

Background Information

Property Owner's Names: Edward and Marguerite Lenahan

Address of Property Being Nominated: 463 Huger St, Charleston SC, 29403

Property Owner's Phone: 843.822.6266 (Edward, cell phone)

Property Owner's Address: 463 Huger St, Charleston SC, 29403

Nominator's Name: Edward Lenahan

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Nominator's Phone: 843.822.6266 (Edward, cell phone)

Nominator's Relationship to Nominated Property: Owner

Project Information

Construction Date of Nominated Property: 1920

Date Work Was Initiated and Completed: October 1, 2010 through August 15, 2011

Name of Architect(s) and/or contractor(s) involved in Project: Marc Engelke, General Contractor

Project Summary (Carolopolis Award)

- Listed on the National Register of Historic Places
- Project approved by State Historic Preservation Office
- Replicated Missing Porch Rails
- Restored Original Windows
- Restored and Repaired Flat Lock Metal Roof
- Applied Historic Paint Hues
- Replaced Inappropriate Fencing with Historically Accurate Lattice
- Amended Earlier Carport Addition

(Summary Continues below with photos)

463 Huger was constructed in 1920, and, as such, displays the layout and detailing characteristic of the American Arts and Crafts Movement. Particularly notable in the design are heavy influences of both Prairie School (seen in the long expanses of glass that stress the repetition of geometric form and the low roof, large eaves and parallel windowsills that stress the horizontal) and Mission style (seen in the prominent round rafter tails and rough stucco exterior). Located on the busy corner of Huger Street and Glenwood Avenue in Hampton Park Terrace, the home is a significant contributor to the neighborhood's historic status and has been placed on the National Register.

Long before closing on the home in August of 2010, the job of researching and developing a restoration plan was underway. The home was long neglected and in utter disrepair. The upstairs porches had lost their railings. Original windows were painted shut and broken. The metal roof was cracked and losing paint. Brick and stucco had been painted in cheap, white latex. Cinder block walls had been attached to the house to enclose the backyard. Finally, the carport had long ago been enclosed in a manner not in keeping with the design of the house.

Our first step was to speak with Kevin Eberle who, in addition to being a longtime Hampton Park Terrace resident, actively researches the neighborhood's history and its structures. He provided us with the following history of the home:

***463 Huger St.
c. 1920***

Mrs. Allan sold Lot 209 of the Allan Tract to Mr. Leonard D. Long on May 3, 1920 with the standard neighborhood covenants. (F28, page 384) Mr. Long and his wife, Lillian Howell Long built the house because they were residing there by 1920. At that time, the house had not been assigned a house number, and the Longs were simply listed as living at the southeast corner of Glenwood Ave. and Huger St.

Mr. Long was born in Orlando, Florida on March 1, 1896. He was primarily involved in the contracting trade and even was a licensed architect in Florida. Locally, he built several apartment complexes. He founded his contracting business in 1918. When he moved into 463 Huger, he was the owner of L.D. Long & Co., a lumber mill and general contracting business located at Simons and King Streets. In addition, he was involved in the service station operating business. Over the next several years, he had interests in diverse businesses such as the United Co. (a service station business); the Marine Oil Co.; Southern States Oil Co.; Southern Seafood Co.; the Nafair Corp. (a development firm); Waylyn Theatre Corp.; The Darlington, Inc. (an apartment management firm); and Echo Mortgage Co. He was the president of the Baseball Club in the 1920s when it won the pennant in the South Atlantic League. He died on December 20, 1970. (Charleston News & Courier, Dec. 21, 1970, 15A:4-6)

Mr. Long sold the house to George P. Stauss, subject to a mortgage in favor of Mrs. Allan, in January 1921. (E30, page 333) When Mr. Stauss and his wife, Hazel M. Stauss, moved into the home, the house was first assigned the designation 49 Huger Street, but by 1923 the house was designated as 459. In 1924, the current number had been assigned.

Mr. Stauss owned Southern Distribution Co., a company in the business of making sizing. By 1928, the company had been acquired by D.J. O'Brien. At apparently about the same time, Mr. Stauss moved out of 463 Huger Street and began renting the house out; he was living at 17 Mary Street by 1942, where he was listed as living without his wife. By that same year, Mr. Stauss had formed K&S Vending, a vending machine company. In that year, 463 Huger Street was occupied George H. Mangum, an instructor at MUSC, and his wife, Ruth Mangum. In 1948, the house was occupied by Henry O. Hasselmeyer, Jr. and his wife, Naomi K. Hasselmeyer. Mr. Hasselmeyer's father founded Henry's on the Market, located at 48-54 Market Street, and Mr. Hasselmeyer ran the company. The Hasselmeyers continued to live in the house until at least 1951.

Mr. Stauss conveyed the house to the Martschink Realty Co. on June 21, 1951 as part of a deal to purchase of 280-282 Meeting Street. (U53, page 535) Martschink Realty Co. quickly sold the house to Esta D. Baumrind on November 5, 1951 for \$17,000. (A53, page 327) The Baumrinds, both of whom worked for Radio Laboratories, apparently continued to rent the property as they were listed as living in West Ashley. In 1955, the house was occupied by Mrs. Evelyn Merritt. After the death of Mrs. Baumrind, her estate conveyed the house on November 15, 1956 to Maude J. Jenkins and H. Blake Jenkins for \$17,000. (T62, page 184) Mr. Jenkins was a typesetter, working for a time for the Charleston News and Courier; Mrs. Jenkins worked as telephone operator at the Naval Base.

The Jenkinsees conveyed the property to Mr. Benjamin Warren Sasportas and Mrs. Lula Portee Sasportas on September 20, 1966 for \$21,400 (K86, page 237) and moved to Mt. Pleasant. Mr. Sasportas worked for the United States Post Office and later was in the contracting business. Mrs. Sasportas worked as a librarian at Barnes Wilson Elementary School. Mr. Sasportas died on July 24, 1970, but his estate did not distribute his share of the house until June 28, 1999. (G331, page 781) His estate conveyed an interest in the house to Barbara Peck and Lula Sasportas. On July 29, 1999, the estate of Mrs. Sasportas, who had died on July 29, 1999, conveyed the balance of the house to Barbara Peck. (E333, page 234)

With this information we conclusively knew that the home was built during the last years of the Arts and Crafts movement and would have likely have been unpainted or would have displayed the earthy, low contrast paint hues popular during the end of the movement. Also, knowing the specific build date allowed us to develop a restoration plan that used only materials and practices common for that time period. Upon closing on the house this plan was detailed in an eighty-plus page proposal that received approval from the South Carolina State Historic Preservation Office.

With the help of our general contractor Marc Engelke (who was chosen after displaying extensive knowledge of Hampton Park Terrace homes), work began in earnest in the beginning of October 2010.

Upstairs, porch rails were custom built based on critical information found in the form of an old photo and a patch in the exterior stucco. Kevin Eberle found an aerial photo of the neighborhood that showed a corner of 463 Huger's porch.



(463_Huger_Carolopolis_6.JPG)

Close inspection showed simple, square pickets that ended at larger columns (just like the original banister that remains in the home). Outside the house, patches in the stucco showed where the rails originally tied into the wall and allowed us to argue successfully for a variance on porch rail height. The new rails are at their original 28" height and match those in the aerial photo. These rails constituted a major expense, as cheaper, pre-made options were available. To remain historically accurate, however, we willingly incurred the expense.

Windows in the home retained their original hardware but most had lost their counterweights and were painted shut. While vinyl would certainly have been an easier and less expensive option, we instead chose to replace broken panes with correct wavy glass, rehang all counterweights, straighten and reuse all zinc weather-stripping, reglaze all panes and finally, paint them a historically accurate color. Screens that appeared on the house at the time of purchase were revealed to be an unoriginal component of the house and were removed.

The roof showed the wear and tear of nearly one hundred years and general neglect. This was particularly true of the roof over the kitchen, which was obviously failing. This roof also forms the floor of the porch and needed to be durable. While cheaper options certainly existed, the kitchen roof was recovered in flat lock stainless steel and the entire roof was scraped, repaired in small sections, primed, and recovered in the appropriate historic color.

In regards to the exterior colors, interviews with elderly neighbors quickly showed that the house was originally unpainted brick and stucco (much like the home located at 39 Parkwood). Sadly, tests showed that both bricks and stucco would likely not survive the stripping process and that the bricks in particular were currently benefitting from the increased protection offered by the paint. With this new knowledge we acquired several paint cards from 1920 and set about using paint to differentiate the materials of the home's composition while remaining within the envelope of historically appropriate hues. The

lightly contrasting tans and browns now on the house are both historically accurate and fulfill the Arts and Crafts goal of tying the house to its natural surroundings.

In the yard, cinder block walls and inappropriate fencing were removed. While less expensive and easier options were available, historic lattice was sourced and painted an appropriate color. In addition, the lattice was placed in a new location further back from the street to tie the home to the neighborhood more fully while still hiding most of the home's HVAC system.

Finally, the carport was the single largest area of concern during this restoration. Long ago enclosed (interviews with neighbors and construction methods and materials suggest this took place before 1965), the carport was walled in without regard for the aesthetic of the rest of the home and did not acknowledge the property or neighborhood in any way. Thoughts of returning the kitchen to its location at the rear of the house were quickly abandoned, however, as the original kitchen was largely located under the staircase landing and has a ceiling height less than six feet. The goal then moved from returning the kitchen and carport to their original configuration and instead to subtly incorporating the current kitchen into the rest of the home's design.

After careful consideration, the kitchen windows facing Huger (which were originally the dining room windows facing the carport) were disassembled and shortened. This was done so that the windowsill would sit in line with all of the other windows in the front façade.

The side wall of the kitchen posed another problem. It had no windows and did not acknowledge the neighborhood in any way. As previously mentioned, the former dining room windows looked out into carport and sideyard. After extensive research, we sourced historically accurate doors and windows, and had a windowsill fabricated to match those of the sunroom on the Glenwood façade. All were then painted in the appropriate color. Again, there were far easier and cheaper options available, but it was most important to respect the historic significance of the home and the finished kitchen is accurate in its intent.

Finally, a quick word regarding the house as a whole. This restoration was designed to return the house and its grounds to a condition in keeping with both Hampton Park Terrace and the ideals of the Arts and Crafts Movement. The exterior, interior, and landscaping have all been extensively researched and executed in an historically accurate manner. All work was done voluntarily—as we are not subject to BAR approval—without regard to cost or time.

The home is a fine testament to Charleston's participation in the Arts and Crafts movement and stands ready to celebrate Hampton Park Terrace's centennial in the coming year.