

8-22-88

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CHARLESTON OLD AND HISTORIC DISTRICT
Charleston County, SOUTH CAROLINA

ADDITIONAL INFORMATION

Keeper

Charles Shull
10-6-88

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**CHARLESTON OLD AND HISTORIC DISTRICT ADDENDUM
EXTENSION OF PERIOD OF SIGNIFICANCE**

The Charleston Old and Historic District was listed in the National Register of Historic Places on 9 October 1960, prior to the beginning of the National Register program in 1966, because of its designation as a National Historic Landmark District. The nomination addressed the historic significance of the city from 1700 to 1899. The boundaries of the district were expanded on 30 January 1970 (to include the College of Charleston, Broad Street, and portions of Ansonborough) and on 16 July 1978. The 1978 expansion coincided with the boundaries for the 1975 City of Charleston zoning ordinance for the "Old and Historic Charleston District." It included Murray Boulevard and adjacent neighborhoods (portions of Cannonsborough, Radcliffeboro, Wraggsborough, and Mazyckborough), and the King Street/Meeting Street commercial corridor (including the eastern end of Calhoun Street, the Market Street area, and warehouses at the west end of Concord Street, on East Bay Street, and near Lodge Alley). The boundaries have also been expanded to incorporate specific buildings: 1) Francis Marion Hotel, 2 August 1984; 2) Westendorf Building, 13 August 1985; and 3) Bainbridge Southern Building, 27 March 1986.

The nomination and subsequent expansions have concentrated on the history and architecture of eighteenth and nineteenth century Charleston. A comprehensive discussion of the city's twentieth century development and related architectural expression has not been developed.

The South Carolina State Historic Preservation Office staff has prepared this addendum to the Charleston Old and Historic District to bring the period of significance up to 1941.

Mary Watson Edmonds
Mary Watson Edmonds
Deputy State Historic Preservation Officer

8/9/88
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Charleston was established as the first permanent settlement in South Carolina and was the political, economic and cultural center of the colony from its founding in 1670 until after the American Revolution. Its continued development in the eighteenth and early nineteenth centuries was related to its port facilities and to its role as a distribution center. The Civil War had a devastating effect on the city, leading to long-lasting economic problems. Although hampered by the Depression, the city slowly regained economic viability during the twentieth century and evolved into an urban center which retains a strong sense of its past. Buildings erected between 1900 and 1941 reflect the city's growth during this period and display a variety of architectural forms and styles.

HISTORICAL BACKGROUND

In the early twentieth century, Charleston slowly evolved from a city ravaged by war to a modern urban center. Although the population of Charleston increased slowly during the twentieth century, the city was able to accommodate the problems brought on by growth. The 1907 population of 62,000 increased to 99,000 by 1940, a growth rate of only thirty-seven percent over a thirty-three year period.

Nineteenth-century Charleston had been plagued by a lack of a significant manufacturing base and this problem continued into the twentieth-century. In 1919 the principal industry in Charleston was fertilizer production, followed by baking, printing and soft drink manufacturing. As textile mills located in the Piedmont (northwestern) region of the state, there was a corresponding decline in the portion of the cotton crop received by Charleston for processing, and shipping declined. Railroad system changes also resulted in more textile materials being moved out of South Carolina by rail rather than by water. One result of the decline in harbor trade was a decline in the taxable value of Charleston real estate from \$25 million in 1895 to only \$19 million in 1904. By 1917 the port had little diversity and was oriented to moving bulk cargos. Charleston, however, was able to capitalize on its harbor through the federal government's interest in coastal defense. By 1914 the government had provided Charleston with major harbor improvements, a coastal defense installation, and a naval station. The naval station was providing Charleston with a payroll of over half a million dollars a year by 1910. Although the commercial port business declined in tonnage by sixteen percent between 1931 and 1941, the federal contribution to Charleston's economy increased. By 1941 the Navy was the largest industry in the area.(1)

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By 1900 local transportation had progressed from horse drawn trolleys to electric street railroads. (2) Streetcar revenues reached a peak in 1921, then declined as automobile use became prevalent. Buses were introduced into the public transportation system in 1934 and completely replaced the electrified street railway cars by 1938. (3) Automobile transportation apparently began to be a facet of Charleston's urban character as early as 1901 when an ordinance regulating automobile use was passed by the city government. (4) In 1911 an ordinance was enacted to regulate the construction and maintenance of automobile garages. (5) The city directory of 1912 does not have a single classified listing dealing with automobiles. The following year the classified section lists nine companies under "automobile dealers/repairs." These listings rapidly increased to include merchants of automobile accessories, automobile dealers, firms selling tires, and gasoline service stations. In 1934 an annual auto show was begun in Charleston, another reflection of the popularity of this form of transportation. (6)

Charleston began making serious attempts to attract a tourist trade by 1900. That year the city hosted the League of American Municipalities, the convention of fire chiefs of the United States and Canada, and 5,000 members attending the annual meeting of the National Education Association. (6) A major effort to advertise and promote the resources and industries of South Carolina and Charleston was the South Carolina Inter-State and West Indian Exposition, held from December 1901 to June 1902. That event drew 647,000 visitors to the city, including President Theodore Roosevelt. (7) In 1926 the city was the site of the National Foreign Trade Convention, attended by over 1,000 delegates. (8) Tourism was further enhanced as access to the city was improved by the opening of the Ashley River Bridge in 1926 and the Cooper River Bridge in 1929. Improved highways and the popularity of the automobile were additional factors in Charleston's popularity as a tourist destination. This was capitalized upon by an annual Azalea Festival, begun in 1933. (9) By 1939 tourism was Charleston's second largest industry. Annual visitors to the city had steadily increased from 32,000 in 1926 to 300,000 in 1939. (10) To a certain extent, the influx of tourists awakened in Charlestonians an appreciation for the city's picturesque and historic built environment. When it was realized that collectors were buying and removing everything from historic ironwork to entire houses, it became obvious that protective measures were needed. A city Planning and Zoning Commission was formed in 1930 and in 1931 a zoning ordinance was ratified and a Board of Architectural Review was created. (11)

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Charleston did not escape the economic hardships brought on by the Great Depression. Already suffering from the lack of a solid manufacturing base, the city was strongly impacted by the needs of its suffering citizens. The work load of the Bureau of Social Welfare doubled between 1919 and 1933. In 1933 the Community Chest was unable to achieve its fund-raising goal and faced at the same time a great increase in requests for aid. That year the Community Chest agencies were providing support to 4,390 families averaging five persons each, compared with 1,975 families in 1932. The Bureau of Social Welfare was feeding approximately 1,100 families. Mayor Burnett Maybank organized unemployment relief committees to provide assistance to unemployed men through work on city projects.(12) As the city struggled to cope with these new social problems, the Federal government began also to provide assistance. Much of the government assistance was in the form of financial support for construction projects. The inadequacy of suitable housing for Charleston's poor began to be addressed with the establishment of a Housing Commission in 1933. Following new state legislation, this body was replaced by the Charleston Housing Authority in 1935. In 1934 the federal government conducted a "Real Property Inventory" of sixty-four major American cities, including Charleston. The survey revealed that twenty-two percent of Charleston's houses were in need of major repairs and that twenty-one percent were without running water. Charleston ranked lowest among the cities in dwellings without indoor toilets (almost forty-nine percent) and in size of dwelling (almost fifty-three percent of Charleston's dwelling units consisted of three rooms or less). As a result of its low ranking, Charleston was selected as a location for one of the first housing projects undertaken by the Public Works Administration (PWA) of the Department of the Interior, under its housing program launched in 1935. The program had a dual purpose - to provide employment for men in the building trades and to improve housing conditions in the United States. The Charleston Housing Authority acted in an advisory capacity during construction of this first housing project (Meeting Street Manor/Cooper River Courts), gaining valuable experience in managing and supervising construction. In 1937 Charleston received \$900,000 from the United States Housing Authority which enabled the Charleston Housing Authority to autonomously construct and manage its first project, the Robert Mills Manor, located in the heart of the Old and Historic District. The Robert Mills Manor housing project opened for occupancy in October of 1939.(13)

The motion picture industry made its advent in Charleston c. 1907 with the opening of three theaters that offered vaudeville entertainment and showed films. Movies rapidly gained in popularity and by the 1930's

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provided a counter-point to the Depression. Theaters became increasingly ornate, providing a fantasy environment in which to participate in this inexpensive form of escape and relief from everyday troubles. The Pastime Amusement Company, founded in 1908 and operated by Albert Sottile, became the dominant company in Charleston's motion picture scene and operated the largest and most popular theaters.(14)

Charleston's peninsula site has dictated, to a large extent, the city's pattern of development. The southern portion of the city, south of Broad Street, has a long history as one of the most desirable residential areas. This can be attributed in part to its scenic qualities. The very tip of the peninsula was developed as White Point Garden in 1830. A high sea wall was constructed along East Battery and the area along the Battery and White Point Garden became a popular promenade. Early maps show the city interspersed with a network of creeks and marshes. These areas held stagnant water and became breeding grounds for mosquitoes. As the city grew, these areas were filled. Filling was a phenomena early in the city's history and continued for years. Filling not only eliminated unsightly and unhealthy areas, but also provided additional land on which to build.(15) One of the most ambitious filling projects resulted in the creation of Murray Boulevard. While the eastern waterfront along the Cooper River was devoted to shipping and terminals, the western waterfront along the Ashley River was basically undeveloped marsh land. Around 1909 this areas was conceived as amenable to the City Beautiful movement concepts and plans were made to develop a beautiful waterfront drive and desirable residential area. The result was the creation of Murray Boulevard. Forty-seven acres of land were reclaimed by erecting a concrete wall to retain fill. This wall, almost 4,000 feet long, rests on a pile foundation. Murray Boulevard was constructed beside the wall and the east end of the boulevard has a planted nine-foot median. The recovered land was divided into 191 lots, 95 of which were owned by the city in 1909. The plat for this property was filed by James O'Hear in June, 1909. All the titles to the property contained a condition that only residences could be erected on the lots, that no house could be erected within twelve feet of the street line, and that the lots could not be subdivided for twenty-five years. By 1917 enough lots had been sold in the reclaimed area to finance the construction of sewers, drains, concrete sidewalks and shell roadways.(16)

As Charleston developed into an urban center, municipally owned and built structures began to appear. One of the most significant city-owned structures to be constructed in the early twentieth century

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was the Gibbes Memorial Art Gallery. James S. Gibbes left the city the money for this structure and a site was purchased, 135 Meeting Street, in 1899. The building, designed by Columbia architect Frank Milburn, was completed in December 1904.(17) The Board of School Commissioners of Charleston upgraded some of its educational facilities during the 1920s, erecting several new schools to replace old and over-crowded buildings. Buist Grade School, for black children, was among the new facilities. This building, located at 103 Calhoun, was constructed in 1921. An auditorium/gymnasium was added to Memminger School in 1939. The old school itself has since been demolished, and this classically-influenced facility at 20 Beaufain is the only extant historic portion of the school.

ARCHITECTURAL DEVELOPMENT

The buildings erected in Charleston between 1900 and 1941 reflect the city's twentieth century development, provide examples of new construction techniques and materials (steel frame and reinforced concrete construction, concrete block construction, terra cotta ornamentation) and illustrate the evolution of stylistic trends. The major themes in Charleston's twentieth century history (the popularity of the automobile and of motion pictures, the increasing importance of tourism, and the effect of the Depression) are all reflected in the architecture of the period.

Buildings Related to the Tourism Industry

One of the most important aspects of Charleston's efforts at attracting tourists was the construction of modern hotel facilities in the city. By 1900 citizens were being encouraged to provide housing for convention guests in their homes. The Francis Marion Hotel, at 383-391 King Street, built in 1922-24 (listed in the National Register on 8/2/1984) and the Fort Sumter Hotel at 1 King Street, built in 1924, helped to alleviate this shortage of rooms. The Fort Sumter Hotel was built at the corner of King Street and the new Murray Boulevard, overlooking White Point Garden. Its large size prompted criticism of its location in a historic residential neighborhood. Of reinforced concrete construction, it rests on a pile foundation, necessitated by its waterfront location. The seven-story building was designed by Atlanta architect, G. Lloyd Preacher.(18) The construction of the Union Bus Station at 89 Society Street in 1937 also has significance for its impact on Charleston tourism.(19)

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Buildings Related to the Automobile

The advent of the automobile resulted in new building types to serve this new facet of urban life. Gasoline service stations and garages began to be erected. One of the earliest surviving gas stations in Charleston is the Fort Sumter Service Station at 95 Tradd, built c. 1928. This small stuccoed building is set at an angle on its lot, in order to provide adequate room for customer's cars. The building at 259 Meeting Street was occupied by the Sottile Cadillac Company. Built c. 1918, it is a simple utilitarian building with stylized brick ornamentation and large window areas.

Commercial Buildings

King Street was a major highway into Charleston during the colonial era and thus developed early as a principal commercial corridor, a role it continues today. Broad and Meeting Streets were also important commercial streets. As older buildings have been lost for various reasons (such as fire), newer buildings have been incorporated into these important streetscapes. In other cases, early buildings have been remodeled to express modernity through their exterior architectural form.

Chicago architecture of the late nineteenth and early twentieth century was extremely influential on commercial architecture all across the nation. Charleston was not immune to the fashions set by Chicago. The tall building evolved out of developments in Chicago. The People's Building at 18 Broad was Charleston's first skyscraper. The eight-story building was erected in 1910 by a stock company of fifty of the city's businessmen who believed that Charleston could never be a large city without providing the modern conveniences and facilities required by business. Although described in contemporary accounts as having been designed to "...accord with the prevailing architecture of the city," it nonetheless offered a striking difference to the traditional two to three story masonry commercial building. The structural steel frame was erected on a concrete pile foundation. The building is divided into the three part division analogous to the divisions of a classical column:: base, shaft and capital. This compositional arrangement is seen with great frequency in early twentieth century skyscrapers. The first two floors are faced with granite, buff brick veneers the middle section, and terra cotta decorates the top level. The People's National Bank originally

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occupied the first floor and the remaining floors were rented as office space (20)

The use of large areas of glass on commercial buildings also developed in Chicago. A type of window is even referred to as the "Chicago Window," an modified example of which is seen in the P.M. Clement Building at 352 King. Built in 1917, this building housed the Clement Furniture Company. Kerrison's Department Store at 260 King Street, built in 1920, utilizes large triple windows to admit light to its upper floors.

Terra cotta ornamentation was especially popular during the 1920's and 1930's. This light-weight material could provide an attractive and colorful veneer to a building. One of the best examples of the use of decorative terra cotta is seen in the Kress Building at 281 King, completed in 1931. The Kress Building is also an example of another phenomena of the early twentieth century, the chain store. Woolworth's, at 259-261 King, another chain store, was built around 1920.

Concrete block began to be used as a construction material with increasing frequently beginning in the late 1880's. It was especially popular between 1908 and 1930 for the construction of garages and as a foundation material. The blocks were often finished to imitate rough-cut stone. The building at 122 Meeting Street is an unusual example in Charleston of a commercial building built of concrete block. It was constructed in the first decade of the twentieth century as a physician's office.

Art Deco design became to develop in the late 1920's. Avoiding the use of historical references, this style developed a characteristic surface ornamentation of abstract reliefs with a strong emphasis on verticality. Later Art Deco designs became more streamlined and used machine-inspired imagery. One of the best examples of an Art Deco building in Charleston is the Martschink Building at 16 Cumberland Street. This small building was built c. 1940 to house a wholesale news distribution company.

Even though Art Deco designs made their appearance in Charleston, a fondness for buildings based on historical styles remained. The Citizens and Southern Bank at 44 Broad, built in 1928, is a traditional design based on classical prototypes.

Many older buildings along King Street have had their facades modernized. Many of these modernization projects date from the late

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1930's and early 1940's when Charleston's economy was being buoyed by the influx of military personnel. The modernization projects usually consisted of the removal of ornate Victorian elements, such as projecting cornices and window surrounds and the substitution of a simplified upper level, often with large window openings. Examples of this kind of treatment are seen in 307 and 349 King Street.

Federally-Assisted Projects of the Depression Era.

The Depression resulted in an influx of federal assisted projects in Charleston. Federal funds assisted in the construction of the Dock Street Theater in the old Planter's Hotel in 1935-1936. Federal money also made possible the erection of historic markers, the repair of port terminals, painting the airport buildings, the erection of Coast Guard buildings, and the building of a student activities building/gymnasium for the College of Charleston.(21) Located at 24 George Street, it was built in 1938-1939 from designs by local architects Simons and Lapham.

The most important project resulting from the Depression was the Robert Mills Manor housing project. This was the first housing project in the city to be constructed by the local housing authority, after they had overseen construction of the PWA Meeting Street Manor and Cooper River Court housing projects. Part of the purpose of PWA projects was to provide jobs. Architects of these projects also wanted to build structures that would clearly demonstrate the differences between good housing and slum housing. Thus, there were few restrictions on cost and PWA housing was often of better design and quality than private housing. Even small projects could feature copper roofs, carved friezes, ceramic tile hallways and the latest appliances. Early housing projects were often modeled along the lines of garden apartments: one to two stories in height, with playgrounds and parking areas. The 140 apartment units in Robert Mills Manor opened in October 1939 and were designated for use by white families. The project consisted of two-story brick buildings with tile roofs. Each entrance featured a copper canopy supported by decorative wrought iron supports. Robert Mills Manor became recognized as one of the outstanding projects in the United States and was heralded in Charleston for wiping out a slum area that had been a source of disease and crime. Incorporated into the project was the Old Marine Hospital, designed by Robert Mills c. 1834, which became the offices for the Housing Authority.(22)

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Theater Buildings

In the early twentieth century building began to be erected specifically to function as movie theaters. Earlier buildings often accomodated both vaudeville and motion picture presentations. The fantasy world provided by the film began to be augmented by lavish and exotic theatre interiors. Because of the flammable nature of motion picture film, the city enacted an ordinance in 1914 to regulate the construction and operation of motion picture theaters. (23)

The Garden Theater at 371-373 King Street was built in 1917 and reportedly was the first theater in Charleston to be built exclusively for motion pictures. The Beaux Arts building with its large vaulted entrance seated 1,500 and featured a reinforced concrete balcony. The architect of the building was C.K. Howell of Atlanta. (24)

Construction of the largest theater in the state, the Gloria, at 329 King began in 1921. After the four walls and roof were completed, financial conditions in the city caused the owners, Pastime Amusement Company, to delay completion of the building. The 2,000-seat theater finally opened in 1927. C.K. Howell was also the architect of this theater. The Gloria was an "atmospheric" theater, one that attempted to create an environment through the effects of light and decoration. The Gloria Theater had a dome that presented the illusion of clouds rolling by, stars twinkling, and through lighting effects transformed night to dawn. Urns on the walls were wired to give the effect of flames dancing. (25)

The Riviera Theater at 225-227 King Street is an excellent example of a theater in the Art Deco style. It was built in 1938-1939 from designs by the architectural firm of Charles C. Benton and Sons of Wilson, North Carolina. As was the Gloria and the Garden Theater, the Riviera Theater was built for the Pastime Amusement Company. It is an outstanding example of Art Deco architecture, reflected in its use of ornament and materials. (26)

Residences

The single and double house types are the residential forms characteristic of Charleston. The single house developed in Charleston during the mid-eighteenth century and continued to dominate the city's residential architecture until the early twentieth century.

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An interest in period styles blossomed in the early twentieth and became especially popular between 1910 and 1930. Period styles drew on the complete spectrum of historical housing styles of Europe and Colonial America (27). The houses erected in the reclaimed land near Murray Boulevard reflect the diversity of period styles. Colonial Revival period houses seem to have been especially popular in Charleston. While many approach historical accuracy, others are freely adapted interpretations. Examples include:

- 32 Murray Blvd, J.E. Rockwell House (c. 1926)
- 36 Murray Blvd, Dr. Arch E. Baker House (c. 1939)
- 46 Murray Blvd, Rhett House (c. 1924-25)
- 48 Murray Blvd, G.A. Middleton House (c. 1928)
- 62 Murray Blvd. Alfred Huger House (c. 1928)
- 17 Lenwood, H.E. Stelling House (c. 1924/1925)

Neo-classical revival houses also were popular. Examples include:

- 74 Murray, Tristram Hyde House (c. 1922)
- 40 Rutledge, A.W. Todd House (c. 1900)
- 80 Rutledge, H.W. Silcox House (c. 1907-08)

Other period styles are seen with less frequency. An example of a simple version of a Mediterranean Revival house is 99 South Battery, built c. 1922. A Tudor Revival example is the house at 183 Tradd, built c. 1920. Bungalows are also found in Charleston, although not with great frequency. A good example is the house at 69 Lenwood, built c. 1928.

Duplex residential dwellings are also found in Charleston and can reflect various stylistic influences. The duplex at 3a/b Rutledge was built c. 1918 and shows elements of the Craftsman movement.

Apartments

Large apartment buildings were never as popular in Charleston as in many other cities. Multiunit residential structures in Charleston are more frequently created by subdividing large single family houses. One of the few examples of a typical large early twentieth century apartment building is the Berkeley Apartments at 63 Rutledge, built around 1926 by the same developer who built the Fort Sumter Hotel. Built on a corner lot, the building is designed in a U shape, undoubtedly to provide maximum ventilation and lighting for the individual units. The building has a tile roof and the central section features french doors opening onto shallow balconies. Unfortunately,

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the placement of the buiding on its lot ignores its potential view of the adjacent Colonial Lake.

Another apartment building, in a less imaginative design, is the building at 1-11 Ashley, built c. 1937. It utilizes a light colored brick to contrast against the dark brick walls, providing decorative elements around the windows, as a band course, and for quoining.

Baker House at 55 Ashley was built in 1912 as a sanitarium. The Baker Sanitarium also provided training for nurses. The large building, with Jacobethan architectural elements, is not unlike apartment buildings of the same period. (27)

Warehouses

A variety of warehouses are located in Charleston's Old and Historic District. Warehouses of the twentieth century are often smaller than nineteenth century counterparts and are less likely to have architectural embellishments. Many are located near the market area or close to East Bay Street and the adjacent wharves. Their utilitarian purpose is starkly represented. Examples include the Red Stable Warehouse at 9a Linguard, built c. 1939 for livestock; the structure at 14 Anson Street, built c. 1934 for an electrical supply company, and the buildings at 285 and 287 East Bay Street, built c. 1939 - 1941.

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6. Charleston News and Courier, 22 November 1935, p. 7, sec. A.
7. Alex D. Anderson, Charleston and its Exposition (Charleston: Lucas-Richardson Company, 1901).
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15. Dale Rosengarten, et al., Between the Tracks: Charleston's East Side During the Nineteenth Century (Charleston: Charleston Museum and Avery Research Center, 1987), p. 98
16. James M. Rhett, III and John Steel, Charleston Then and Now (Columbia: R.L. Bryan Company, 1974), p. 23 and 19.
17. Year Book, 1904, City of Charleston (Charleston: Lucas-Richardson Lithograph and Printing Company, 1905), appendix pp. 81-85.
18. "Says Hotel Ought to Carry Spirit," Charleston News and Courier, 1 February 1923, p. 8; "How the Tourist Hotel on Battery Will Look," Charleston News and Courier, 3 February 1923, p. 8;
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26. "Riviera To Open This Afternoon," Charleston News and Courier, 28 January 1939, p. 12.

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27. Virginia and Lee McAlester, A Field Guide to American Houses
(New York: Alfred A. Knopf, 1986), p. 319.

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The following information is the same for each of the photographs:

Location: Charleston, South Carolina
Date: March/April, 1988
Photographer: Sherry Piland
Location of Negatives: South Carolina Department of Archives and
History

Additional information for each photograph follows:

1. Fort Sumter Hotel, 1 King Street.
South facade on left, east facade on right. View looking
northeast.
2. Fort Sumter Service Station, 95 Tradd Street.
Northeast facade, view looking southwest.
3. 259 Meeting Street, east facade. View looking southwest.
4. People's Building, 18 Broad Street.
South facade on left, east facade on right. View looking northwest.
5. Kerrison's Department Store, 260 King Street.
West facade, view looking southeast.
6. Kress Building, 281 King Street.
East facade, view looking northwest.
7. F.W. Woolworth Company, 259-261 King Street.
East facade, view looking northwest.
8. Martschink Building, 16 Cumberland Street.
South facade, view looking northwest.
9. Citizens and Southern Bank, 44 Broad Street.
West facade on left, south facade on right. View looking northeast.
10. College of Charleston Gymnasium/Student Activities Building, 24
George Street.
South facade on left, east facade on right. View looking
northwest.
11. Robert Mills Manor building, 13a/b Franklin Street.
East facade, view looking northwest.

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12. Garden Theater, 371-373 King Street.
East facade, view looking northwest.
13. Riviera Theater, 225-227 King Street.
East facade, view looking northwest.
14. 32 Murray Boulevard. East facade, view looking northeast.
15. 183 Tradd Street. North facade, view looking south.
16. 69 Lenwood Street. East facade, view looking northwest.
17. 3a/b Rutledge Avenue. West facade, view looking northeast.
18. Berkeley Apartments, 63 Rutledge Avenue.
Southeast facade, view looking northwest.
19. 1-11 Ashley Avenue. East facade, view looking northwest.
20. Baker House, 55 Ashley Avenue.
East facade, view looking west.
21. 14 Anson Street. West facade, view looking southeast.
22. Buist School, 103 Calhoun Street.
North facade, view looking southwest.
23. 17 Lenwood Street. East facade, view looking southwest.