iconographer from Greece, about 1950. The medallions depict several different saints, as well as religious scenes such as "The Annunciation of the Virgin Mary," "The Transfiguration," and others. Above the medallions around the upper portion of the dome are thirteen round-headed stained glass windows which feature such scenes as "The Annunciation of the Virgin Mary by Archangel Gabriel," "Christ Teaching in the Temple," and "Christ's Entry into Jerusalem."<sup>5</sup> These windows date from 1951.<sup>6</sup> The lower west and east sides of the aisle there are twelve stained glass windows on each side, which were designed by Photios Kontoglou.<sup>7</sup> These windows also feature various saints, "The Annunciation of the Virgin Mary by Archangel Gabriel," "Cross and Crown," "Cross and Thorns," and others.<sup>8</sup> It is important to note that only the windows designed and made by Kontoglou are in the Byzantine style. The rest of the windows in the church are copies from Renaissance artists and purchased from Llorens Stained Glass Studios.<sup>9</sup>

The aisle is separated from the nave by a series of simple arched openings that are directly below the single round-headed windows that pierce the upper portion of the nave. The pews and the brass chandeliers inside the nave are original to the church. The chandeliers were designed by Harold Tatum and are

<sup>4</sup> Jason Hardin, "Master Puts Heart, Soul into local 'Sistine Chapel,'" *The Post and Courier* (Charleston, S.C.), August 24, 1992.

<sup>5</sup> "Byzantine Architecture and Iconography at Holy Trinity Church in Charleston, South Carolina," Unpublished pamphlet describing the stained glass windows and iconography in the church, November 2000, hereafter cited as "Byzantine Architecture and Iconography," Holy Trinity Archives.

<sup>6</sup> Rosa Paulatos (Church Secretary 1953-1993), Unpublished notebook of information compiled regarding the stained glass windows and iconography on the interior of the church, Holy Trinity Archives, hereafter cited as Paulatos Notebook, Holy Trinity Archives.

<sup>7</sup> *Ibid.* It is believed by the congregation that these stained glass windows are the only ones ever created by Photios Kontoglou.

<sup>8</sup> "Byzantine Architecture and Iconography," Holy Trinity Archives.

<sup>9</sup> Paulatos Notebook, Holy Trinity Archives.

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 7 Page 10

Greek Orthodox Church of the Holy Trinity  
name of property  
Charleston County, South Carolina  
county and State

=====  
reported to have been designed to be small replicas of chandeliers in Hagia Sophia.<sup>10</sup>

At the northwest end of the nave is an icon screen or iconostasion. The icon screen is an important element found on the interior of most Greek Orthodox churches. It is an ornately carved three-part oak screen located between the solea and the sanctuary. The center of the screen has an arched opening called the "Royal Gate" allowing one to pass through to the sanctuary. The opening is flanked by slender cabled pilasters from which a pellet molded arch springs. Above the arch is an iconographic scene of "The Last Supper" beneath a curved pediment. On either side of the Royal Gate are three externally illuminated icons of saints and religious scenes. Between the images are low-relief fluted pilasters with diagonal marks recalling the rope molding around the Royal Gate. There are raised panels with Greek crosses under the icons. The very top edge of the screen is gilded. The screen dates to the original construction of the church. It was designed by architect Harold Tatum and constructed by the Winterich Company of Cleveland, Ohio.<sup>11</sup> Photios Kontoglou painted the scene of "The Last Supper."<sup>12</sup>

Behind the screen, in the altar, are more rich and vibrant iconographic paintings and stained glass windows. The entire surface of the vaulted hemispherical ceiling to the rear is covered with the scene, "The Platytera (Mother of God with Christ Child)." Beneath that scene are five stained glass, round-headed, slender windows depicting four saints and Jesus Christ. Flanking the windows are four full-length painted iconographic images of other saints. These were completed by Emmanuel Tzitzilakis in 1999.<sup>13</sup> The upper portion of the rear wall of the sanctuary is painted with "The Philoxenia (Hospitality) of Abraham and Sarah." Much of this iconography was painted in 1982 by John Terzis, student and associate of Photios Kontoglou.<sup>14</sup> The ceiling above the altar and solea is barrel vaulted and unadorned.

Two choir wings flank the solea. The choir wings contain four beautiful stained glass windows depicting eight different saints. Two large crystal chandeliers hang from the ceiling, and the "Bishop's Throne" is located on the

<sup>10</sup> The replicas are four feet in diameter, and the originals are eighteen feet in diameter. Lissa Felzer, interview with Nicholas Trivelas, Parish Priest 1948-1993, April 23, 2004; see also Paulatos Notebook, Holy Trinity Archives.

<sup>11</sup> Harold Tatum "Grecian Society Church Building," Architectural drawings, September 2, 1950, Holy Trinity Archives.

<sup>12</sup> Paulatos Notebook, Holy Trinity Archives.

<sup>13</sup> *Ibid.*

<sup>14</sup> *Ibid.*

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 7 Page 11

Greek Orthodox Church of the Holy Trinity  
name of property  
Charleston County, South Carolina  
county and State

=====  
northeast side of the space between the solea and one choir room. The Bishop's throne sits on a raised platform in the east side of the solea. It was designed by architect Harold Tatum, and constructed by Theofanis Nomikos of Athens, Greece. Although it appears on the original drawings, it was not constructed until 1962.<sup>15</sup> It is an ornately carved oak chair topped with a dome supported by thin roped molded columns. It is meant for the Archbishop to sit in when he visits the church. The two crystal chandeliers were relocated from the previous 1911 church at the corner of St. Philip and Fishburne streets.<sup>16</sup>

The Narthex contains stained glass and painted iconography as well. Above the entry doors into the narthex are three windows titled, "Dove," "All-Seeing Eye," and "I am the one who is." Flanking the entry doors are "Anchor and Cross" and "Ten Commandments, and Oil Lamp and Bible (wisdom)" and "Alpha and Omega." Above the entry into the nave are "Holy Trinity" and "Dormition of the Virgin Mary."<sup>17</sup> The iconography in the narthex was painted in 1953 by George H. Gliatis, student of Kontoglou when he delivered the iconographic medallions that hang in the nave.<sup>18</sup>

ALTERATIONS

Holy Trinity has been altered very little since it was constructed. In 1996-1997 restoration and repairs were completed at the cost of approximately one million dollars. During the renovation termite damage was repaired and the iconography was restored. The building was also made more handicapped accessible by installing a chair lift in the tower on the southwest corner of the building. This required a slight rearrangement of interior space on either side of the Narthex. The iconography was restored by Catherine Rogers, Conservator with the Gibbes Museum of Art.<sup>19</sup>

<sup>15</sup> *Ibid.*

<sup>16</sup> Lissa Felzer, interview with Hamilton Kanellos, Church Archivist, April 30, 2004.

<sup>17</sup> "Byzantine Architecture and Iconography," Holy Trinity Archives.

<sup>18</sup> Paulatos Notebook, Holy Trinity Archives.

<sup>19</sup> Lissa Felzer, interview with Hamilton Kanellos, Church Archivist, April 30, 2004; Eric Frazier. "Restoring Serenity," *The Post and Courier* (Charleston, S.C.), October 13, 1996; Contracts between Greek Orthodox Church of the Holy Trinity and Catherine Rogers, 1997, Holy Trinity Archives.



Greek Orthodox Church of the Holy Trinity  
Property Name  
Charleston County, South Carolina  
County and State

Criteria Considerations (Mark "X" in all the boxes that apply.)

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

Architecture  
Art

Period of Significance 1950-1953

Significant Dates N/A

Significant Person (Complete if Criterion B is marked above)  
N/A

Cultural Affiliation N/A

Architect/Builder Tatum, Harold (Architect)  
Kontoglou, Photios (Iconographer)

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.) See continuation sheets

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.) See continuation sheets

Previous documentation on file (NPS)

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 8 Page 12

Greek Orthodox Church of the Holy Trinity  
name of property  
Charleston County, South Carolina  
county and State

=====

STATEMENT OF SIGNIFICANCE

The Greek Orthodox Church of the Holy Trinity is significant as an excellent mid-twentieth century example of the Byzantine Revival style of ecclesiastical architecture designed by prominent South Carolina architect Harold Tatum, and also for its outstanding examples of Byzantine iconography designed by Photios Kontoglou, the most renowned iconographer of the twentieth century.

HISTORY OF THE CONGREGATION

The first Greek Orthodox service in Charleston was performed in 1908 at St. John's Episcopal Church at the corner of Amherst and Hanover streets. The first service was conducted by Reverend Arsenios David of Savannah.<sup>20</sup> In 1909 a group of approximately fifty Greeks gathered at 345 King Street and organized the Parthenon Society. The following year the Grecian Society of Charleston was formed with seventy members, with the express purpose of erecting a church. On May 25, 1911, the cornerstone was laid for a Greek Orthodox Church at the corner of St. Philip and Fishburne streets. Until that building was completed, services were held in a building at the corner of Calhoun and Coming streets.<sup>21</sup>

In 1923, the Greek community in Charleston had grown to some fifty families. They purchased the lot next door to the church for a Greek school and residence for the priest.<sup>22</sup> In the same year the congregation established one of the earliest chapters--the fourth organized--of the American Hellenic Educational Progressive Association (AHEPA), the largest and best-known Greek-American organization.<sup>23</sup>

By the late 1930s the congregation had outgrown its space and purchased the lot at 30 Race Street from the Charleston County School District to construct its community center.<sup>24</sup> That building, designed by A. E. Constantine, was dedicated in 1941. By that time there were more than 250 families of Greek descent living in Charleston, and plans were immediately undertaken to construct a new

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<sup>20</sup> Harry Gianaris, "A History of the Greek Community of Charleston, S.C.," in *Progressive Souvenir Book: Greek Community, Cornerstone Laying Ceremonies March 4-5, 1951* (Columbia, S.C.: Columbia Distributing Corporation, 1951), p. 46.  
<sup>21</sup> "75<sup>th</sup> Anniversary of Holy Trinity Greek Orthodox Church," p. 8, Holy Trinity Archives.  
<sup>22</sup> "60<sup>th</sup> Anniversary: Holy Trinity Greek Orthodox Church (1910-1970, October 31-November 1, 1970)," Unpublished pamphlet, 1970, p. 17, South Carolina Historical Society, Charleston, S.C., hereafter cited as "60<sup>th</sup> Anniversary: Holy Trinity Greek Orthodox Church," S.C. Historical Society.  
<sup>23</sup> "The Holy Trinity Greek Orthodox Church, Charleston, SC: Dedication Book," (May 17, 1953), p. 49, Holy Trinity Archives, hereafter cited as Dedication Book, Holy Trinity Archives.  
<sup>24</sup> Charleston County Deed Book Z41, page 324, Charleston County Register of Mesne Conveyance, Charleston, S.C.

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 8 Page 13

Greek Orthodox Church of the Holy Trinity  
name of property  
Charleston County, South Carolina  
county and State

=====  
church.<sup>25</sup> The design for the present church was chosen from among several: one was in the form of a basilica, and another was a Greek Revival temple. On the recommendation of the archbishop for North and South America, the Byzantine design was chosen and approved unanimously among the church committee members. The archbishop also officiated at the groundbreaking and cornerstone laying ceremonies.<sup>26</sup>

ARCHITECT

Harold Tatum (1887-1958), local Charleston architect, completed the design for the church in 1950.<sup>27</sup> Tatum was a native of Woodbury, New Jersey and a graduate of the University of Pennsylvania. After having worked for architectural firms in Philadelphia such as Rankin, Kellogg & Crane and Day & Klauder, he opened an architectural office in Columbia, South Carolina, in 1920. There he practiced for several years with James E. Hunter, Jr. [later Clerk of the South Carolina House of Representatives], and was Charles Coker Wilson's last partner before Wilson's death in 1933. Wilson was arguably South Carolina's most prominent and successful architect of the early twentieth century. Tatum moved to Charleston in 1934 and practiced with R.L. Boinest.<sup>28</sup> In 1936 he opened his own practice. His two most prominent and well-known projects in Charleston were the restoration of First [Scots] Presbyterian Church and the Greek Orthodox Church of the Holy Trinity. Prior to coming to Charleston and while in practice in Columbia, Tatum designed the John C. Calhoun State Office Building [in collaboration with the prominent Philadelphia architect, Milton B. Medary] and the U.S. Court House, both in Columbia. The latter of these two is listed in the National Register of Historic Places and has significance as an unusual example of classical Renaissance Revival architecture rendered in poured concrete. Tatum also designed buildings for the University of Colorado, the freshmen dining hall and dormitories at Princeton University, and the Harkness Memorial Dormitory at Yale University.<sup>29</sup>

Tatum designed many of the interior elements of Holy Trinity as well, such as the brass light fixtures hanging in the nave, the Iconostasion, the altar, and

<sup>25</sup> "60<sup>th</sup> Anniversary: Holy Trinity Greek Orthodox Church," p. 17, S.C. Historical Society.

<sup>26</sup> Dedication Book, p. 49.

<sup>27</sup> *Ibid.*

<sup>28</sup> John E. Wells and Robert E. Dalton, *The South Carolina Architects, 1885-1935* (Richmond, VA: New South Architectural Press, 1992, pp. 121,176-77, 211 and 219.

<sup>29</sup> "Harold Tatum, 70, Architect, Dies at Home," *The News and Courier* (Charleston, S.C.), May 1, 1958.

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 8 Page 14

Greek Orthodox Church of the Holy Trinity  
name of property  
Charleston County, South Carolina  
county and State

=====  
the Bishop's Throne.<sup>30</sup> It seems that this church is the only Byzantine structure Tatum designed in his career making it difficult to compare this building to his other designs.<sup>31</sup>

BUILDERS

The building was constructed by Dotterer Engineering Company of Charleston. A separate contract was awarded to R. Guastavino Co. of Woburn, Massachusetts, for construction of the dome. The Icon screen was constructed by Winterich Company of Cleveland, Ohio. The stained glass windows were made by the Llorens Studio of Atlanta, GA. The altar was made by George L. Payne Studios, of Patterson, N.J. The brass chandeliers were made by Southern Electric Company of Charleston.<sup>32</sup>

ICONOGRAPHERS

Most of the iconography in the church was designed by Photios Kontoglou, a renowned iconographer from Athens, Greece. Kontoglou painted the twelve medallions hanging in the nave and the scene for "The Last Supper" on the Icon Screen, and also designed many of the stained glass windows in the dome. Kontoglou was born in 1895 in Aivali of Asia Minor. He studied at the School of Fine Arts in Athens 1913-1915. After traveling, he illustrated Knout Hamsoun's *Hunger*, for which he won an award. He also wrote and illustrated his own book, *Pedro Kazas*, for which he became well-known.

In 1923 he began studying Byzantine iconography which became the dominating characteristic of his painting. After the 1920s Kontoglou rarely worked outside the ecclesiological context of Orthodox tradition.<sup>33</sup> He found it extremely important that the tradition of Byzantine art started in the catacombs during the early years of Christianity be revived to "flourish again."<sup>34</sup> He believed strongly that Byzantine art/iconography was "traditional" and that the Italian Renaissance abandoned that tradition trying to deceive its viewers into thinking they were looking at nature or the real thing.<sup>35</sup>

<sup>30</sup> Lissa Felzer, interview with Nicholas Trivelas (Parish Priest 1948-1993), April 23, 2004.

<sup>31</sup> Wells and Dalton, pp. 176-177.

<sup>32</sup> Dedication Book, p. 49.

<sup>33</sup> Nikos Zias, "Photios Kontoglou and the Modern Greek Painting," *In Memoriam of Kontoglou*, trans. by Helen Mathioudakis (Athens, Greece: Astir, Al. & E. Papadimitriou, 1975).

<sup>34</sup> Photios Kontoglou, "The Icons of the 'Holy Trinity,'" Dedication Book, p. 61.

<sup>35</sup> Constantine Cavarnos, "Photios Kontoglou on Tradition and Free Art-II." *The Hellenic Chronicle*, Holy Trinity Archives.

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 8 Page 15

Greek Orthodox Church of the Holy Trinity  
name of property  
Charleston County, South Carolina  
county and State

=====  
Kontoglou is cited by several scholars to have been the foremost authority in Byzantine iconography of the twentieth century. Locally, he is cited as such by Edward Guerrant Lily, author of *Historic Churches of Charleston*, and by Constantine Cavarnos, author of *Byzantine Sacred Art* (1957 with several revisions and reprints), *Meetings with Kontoglou* (1985 in Greek, and 1992 in English), and *Greece and Orthodoxy* (1967 and 1987 in Greek). He has also written journal articles on Photios Kontoglou in *The Hellenic Chronicle*. Cavarnos states, "I have gathered together, with Kontoglou's help, what he has written about the traditional sacred arts known as Byzantine—iconography, music, hymnography and architecture—in his books, articles published in newspapers, and in the *Encyclopedia Helios*. I have published them in English translation in my book, *Byzantine Sacred Art* and later in a much augmented Greek language edition, *He Hiera Byzantine Techne*."<sup>36</sup> Throughout his journal articles, Cavarnos makes a case for Kontoglou as the leading authority on Byzantine Iconography.

Another scholar of Photios Kontoglou is Nikos Zias, author of *In Memoriam of Kontoglou* (1975), and *Photios Kontoglou—Painter* (1991). Zias states, "Kontoglou's diverse contribution to Modern Greek Painting could be summarized into three manifestations. His creative painting work, which was based on the Byzantine technique; his hagiographic work, which brought orthodox painting back to our churches; and, finally, his teaching, either direct or—mainly—indirect, which was one of the strongest factors which altered the course of Modern Greek Painting towards the discovery of the pictorial but, also, of the more substantial spiritual values of the Greek tradition."<sup>37</sup>

Kontoglou did portable iconography as well as murals. He worked at the Coptic Museum for the Egyptian government, created wall paintings for many churches such as the church of Life-Giving Source in Liopesi (with his student Terzis), and undertook the wall painting of the Athens Town Hall. Kontoglou did murals on the iconostasis of Saint Charalampos in Polygono. He was also an art professor at Athens College. Throughout his lifetime, Kontoglou created more than 3,000 paintings and writings. For the totality of his work he was awarded the Distinction of Letters and Arts by the Athens Academy. Kontoglou died in Athens in 1965.<sup>38</sup>

Some of the icons in the narthex as well as the sanctuary were done by George Gliatis, student of Kontoglou, when he came from Greece carrying the

<sup>36</sup> Constantine Cavarnos, "Photios Kontoglou on Tradition and Free Art—VI." *The Hellenic Chronicle*, Holy Trinity Archives.

<sup>37</sup> Zias, "Photios Kontoglou and the Modern Greek Painting."

<sup>38</sup> *Ibid.*

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 8 Page 16 Greek Orthodox Church of the Holy Trinity  
name of property  
Charleston County, South Carolina  
county and State

=====  
medallions. Mr. Gliatis has also done iconography in Holy Trinity Cathedral in New York as well as others.<sup>39</sup> In 1982 the iconography on the wall above the altar was completed by John Terzis, who was also trained by Kontoglou.<sup>40</sup>

In 2002 the iconography in the dome above the nave was completed by yet another student (and later, partner) of Kontoglou, Emmanouil Tzirtzilakis and his son Efstratios.<sup>41</sup>

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<sup>39</sup> Constantine Cavarnos, "Photios Kontoglou on Tradition and Free Art-VI." *The Hellenic Chronicle*, Holy Trinity Archives.

<sup>40</sup> "75<sup>th</sup> Anniversary of Holy Trinity Greek Orthodox Church," p. 8, Holy Trinity Archives.

<sup>41</sup> Jason Hardin, "Painted Theology," *The Post and Courier* (Charleston, S.C.), August 24, 2002.

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section   9   Page   17   Greek Orthodox Church of the Holy Trinity  
name of property  
Charleston County, South Carolina  
county and State

=====

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United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 9 Page 18

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name of property  
Charleston County, South Carolina  
county and State

=====  
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United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 9 Page 19 Greek Orthodox Church of the Holy Trinity  
name of property  
Charleston County, South Carolina  
county and State

=====  
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Greek Orthodox Church of the Holy Trinity
Property Name
Charleston County, South Carolina
County and State

Primary Location of Additional Data

- State Historic Preservation Office
Other State agency
Federal agency
Local government
University
x Other

Name of repository: Greek Orthodox Church of the Holy Trinity Archives, Charleston SC

10. Geographical Data

Acreage of Property 1.70 acres

UTM References (Place additional UTM references on a continuation sheet)

Table with 4 columns: Zone, Easting, Northing. Rows 1-4 with UTM coordinates. Includes 'See continuation sheet.'

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Lissa Felzer, Preservation Consultant, with the assistance of the State Historic Preservation Office (SHPO) Staff
organization Felzer Consulting date 16 August 2004
street & number 1157 Oakcrest Drive telephone (843) 762-1517
city or town Charleston state SC zip code 29412

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

- A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 10 Page 20

Greek Orthodox Church of the Holy Trinity  
name of property  
Charleston County, South Carolina  
county and State

=====  
**Verbal Boundary Description**

The boundary for the Greek Orthodox Church of the Holy Trinity is indicated by the black line on the accompanying Charleston County Tax Map #460-4-1, being a portion of Parcel 61, and drawn at a scale of 1" = 70'.

**Boundary Justification**

The boundary includes only the historic church building and excludes all other buildings located on Parcel 61.

Greek Orthodox Church of the Holy Trinity

Property Name

Charleston County, South Carolina

County and State

=====  
Property Owner  
=====

(Complete this item at the request of the SHPO or FPO.)

name Greek Orthodox Church of the Holy Trinity

street & number 30 Race Street telephone \_\_\_\_\_

city or town Charleston state SC zip code 29403  
=====

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.). A federal agency may not conduct or sponsor, and a person is not required to respond to a collection of information unless it displays a valid OMB control number.

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to Keeper, National Register of Historic Places, 1849 "C" Street NW, Washington, DC 20240.

United States Department of the Interior  
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NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section PHOTOGRAPHS Page 21 Greek Orthodox Church of the Holy Trinity  
name of property  
Charleston County, South Carolina  
county and State

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The following information is the same for all photographs:

Name of Property: Greek Orthodox Church of the Holy Trinity  
County and State: 30 Race Street, Charleston, Charleston County, South Carolina  
Name of Photographer: Lissa Felzer, Charleston, South Carolina  
Date of Photograph: April 2004  
Location of original negative: S.C. Department of Archives and History  
8301 Parklane Road  
Columbia, S.C. 29223

1. Façade [southeast elevation]
2. Southwest elevation
3. Northeast elevation
4. Northwest [rear] elevation
5. Interior View of Nave under central dome looking toward Sanctuary
6. Icon Screen within Sanctuary
7. Dome of the Sanctuary
8. Rear Wall of Sanctuary
9. Interior View of Nave under central dome looking toward Narthex
10. Bishop's Throne and Choir Room [east side]
11. Choir Room [west side]
12. Iconography of Dome over Nave

