66 Church Street: A Profile of an Eighteenth Century Building in the Original Colonial Settlement of Charleston

An essay submitted in partial fulfillment of

the requirements for graduation from the

Honors College at the College of Charleston

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and
Art History

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Research Goal

The goal of this project was to complete an in-depth history of an undocumented building in Charleston to add to the knowledge of the city's early built environment, character, and change over time. In this case, the property is 66 Church Street, Charleston, South Carolina. This research documents a late colonial era building, including occupants and owners, building materials, context of setting, history of the lot prior to construction, historical context of the architectural style and form of the building, and evolution of the building over time. Also included is an assessment of the historic building materials, how they would have been created historically, and how to maintain them into the future. 66 Church proved to be significant to Charleston, not only because of its location in the historic district, but also because of its interesting inhabitants and its display of Charleston's changing social conditions.

Overview of Property

Records of the property trace back to 1681 in deed books and will books. The first house on site was likely lost in the fire of 1778, so the current house likely dates to just after 1780.[1] 66 Church is 3½ stories, with a masonry foundation floor/raised basement, and 2½ wood frame stories. It is Late Colonial in style and a Charleston single house in form. The south-facing piazza was added after the original construction date. The hip roof is clad in standing-seam copper, with a front facing dormer window and additional dormers windows along the sides. Currently, the house is being used as a single-family residence, though in its more recent history, it had been divided into three separate apartment spaces for both residential and commercial use. The lot size today measures

[1] Jonathan Poston, *Buildings of Charleston,* 70. The Great Fire of Charleston

42.4’x130.7’x39.1’x131.8’ measuring from the west front on Church Street, to the north, east, then south.

Historiography/Methodology

City directories, ward books, deed records, various maps and plats, probate records, real estate publications, and various other items were all consulted as research materials. Interviews were also conducted with current and previous homeowners, as well as neighbors of the property. These primary sources provided listings of residents and owners, property size, property pricing over the ages, along with overall neighborhood context. Peter and Cynthia Matthias, the current owners of the house, and Mrs. Kelly Abagnale, the previous owner, were all very generous with information provided on what they had learned about the property, and the neighborhood’s character during their ownership. The staff of the South Carolina History Room at Charleston County Public Library, Karen Emmons at Historic Charleston Foundation, and Tim Condo at the Preservation Society of Charleston are to be thanked for their contributions to this research as well, as they reside over the collections of these consulted materials, and were very generous with their assistance in making sure everything they had was available for my use.

History of Residents and Owners

Throughout the house’s history, there have been quite a few owners, and use of the house has switched back and forth from residential to commercial, and at times mixed-use. In 1681, the Lords Proprietors granted the lot to planter Thomas Rose. It was

listed as lot 64 in the Grand Modell of Charleston.[2] Rose's son, Thomas Rose Jr., married Beuler Elliott, and moved with her to the property at 59 Church Street, just down the street from his father.[3] The next owners of the house were the Mathewes family. In total, the Mathewes family owned the lot for just short of 50 years. Anthony Mathewes purchased the property from Thomas Rose sometime before 1735. Anthony then sold it to Benjamin Mathewes Sr., who then passed it to Benjamin Mathewes Jr. In 1755, when Mathewes Jr. received the property, he paid 1300 pound sterling for it, and the lot size was twenty-five by ninety-eight feet. This was the first mention of lot size or price amongst property records.[4]

In 1779, the Mathewes family relinquished ownership of the lot to Captain Thomas Newbold. At that point, the lot measured twenty-five feet by one-hundred thirty-eight feet, meaning Benjamin Mathewes Jr. acquired an extra forty feet in property length during his residence. Though originally from Bermuda, Thomas Newbold, the new owner, fought in the American Revolution. An article in the *Morning Post* from December 20, 1786 stated that Newbold "during the late war [had] proved himself a staunch friend to the liberties of America." Before fighting in the war, he was a ship captain who had sailed out of the ports of Charleston for about twenty years. His ship, the Sloop Polly, was kept at Gadsden's wharf.[5]

At some point during Captain Newbold's tenure at Gadsden's Wharf, one of his slaves escaped from working aboard the ship. Newbold considered the slave, Jack,

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[2] The Grand Modell is featured as a map in the Appendix of this essay. In 1681, the city was parceled off and property was granted to its settlers. Figure 14.
[3] Jonathan Poston, *The Buildings of Charleston* Rose's new residence is now listed as the Thomas Rose house, though initially that property had not been granted to him.
[4] Will Book 7-347.
[5] Figure 4 in Appendix.

valuable, as there were many published advertisements about rewards for his return, offering up to eight dollars. From further review of these news articles, it can be concluded that this was not the first time Jack ran away from his master. In an April 1786 article in the *Evening Gazette*, Newbold stated that Jack often pretended to be Portuguese and passed himself off as such since he spoke a little of the language having been born in Angola.[6] Newbold died in December of that same year.[7] As there was no published update on the return of the slave, it is unknown whether Newbold ever found Jack, or if he purchased a new slave, or how the situation was resolved. By that point, however, Newbold had sold 66 Church Street to a new owner, John McCall Jr.

John McCall Jr. provides the namesake for the house and its plaque. Born in Ulster Province, Ireland in 1740, he is best known in Charleston for being one of the City Treasurers. He purchased the lot from Captain Newbold in April of 1784. The lot and new house continued under the ownership of the McCall family for ninety-seven years.[8] Apart from being a Treasurer, McCall also fought in the American Revolution as a Captain, commanding the Grenadier Company of the Charles Town Regiment.[9] He also fought alongside Francis Marion as a private and lieutenant in his brigade from 1781-

[6] Figure 5 in Appendix. The article also includes a stipulation at the bottom warning that if anyone should assist in the runaway's plot, they are subject to answer the consequences. Again this proves how important this one slave was to Newbold, and it is also a clue to the importance of slavery and the dynamics of slavery in the South. For instance, should this slave succeed in his escape, it would pave the way for others to escape and show the inability of their master to keep his slaves in line, which could result in a rebellion.
[7] Figure 4 in Appendix.
[8] Chain of Title in Appendix
[9] Information on Preservation Society of Charleston Plaque fixed on home.

1782.[10] The house currently on site dates to Mr. McCall's initial ownership, constructed around 1784-5.[11]

During Mr. McCall's residence, the lot grew to measure forty-three feet by 196 feet.[12] When John passed away in 1801, the property went to his wife, Ann McCall, and her younger siblings. While Ann was the owner, the house went through quite a few address changes, from 105 to 130 to 132 to finally 74 Church Street. The lot also grew to 82 feet by 196 feet. This is because Ann absorbed the adjoining lot (now 64 Church) into the homestead, which she then used as her garden. In her will, she bequeathed that extra lot to her children Beckman McCall and Ann McCall Woodrop, her son getting three quarters of the lot, and Ann getting the remaining quarter. The main lot, however, went to Ann's youngest daughter Harriet McCall.[13]

Harriet McCall was the youngest of John McCall Jr.'s children. In 1825, she married Dr. James Heilbron, who moved in to the property at 66 Church.[14] Dr. Heilbron was a druggist, and operated multiple sulfur baths down Church Street during his residency at 66 Church.[15] The Heilbron's had at least three children, Irvine, James, and Adolphus. Irvine and Adolphus did not survive childhood, Irvine dying at the age of six

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[10] Johnson-McCall and Related Families Record available through the South Carolina Historical Society. Francis Marion is a local hero of Charleston, South Carolina. Marion was nicknamed "The Swamp Fox" after proving adept at fighting in the swamps. Originally from South Carolina, though from further upstate, he knew the area very well, so when the British came over to fight during the American Revolution in their normal formal formations, they were no match for Francis Marion and his guerilla fighting tactics of hiding in the brush.

[11] The house underwent major renovation in the 2000s, so most of the exterior of the home is not original to 1785, but some of the structural supports do date back to that time period.

[12] Chain of Title in Appendix, Figure 2.

[13] Ann McCall Will in Appendix, Figure 6.

[14] South Carolina Historical and Genealogical Magazine

[15] More information available on this in Context section.

in 1831, and Adolphus at age two in 1832. Since the family was Lutheran, the two boys are buried at St. John's Lutheran Church on Archdale Street. The two share a grave marker.[16] In Harriet's will, however, there is mention of another son, named James after his father. He lived to be at least twenty-one years of age, but he was not given his mother's property. In her will, she mentioned the property of 66 Church Street and stated that it was to go to Annie McCall, her niece.[17] She would have rather given it to her son James, but he suffered from lunacy, which Harriet felt he might never recover from. Had he recovered from his illness, he was to receive the lot, and Harriet very clearly included that in her will. Upon her death, the boy's uncle, Beckman McCall, was to be his legal guardian.[18]

Annie and Beckman McCall received the house in 1854, when Harriet died of gastritis.[19] Under their ownership, the lot measured 82 by 138 feet, 58 feet shorter in length than in earlier records. Also at this time, the house's address was changed for the final time to 66 Church from its previous listing as 48 Church. Annie and Beckman were the final McCalls to own property, ending the ninety-seven year family occupation. They sold the house in 1881 to Mathew Revel for $2,175.[20]

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[16] The write-up of what appears on the grave marker can be found in the appendix along with a map of the cemetery and how to find the grave. On their respective Death Cards at the Charleston County Public Library, Irvine died of paralysis and Adolphus of Scarlet Fever. Figures 22-24.

[17] Annie McCall (nee Ann Sophia Woodrop) was the daughter of Ann Woodrop. She got the McCall last name back because she married her cousin Beckman McCall (grandson of John McCall Jr.) The family used the names John, Anne, and Beckman, quite often, so for clarification, the family tree is available in the appendix of this essay.

[18] Will Book 46-382

[19] Death Card Collection at Charleston County Public Library

[20] Deed Book K18-105

In 1893, James Peronneau DeSaussure purchased the property.[21] The DeSaussure family has historic roots in Charleston. One of the patriarchs of the family, Henry William DeSaussure, was born in Pocotaligo, South Carolina in August of 1763. After attending Princeton College, he became a lawyer and helped to found South Carolina College, which eventually became the University of South Carolina. Both he and his son William Ford DeSaussure served as Intendants (Mayors) of Charleston and Columbia respectively. He also was a principle investor and founder of the Federalist newspaper of Charleston, the Courier, which went on to become the *Post and Courier*, one of the leading news publications in town to this day. Henry William also served as the second Director of the United States Mint from July to October of 1795.[22]

James P. DeSaussure was born March 25, 1853 in Charleston, SC to Henry William DeSaussure III and Mary Coffin DeSaussure, a great-grandson of William Henry. He married Annie Isabella DeSaussure, daughter of Richard Corbett and Lucy Laurens. The two went on to have seven children.[23] James was a registered Huguenot, continuing the family's religious practices, but did not continue the family's legacy in law. He was a merchant in town and invested a lot of his money in the cotton mills, which proved very beneficial for his time at 66 Church. Sometime before 1884, the Commercial Cotton Press and Wharf Company owned a lot that abutted against the back of the property and extended all the way to East Bay Street.[24] The Cotton Press Company continued to own and operate that lot into the 1900s, when it was closed sometime

[21] Deed Book W21-138
[22] "About Us" The United States Mint.
[23] "James Peronneau DeSaussure" Geni.com
[24] 1884 Sanborn Map in Appendix, Figure 16.

between 1902-1944.[25] In James P. DeSaussure's will, he bequeathed any and all of his property to his wife, stipulating that she "should confine her expenses to the income of her property" as well as not make any large investment changes without good reason and advice from people James would have consulted had he been alive."[26]

James P. DeSaussure only owned the property for two years. He died in December of 1895 of typhoid fever and was buried in Magnolia Cemetery.[27] Upon his death, the property passed to his wife Annie, who continued to live in the property until her passing in 1919. In her will, she reveals the family's investments in the cotton industry as she closed all accounts to receive her money. She also bequeaths the property to her son James Peronneau DeSaussure Jr. who held the property 17 more years, into 1936. In total, the DeSaussure family held the property for 43 years.

The next family to hold the property were the Balls. William Watts Ball purchased the house in November of 1936 for $10,500[28]. Mr. Ball was born in 1868 in Laurens County, South Carolina. He is best known for his contributions to newspapers, as he worked on the *Laurens Advertiser*, the *Charleston Evening Post*, and other Greenville newspapers out of South Carolina and Florida. In continuing the legacy of the house at 66 Church Street, Mr. Ball was also a long-time Managing Editor of the *News and Courier* newspaper, founded by the aforementioned Henry William DeSaussure. He retired from

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[25] 1902 and 1944 Sanborn Maps show that the company owns the property in 1902- it is called the East [?] Terminal Company, yet it was still denoted as a commercial cotton press. The 1944 Sanborn shows the lot completely empty of any structures. By 1951, the next Sanborn map, the property is divided up into quarters, and three of the lots have homes on them, accessible through Longitude Lane. All maps are attached in the Appendix, Figures 16-20.
[26] JP DeSaussure Will in Appendix, Figure 21.
[27] Death Card at Charleston County Public Library
[28] Deed Book K39-286

the newspaper in 1923.[29] Therefore, he was retired 13 years before moving into the property.

His wife, Mrs. Fay Witte Ball had an interesting family background herself. Her father was president of the Security Savings Bank and Peoples National Bank. He was a consul for Germany and Austria-Hungary and vice consul for Norway and Sweden before he came to the United States before the Civil War.[30] When Fay was born in 1868, her family lived on East Bay Street, but they later moved to 172 Rutledge Avenue, known today for housing Ashley Hall.[31] She married William Watts Ball on February 21, 1897 in that residence.[32] Thirty-nine years into their marriage, the couple purchased 66 Church and owned it together for sixteen years. Upon William's death in 1952, the property was transferred over to his wife, who owned the lot until 1960.[33] According to City Directory records, the Ball family did not reside in 66 Church, rather served as landlords. Fay sold the property to Norma Stender in November of that year for $25,000. So, in only twenty-eight years, the property more than doubled in price.[34]

Mrs. Stender only owned the house for four years, but the end of her residency is one of the most vital facets of 66 Church Street's story. In terms of the property, it is during Mrs. Stender's occupancy that the lot shifted to its current size- measuring west/north/east/south 42.4'x130.7'x39.1'x131.8'. This means that the lot currently

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[29] http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=7073627
[30] http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=29219595
[31] Ashley Hall is an all-female college preparatory school located in downtown Charleston. Mary Vardrine McBee founded the school in 1909. One of the school's most notable alumnae is former first lady, Barbara Bush.
[32] Newspaper article- Coming Weddings. The State (Columbia, SC 4/7/1897) See Appendix.
[33] Will Book 852-157
[34] Deed Book G72-65

known as 64 Church Street, which once housed a garden for 66 Church during the McCall's ownership, was recreated as a separate parcel in this four-year period.[35] Also by this point, there is photographic evidence of the piazza having been enclosed, though other research suggests this could have started as early as the 1930s, when the house was split into multiple apartments. In March 1964, Mrs. Stender applied for a demolition permit from the city of Charleston, because she could not afford to live in the house in the state it was in.

The city granted that permit and the house was set to be demolished, but they extended the demolition date ninety days hoping that someone would purchase the property to save it.[36] In June, the city's extension proved beneficial, though a preservation group was not the purchaser. In fact, William Henry Miller Jr., a professor at the College of Charleston, saved the house from disappearing.[37] He also paid $25,000 for the property, meaning it doubled in value during the four years Mrs. Stender lived there, as the lot was halved in size.

Dr. Miller lived in and owned the house for just over twenty years. In 1985, he sold the house to Timothy Floyd Tyler for $255,500, and the Tyler family continued to own the house until 2001.[38] In 1996, Timothy Tyler passed the property to his son J. Floyd Tyler and his wife Joyce R Tyler. They purchased the property for five dollars.[39] J.

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[35] Deed Book P80-176

[36] See 1964 Article in Appendix (Figure 15). The article states that the city extended the deadline sixty days in order to allow historic or preservation groups to purchase and restore it. The article also claims that the house was listed as "worthy of mention" in "This is Charleston."

[37] Deed Book D265-030 and City Directory.

[38] Chain of Title in Appendix

[39] In chain of title records, if the purchase price is an exceedingly small number, it is revealing that the property is passing within a family or close friendship context.

Floyd Tyler served as the College of Charleston's vice president for business affairs.[40] The Tylers would be the last family to own the house for eight years, as it was sold to three different limited liability corporations.[41]

In 2001, 151 Spring Street LLC bought the property for $670,000. This is almost triple the price of what it cost the Tylers just over fifteen years prior. This is revealing of the value of the historic district, and the overhaul of downtown executed by former Charleston mayor, Joseph Riley.[42] Thee years later, Old South Venture Group LLC purchased the house for $1,010,000- the first time the house broke the million dollar mark. That LLC only owned the property for a year before they turned it over to 21 Elliot Street LLC for $1,375,000 in 2005.[43]

Under the ownership of 21 Elliot Street LLC, the house underwent a multimillion-dollar renovation, which will be discussed later in this paper. The house was practically rebuilt from the inside out to retain the structurally sound materials that were still functioning, and then rebuilt from there to ensure the safety of the rest of the house. 21 Elliot Street LLC is also listed as SINTRA Corporation, whose name is also on every Board of Architectural Review permit attained during the renovations.[44] This is worthy of

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[40] Mr. Tyler was involved in the Wagener House incident in 2013. See article for further information: http://magazine.cofc.edu/2015/03/26/the-wagener-house-incident-robert-stockton/

[41] See Chain of Title in Appendix.

[42] The Charleston Historic District is composed of buildings bound by East Bay Street, South Battery Street, Ashley Avenue, and Broad Street. The District was listed on the National Register of Historic Places in October 1966, the same year when the National Register was established with the National Historic Preservation Act. Joseph Riley was mayor of the city of Charleston for forty years starting in 1975, and is responsible for most of the rehabilitation done to the city.

[43] Chain of Title in Appendix

[44] Chain of Title in Appendix. All renovation done to the property abided by the rules of the Board of Architectural Review. BAR Records available at 75 Calhoun Street.

note, because it shows that no single person/family truly had the money to invest into the property to restore it to the necessary amount. The corporation had enough capital to carry out the minimal requirements of the Board of Architectural Review, and restore the house to reflect the most integrity.

Once completely restored, the house went back on the market and was purchased by the Abagnale family in July of 2009. Frank and Kelly Abagnale moved to Charleston after multiple visits. Mr. Abagnale fell in love with the property after he had seen the story of its renovation on video and heard it was available for purchase. They lived in the property until 2013, when they moved off the peninsula for a less-urban setting.[45]

Frank Abagnale Jr. is one of the world's most respected authorities on forgery, embezzlement, and secure documents. He has worked with, advised, and consulted with hundreds of financial institutions, corporations and government agencies around the world for over forty years. His rare blend of knowledge and expertise began over fifty years ago when he was known as one of the world's most famous con men. His story was the inspiration behind Catch Me If You Can, the novel, which was adapted into Steven Spielberg's 2002 film of the same name, starring Leonardo di Caprio and Tom Hanks. The story was also adapted for Broadway in 2011.

Mr. Abagnale has been associated with the Federal Bureau of Investigation for over forty years, and has lectured extensively at the FBI Academy, as well as for their field offices. He is also a faculty member at the National Advocacy Center. More than 14,000 financial institutions, corporations, and law enforcement agencies use his fraud prevention programs. He has conducted over three thousand seminars on identity theft,

[45] Oral History Interview with Mrs. Kelly Abagnale

cyber crime, and fraud worldwide. Not to mention, he has also written numerous articles and books.[46]

The current owners, Peter and Cynthia Mathias, purchased the home in July 2013. The couple had settled on a place to live after having lived on a houseboat. They have not made many changes to the house since its major overhaul, only a few decorative changes on the interior. The lot size has remained stagnant since 2004, and continues to grow in value.[47]

Apart from owners of the lot, there has also been an interesting selection of residents, especially when the house was divided into three different apartment spaces starting in the 1930s. Many were in and out of the property within a year's time, which can be expected because the main house was subdivided. Had the building remained a single-family home, there might have been more longevity of occupants and integrity of surviving interior materials. Both residential and commercial occupants used the subdivided spaces, until finally resolving back into a single-family residential residence in the 2000s.

From 1899 to 1906, city directories list the British Consulate at this address. The Live Oak Tea Room used part of the house from 1924-1926. Carolina Handcrafts Gift Shop operated out of the house for around thirty years, from 1932-1961. Multiple galleries, studios, and art spaces also used the house in the middle of the 1900s. A curio shop was in 66 Church from 1969-1971 and Church Street Antiques took over that space from 1972-1975. Another more recent occupant was the Charleston Rare Book Company

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[46] Biography courtesy of SIM- Society of Information Management 2016, also courtesy of Mrs. Kelly Abagnale.
[47] "Charleston House." http://www.zillow.com/homedetails/66-Church-St-Charleston-SC-29401/82547482_zpid/

who was there from around 2000-2004. Two different interior design companies, Church Street Interiors and ASID Interior Decorators, also used the house as commercial space.[48]

Property Description and Material Analysis

As aforementioned, 66 Church Street is located in downtown Charleston's historic district. It was originally lot number 64 in Charleston's Grand Modell, meaning it was part of the original walled city.[49] The original house on the property was likely burned in the Great Fire of 1778, and it is thought that the current house dates to the mid 1780s, when John McCall bought the property. Additions extending to the rear of the lot date to after that time. Historically, the house has fared well through Charleston's natural disasters. In the earthquake of 1886, which registered between a 7.2 and 7.4 on the Richter scale, the two chimneys of the main house suffered minimal damage- about sixty dollars worth. The two chimneys needed to be rebuilt from the ceiling line. Otherwise, the walls remained in good condition.[50] In Hurricane Hugo, the building received similar damages. Fifty percent of both chimneys needed repair, and also one of the dormers lost ten percent of their structure.

The main building itself is composed of a large, raised basement, with 2 and ½ stories above. The basement is brick masonry construction that has been stuccoed over. The second floor, third floor, and attic floor are all wood framed construction situated on that brick. Originally, the flooring on each floor, including the basement, was wood,

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[48] City Directory Research in Appendix.
[49] Charleston was a walled city from 1690-1720, as there was constant threat from Spanish and French invaders, as well as Native Americans. The wall ran along what are now East Bay, Water, Meeting, and Cumberland Streets. Parts of the original wall are still visible today in the Provost Dungeon under the Old Exchange Building on the corner of East Bay and Broad Streets. Information obtained through ccpl.org/content.asp?id=15812&catID=6060&action=detail&parentID=6046
[50] Record of Earthquake Damages, 1886 HCF Archives

namely heart pine.[51] Those original floors are still intact on every floor but the basement, where the flooring has been replaced with poured concrete and tiling.

The brick walls of the basement would have either been locally sourced, or brought over from England on ships. Brick is classified as a ceramic, and can be fired or non-fired. The brick for 66 Church is an example of fired brick, either fired in a temporary clamp on site, or a permanent kiln in town. Made primarily of clay and sand, the final color of the brick depended on the soil from which the clay was harvested. Once bricks were shaped, they were stacked into the kiln around the central heat source (wood-burning fire in the earliest instances.) Bricks placed closest to the heat source would become hardest, and would be used as rubble, because they were too brittle to serve as supports. The bricks farthest away would not get heated enough, and would be used as filler between face walls. The best-heated bricks were then called face bricks as they were used on the outermost walls that people would see. They were also glazed to provide an extra layer of protection, which resulted in a slight shine. Before the advent of a brick-making machine in the early 1790s, these bricks would have all been hand-packed, and since the house predates that machine, the brick was the result of hand labor. The brick basement was then coated in a stucco face, before being topped by the two wooden stories.[52]

The house was timber-framed when constructed. This began with harvesting trees from surrounding forests, and brought to a sawmill, either permanent or temporary. The

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[51] Homeowners suggested basement floor was wooden. This would have been extremely rare in a basement, due to the threat of water and mold, especially rising damp. Since the city of Charleston is already low-lying, the basement would be subjected to flooding during storms, and would suffer from rising damp, so it is more likely that the original flooring would have been dirt or dry-fit bricks.
[52] Robert A. Young, *Historic Preservation Technologies*, 90-91

earliest logs would have been sawn at the mouth of the Ashley River just to the West of Charleston.[53] The planks were then brought to the construction site. Timber framing methods came from Western Europe, namely France, the Netherlands, and England, and as Colonial Charleston was home to English settlers, their process was adopted. Frames would be constructed out of bents (intersections of vertical posts and horizontal beams) and then were reinforced with diagonal bracing, which would prevent the house from getting warped or twisted by the wind. Some houses would then have wattle and daub applied to the exterior of the frame, later turning to clapboard siding, which held up better to the threats of water permeation.[54]

The skin of the building on the upper floors is wooden clapboard siding. There is beading along the bottom ledge of each piece of siding for accentuation and ornamentation. However, on siding that cannot be seen by the street, the siding is not beaded, as it did not serve a need to impress anyone. Fortunately, the wood siding was under the purview of the Board of Architectural Review, so when it was replaced in the 2005 renovations, the owners had to continue to use wooden siding and could not opt for the cheap, vinyl siding available at most big box hardware stores. The wood is painted over in a white paint and is in great condition as any damaged boards were reinforced or completely replaced. Also fortunately, the wood was not painted over again with seal-o-flex or a similar product, so the siding can properly breathe and will therefore last longer.

During the 2005 renovations, the house was taken apart and all rotted wood was replaced or braced with new wood. Then it was reconstructed and rebuilt from the inside out. One of the steps along that process also involved getting new insulation, which

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[53] "A Short History of the Forest Industry in South Carolina"
[54] Robert A. Young, *Historic Preservation Technology,* 2008

provided an extra barrier against the weather. Plywood was also laid behind the structural frame for another layer. This can be seen in Figure 7 in the Appendix.

66 Church Street is a typical single house in form. There is little ornament on the façade to truly give the building a high-style association; rather it is more of a vernacular structure. The floor plan of the main section of the house is also quite typical. It features a central hall, with the staircase leading to all floors, and then a room on either side, each featuring a fireplace. The hyphen and repurposed carriage house do not feature any "typical" floor plan per se because they were added on to the house at a much later date.[55]

There are three doors along the entrance to the house. One door is simply a door onto the downstairs walk below the piazza. The other is inoperable and is on the front of the house butting onto Church Street. This door was likely added when the house served as commercial space, as it would not have been conducive to a single-family house, nor fit into the single-house format of construction. The door the Mathias' use is on the second level off the piazza on the Southern façade of the house. This would have been the main entrance to the single house when it was built, and is again now that the house is single-family. Each of the doors is wood-paneled. Above the main door on the second floor is a fan light with some carved decoration.

The other openings in the envelope are the windows. The windows are the only things on the exterior of the house that truly look out of place. The openings on the basement level are a little smaller than the openings on the main living floors. This is likely because they were added long after the basement was completed. The basement at one point was totally enclosed because it served as a shop space. The window openings

[55] Typical Single House floor plan in Appendix (see Figure 13)

on the main living floors are much larger, as is typical in Charleston single houses. Entertaining was largely done on the second floors of buildings to get away from the dirt and smells found on street level. The windows were larger to match the large size of the room, as well as to allow the most amount of natural light possible to light the room.

What makes the windows interesting on this house though is that they are two panes over two panes on the main living floors and one pane over one pane on the basement level. That style of window was neither popular nor feasible until the Victorian era- about a century and a half after the building was constructed. The technology was not available to construct the larger paned glass.[56] More than likely the window sashes on the basement floor would have been six over six and then nine over nine or twelve over nine (or along those lines) on the main living floors. Some original or at least more period appropriate windows are still on the house, tucked in by the basement door under the piazza. Unfortunately, the rest of the windows throughout the house cannot be altered even though they don't match the style or time period of the house, because they are historic (at least fifty years old), and to Board of Architectural Review standards, they cannot be removed. In the mid-2000s, someone did apply for a permit to change the windows to reflect the proper time period style, but the Board revoked it.

The roof is a true standing seam copper roof that was replaced in 2004. Before then, there was a red roof on the property, but it had been covered with a grey topcoat of seal-o-flex, and at least half of the seams were no longer standing, fasteners were

[56] Due to a lack of technology to make large panes of glass, many earlier windows would be composed of multiple smaller panes, such as nine over nine, twelve over twelve, etc. The Victorian era, which made greater use of larger paned glass, did not occur until around the turn of the twentieth century.

missing, and there were quite a few patches.[57] Many people had assumed though that the roof was gray, but after investigating the roof to assess damage, the red roof color showed and that is what the Board of Architectural Review told the owners to pursue. Metal roofs did not become prevalent until the end of the 19th century, so the original roof was likely constructed of slate or wooden shingles.[58]

The piazzas on the second and third floor of the property hold an interesting story as well. During the 1900s, the main house was used for apartments, so to accommodate more people and increase space without building more of a building, the property owners closed in the piazza and walled it up to create extra living space for residents.[59] They continued the siding that was on the front façade of the house and wrapped it around. When the house underwent its major renovations in the early 2000s, this was remedied and the piazzas were opened up and restored to their original appearance and function.

Behind the main house against the north line of the lot is the carriage house, which at some time became connected to the main house by a hyphen. The homeowner continued the siding around those buildings as well to unify them to the main house. The carriage house, however, was manipulated to fit with the main house. At one point, a crane came to lift it off the ground, and another foundation was built below it to heighten

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[57] Seal-o-flex is a modern acrylic-based waterproofing material applied to roofs. As successful as it can be in keeping out the elements, the coating prevents the historic materials underneath from breathing. Plus, if there is water already trapped inside, it has no way of escaping back out through the layer of seal-o-flex. Once applied, it cannot be removed, which does not fit preservation guidelines stating that any changes made to a structure must be reversible.

[58] It is reasonable to suspect that the roof was made of slate, as it was the more expensive material, and the McCall family had enough wealth. Also, as the previous home had been destroyed by the fire in 1778, wooden shingles would not have been the best fireproof option.

[59] At this point, the Chain of Title reveals it would have been nearing the end of the DeSaussure family's residence and the start of the Ball family's residence.

the building, so it almost looks like a split-level in back.[60] This was largely a more decorative than rational architectural choice.

The yard around the house served as a garden for a period of time, but from the original construction date, would have also served as a trash repository. There was no garbage collection in the 18th century, so trash was either thrown down a privy/necessary in the yard, or a hole was dug that would then be filled with rubble. These collections provide archaeologists with an insight into the items used by homeowners since the original occupants. A large archaeological dig was conducted in the 1970s up Church Street at the Heyward-Washington House, which just predates the current 66 Church house. The dig revealed that around the 1770s, the Heyward family owned a lot of creamware dishes and Jackfield pottery along with pearlware later on. 600 nails and fragments and over 700 window-glass fragments were also found in the yard, all hand-made. As the Heyward family had great wealth from rice plantations, the McCall family probably owned similar things, just not as extravagant in quality and quantity.[61]

As for any influences on the structure, be they geographic, historic, or economic, multiple can be seen here. As stated before, the building does not really speak to a specific formal style of architecture; rather it fulfills the single-house form known most specifically to Charleston in the United States.[62] It is probable that Charleston copied this form from a building style in Jamaica, because it was so successful at capturing a breeze

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[60] Figure 9 and 10 in Appendix.
[61] Archaeological Record of Heyward Washington House 1970
[62] The Charleston single-house is named such because it is one room wide on the street and is usually two rooms deep with a central hall. Piazzas would be constructed on either the south or west-facing sides in order to best capture breeze coming off the water around the peninsula. Larger Charleston houses are often referred to as double houses, seeing as they have two rooms on the street and then are two rooms deep.

and keeping temperatures in the house more moderate in a regularly hot climate. Historically, almost all of downtown Charleston adapted this form in their structures, so the original architect of this house was just following the trend when the house was built.[63] The economic status of the original family can be measured by the grand size and scale of the house. Economics also explains for the house being subdivided into apartments later on in its life, because people were not as wealthy as the original Charleston settlers. Then, in recent years, the conversion of the property back into a single family home shows that some of the wealth is back.

The interior of the house unfortunately has very few original features remaining. The main layout is still noticeable as the walls were not demolished or moved, the fireplaces are in the same spaces (though their mantles are not original), and the floors are still intact.[64] The changes over time can be attributed to a number of reasons, namely the use of the home as apartments and business space over at least one hundred years. The building saw a lot of wear and tear; it had to be manipulated in a way to fit three different occupants, so if any detailing did exist prior to the subdivision, it was probably removed to create livable apartments, or was ruined by occupants. Also later residents trying to

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[63] The single house is the typical form of Charleston. The name is derived from the fact that these homes only had one room on the street and were built back deeper into the lot. There would be two rooms separated by a central stair hall, the door to the exterior being in that stair hall, so halfway down the side of the house. When piazzas were added to the houses, they would work with the existing structure, still considering that central door the main entrance. Another door could be added to separate the piazza from the street for privacy, but one would have to go through both that piazza door and stair hall door to enter the home.

[64] Walls were likely constructed of lathe and plaster. Lathe, or small strips of wood, would be perpendicularly attached to the support posts of the home and then plaster, made of aggregates (likely lime/chalk), binder (likely horsehair), and water, would be applied to fill gaps and then create a smooth surface. Later this process would be made obsolete with the invention of sheetrock. Paint or wallpaper was then applied over the top of the surface.

embrace style shifts from the heavy, bold Georgian the house was designed with, to a more dainty Federal style, and so on, could have changed the interiors just trashing all previous ornament.[65]

To the current residents' knowledge, no paint analysis was done on the property to determine original paint colors before the interior was renovated in the early 2000s. However, the selections of colors, at least in some of the rooms, are close to accurate for the time period, even if a decorator randomly selected them. For instance, the dining room is a brighter salmon pink color. A muted salmon pink can be found in the Heyward-Washington House's dining room, accurate to the 1770s. The brighter pink can be found in the Nathaniel Russell House music room, accurate to the early 1800s. Most rooms also feature large, bulky crown molding, which also speaks to the Georgian style prominent to the 1780s construction time period.[66]

Other interesting features of the house that could also be original are the transom windows above interior doors in the main house. They are federal in design- four small panes, but they do not appear like they were ever operable, plus they were set back in the overall doorframe. Normally, transom windows are used to create and manipulate airflow. Though as these were built in and show no sign of hardware or maneuverability, they likely just served as decoration. They also would have provided a way for more light to penetrate into interior rooms, as a completely solid doorframe would have taken up the

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[65] The Georgian style, popular in the middle of the 1700s, was named after the King Georges of England, reigning from 1714-1830. It is known for axial symmetry and classic proportions. Most of the ornament is big, bold, and bulky, as tools were not as refined to make all of more intricate cuts of the later Federal style.

[66] Around the end of the 18th century, popular paint colors included pea green, turquoise, deep pink, Chinese yellow, or gray. Stephen Calloway, *The Elements of Style*, 214.

entire wall. There is no ornament on the transoms; rather the pane of glass is divided into four cubes.

The fireplaces on the ground floor basement level of the house are much larger in size than their counterparts on the main living floors. From this, it is reasonable to deduce that the ground floor served as a warming kitchen at one point for the main house. The fireplaces look more like cooking fires than warming fires. This was also typical to Charleston, and an example of this can be found at Drayton Hall Plantation along the Ashley River. Amongst other research conducted on the rear of the property, it was noted that the back presumable kitchen house had actually been a guesthouse first before being used as a kitchen, which is reverse of normal practices.

As for other interior features of the home, most would have been brought over to the city from England/Europe, as there were not many cabinetmakers in Charleston. Pattern books were very influential when colonial towns were getting constructed. These books would contain everything from fireplace moldings to pieces of furniture that people could then order and have shipped to their house pre-built and ready to be installed. These were particularly influential in Charleston because of its location on a port. This meant easy access to the spread of ideas/designs from abroad in general. It was easy to get these pattern books right off the ship, as opposed to getting them passed further inland, which accounts for how easily Charleston could keep up with modern trends from abroad- ships came right into port.[67]

Artisans were also brought over from abroad. Many immigrants came to Charleston to set-up shop, as there would be little competition from native-born artisans.

[67] Carl Lounsbury, *Essays in Early American Architectural History*, 114.

Those from Europe would have had expert training in their field and would manufacture the best product. Some of the more famous examples of immigrant work in Charleston include Thomas Elfe (England) and Robert Walker (Scotland.) Port cities again were the most advanced in craftsmanship. Rural towns would not specialize trades, as the produced mainly utilitarian objects. Port cities were more affluent and socialized to show off, so the most luxurious materials were used (brought over on ships) and the trades were specialized to create competition in level of ornament between individual objects.[68]

Alterations

As aforementioned, the most recent renovations to the house began in 2005, but the house has changed many a time before that. When originally built, the house was a single house ending where the hyphen begins today. The back section that is elevated up higher than the main house would have been separated as it would have been either the kitchen house or guesthouse. There would not have been a piazza attached to the side of the house by that 1780s date, as that was not yet popular style. The house also would have been arranged around the center stair hall with a room on either side on each floor of the house.[69]

The two-story piazza and extension off the raised basement was likely added in the mid-1800s, and was definitely present before 1884 as it does appear on the Sanborn Map. The piazza at that point also wrapped around the back of the house on the east façade, not just along the south as it is today.[70] Sometime between 1884 and 1888, another ancillary building appears on the lot along the length of the eastern wall. It is

[68] Bridenbaugh, *The Colonial Craftsman*, 65-68
[69] Figure 13 in Appendix
[70] 1884 Sanborn in Appendix, Figure 16.

labeled “store shed” on the Sanborn Map of 1888, and is constructed of wood. The same map also reflects an addition being made to the main house. A little square section was added along the eastern façade on the north half. To do this, the piazza was either enclosed, or merely adjusted to accommodate for the addition.[71] From 1888 through 1902, little changed on the site. Nothing changed on the main house, but the extra ancillary building was reduced in size.[72]

Major changes took place between 1902 and 1944. The main house and former kitchen building became connected through a series of additions. The 1888 addition was extended past the piazza line and then an additional hyphen structure was added to complete the connection. On the map, this structure is composed of dashed lines, not solid, indicating that it was not walled, rather more of a porch connecting the two buildings. The building along the eastern wall was also demolished at this point. In its place, two smaller wooden structures were erected still along the eastern property line, but closer to the southern end.[73]

Little changed in the next seven years. The line demarcating lot separation, or possibly illustrating the rear wall, disappears on the last Sanborn. Instead the map indicates that the property extended even further to the east and south.[74] However, no property size change can be found in the deed records, so this was likely just an error.

Sometime between then and 1964 the piazzas were enclosed. This was necessary to create extra space for the multiple tenants. Evidence of this can be found in the newspaper article about the house’s imminent demolition in 1964. The picture shows the

[71] 1888 Sanborn in Appendix, Figure 17
[72] 1902 Sanborn in Appendix, Figure 18
[73] 1944 Sanborn in Appendix, Figure 19
[74] 1951 Sanborn in Appendix, Figure 20

piazza space paneled in.[75] The next records of any changes cannot be found until the Board of Architectural Review permit records, which only date back until 1985.

The first three permits were granted to Church Street Interiors/Alan Watkins. Two were for new signage on the front of the house, and the remaining permit for repainting.[76] Mr. C. F. Rhodes applied for roofing permits in 1990 to replace the current roof with a metal roof. The permit was denied, as the roof sample supplied likely did not meet quality standards with the Board, or it was an incompatible metal with the house. Historically, the house had a copper roof, so that would have been the best choice.

Another application for signage was approved in 1994 for the Charleston Rare Book Company, which would be the last permit applied for while the house was used for commercial space. While corporations did possess the house after this point, they were trying to renovate the house back into upscale residential use. In 2004, Dr. James Mathewson applied for permits for paint change and HVAC installments. These were the last simple permits before the major recent renovation.

Randolph Martz, the lead architect behind the renovation, applied for a variety of major changes starting in July of 2004. First, he applied to take down the enclosed piazza to reopen and restore it to its original state. This also included creating a new piazza entrance and staircase up from the street level to the second level/main entrance of the house. Martz applied for a new two-story addition at this point as well, which today is the

[75] Demolition Article 1964, Figure 15.
[76] Paint change/repainting applications are reviewed by the Board to maintain consistency, especially in the historic district. Most homeowners need to select from pre-approved colors that maintain the historic integrity of the home or neighborhood.

hyphen structure connecting the carriage house to the main house. Previously, this had been more of an open structure, but today, the space is walled with many windows.

Some of the more controversial things Martz wanted to renovate on the house were the windows. At the SINTRA Corporation's time of possession, the house's windows were all two panes over two panes. Martz wanted to replace the bigger windows on the raised basement and main stories with nine pane over nine paned windows, as those were more period appropriate to the 1780s. He also wanted to replace the attic floor windows with six over six paned ones, again keeping with the time period. As aforementioned, technology would not have been available to produce larger paned windows until the Victorian Era, so it took many smaller panes of glass to fill in the same space. After doing all of these window changes, Martz also wanted to add and/or replace the shutters and blinds.

Somewhat surprisingly, the Board of Architectural Review denied his request for window replacement, asking for a restudy before changing the windows on the north side. The issue about the two over two windows was that they dated over fifty years, meaning they were historic and could not be removed, though they were not compatible with the restoration age the company was aiming towards.[77] Today, the two over two windows still line most of the house, except for a few replacements not in sight of the street.

[77] Again, according to the National Historic Preservation Act of 1966, anything reaching fifty years of age or more is considered historic, and cannot be removed or destroyed from the building it belongs to, no matter if it is compatible to the style or not. Should whatever was added later be affecting the building in any negative sense, then there would be room for discussion.

Other more minor changes also started at this time. The masonry basement stucco was repaired and recoated in places where it had degraded so that it all matched. French doors were added to extend onto the third floor piazza, as well as off of the carriage house into the back garden. Any shutters that had fallen into disrepair were replaced and any missing shutters were recreated and added back to the façade, per Board of Architectural Review standards. Also a new driveway was constructed out of brick and cobblestones in a simple pattern, as to not completely detract from the integrity of the home or its surrounding neighborhood context.

The next major permit application by SINTRA was for CMU wall construction.[78] The company wanted to create a more structurally sound foundation support for the house. The wall was to only be eight inches, and it would have been hidden from the street by the ground floor wall already in place. The permit was inherently denied, as the material was not historically accurate, and there would have been ample other materials to employ instead.

In 2005, similar permits were reapplied for and confirmed by the Board. The piazza restoration was still underway, the piazza entrance was getting installed, and all of the shutter work was completed. A new door was installed on the first floor to match the paneling that was left in tact around the recess. The hyphen building was also getting finished. SINTRA also reapplied for window changes in September of 2005, which was again denied. In the interior of the house, repairs were made to fireplaces, which had been covered up when the house was being used as multiple apartments.

[78] CMUs are Concrete Masonry Units.

In October of that year, the roof change was finally realized. As aforementioned, in 1990, a roofing change permit was denied to replace the metal roof with another metal roof. This second time around, the company applied to replace the roof with a copper roof, meaning it would be historically accurate. Upon examining the roof, the company realized that the red metal of the pre-existing copper roof had been covered with a grey topcoat of hydrostop/seal-o-flex. About 50% of the standing seams had deteriorated and many fasteners were missing. There were also asphalt patches dotting the roof. Since the company wanted to replace the roof correctly, with standing seams, copper gutters and downspouts, the permit was whole-heartedly approved by the Board. They did note that the roof must be a true standing seam copper roof.[79]

A year later in 2006, the company installed a security system as well as an intercom around the house, and a speaker was placed to the right of the new piazza door at five feet above grade. In 2007, new gates were put in at the rear of the property and doors to cover the HVAC units were approved, to conceal the modern unit from street view. Last but not least, an extension of the wrought iron fence down the property line was finalized and approved, per matching the wrought iron gates already installed. These were the final alterations by a company before the house resorted back into single-family use.

The Abagnale family made few changes to the house. After all, most of the larger projects and overhaul had been conducted over the past few years. The first permit in November of 2010 was to replace the stair treads and risers on the exterior stairs (for the piazza.) They also applied to touch up the paint where it was needed, not making any

[79] BAR Record for 10/06/05.

color changes. Two years later, the Abagnales through Frank Leigh Painting applied to do exterior repainting, again without any color changes or repairs.

Since then, only one permit went through the Board of Architectural Review. In 2013, the current owners applied to remove the garden gates and columns at the end of their driveway and install a side fence, which was approved in November of that year. Fortunately, after the recent massive renovation, the house is in wonderful condition. Even though most of the interior is not original, the exterior of the building kept most of its original elements, though replaced if rotted through. The wooden structure of the upper floors was largely left intact during the renovation, and if it were rotting through due to weather or termite damage, it was sister braced with new wood.[80] The siding that had rotted through was replaced with new wood siding, but it was crafted and painted the same way to seamlessly match the original pieces.

Context

Since 66 Church Street dates to the founding of Charlestown, there is a lot of information available pertaining to the neighborhood, its change over time, and ultimate preservation. As mentioned at the beginning of the paper, 66 Church's lot was part of the original development of Charleston- the Grand Modell. This map shows that the lot used to back onto a creek that extended from what is now Water Street.[81] A fair majority of the houses closest to 66 Church date within a few decades of 1785, meaning many of the

[80] Sister bracing is the process by which one attaches a new piece of wood to a decaying piece of wood in order to support it. This method leaves the original failing wood in place to preserve it, working with it to increase stability. This kind of repair leaves the house with more structural integrity, keeping as most of the original as possible. Other repair techniques could include completely removing the damaged pieces and replacing them, completely disregarding the structural integrity and character of a property.

[81] Grand Modell in Appendix, Figure 14.

structures people see today would have been there when John McCall constructed his house. This is because a majority of the houses in the area burned during the Great Fire of 1778. The fire started north of 66 Church on what are today State Street and Queen Street in January. The fire extended all the way south to Granville Bastion, now East Bay and Water Streets, lasting about eight hours and destroying about 250 buildings. People who had lost their residences were put up in public buildings, and the South Carolina General Assembly voted to send 20,000 pound sterling to help with aid.[82]

Most of the surrounding homes have consistently been residential, with some being used as tenements. The only building that stands out as unique in this immediate district is the Baptist Church. The lot that the church sits on was given to the Elliott for use of the "Anabaptist Meeting House" in 1699. The congregation moved from Maine down to Charleston to make use of Charleston's freedom of religion.[83] The British used the church during their occupation of Charleston in 1780-2 for provision storage.[84]

The Baptist Church currently on site dates to around 1820 and was designed by Robert Mills. Mills is one of the most famous architects born in Charleston, and worked in town before getting a lot of work up in the District of Columbia, Maryland, and Virginia. He is best known for his design of the Washington Monument. Mills specialized in Palladian, Georgian, and Greek Revival styles, the latter of which being

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[82] Map of Charleston's public wells extant during the 1778 fire in Appendix, Figure 12, Phoenix Fire Company.

[83] Any congregation of ten or more was welcomed to Charleston and permitted to form their own group of worship. This is why so many different religions can be found in Charleston even to this day.

[84] Poston 70

what the Church is categorized into. He attended the College of Charleston and worked with Benjamin Latrobe. He also got to meet and study with Thomas Jefferson.[85]

North of 66 Church Street is Charleston's first historic house museum, the Heyward-Washington House. Located at 87 Church, the house was completed around 1772 for Thomas Heyward Jr., one of four signers of the Declaration of Independence from South Carolina. It is another Georgian house, and a double-house, opposed to the single-house style of 66 Church, for it is two rooms wide. While in town, Heyward was an attorney and used the two front rooms of his house as his law practice. Most of his time would have been spent out at his rice plantations in what is now Beaufort, South Carolina. When President George Washington came to Charleston in May of 1791, he stayed in the Heyward residence for his entire eight day visit. The Grimke family purchased the house in 1794. Two of their daughters, Sarah and Angelina, were prominent abolitionist, suffragist, and feminist women working out of Charleston in the early 1800s. As their ideas were not well-received in the South, the moved up north to Philadelphia and then to New York City.

Throughout the 1800s the house continued to be used as a single-family residence, and turned into tenement housing during the civil war and African American tenement housing later on. In the 1880s, the house was used as a bakery, with the storefront on the main floor, and the baker's family using the rest of the house as their residence. The Charleston Museum purchased the property in 1929, restored it, and began

[85] Robert Mills was born in Charleston in 1781 and died in Washington, DC in 1855. While working in South Carolina starting in 1823, he designed a number of buildings including some at the University of South Carolina, some jails, as well as the Fireproof Building in downtown Charleston. He also designed the Department of the Treasury building and many other federal buildings around DC. (www.encyclopedia.com/topic/Robert_ills.aspx)

giving tours in 1930, again making that house Charleston's first historic house museum. This again illustrates that this stretch of Church Street had both residential and commercial uses throughout its history.

The Heyward-Washington House is also an important feature in the history of preservation in Charleston. Money was pooled from multiple organizations and individual donors to restore the home back to 1770s condition. Its completion also marked a turning point in how preservation was handled. Previously there had been a lot of female involvement in preservation, with people like Susan Pringle Frost and the Society for the Preservation of Old Dwellings, but now there was a shift leading towards male dominance in leadership. There also was a growth in professional urban planning in regards to how the whole city is considered when executing a civil works project. It also showed how local and federal governments would work together and get involved to save these old buildings.[86]

The other houses on the street have belonged to other notable Charleston residents. 59 Church belonged to the son of Thomas Rose, the original lot owner of 66 Church and was completed in the mid-1730s. Albert Simons, a well-known Charleston architect helped to restore the home in 1929.[87] 62 Church Street dates to around 1817, and at one point was sold to James Heilbron, the same one who owned 66 Church. It is

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[86] Yuhl, *A Golden Haze of Memory,* 40.

[87] Simons loans his name to the Art and Architectural History building on College of Charleston's campus. The school also gives medals of excellence in the architecture/preservation fields in Simons' name. Simons also served on Charleston's City Council for sixteen years. (law.sc.edu/memory/1999/simonsa_jr.shtml)

rumored that Mr. Heilbron operated "sulfur baths" in Charleston (he was a druggist), and many believe the well situated under that current house holds relation to those baths.[88]

A few lots north lies 66 Church, 74 Church Street, completed in the 1780s. It served as tenement housing, after the original house also burned in the Great Fire of 1778. 83 and 85 Church were also tenement housing. 77 Church Street, built around 1810, also served residential and commercial uses. Over its lifetime, the house was used as a grocery, doctor's receiving space, a school, and for various antique shops. Loutrel Briggs, the famous landscape architect, rented the house for the winter in 1928. He also designed the house's courtyard garden.[89] 82 Church Street, constructed around 1782, was owned by William Mills, father of Robert Mills the aforementioned architect. It also served commercial and residential purposes. 89-91 Church Street was known as Catfish Row, which served as the setting for DuBose Heyward's *Porgy and Bess*.

After taking all of this information into consideration, it is clear that this stretch of Church Street saw both African-American and Caucasian residents throughout its history. Even through today, there is both commercial and residential use in the properties. The Heyward-Washington House functions as a museum, and there are galleries as well as a little restaurant in a few buildings just south of Broad Street on Church Street. Also mentioned earlier, 66 Church Street at one point butted against "Commercial Cotton Press." This illustrated only a section of what Charleston was like historically along East Bay Street, just to the east of the house's property line. Along the water were a series of wharves and docks that acted as Charleston's connection to other states/countries through trade and mercantilism. Even through today, Charleston's port is responsible for sizable

[88] Jonathan Poston, *The Buildings of Charleston,* 70
[89] Jonathan Poston, *The Buildings of Charleston,* 75

part of the city's economy. In the 1700s-1800s, the land over on East Bay was not filled in as it is currently, and the water came far closer into the peninsula. This meant very easy access to the docks by homeowners and residents in the couple of streets west of East Bay. Some of 66 Church's residents, such as Captain Thomas Newbold and the DeSaussure family, directly profited off of those docks.

As aforementioned, the region surrounding 66 Church was really at the forefront of the preservation movement. Charleston created the country's first Historic District in 1931. In October of that year, the Charleston City Council ratified a bill for its creation, and within a week, Mayor Stoney signed it into law. This "Old and Historic District" was composed of around 23 blocks and nearly 400 buildings. It is considered the nation's first government supported planning and zoning ordinance.[90]

Significance

This house already holds powerful significance as it is listed on the National Register for Historic Places as part of the City of Charleston's Historic District group listing.[91] The property was included in that listing seeing as it was part of the original walled city. The house itself is worthy of mention, because the structure dates back to around 1784, placing it amidst some of the earliest structures constructed in Charleston, though it does not have an individual place on the register.

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[90] Yuhl, *A Golden Haze of Memory*, 43.

[91] The city of Charleston's Historic District is on the National Register as a group listing. It was placed on the National Register in 1966; the same year the National Historic Preservation Act was signed into law and the Register was created. Various criteria are assessed when a building/location is nominated for a place on the National Register, such as association with important historical events, famous residents, building integrity, etc. More information is available at: https://www.nps.gov/nr/publications/bulletins/nrb15/nrb15_2.htm

One of the most significant facets of 66 Church's history is in its social history. Many notable Charlestonians have lived in or have ties to the house. The namesake of the house, John McCall, was not only the city's treasurer, but he also fought alongside Francis Marion, tying him to the house as well. The DeSaussure family, whose namesake has long roots in Charleston, owned the house for multiple decades. There are multiple ties to the newspapers of Charleston, specifically the Post and Courier, a newspaper still in circulation today. Frank Abagnale's life story also brings intrigue to the property.

Another fascinating reason this property is significant is the fact that it is still there. William Henry Miller Jr., who saved the property in 1964, did so when no other preservation society could. This shows how Charlestonians sincerely value the preservation of their city, and realize the buildings that have endured over two hundred years are treasures that should be preserved. Seeing as the preservation movement took off so early in Charleston, it is interesting to note that it was not only the historic preservation societies taking an interest, but also individuals who likely had a greater amount of funds to afford to save those buildings. Without Dr. Miller's contribution, Charleston would have lost one of its most precious houses, with such a captivating social history and rich architectural foundation. Demolishing the house would have also meant destroying the fabric of the neighborhood and the context of the surrounding houses had it been replaced by a modern creation. The house is a symbol of how preservation can truly save buildings on their last limb and transform them into multi-million dollar homes. The great love, care, and experience that went into saving the house is clearly evident in the structure that stands today. The house is consistently featured on

multiple home and garden tours put on by Historic Charleston Foundation as well as the Preservation Society of Charleston.

The house is also significant as it illustrates the history of preservation as a movement and the positive and negative effects it has on a community. Charleston itself has an interesting history in architecture and how buildings would have been executed. Between 1730-1783, a professionalized building industry developed in Charleston and master craftsmen would be put in charge of the projects. Later on, contracts would be introduced into the process, ensuring protection of both client and craftsman. Most of the hard labor would have been executed by slave labor. Intricate and smaller features of the home, most especially ironwork like hinges and shutterdogs, would be created by a blacksmith, most of whom were black. They would have picked up the trade in Africa, and were adept at it by the time they were brought to the Americas as slaves. White craftsmen did not match their expertise, and the trade continued to be dominated by African-Americans.[92]

Even though there were both black and whites working on and living in and around the house throughout its existence, now the house sits in a largely white neighborhood, a result of gentrification. When houses are run-down, they are purchased at a low price from those who can no longer afford to keep the building up. A lot of money then goes in to restoring the home, as evident in the individual history of 66 Church. Then the house is put back on the market at an exceedingly higher price than its purchase price. This means that the original owners will likely not be able to repurchase their home and must find another place of residence. In many cases, the original houses

[92] Emma Hart, *Building Charleston,* 74-77

would have belonged to African-American families who had lived there most of their lives, and then they would be sold to Caucasian families. Sometimes the gentrification was an unplanned byproduct of preservation, but throughout some Southern histories, it was certainly planned. Gentrification through means of preservation helped with slum clearance and creating safer neighborhood streets. The city would purposefully impose preservation to take homes from African-Americans to prevent "white flight" to suburbia and then give them over to wealthier middle-class white families. Again, this was more popular in the south, around the civil rights period of the 1960s.

This gentrification is certainly visible in Charleston's Historic District. Most homeowners south of Broad Street are white, some wealthy enough to own multiple houses across the world that they don't reside in Charleston for the whole year, leaving their house vacant in their absence. This is quite a change from the mixed residential and commercial use and integrated history of that neighborhood. Gentrification was not limited south of Broad Street in Charleston; it extended up the peninsula, especially up King Street (now a tourist destination), and in the future will extend along the East Side of the peninsula, north of Calhoun Street. However, as negative as gentrification is as collateral, the area left in its place is certainly taken care of. The neighborhoods maintain their buildings and provide a tourist destination, which helps support Charleston's economy and makes the city the top travel destination in the United States, and second in the world.[93]

[93] Abigail Darlington, *Post and Courier* article.

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Appendix

Year	House	Name(s)	Occupation
1681		Thomas Rose	Planter
1778		Anthony Matthews	
1785		Thomas Newbold	Captain
1810		John McCall Jr.	Esquire/City Treasurer
		Ann McCall et al	
1881		Matthew Revel	
1886-1890		James R Pringle	
1891-1897		J P DeSaussure	Merchant
1898-1918		Mrs. A I DeSaussure	
1899-1906		British Consulate	
1919		W J MacFate	
1920		CP Gadsden, W S Gaud	
1922		William Ferrer	
1923-1926		Daniel S Lesesne	
1924-1926		Live Oak Tea Room	
1927-1928		Vacant	
1929-1930		Mrs. F M King Studio	
1929-1930	a	S D Palmer	
1932	M	Carolina Handcrafts gift shop	
	a	Jos A Bell	
1932-1936	b	Bohun B Kinloch	
1934-1936	M	Hawkestone Antique Shop	
1934	a	St J P Kinloch	
1936-1948	a	Maurice A Moore	professor- unspecified
	b	Vacant	
1938-1945	M	T Hamlin Petterson	
1936-1948	a	Maurice A Moore	professor- unspecified
	b	J Tobias Tho(ma)s Jr	
1940-1961	M	Carolina Handcrafts, gifts	
1940-1942	b	Martha S Pinckney	
1944-1951	b	Joe E Hammett Jr	
1950-1951	a	Ripley Warren	
1955-1961	a	Jos Maybank	
1955	b	Miss Jesse L Lewis	
1958	b	McClain C Smith	
1959-1961	b	Belle Bryce	
1962-1967		No Directories	
1968	M	La Botega Fiorentina Gift Shop	
1964-1985	M	W Henry Miller Jr.	CofC Professor- Doctorate
1969-1970		Mrs. Kay Scales	
1969-1971		Curio Shop	
1970		Arthur Field	
1971-1973		A Taylor Berry	
1972-1975		Church Street Antiques	
1974-1976		Mrs. Lamar Sargent	
1976-1985		Sarah Anne's Ltd Gallery+Gifts Art Sch.	
1977-1980		Lynn Brown	
1981-1984		William C Bradford Jr	
1985		Jason Nichols	
1986		Wynn C Wannamaker	
1986-1996		Church St Interiors	
1986-1988		Lisa Bower	
1988		Seamore D Towns	
1989	M	Church St Interiors, Grady L Woods, Dean Foster	
1989	a	E M Manning	
1989-1994	b	ASID Interior Decorators	
1990	a	Tyler Dogget	

1991-1994	a	Not Verified	
1997	M	Charleston Rare Book Company	
1998-1999	M	Paige G Abbitt, Paige M	
1999	M	Frank Middleton	
1999-2003	b	Buddy and Paige A Middleton	
2000-2004	M	Charleston Rare Book Company	
		Kenneth Harbaugh	
	a	No Listing	
2003-2004	b	P J Scala	
2005-2008		No Listing- SINTRA Corp	
2009-2014	M	Frank Abagnale, Kelly A Welbs	FBI Consultant
2015	M	Peter and Cynthia Mathias	

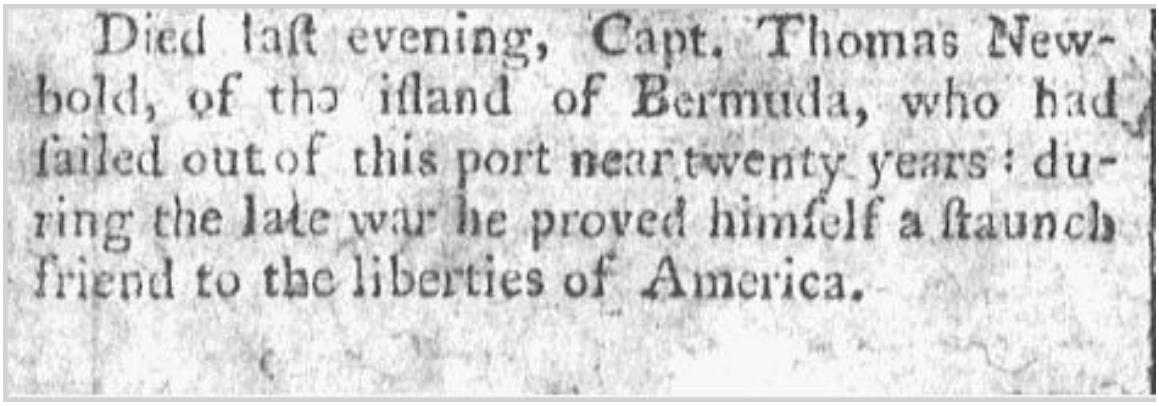
Figure 1. City Directory Listings

Date	Book & Page	Grantor/Lessor	Grantee/Lessee	Lot Size (WNES)	Street Number	Purchase Price
7/19/13		Frank W Abagnale Jr.	Peter & Cindy Mathias	42.4x130.7x39.1x131.8	66	$3,248,500
7/12/09	0065-560	21 Elliot St LLC (SINTRA?)	Frank W Abagnale Jr.	42.4x130.7x39.1x131.8	66	$3,300,000
4/20/05	K534-895	Old South Venture Group LLC	21 Elliot St LLC	42.4x130.7x39.1x131.8	66	$1,375,000
4/14/04	U490-638	151 Spring St LLC	Old South Venture Group	42.4x130.7x39.1x131.8	66	$1,010,000
10/10/01	T384-360	J Floyd & Joyce R Tyler	151 Spring St LLC	42.4x130.7x39.1x131.8	66	$670,000
2/8/96	W148-143	Timothy Floyd Tyler	J Floyd & Joyce R Tyler	42.4x130.7x39.1x131.8	66	$5
10/11/85	D265-030	W Henry Miller Jr	Timothy Floyd Tyler	42.4x130.7x39.1x131.8	66	$255,500
6/17/64	P80-176	Norma C Stender	W Henry Miller Jr	42.4x130.7x39.1x131.8	66	$25,000
11/2/60	G72-65	Fay Witte Ball et al	Norma C Stender	82x138x79x138	66	$25,000
10/14/52	Will Book 852-157	William Watts Ball	Fay Witte Ball	82x138x79x138	66	
11/7/36	K39-286	J P DeSaussure Jr. et al	William Watts Ball	82x138x79x138	66	$10,500
8/16/19	Will	Annie L DeSaussure	J P DeSaussure Jr, et al	82x138x79x138	66	
	Will	J P DeSaussure	Annie L DeSaussure	82x138x79x138	66	
5/15/1893	W21-138	Mathew Revel	J P DeSaussure	82x138x79x138	66	
3/14/1881	K18-105	Annie S McCall, Beckman McCall	Mathew Revel	82x138x79x138	48 then 66	$2,175
2/14/1854	Will Book 46-382	Harriet McCall Heilbron	Annie S McCall	82x196	48	
6/29/1824	Will Book 36-1024	Ann McCall	Harriett McCall	82x196	74	
1/30/1801	Will Book 28-96	John McCall	Ann McCall		105-130-132-74	
4/1/1784	A8-119	Capt. Thomas Newbold	John McCall	43x196	110	
8/17/1779	F5-527-32	Benjamin Mathewes Jr	Capt. Thomas Newbold	25x138		
5/13/1755	Will Book 7-347	Benjamin Mathewes Sr	Benjamin Mathewes Jr	25x98		1300 pound sterling
10/8/1735	Will Book 3-214	Anthony Mathewes	Benjamin Mathewes Sr			
		Thomas Rose	Anthony Mathewes			
1681		Lords Proprietors	Thomas Rose		Grand Modell 64	

Figure 2. Chain of Title

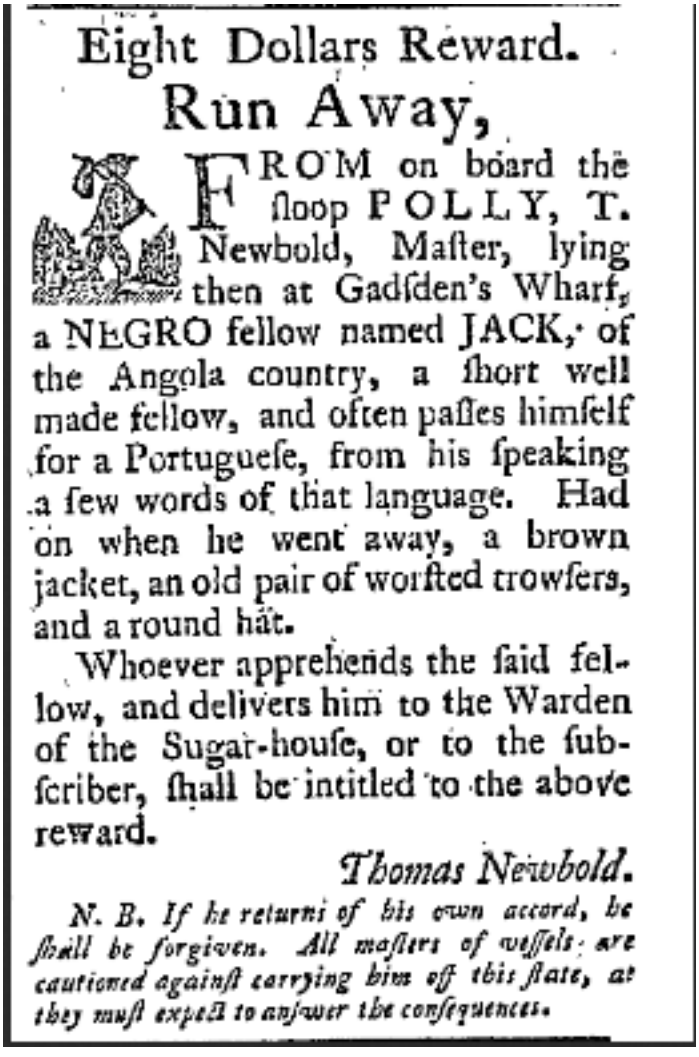
Year		Owners	Material/Height	Dimensions					
1852-1856	WS Adams	Mrs. Jane Ancrum	B3	50x111	5700-6500				
1871-1875	WS Adams	WS Adams	B3	50x99	land 1000 h 3700	5700-5200			
1876-1879		Ann McCall?	3W	82x138		3840-3500	Matthew Revel		
1880	Illegible.indecipherable	Matthew Revel	3W	82x138		3000			
1881-1882		Matthew Revel	3W	82x138		3500-3500			
1883-1886		Matthew Revel	3W	82x138		3500-2875			
1886-1890		Matthew Revel	3W	82x138		2875-2300			
1890-1894	64 and 66	James Po DeSaussure	3W	82x138		2300-2300	Commercial Wharf and Press next entry		
1894-1898	64 and 66	James Po DeSaussure	3W	82x138		2300-2300	Commercial Wharf and Press next entry		
1898-1902	64 and 66	James Po DeSaussure	3W	82x138		2415	Commercial Wharf and Press next entry		

Figure 3. Ward Book Listings



Died laſt evening, Capt. Thomas Newbold, of the iſland of Bermuda, who had ſailed out of this port near twenty years: during the late war he proved himſelf a ſtaunch friend to the liberties of America.

Figure 4. Death Notice for Captain Thomas Newbold. *Charleston Morning Post*. December 20, 1786.



Eight Dollars Reward.

Run Away,

FROM on board the ſloop POLLY, T. Newbold, Maſter, lying then at Gadſden's Wharf, a NEGRO fellow named JACK, of the Angola country, a ſhort well made fellow, and often paſſes himſelf for a Portugueſe, from his ſpeaking a few words of that language. Had on when he went away, a brown jacket, an old pair of worſted trowſers, and a round hat.

Whoever apprehends the ſaid fellow, and delivers him to the Warden of the Sugar-houſe, or to the ſubſcriber, ſhall be intitled to the above reward.

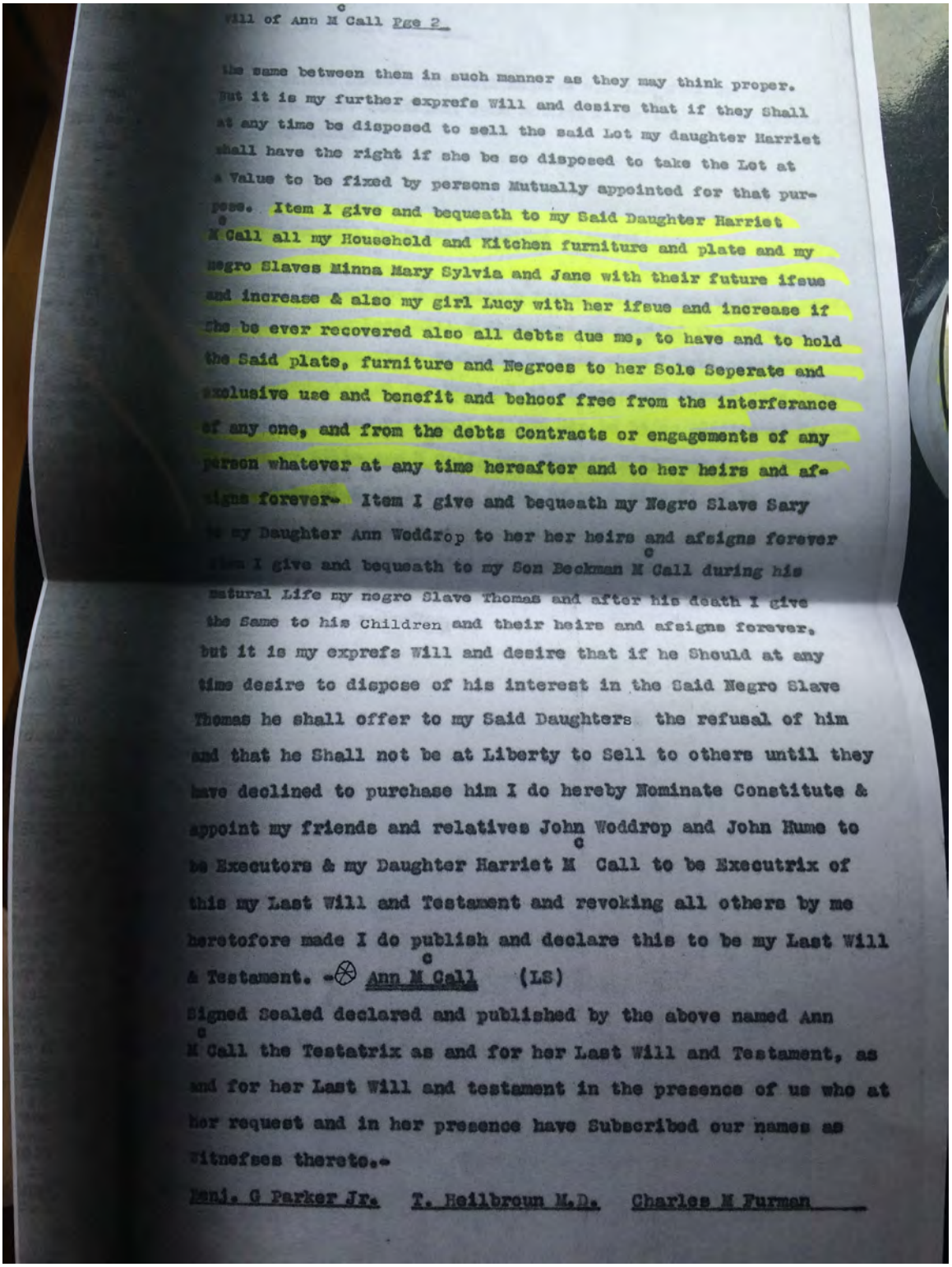
Thomas Newbold.

N. B. If he returns of his own accord, he ſhall be forgiven. All maſters of veſſels are cautioned againſt carrying him off this ſtate, as they muſt expect to anſwer the conſequences.

Figure 5. Announcement of Runaway Slave. *Charleston Evening Gazette*, April 5, 1786.

ANN M CALL

In the Name of God Amen I Ann M Call of the City of Charleston in the State of South Carolina, Widow being weak in body but of Sound and disposing mind memory and understanding, do make and declare this my last Will and Testament in manner and form following that is to Say, I give devise and bequeath all that my house and Lot in Church Street in which I now reside to my beloved Daughter Harriett M Call to have and to hold the same to her sole Seperate and exclusive use benefit and behoof free from the interferance, controul, debts, Contracts or engagements of any person or persons whomsoever at any time hereafter, to her, her heirs & afsigns forever, nevertheless Subject to the provisoes and Charges following that is to Say I desire that my Executors and Executrix do cause the said premises to be fairly and justly appraised immediately after my decease and that they do let the Same until out of the rents and profits a Sum is raised equal to the one fourth part of the said appraised Value which Sum I do hereby Will and direct to be paid to my beloved Daughter Ann Woodrop or to her heirs for their exclusive use and behoof after which my Said Executors shall deliver the Said premises to my said daughter Harriet free from all Claims or Charge Whatever. Item I give and devise unto my Son Beckman M Call for amd during the term of his Natural Life after his decease to his Children and their heirs and afsigns forever three fourths of the Lot adjoining that on which I reside now used by me as a Garden the other fourth thereof I give and devise to my daughter Ann Woodrop to her her heirs and afsigns forever but my Will and desire is and I do exprefsly direct that the Said Lot do remain attached and Connected to and with the House Lot in the same manner in which it now is until the Sum be raised to pay to my Daughter Woodrop the amount charged on the premises devised to my Daughter Harriet as above directed and after the Said Sum is raised then the Lot Shall be delivered to my Said Son & Daughter who may divide



Will of Ann M Call Pge 2

the same between them in such manner as they may think proper. But it is my further exprefs Will and desire that if they Shall at any time be disposed to sell the said Lot my daughter Harriet shall have the right if she be so disposed to take the Lot at a Value to be fixed by persons Mutually appointed for that purpose. Item I give and bequeath to my Said Daughter Harriet M Call all my Household and Kitchen furniture and plate and my Negro Slaves Minna Mary Sylvia and Jane with their future ifsue and increase & also my girl Lucy with her ifsue and increase if She be ever recovered also all debts due me, to have and to hold the Said plate, furniture and Negroes to her Sole Seperate and exclusive use and benefit and behoof free from the interferance of any one, and from the debts Contracts or engagements of any person whatever at any time hereafter and to her heirs and afsigns forever. Item I give and bequeath my Negro Slave Sary to my Daughter Ann Woddrop to her her heirs and afsigns forever Item I give and bequeath to my Son Beckman M Call during his natural Life my negro Slave Thomas and after his death I give the Same to his Children and their heirs and afsigns forever, but it is my exprefs Will and desire that if he Should at any time desire to dispose of his interest in the Said Negro Slave Thomas he shall offer to my Said Daughters the refusal of him and that he Shall not be at Liberty to Sell to others until they have declined to purchase him I do hereby Nominate Constitute & appoint my friends and relatives John Woddrop and John Hume to be Executors & my Daughter Harriet M Call to be Executrix of this my Last Will and Testament and revoking all others by me heretofore made I do publish and declare this to be my Last Will & Testament. ⊗ Ann M Call (LS)

Signed Sealed declared and published by the above named Ann M Call the Testatrix as and for her Last Will and Testament, as and for her Last Will and testament in the presence of us who at her request and in her presence have Subscribed our names as Witnefses thereto.

Benj. G Parker Jr. T. Heilbroun M.D. Charles M Furman

Figure 6. Will of Ann McCall

Figure 7. Renovation Image, 2005.

Figure 8. Renovation Image, 2005.

Figure 9. Renovation Image, 2005.

Figure 10. Renovation Image, 2005.

Figure 11. Renovation Image, 2005.

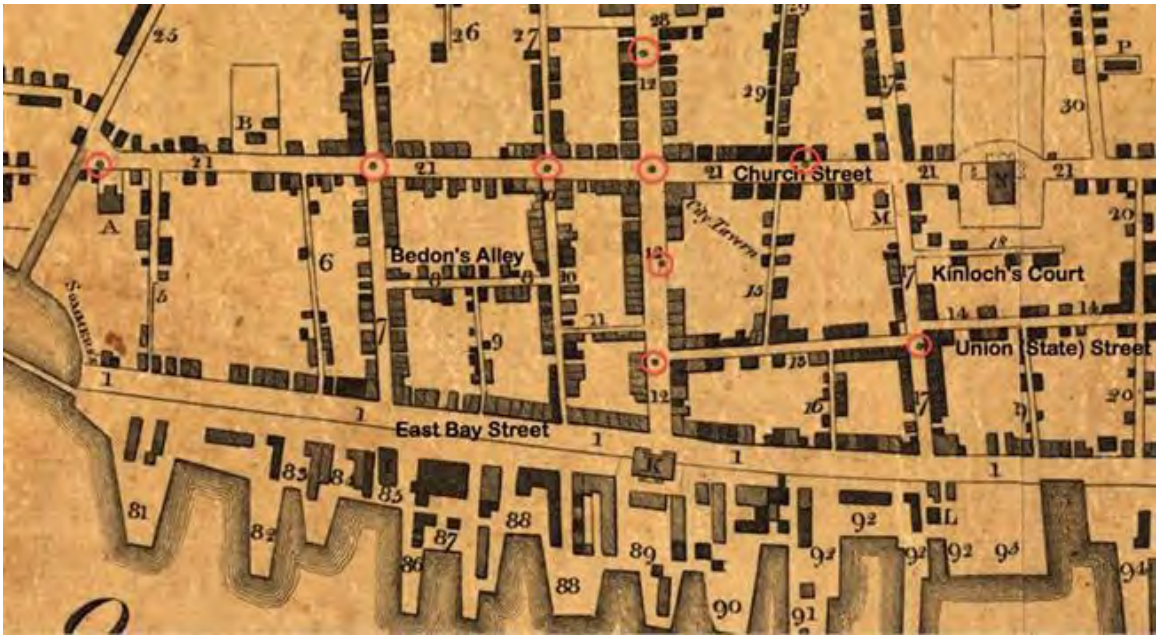


Figure 12. Edmund Petrie, Ichnography of Charleston, South Carolina. London, Phoenix Fire Company, 1788. American Memory, Library of Congress.

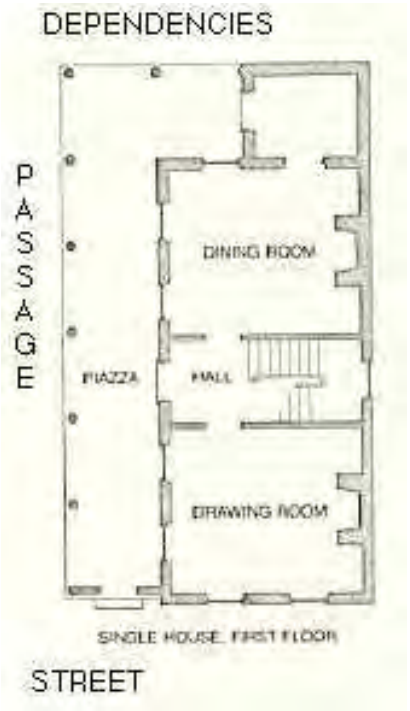
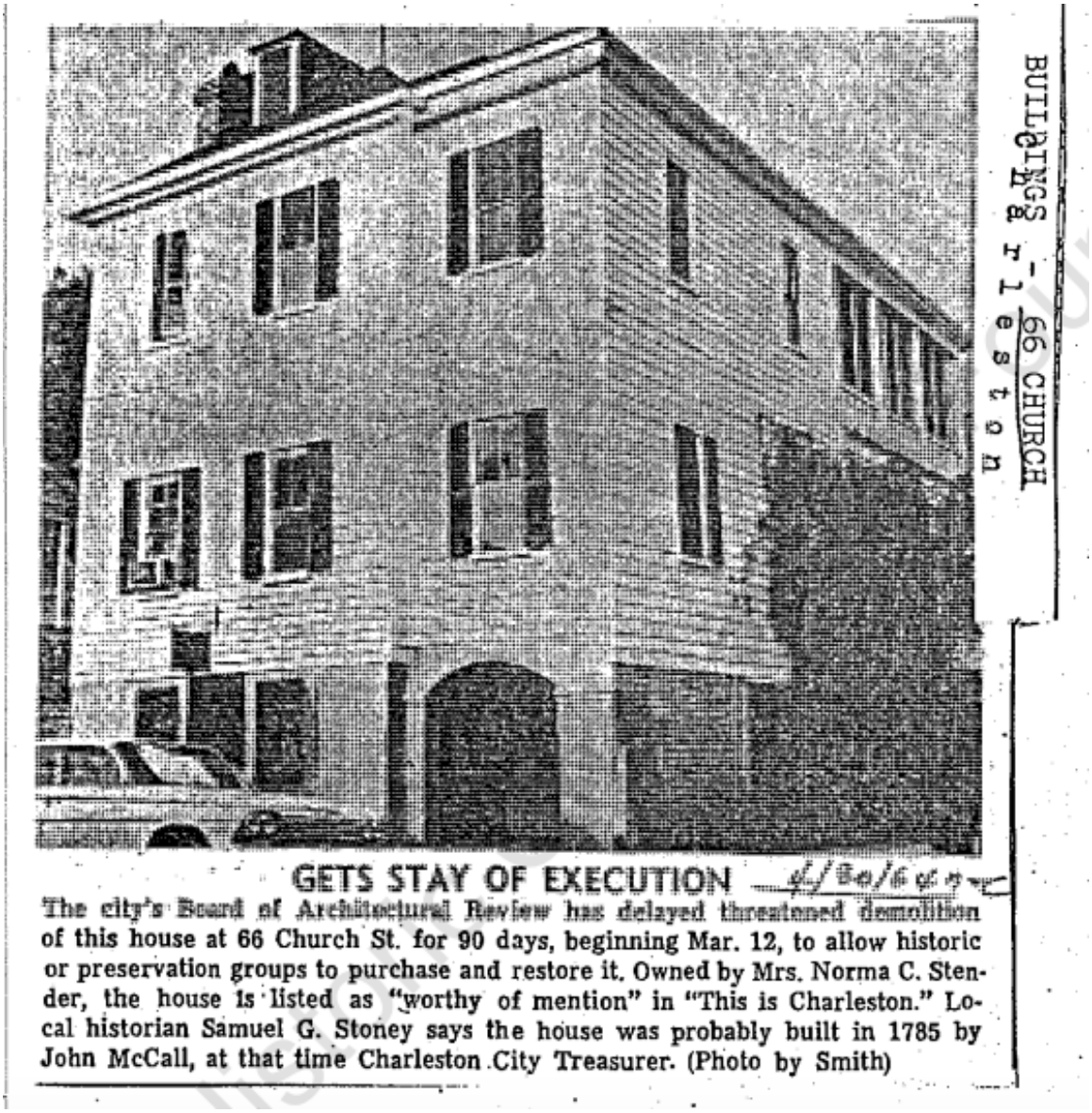


Figure 13. The Charleston Single House. Charleston County Public Library

Figure 14, Grand Modell, 1681.



BUILDINGS - 66 CHURCH
Preston

GETS STAY OF EXECUTION

The city's Board of Architectural Review has delayed threatened demolition of this house at 66 Church St. for 90 days, beginning Mar. 12, to allow historic or preservation groups to purchase and restore it. Owned by Mrs. Norma C. Stender, the house is listed as "worthy of mention" in "This is Charleston." Local historian Samuel G. Stoney says the house was probably built in 1785 by John McCall, at that time Charleston City Treasurer. (Photo by Smith)

Figure 15. Demolition Notice, 1964.

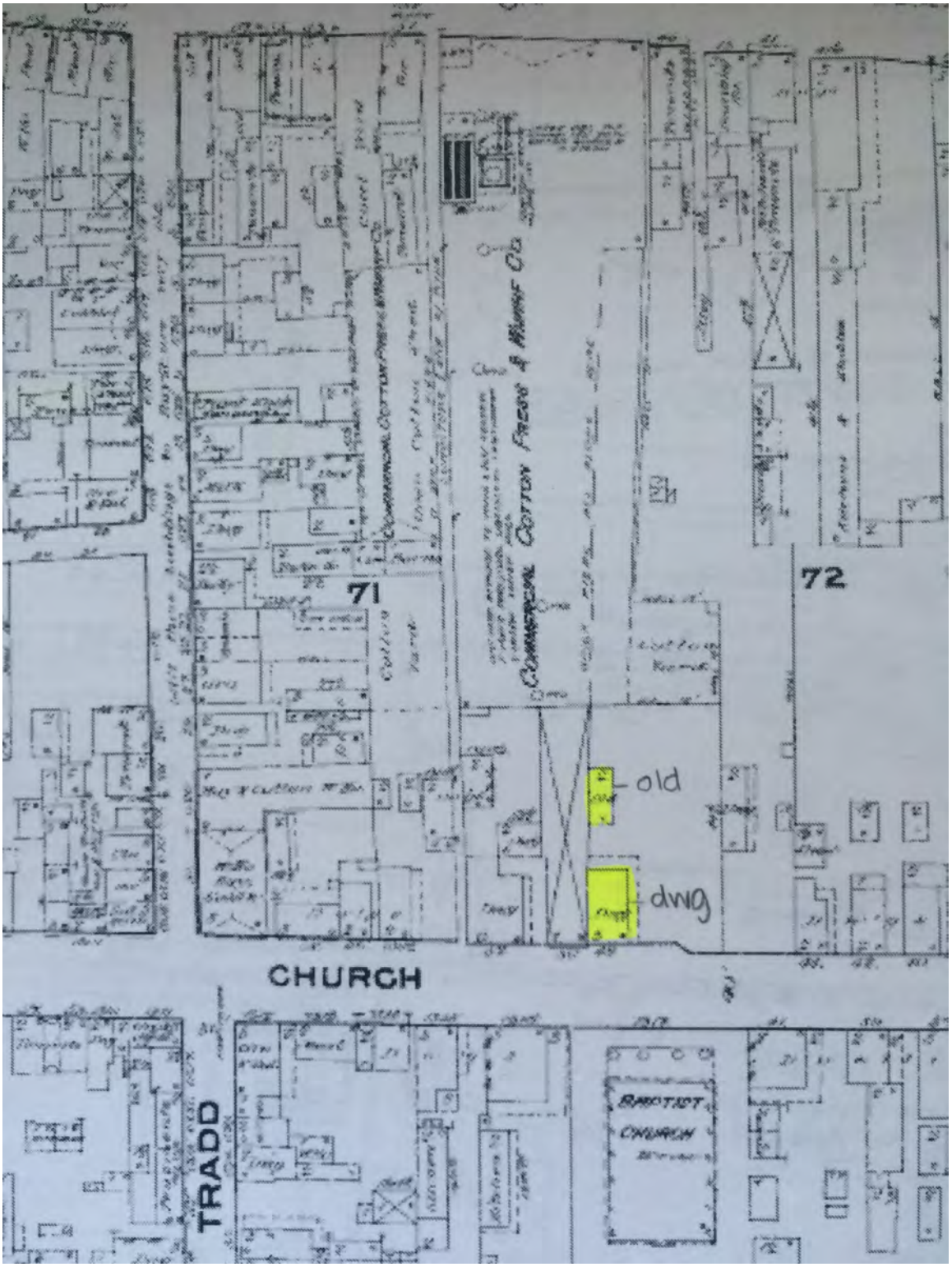


Figure 16. Sanborn Map, 1884.

Figure 17. Sanborn Map, 1888.

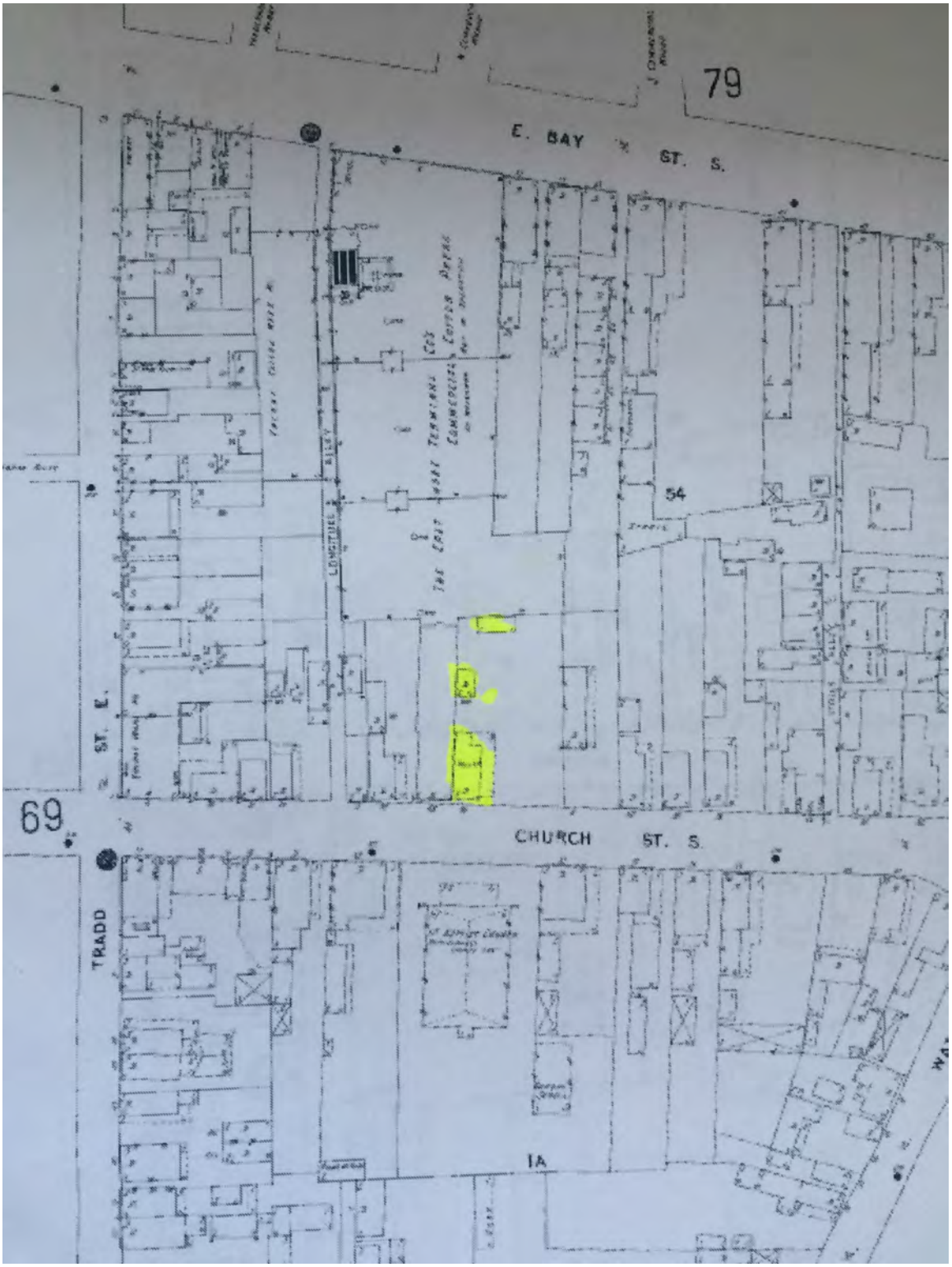


Figure 18. Sanborn Map, 1902.

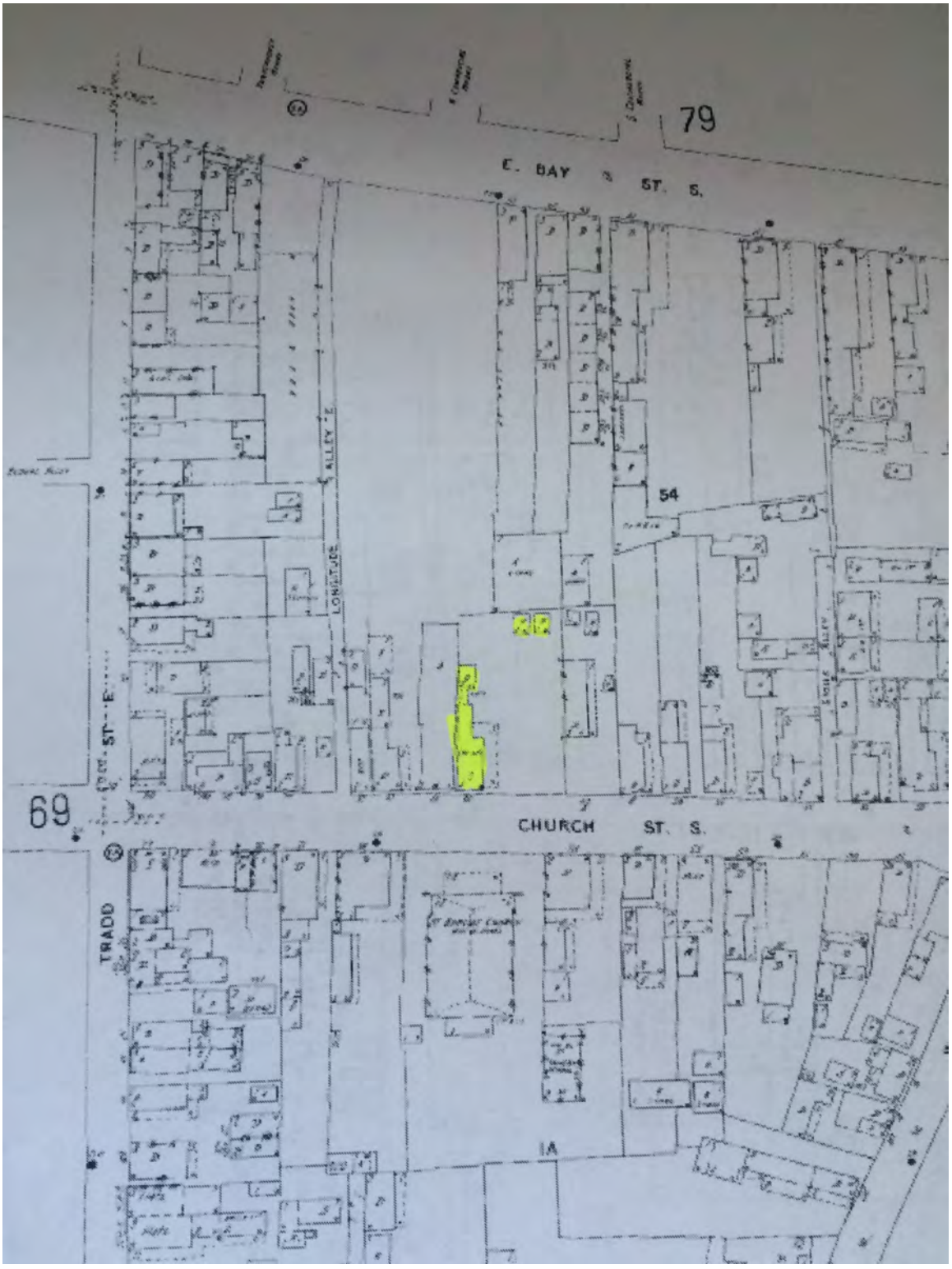


Figure 19. Sanborn Map, 1944.

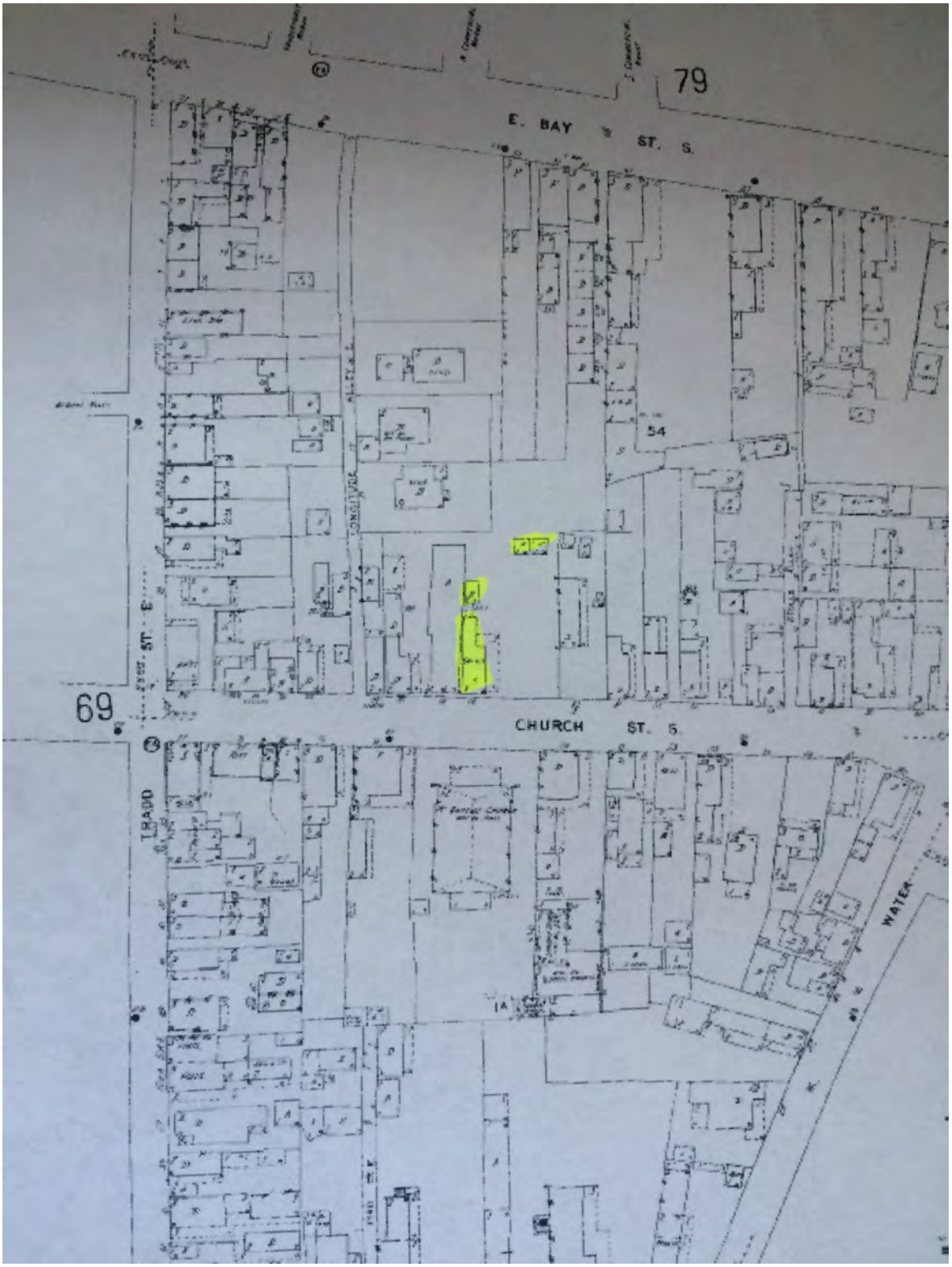


Figure 20. Sanborn Map, 1951.

The State of South Carolina

In the name of God Amen

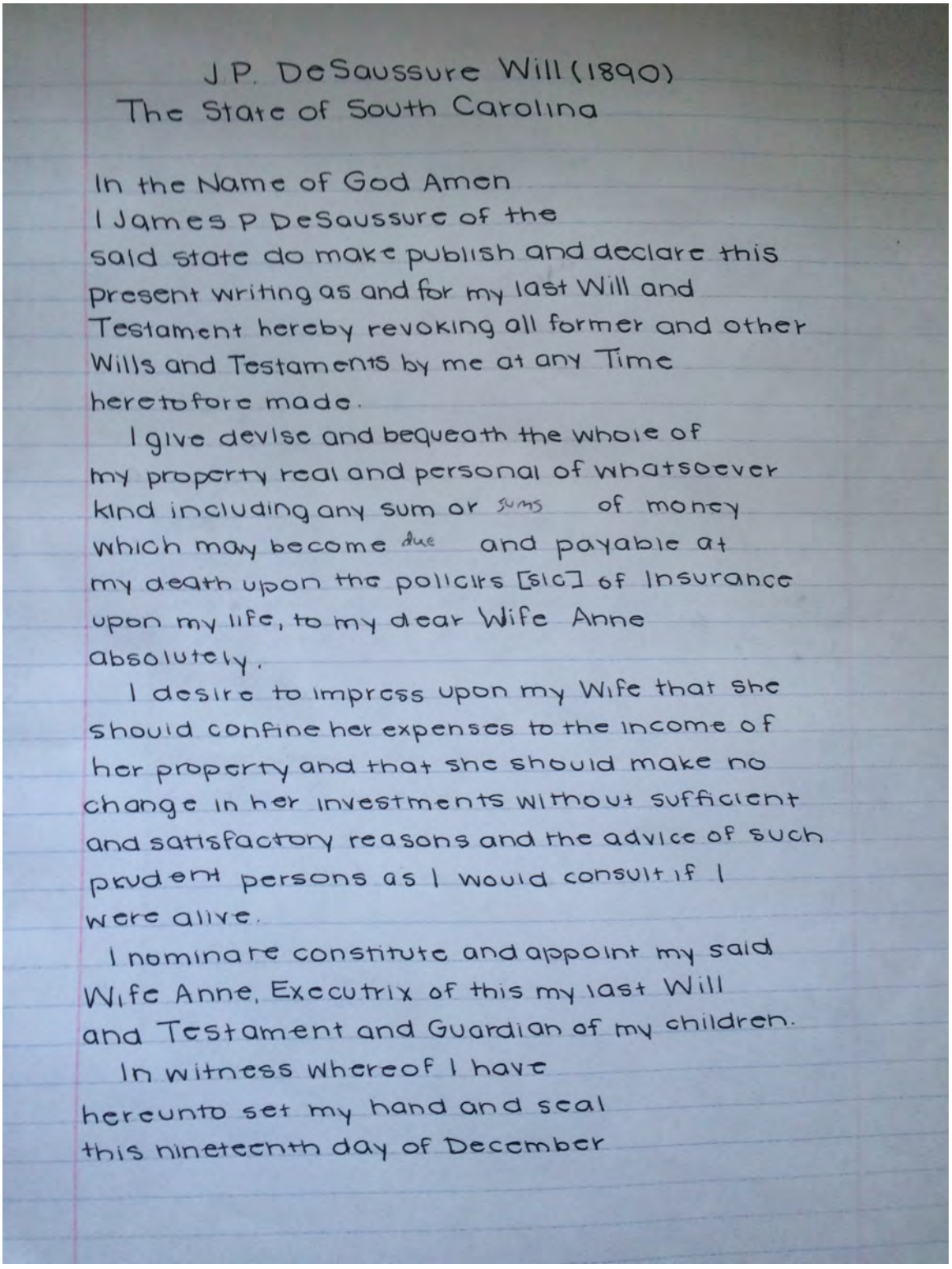
I [illegible] Sansome of the [illegible] make publish and declare this present writing as and for my last Will and Testament hereby Revoking all former and other Wills and Testaments by me at any time heretofore made

I give devise and bequeath the whole of my property Real and personal of what soever kind including any Sum or Sums of Money which may become due and payable at my death upon the policies of Insurance upon my life, to my dear Wife Anne absolutely.

I desire to impress upon my Wife that she should confine her expenses to the income of her property and that she should make no change in her investments without sufficient and Satisfactory reasons and the advice of such prudent persons as I would consult if I were alive.

I nominate constitute and appoint my said Wife Anne, Executrix of this my last Will and Testament and Guardian of my Children

In witness whereof I have hereunto set my hand and Seal this nineteenth day of December



J.P. DeSaussure Will (1890)
The State of South Carolina

In the Name of God Amen
I James P DeSaussure of the
said state do make publish and declare this
present writing as and for my last Will and
Testament hereby revoking all former and other
Wills and Testaments by me at any Time
heretofore made.

I give devise and bequeath the whole of
my property real and personal of whatsoever
kind including any sum or sums of money
which may become due and payable at
my death upon the policirs [sic] of Insurance
upon my life, to my dear Wife Anne
absolutely.

I desire to impress upon my Wife that she
should confine her expenses to the income of
her property and that she should make no
change in her investments without sufficient
and satisfactory reasons and the advice of such
prudent persons as I would consult if I
were alive.

I nominate constitute and appoint my said
Wife Anne, Executrix of this my last Will
and Testament and Guardian of my children.

In witness whereof I have
hereunto set my hand and seal
this nineteenth day of December

Figure 21. Will of James Peronneau DeSaussure (and transcription).

Figure 22. Tombstone for Adolphus and Irvine Heilbron

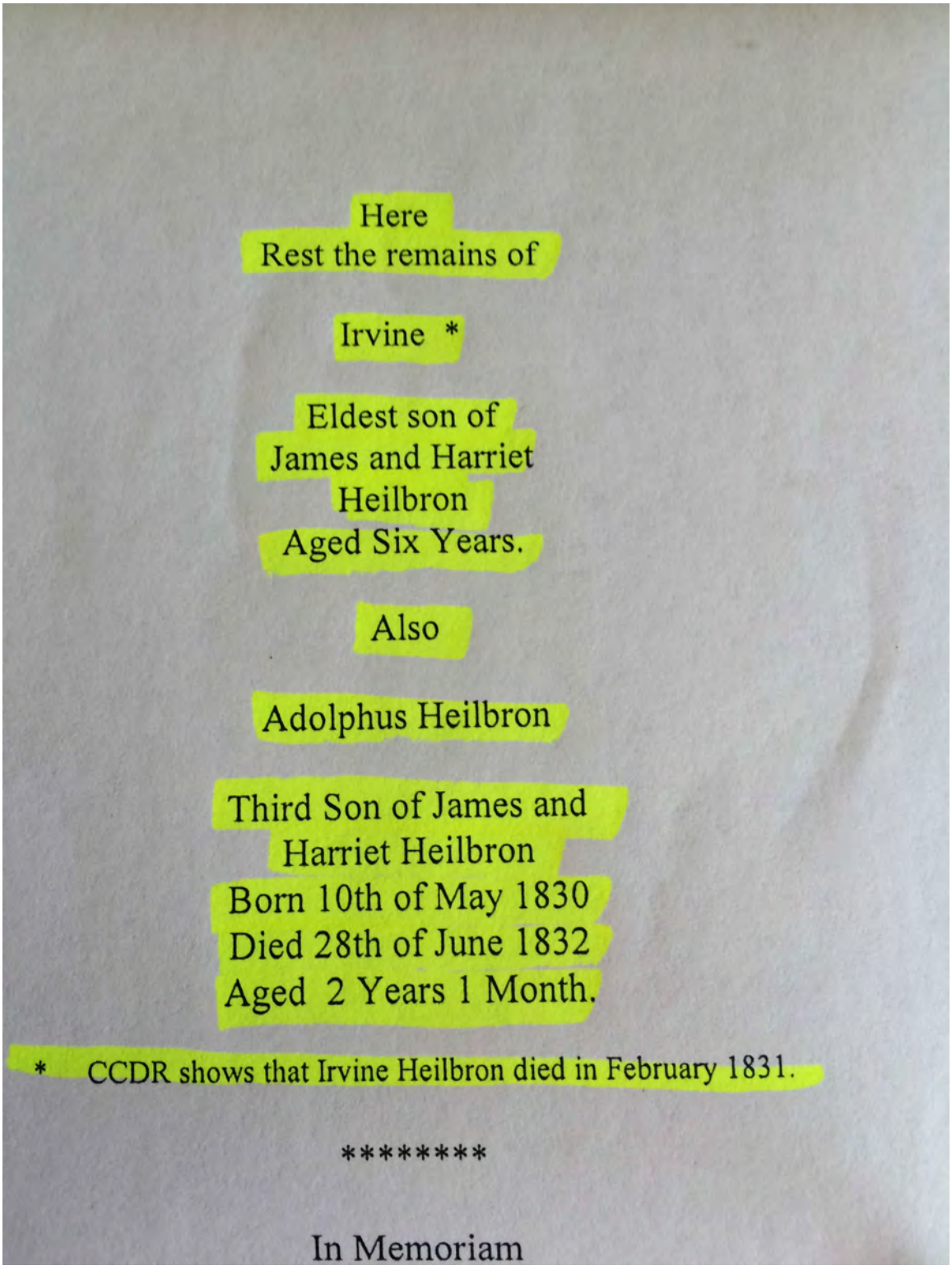


Figure 23. Transcription of Heilbron Tombstone.

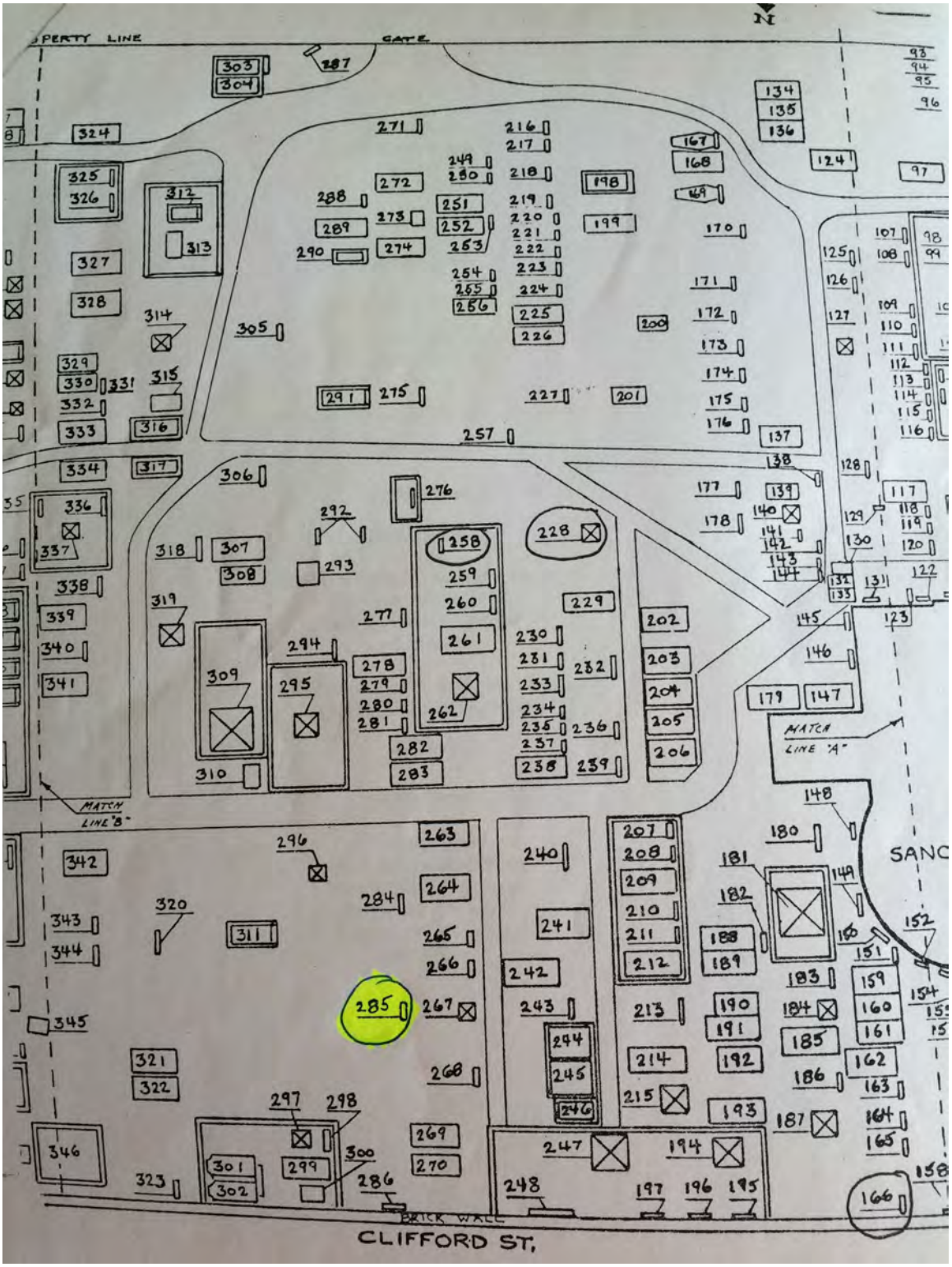


Figure 24. Map of Lutheran Church Graveyard with location of Heilbron Tombstone.