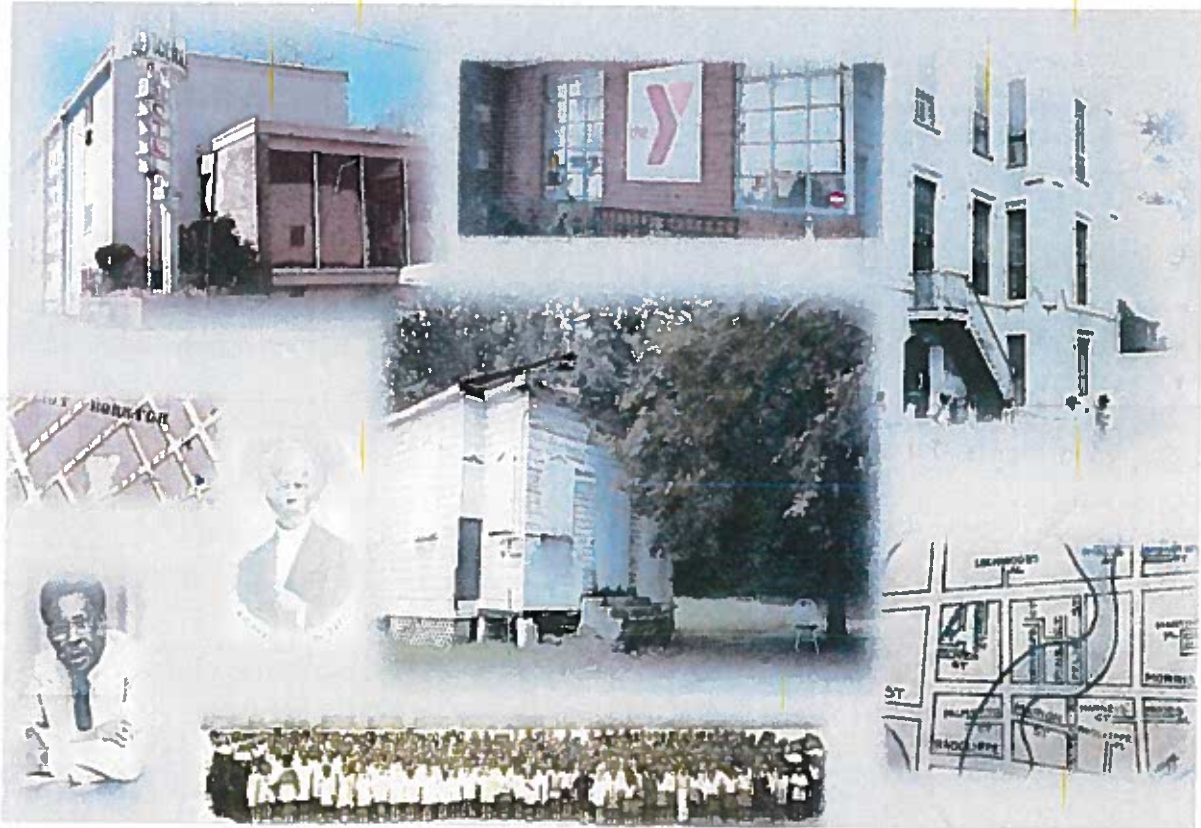


A Historic Architectural Resources Survey of the Dereef Court and Park Area Charleston, South Carolina



Prepared for the City of Charleston
by Debra L. Morgan

Appendix B prepared by
The Gullah Society, LLC

December 2017

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Project Summary

Name of Survey

The name of the project is *A Historic Architectural Resources Survey of Dereef Court/Park and Adjacent Properties.*

Boundaries of Survey Area

This project resulted from a Programmatic Agreement (PA) entitled *Programmatic Agreement among the National Park Service and the South Carolina State Historic Preservation Office; the Advisory Council on Historic Preservation; South Carolina Department of Parks, Recreation, and Tourism; the City of Charleston, South Carolina; Friends of Dereef Park; the Preservation Society of Charleston; and the Cannonborough-Elliottborough Neighborhood Association Regarding Section 106 of the National Historic Preservation Act for the Conversion of a Portion of Dereef Park with Delayed Parkland Replacement Subjected to Section 6(f)(3) of the Land and Water Conservation Fund Act.* The PA specified the survey area to be the property formerly known as Dereef Court and Dereef Park and the parcels immediately adjacent, equating approximately 6.65 acres. Project boundaries are Cannon Street to the north, Felix Street to the east, Morris Street to the south, and Smith Street to the west. Parcels fronting on either side of these streets are included, as indicated in the map below.

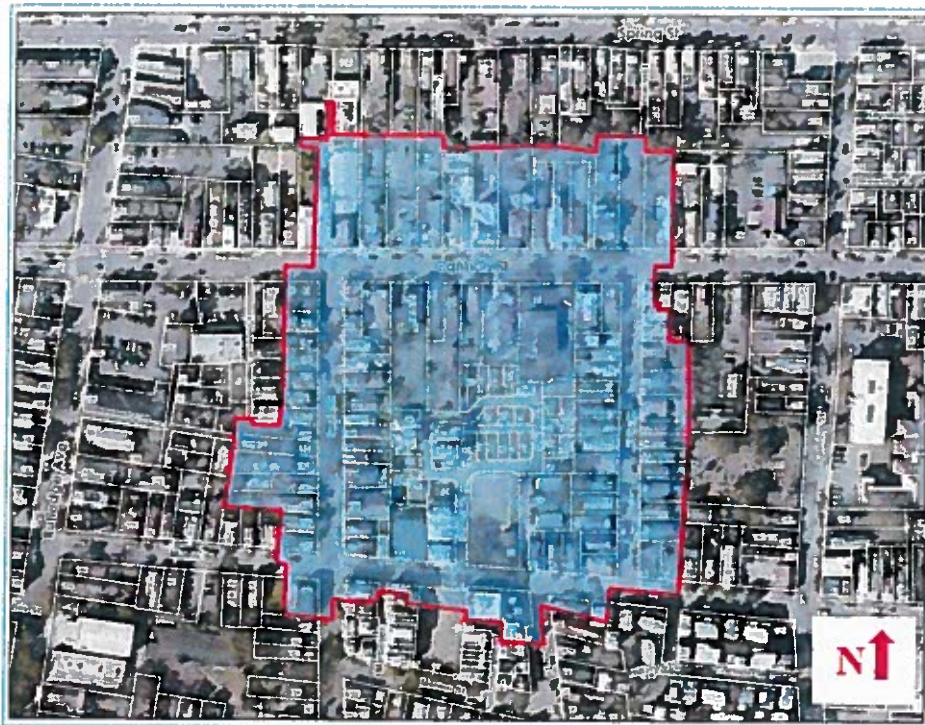


Figure 1. Map showing survey area boundaries.

Number of Properties Surveyed

The total number of properties in the survey area (contributing and non-contributing) is 88. Of these, 62 were recorded as being resources with historic or architectural significance. The remainder were determined to be non-historic (i.e., of modern vintage and/or possessing no known associations with significant persons or events) and were not recorded for that reason.

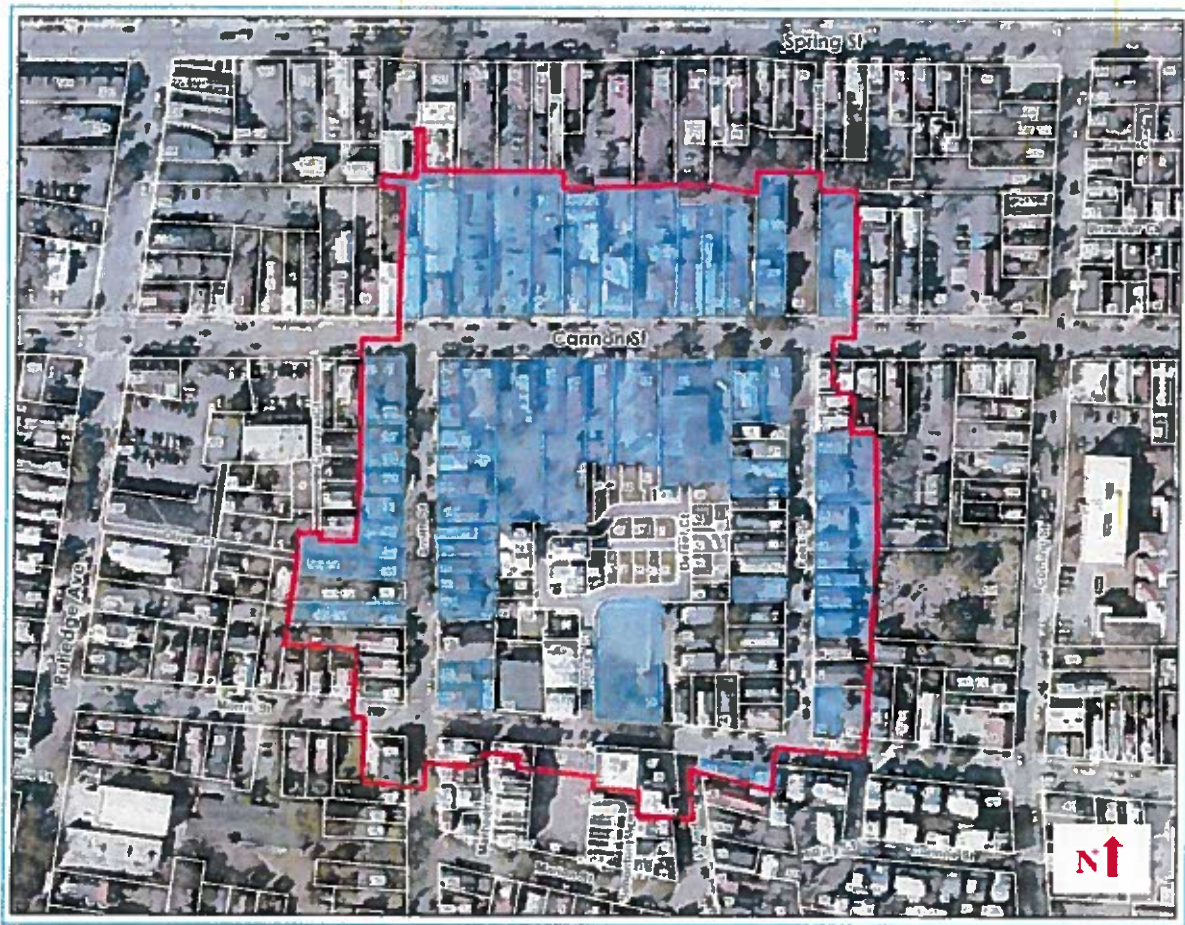


Figure 2. Sites recorded within survey boundaries.

Project Staff

The survey was conducted by Debra L. Morgan of Mount Pleasant, South Carolina, who served as the Principal Investigator and Historian for the project. She also conducted the field survey including architectural descriptions and photography. Dr. Ade Ofunniyin and Joanna Gilmore of The Gullah Society, LLC, coordinated the public meeting component of the project, supported by Jeremy C. Miller, Taryn Ricciardelli, and Joshua Mack. Aimee Beck and Cameron Wolfsen of the City of Charleston assisted with meeting logistics. Michael Allen of the National Park Service

provided expertise in community outreach. Susan Herdina, City of Charleston Legal Department, served as liaison to coordinate between the multiple stakeholder groups.

Beginning and Ending Dates of Survey

Planning meetings and preliminary research for the project began in April 2016. Fieldwork began in September 2016 and continued through June 2017. Public meetings were held in January and March 2017. Historic documentary research concluded in April 2017. Completion of the final report is scheduled for December 2017.

Project Objectives

This project is part of the Statewide Survey of Historic Places, a program coordinated by the South Carolina State Historic Preservation Office (SHPO). The purpose of this statewide program is to identify all cultural resources in the state, and to highlight those that are eligible for the National Register of Historic Places (NRHP) and for local designation. The first objective of this survey is to identify above-ground structures within the defined survey area, particularly those that retain integrity and thus warrant inclusion in the Statewide Survey of Historic Properties. The second objective is to create and disseminate a narrative and visual history of the survey area. The narrative report will be available for public use on the City of Charleston website as well as through local repositories such as public and academic libraries. Information gathered will also be used in the creation of interpretive exhibits to be located at the former Dereef Park site.

The project began as a result of litigation over the conversion of Dereef Park into a private residential development. The park was originally developed using Federal grant monies, which placed restrictions on its future use. An organization called the Friends of Dereef Park filed suit claiming that the conversion violated those restrictions. The outcome of the Section 106 process resulted in a Programmatic Agreement being signed between the National Park Service (NPS), the Advisory Council on Historic Preservation (ACHP), the South Carolina State Historic Preservation Office (SHPO), the South Carolina Department of Parks, Recreation, and Tourism (SCPRT), the City of Charleston, the Friends of Dereef Park, the Preservation Society of Charleston, and the Cannonborough-Elliottborough Neighborhood Association, with The Gathering at Morris Square LLC joining as a concurring party. The agreement called for the City to conduct an architectural inventory, prepare a narrative report of the area's history (to be informed by two public meetings), and make the results available for public use and viewing. In particular, the project was intended to call attention to the Dereef brothers for whom the court was named.

Successfully reaching the project objectives depends on achieving several individual goals. The first goal is to document a history that has often been overlooked. As Arthur Clement Jr. wrote in 1984, "It now takes time, patience and determination... to discover and study what should have been in all of our public school history books 100 years ago."¹ The project's historic overview component will raise awareness of notable events that occurred in this area, once a center of African American community life. Many of these events were highly significant to the city as a whole. A second goal is to identify sites which possess historic or architectural significance. Mr. Clement's column also pointed out that "We observe Dereef Court, off Morris Street, and never think of Richard and Joseph Dereef, two freedmen who were wealthy speculators in real estate, pillars in the free Afro-American community and senior members of the Brown Fellowship Society."² Many sites significant to Charleston's people of color have already been lost, largely through a lack of awareness. It is hoped that by identifying remaining sites a proper value can be attached to them, thereby increasing the likelihood of their preservation. A third goal is to learn from members of the community which events, places, and people they believe worthy of

¹ Arthur Clement Jr., "The Early Roles of Afro-Americans," *Charleston Evening Post*, 5 April 1984, 12.

² *Ibid.*

honoring. Based on their input, the exhibits created with information gathered during this project will highlight that history in an appropriate and respectful manner.

Survey Methodology

Background Research & Field Methodology

Extensive documentary research was conducted at the Charleston County Public Library, the Avery Research Center and the Addlestone Library at the College of Charleston, and the Charleston County Register of Mesne Conveyance. These repositories contain a great deal of information on the general history and development of the survey area, primarily through the early twentieth century. Additional research was done via online sites such as the Lowcountry Digital History Initiative, Lowcountry Africana, and NewsBank, as well as through individual organizations' web pages. These sites were particularly useful for documentation of more recent events such as Civil Rights Era activities. For research on the Dereef family, Ancestry.com was a valuable resource; censuses, city directories, and databases such as death records and Freedman's Bank records all proved useful in fleshing out the brothers' lives.

An important aspect of this project was the facilitation of two public meetings at which residents were invited to share their stories and experiences of the neighborhood, either verbally or through physical artifacts. The meetings used the History Harvest model developed at the University of Nebraska-Lincoln. As explained on its website, "The History Harvest is a collaborative, community based digital history project and learning initiative that aims, like the WPA's cultural initiatives, to democratize and open history.... The project makes histories currently shrouded by obstacles to preservation visible by working with local communities to collect, preserve, and share previously unknown or under-appreciated artifacts and stories. The artifact-based approach to this project elevates family and local histories by making them more available. This approach also challenges the supremacy of traditional, elite sources by dramatically expanding the pool of historical artifacts easily accessible to students, scholars and everyday people seeking to learn more about our collective past."³ This model seemed particularly well-suited to gather a history that was likely to be less well-documented through traditional channels.

Previous Studies

All or part of the survey area has been included in two previous historic resource inventories. The Feiss-Wright Survey (1974) was conducted at the time the original City of Charleston Historic Preservation Plan was developed. It covered primarily the area south of Calhoun Street plus the neighborhoods of Radcliffeborough and Mazyck-Wraggborough, with selected other sites being included. The Geier-Brown-Renfrow Survey (1986) covered the area north of Calhoun Street to

³ Jacob K. Friefeld, William G. Thomas III, and Patrick Jones, with the History Harvest Class, *The History Harvest Handbook* (Lincoln, NE: University of Nebraska-Lincoln, 2015), accessed 27 April 2017, http://historyharvest.net/HH_HB_pdf-edition.pdf, 6.

US Highway 17, including the current project area. This survey was conducted in conjunction with a proposed expansion of Charleston's National Register Historic District. Both of the above surveys were performed soon enough after the events of integration as to overlook the potential value of sites associated with those events. Nonetheless, they provide a useful starting point for inventorying earlier resources.

While not technically a survey, in 2009 Robert & Company of Atlanta conducted an Area Character Appraisal (ACA) for the Cannonborough-Elliottborough neighborhood, of which the current project area is a part. The ACA was a recommendation of the 2008 Historic Preservation Plan update and incorporated an overview history of the neighborhood as well as a snapshot of its physical characteristics.

National Register of Historic Places Evaluation

Resources documented during the survey were evaluated for their potential eligibility for listing in the National Register of Historic Places (NRHP), the official register of historically and/or architecturally significant resources. Cultural resources can be defined as significant if they are 50 years of age or older and "possess integrity of location, design, setting, materials, workmanship, feeling, and association." The four criteria for evaluation are outlined as follows in the National Register of Historic Places Bulletin 15, *How to Apply the National Register Criteria for Evaluation*⁴:

- A) Properties that are associated with events that have made a significant contribution to the broad pattern of history;
- B) Properties that are associated with the lives of persons significant in the past;
- C) Properties that embody the distinctive characteristics of a type, period, or method of construction, or represent the work of a master, possess high artistic values, or represent a significant and distinguishable entity whose components may lack individual distinction;
- D) Properties that have yielded, or may be likely to yield, information important in prehistory or history.

Criteria A, B and C are usually applied to architectural resources, while archaeological sites are generally evaluated relative to Criterion D.

The survey was conducted from the public right-of-way and all assessments were based on exterior architectural details, setting, outbuildings, and other features visible from the public right-of-way.

⁴ U.S. Department of the Interior, National Park Service, PDF of *How to Apply the National Register Criteria for Evaluation*, (Washington, DC: rev. 2002), accessed various dates July-August 2017 (<https://www.nps.gov/nr/publications/bulletins/nrb15>), Section II.

Documentation forms and photographs produced from the survey are in accordance with NRHP archival standards.

Historic Context

Early Settlement

The survey area is located within what is now called the Cannonborough-Elliottborough neighborhood. That neighborhood, in turn, is a modern-day joining of several early suburbs known as Cannonborough, Elliottborough, the Elliott Lands, and the Village of Islington. Cannonborough, named for carpenter and mill owner Daniel Cannon, included a roughly triangular area west of Coming Street as far north as Spring Street and as far south as Boundary (now Calhoun) Street. Elliottborough, immediately north of Cannonborough between Spring and Line Streets, was named for Colonel Barnard Elliott, a planter and member of the Provincial Congress. The area was surveyed and streets laid out in the 1770s. Jonathan Purcell surveyed the Elliott Lands (between Morris, King, Radcliffe, and Smith Streets) in 1786 for the family of that name, while the Village of Islington was developed near the west end of Cannon Street in about 1800. Islington Court remains as the only visual reminder of the village, running south of Cannon Street just east of Rutledge Avenue.⁵

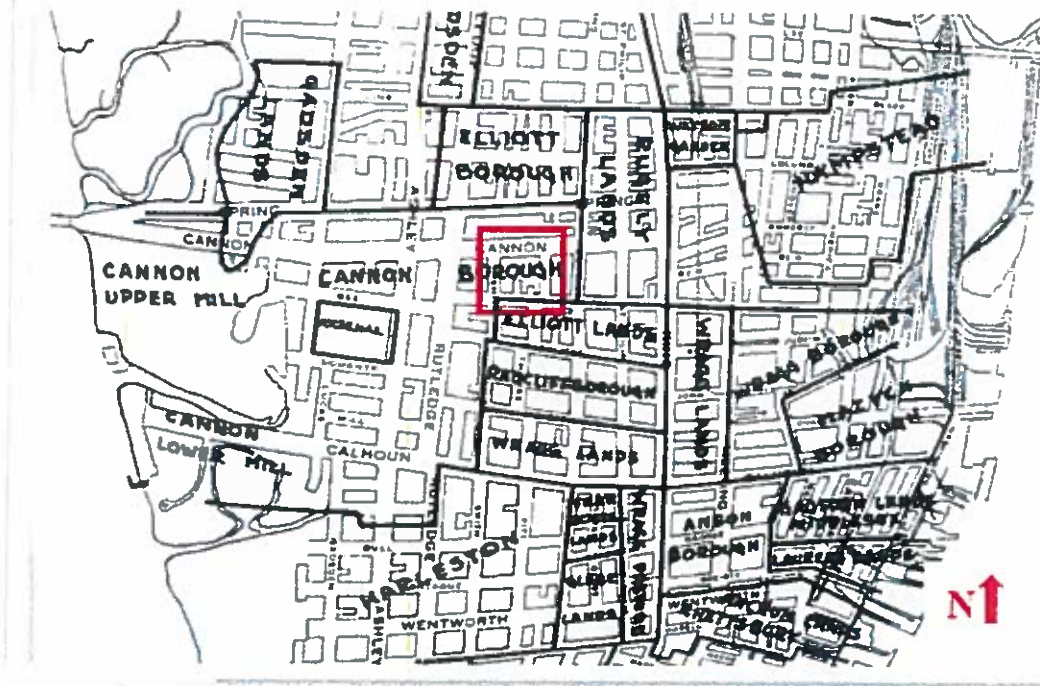


Figure 3. Map showing survey area relative to areas of historic suburbs. (Base map from *This is Charleston*, Samuel G. Stoney, 1944, 2nd ed. 1975, 129.)

⁵ Robert P. Stockton, "Suburbs and Sections," in *City of Charleston Tour Guide Training Manual*, edited by Historic Charleston Foundation, (Charleston, SC: City of Charleston Office of Tourism, 2011), 265-270. As Mr. Stockton points out, the suburb of Radcliffeborough originally extended only as far north as Vanderhorst Street. The area now known by that name includes the former Elliott Lands (see map). Since Radcliffeborough historically lay outside the project survey area, it was not included in this report.

The area was settled by the 1780s, although several creeks and a considerable amount of marsh hindered development. At that time, it was outside the city limits in “Charleston Neck” and was far enough from the city proper that land could be bought relatively cheaply. As such, the area attracted immigrants and working people when the economy began to shift from agricultural to industrial/ manufacturing in the nineteenth century.⁶

Urban Expansion

The pace of economic expansion increased when the South Carolina Rail Road arrived between King and Meeting Streets in 1830. With transportation of goods becoming less expensive and more efficient, additional industries located in that vicinity. Concurrently, the proximity of Cannonborough and Elliottborough to the new jobs enticed more and more people to move there, close to their employment. Along with Hampstead (now known as the East Side) on the other side of the railroad, the area was home to many of Charleston’s free blacks as well as a significant percentage of the Irish and German immigrants flooding into the city.⁷

In 1849 Charleston annexed the area from Boundary (now Calhoun) Street north to Mount Pleasant Street.⁸ Maps from the period illustrate that much of the area remained too wet to build on. As late as 1860, in fact, the Charleston Board of Health cited Joseph Dereef for having “four lots between Coming-street and Jasper’s Court” that were “low and wet, and prejudicial to the public health.”⁹ Despite the obstacles, however, construction did occur. The Bridgens & Allen Map of 1852 shows significant development along Cannon Street, though building was still relatively sparse along the other streets.

⁶ Robert and Company, *Area Character Appraisal for Cannonborough-Elliottborough* (report prepared for the City of Charleston, August 2009), 11.

⁷ Robert N Rosen, *A Short History of Charleston* (Columbia, SC: University of South Carolina Press, rev. ed., 1992), 84; Dale Rosengarten, *Between the Tracks: Charleston's East Side during the Nineteenth Century* (Charleston, SC: Charleston Museum & Avery Research Center, 1987), 22.

⁸ Bernard E. Powers Jr., *Black Charlestonians: a social history, 1822-1885* (Fayetteville: University of Arkansas Press, 1994), 23.

⁹ *Charleston Courier*, 16 February 1860, 4.

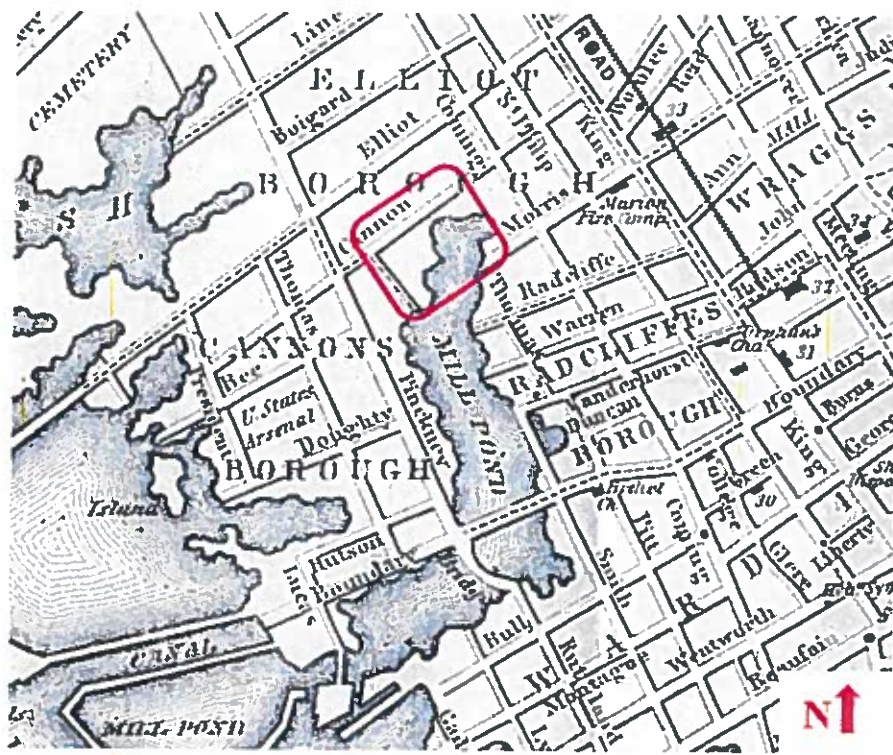


Figure 4. Survey area, 1849. (Edward H. Hall, *Appleton's Hand-Book of American Travel*, 354, online at Perry-Castaneda Map Collection, https://www.lib.utexas.edu/maps/historical/charleston_1869.jpg)



Figure 5. Bridgens & Allen Map, 1852 (copy at Charleston County Public Library, SC Room)

In 1854 Joseph Dereef sold part of his land to the City of Charleston for the extension of Morris Street west from Coming Street to Rutledge Avenue.¹⁰ Dereef Court, north of the new extension, was named for its former owner. It and other interior portions of the block were filled and developed in the years between 1854 and 1861, when a census of Charleston lists 25 persons residing there. Charleston's neighborhoods traditionally included people of differing income levels and ethnicities living adjacent to one another. Some stratification did exist, however, with persons of higher income levels and higher-status occupations generally choosing to locate in the lower wards (south of Calhoun Street) and the upper wards housing more working-class individuals.

With the opening of the horse-drawn streetcar in 1866 and the ever-increasing availability of residential land as agricultural land was developed and low areas were filled, the northern wards continued to grow. After the Civil War, as the city's black population jumped, the proportion of African Americans in the upper wards expanded anywhere from 36% to 340% faster than in any of the lower wards.¹¹ The 1872 *Drie's Bird's Eye View* shows most of the streets in the survey area fairly well built up apart from Felix Street, which like the courts was only recently created. (Morris Street School can be seen at the corner of Jasper Court and Morris Street, and Calvary Baptist Church is visible at Smith & Morris.)

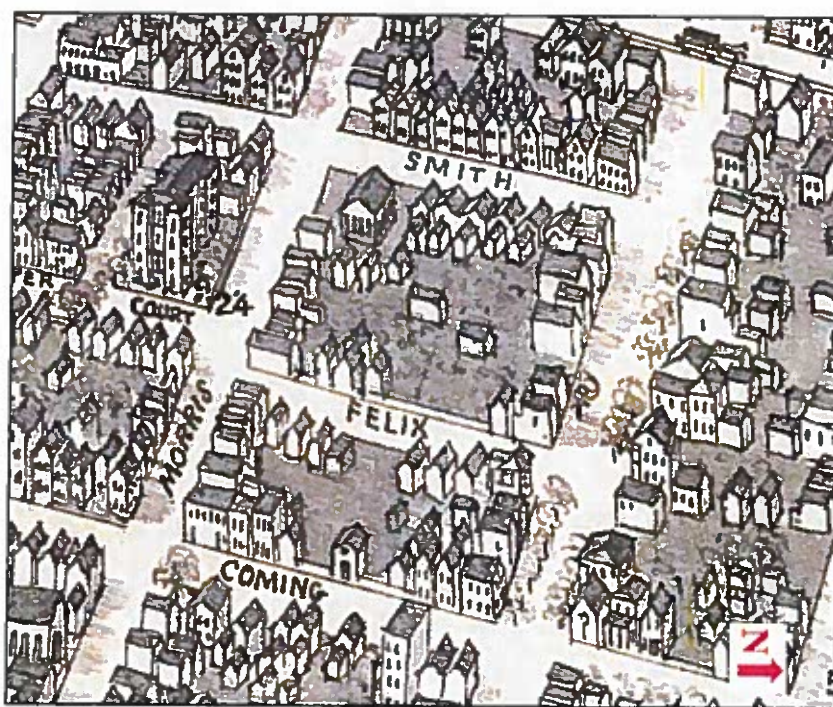


Figure 6. *Drie's Bird's Eye View of Charleston, 1872*. (Library of Congress Panoramic Maps Collection, <https://www.loc.gov/collections/panoramic-maps/?dates=1872>.)

¹⁰ Joseph Dereef to City Council of Charleston, Deed Book H13, p. 237, Charleston County Register of Mesne Conveyance.

¹¹ Rosen, *Short History of Charleston*, p. 130; Powers, *Black Charlestonians*, 248, 251-252.

The 1888 Sanborn Fire Insurance Company map (the first extant for the survey area) identifies seven residences on Dereef Court and eighteen on Hertz's Row.¹² For the remainder of the 19th & much of the 20th centuries the courts contained small one- and two-story dwellings. Almost all of those on Dereef Court had the side porches or piazzas typical of Charleston residential architecture, while those on Hertz's Row did not. They were densely occupied, primarily by African American families.¹³ All of the buildings were residential until 1944, when a different structure appears at 9 Dereef Court and is named as the "United Missionary Chapel."

The Dereefs

Wealthy and prominent in 19th century free black society, the brothers Richard and Joseph Dereef owned property in a number of places across the city, including the area which would become Dereef Court. Richard Edward Dereef was born about 1798 to Francis and Nancy (or Ann) Dereef. His brother Joseph followed four years later. The 1820 U.S. census shows that Nancy's household in "Charleston Neck" included 5 males under 25 years of age, 2 of whom were presumably Richard & Joseph. Little is known about their siblings. Sister Susan appears in the 1830 census with a household of 10, including 5 slaves; an 1834 newspaper advertisement announces an estate sale for "the late Susan Ann Dereef" and notes that she lived in Nassau Street.¹⁴ By 1830 Richard is listed as head of his own household; Joseph is not found by name, but is likely one of the two "free colored males aged 24-35" in Richard's household. The 1840 and later censuses show both men with growing families of their own.

In 1821 the brothers petitioned the state for confirmation of their status as free men. Affidavits from persons acquainted with the family provided acceptable documentation of their mother's Indian ancestry and in 1823 the two were declared to be free.¹⁵ They went on to establish themselves as successful businessmen, eventually becoming some of the wealthiest men of color in Charleston. Much of their prosperity came from a successful wood factoring business. Shipping reports through the 1850s announced the arrival of boats carrying cargoes of shingles and other wood products to Dereef's Wharf on the Cooper River at the end of Chapel Street.¹⁶

¹² From 1902 through the last map in 1955, the Sanborn Maps designate the street as Loeb Court rather than Dereef Court. Hertz's Row changed to Hemlock Court on the 1944 map, and seems also to have been referred to as Pine Court.

¹³ As an example, the 1880 census lists 13 households in six buildings on Dereef Court with a total of 47 individuals. In 1900 Hertz Row contained 79 individuals in 15 houses. Sanborn Fire Insurance Company Maps 1888, 1902, 1928, 1944, 1951, 1955; Charleston City Directories (various years); Federal Census 1880, 1900, 1910, 1920.

¹⁴ *The Southern Patriot*, 18 October 1834, 3.

¹⁵ Theresa Hicks, ed., *South Carolina Indians, Indian Traders, and Other Ethnic Connections Beginning in 1670* (Spartanburg, SC: The Reprint Company, Publishers, for Peppercorn Publications, 1998), 309.

¹⁶ *The Charleston Mercury*, 4 September 1856, 2; 11 December 1856, 2; 25 May 1858, 2.

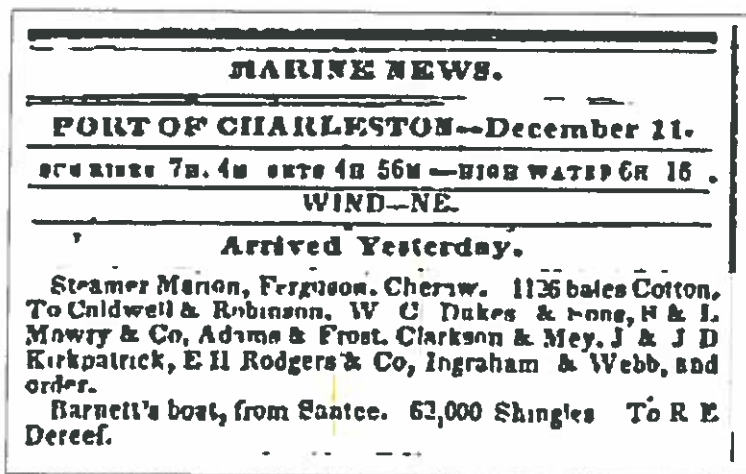


Figure 7. Announcement of shipment to Dereef's wood yard, 1856. (Charleston *Mercury*, 11 December 1856, 2)

Both men had other investments as well. In 1860 Richard owned \$23,000 worth of real estate and fourteen slaves; Joseph had \$16,000 in real estate and six slaves.

In addition to their business partnership, the brothers shared many activities in common. Both were members of the Brown Fellowship Society (and both were eventually buried in its cemetery, now the site of the College of Charleston's Addlestone Library). Both were active in other civic and fraternal organizations as well. Joseph belonged to the Christian Benevolent Society and the Friendly Union Society, while Richard was a charter member of the Free and Accepted Masons Union Lodge No. 1 as well as a vestryman of St. Mark's Episcopal Church.¹⁷ Both appear multiple times in Freedmen's Bank records assisting friends and family members with transacting business. While neither took an active role in politics, both responded when called upon: Richard was a city alderman in the Reconstruction government of 1868, Joseph served as a juror in March 1875.¹⁸ And, ironically, both died the same year: Joseph in June 1876, Richard in November.

Free Black Population

Almost from its beginning Charleston had a black majority, brought to provide skilled and unskilled labor for the cash crops that made Charleston one of the wealthiest cities in colonial America. Most were enslaved, but some, like the Dereefs, were not. In 1810, there were 1472

¹⁷ Michael P. Johnson and James L. Roark, *Black Masters: a free family of color in the old South* (New York and London: W.W. Norton & Co., 1984), 222; Charleston *Courier*, 3 June 1876, 4; Charleston *Courier*, 9 September 1865, 2; Charleston *Courier*, 25 June 1874, 4; Charleston *Courier*, 15 June 1874, 1.

¹⁸ Powers, *Black Charlestonians*, 174-75; Charleston *Courier*, 30 March 1875, 4.

free African Americans in the city compared to 11,568 enslaved. By 1860 3200 or 20% of Charleston's black residents were free- approximately 1/3 of all free blacks in the state.¹⁹

In Charleston's early days, a high degree of solidarity existed among the city's African American inhabitants. Over time, however, solidarity dissolved as individuals strove to protect themselves against white oppression. The black population divided along lines of status, class, and color. Free persons, dark and light, attempted to secure their status by defining themselves against slaves. Those who managed to amass property could define themselves based on economic class. In turn, free blacks of less financial means might have more contact with enslaved persons than with the wealthy. This was especially true because of the relatively mobile nature of urban slavery, in which an individual might work away from home and thus develop outside social contacts. These factors created a highly complex society in the first half of the 19th century.²⁰

Despite having their liberty, free African Americans did not enjoy the same privileges as whites. They could not travel freely, were required to obtain a white guardian, were restricted from using many public facilities, and were forbidden to educate themselves or their children. They also could not count on protection from a legal system controlled by whites. At no time did whites accept persons of color as their equals. Beginning in 1820, new laws placed additional restrictions on blacks' activities. This was particularly evident following events which whites perceived as threats to their supremacy, such as the 1822 Denmark Vesey uprising.

Vesey's exact date and place of birth are uncertain, but following the British evacuation in 1783 owner Joseph Vesey (whose last name he adopted) brought him to Charleston. After winning a \$1,500 lottery in 1799, the young Vesey purchased his freedom and set up a carpentry shop in Charleston. His business prospered and he eventually had a family, though his wife and children were not free. In 1816 Vesey co-founded an African Methodist Episcopal Church, which authorities shut down just four years later. The church closing and the continued enslavement of his children motivated Vesey to plan an insurrection.

Vesey modeled his rebellion after the successful 1791 slave revolution in Haiti. The plan called for his followers to free Charleston from the slave masters, then escape before white authorities could react. Two of his co-conspirators revealed details of the plot before it could be implemented. When they learned of the plan, Charleston authorities arrested Vesey and his associates. Out of 131 men arrested, 67 were convicted and 35 were hanged, including Vesey. As a result of the incident, whites increased measures designed to guard against black insurrections.²¹

The degree to which the measures were enforced rose and fell over the years, depending largely on white insecurity. Attitudes hardened with rising tensions in the years preceding the Civil War.

¹⁹ Jason Poole, "On Borrowed Ground: Free African-American Life in Charleston, South Carolina, 1810-1861," *Essays in History* (Charlottesville: University of Virginia Corcoran Department of History, 2012), online edition, n.p.; Bernard E. Powers Jr., "Charleston, South Carolina: The Site of Slavery and Freedom," in *City of Charleston Tour Guide Training Manual* (Charleston, SC: City of Charleston Office of Tourism, 2011), 153-154.

²⁰ Poole, *ibid.*

²¹ National Park Service, "Biography of Denmark Vesey," <https://www.nps.gov/people/denmark-vesey.htm>.

As the political situation deteriorated in the late 1850s, the status of free blacks became increasingly tenuous. The very existence of independent, prosperous African Americans contradicted the arguments white Southerners posed in defense of slavery. Many free persons of color left the state, anticipating the passage of laws enslaving all blacks. In time, their fears were realized; even some who were freeborn were forced into slavery because they had no legally acceptable proof of their status.²² By the beginning of the Civil War, with few exceptions, the distinctions between free black and slave in South Carolina were becoming less and less tangible.

Postbellum

The Civil War brought freedom but no easy solutions. Despite ongoing opposition from whites, African Americans exercised their new political rights and civil liberties in the years after the war. With support from the Union military government, they were elected to political office. Half of the aldermen elected to Charleston's City Council in 1868 were men of color (including Richard Dereef). That same year, black state legislators participated in the development of a new constitution which provided for many civil rights.

African Americans took advantage of new opportunities in education as well. The Avery Institute on Bull Street had been founded by the American Missionary Association (AMA) after the Civil War. The 1868 constitution mandated that publicly-funded education be open to all children. The Morris Street School occupied the block bounded by Morris, Smith, Radcliffe, and Jasper Streets. It convened under the military occupation government in 1865 as the first public school accessible to black children, and was intended to serve both black and white students (although individual classrooms were not integrated). By 1866, however, no white students remained.²³

At first the school received much of its support from the North, either from benevolent societies or from the Freedmen's Bureau, and for a time Charleston authorities lived up to their obligation. As Reconstruction drew to a close and Northern support dwindled, however, so did funding appropriations for Morris Street and other schools serving African American children.²⁴ Whereas private schools received tuition payments that offset expenses, public schools were dependent upon political goodwill that was slight at best.

Religion, too, saw major changes after the war. The church historically had been an important institution in the black community. In addition to their spiritual function, churches "provided the basis for a modest organizational life" at a time when few other opportunities existed for enslaved blacks.²⁵ Nonetheless, prior to the Civil War, black churchgoers were relegated to the galleries and white ministers commonly used scripture to justify slave masters' authority.

²² Poole, *ibid.*; Powers, "Slavery and Freedom," 154.

²³ Powers, *Black Charlestonians*, 137; Kimber Price, "Civil Rights in Charleston," Lois Lane Properties blog post 20 January 2015, accessed 13 November 2016, <http://www.loislaneproperties.com/civil-rights-charleston>.

²⁴ Powers, *Black Charlestonians*, 137-138, 158-159.

²⁵ *Ibid.*, 34.

Once free to do so, black congregants were quick to form their own churches.²⁶ Many African American Charlestonians left the white-dominated churches they had attended before Emancipation to establish new ones, with leaders of their own choosing.²⁷ Every denomination in the city saw new congregations being established. With the social upheaval following the Civil War, the church was a source of stability and support. Furthermore, many Charleston religious leaders played key roles in organizing regional and statewide associations.

Original members of Morris Street Baptist Church, established in the summer of 1865, came from Citadel Square, Wentworth Street, and First Baptist Churches. They formed one congregation in a small building on Morris Street and called Reverend Jacob Legare as pastor. By 1886, the original 73 members had expanded to 2,700, outgrowing the original sanctuary. The congregation met in Simonton School for a time until a new building was completed in 1909 at a cost of \$75,000. That church was destroyed by fire in 1964. Noted Charleston architect Augustus Constantine designed the current building, constructed 1968-69.²⁸

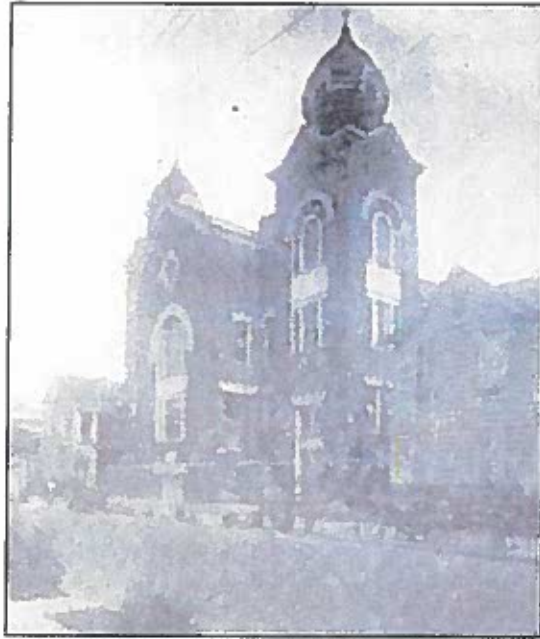


Figure 8. Morris Street Baptist Church, c. 1925. (Photo from Souvenir of Charleston, S.C.: America's Most Historic City. (Charleston: Margareta Childs Archives, Historic Charleston Foundation), n.p., <http://lcdl.library.cofc.edu/lcdl/catalog/lcdl:26607?page=lcdl:26674>)

²⁶ Ibid., 189-190.

²⁷ Bernard E. Powers, Jr., "Foreword," in John W. Meffert, Sherman E. Pyatt, and the Avery Research Center, Charleston, *South Carolina*. (Charleston, SC: Arcadia Press, 2000), 3.

²⁸ Ibid., 192; Alphonse Brown, *A Gullah Guide to Charleston: Walking through Black History* (Charleston, SC: History Press, 2008), 139-140; Morris Street Baptist Church, *Souvenir Program, Dedication Services* (Charleston, SC, 1969), n.p.



Figure 9. Morris Street Baptist, c. 2010. (Photo from church website, www.morrisstreetbaptist.org/about_us.php)

Calvary Baptist Church was founded in October 1865, very shortly after Morris Street Baptist. Like Morris Street, Calvary's original members left white-dominated churches to form their own congregation. It too later gave rise to other churches; both Salem Baptist (1867) and Fourth Baptist (1875) were organized out of Calvary. By 1868 the congregation had constructed a building at the northeast corner of Morris and Smith Streets. Though it survived the 1886 earthquake, a year afterward that structure burned and had to be rebuilt. The new church, also at Smith and Morris, served both Calvary Baptist and Shiloh AME Churches for a time, until Calvary relocated to the corner of Rutledge Avenue and Sumter Street around 1900. In 1989 Hurricane Hugo destroyed the old church; it was replaced with the current structure in 1993.²⁹ After nearly 150 years of a religious presence on this property, in 2017 the congregation sold the church and relocated.

²⁹ Powers, *Black Charlestonians*, 192; David MacDougall, "Through fire and storms," *Charleston Post-Courier*, 2 October 2015, online edition, accessed 13 March 2017 (https://www.postandcourier.com/features/faith_and_values/through-fire-and-storms/article_16a8ae10-99e7-56ed-ac60-47dc65df2206.html).

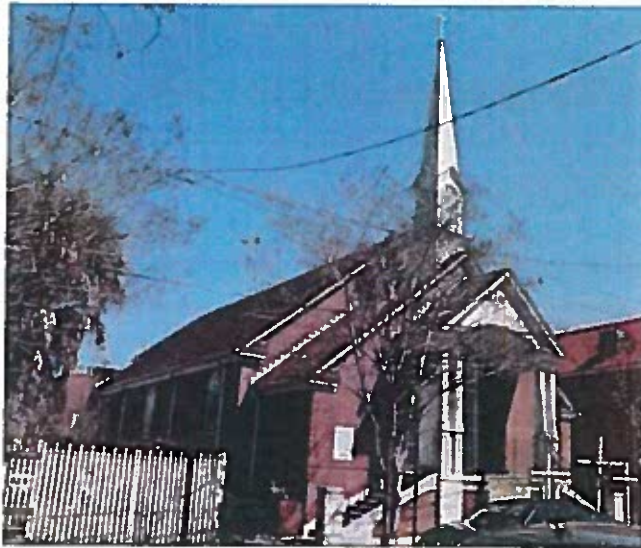


Figure 10. Shiloh AME Church. (Photo by the author, 2017)

Founded in 1867 from Emanuel AME (“Mother Emanuel”), Morris Brown AME Church located at its present site on Morris Street in 1873. After purchasing the property, the members moved the original building farther back on the lot and constructed a new sanctuary in front of it. In the 1950s the wooden building was renovated, adding a brick veneer.³⁰ The church hosted frequent meetings and rallies during the Charleston Movement of the 1960s.



Figure 11. Morris Brown AME, c. 1925. (Photo from *Souvenir of Charleston, S.C.: America's Most Historic City*, (Charleston: Margareta Childs Archives, Historic Charleston Foundation), n.p., <http://lcdl.library.cofc.edu/lcdl/catalog/lcdl:26607?page=lcdl:26674>)

³⁰ Morris Brown A.M.E. Church, *Souvenir Program of the Centennial Anniversary of the Founding* (Charleston, SC, 1967), 2; Historic Charleston Foundation, eds., for the City of Charleston Office of Tourism, *Tour Guide Training Manual* (Charleston, SC: City of Charleston, 2011), 437.



Figure 12. Morris Brown AME, c. 2010.
(Photo from church website, <https://morrisbrownamechurch.org/>)

The institutional changes of the Reconstruction period would have a lasting effect on Charleston's society. The political ones, unfortunately, were not as long-lived. By the mid-1870s, Northern support for the African Americans' struggle had waned, but white Southerners' opposition had not. When white Democrats prevailed in South Carolina's 1876 state elections it meant the end of black political participation. By 1895, another new state constitution had replaced the one adopted in 1868, imposing so many conditions on voting as to effectively disfranchise black citizens.³¹

Loss of political power resulted in a spiraling number of laws intended to eliminate social contact between blacks and whites. These laws, which included repeal of civil rights legislation, prohibition of interracial marriage, segregated transportation, and separate schools, collectively became known as the Jim Crow system. Coupled with increasingly violent repercussions for perceived offenses, the rise of Jim Crow toward the end of the 19th century meant that for the next sixty years black and white Southerners lived separate and unequal lives.³²

Creating Community

The Supreme Court's 1896 *Plessy vs. Ferguson* decision institutionalized racism by upholding the doctrine of "separate but equal." In truth, the equality part never existed. From religious life to education to commerce, blacks created their own community.³³ As in other parts of the South, Charleston's African American residents pooled the resources they had available to provide themselves with services and functions denied them by Jim Crow. Organizations such as the YMCA and the United Order of Tents, among others, provided not only social outlets but also support services.

³¹ Powers, Jr., "Foreword," 3.

³² *Ibid.*, 4.

³³ *Ibid.*, 5-6.

What is now the Cannon Street Y was founded by Henry W. Thomas in 1866, just 13 years after the first African American YMCA in the US. It did not have a permanent home for its first eight decades, working from a variety of locations including churches and private homes. In 1922 the YMCA purchased two adjacent lots at 61 and 63 Cannon Street but lacked the funds to build on them. It operated out of an existing house on the property until a major fundraising drive in the 1940s made it possible to construct their current building in 1950.

The United Order of Tents- more formally, the United Order of Tents of J.R. Giddings and Jolliffee Union- is a benevolent secret society comprised of African American women. Founded in 1867, the first Charleston chapter or tent was chartered in 1913. Like other affiliates of the black women's club movement of the 19th century, the Order subscribes to the motto "Lifting as We Climb."³⁴ The group's purpose is to benefit the community through supporting charitable and educational endeavors.³⁵

Education was particularly desirable to African American parents because they recognized its value as a means for their children's advancement. In 1891 the Morris Street School was renamed Simonton School in honor of Charles H. Simonton, former state legislator, Federal judge, and chairman of the city's Public School Commission.³⁶ But like other facilities designated for African

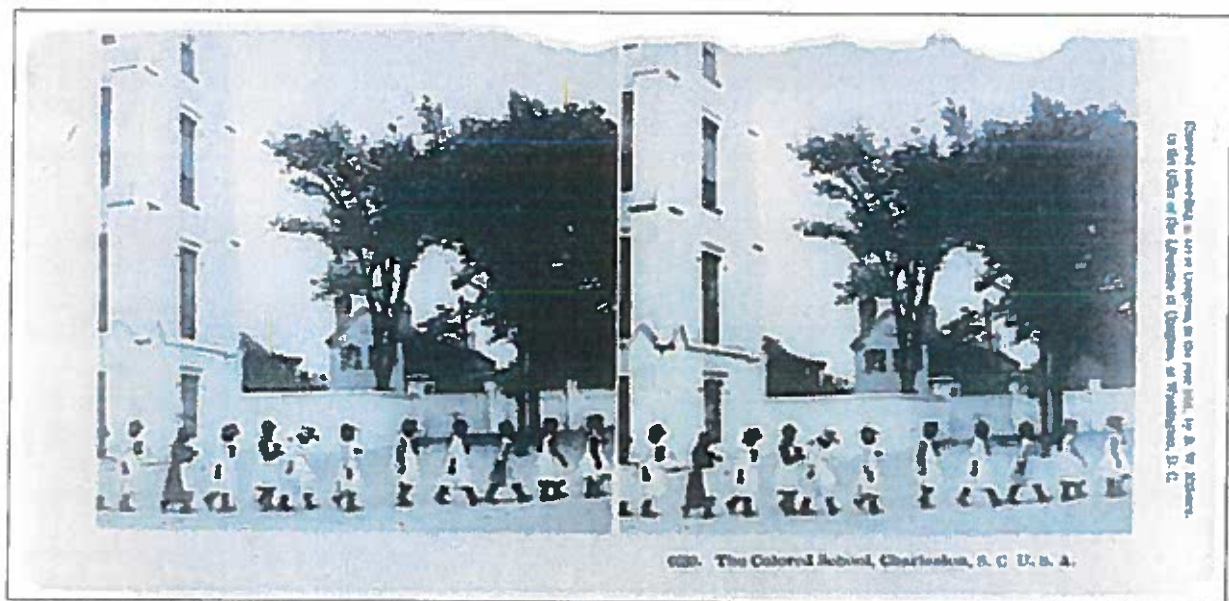


Figure 13. Students at Morris Street (Simonton) School, c. 1891. Stereoscopic photograph, Library of Congress (LOC), <https://www.loc.gov/photos/?q=Charleston+SC+1891&fa=location%3Acharleston%7Cpartof%3Astereograph+cards&st=slideshow>.

³⁴ Mary Margaret Schley, "The United Order of Tents and 73 Cannon Street: A Study of Identity and Place" (MS thesis, Clemson University and The College of Charleston, 2013), 37.

³⁵ *Ibid.*, 2.

³⁶ *Charleston News & Courier*, 19 May 1900.

Americans, Simonton suffered from a lack of investment through the 20th century. By 1942 the building intended to serve 760 students was holding double and triple sessions each day to accommodate over 2000.³⁷ The school board itself described conditions as “deplorable.” Restrooms were located in a separate building outside; roof and window leaks caused plaster walls and ceilings to fail; and the fourth floor (was off-limits and unusable for structural reasons.³⁸ After renovations in 1957-58 as part of the state’s “equalization schools” program, Simonton School remained in use until 1973, when it was closed by court order as part of the reorganization accompanying school desegregation.³⁹ Shortly afterward the property was sold and the building demolished.

Established by the Catholic Diocese of Charleston about 1905 to serve African American children, Immaculate Conception School was first located on Sheppard Street. By 1923 it had an enrollment of 500 students. Enrollment continued to grow, and in 1929-30 the school relocated to a two-story brick building with a central tower, constructed on Coming Street at a cost of \$80,000.⁴⁰ In 1934 the curriculum expanded to include a high school; as late as 1939, it was one of only two accredited high schools for blacks in the city. By 1945 demand for space was such that a third story was added to the building.

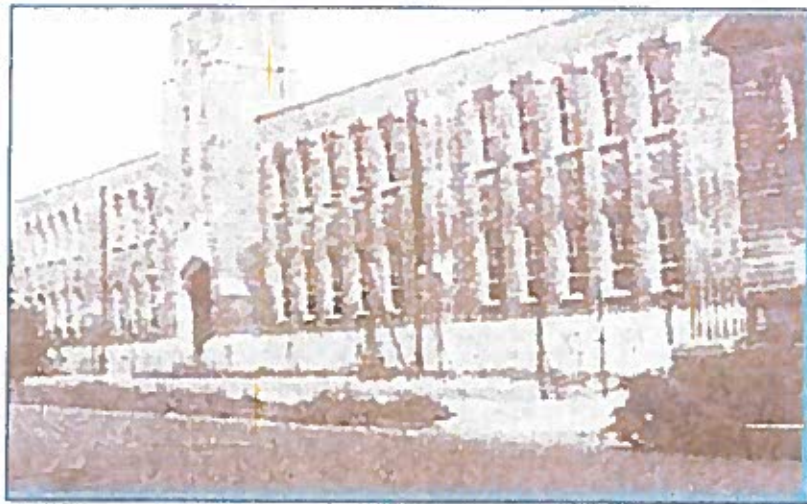


Figure 14. Immaculate Conception School, c. 1934. (Photo from St. Patrick’s Catholic Church website, <http://www.catholic-doc.org/stpatrick/immaculate.htm>.)

³⁷ Millicent Ellison Brown, “Civil Rights Activism in Charleston, South Carolina, 1940-1970,” (PhD diss., Florida State University, 1997), 31-32.

³⁸ “Bond Issue Priority Projects: Simonton Elementary,” *Charleston News & Courier*, 9 May 1957; Mike Gildea, “School Renovation Complete,” *Charleston Evening Post*, 23 September 1958, n.p.

³⁹ Dora Ann Reaves, “Simonton School Will Be Closed,” *Charleston Evening Post*, 14 August 1973, B1.

⁴⁰ “Do You Know Your Charleston? Immaculate Conception School,” *Charleston News & Courier*, 31 December 1934, n.p.; historical marker erected by The Moja Arts Festival, City of Charleston.

Following integration in the mid-1960s, Immaculate Conception graduated its last class in 1968, after which it merged with Bishop England High School. It closed its doors in 1973 and stood vacant for many years. In 2005 the building was rehabilitated as senior housing.

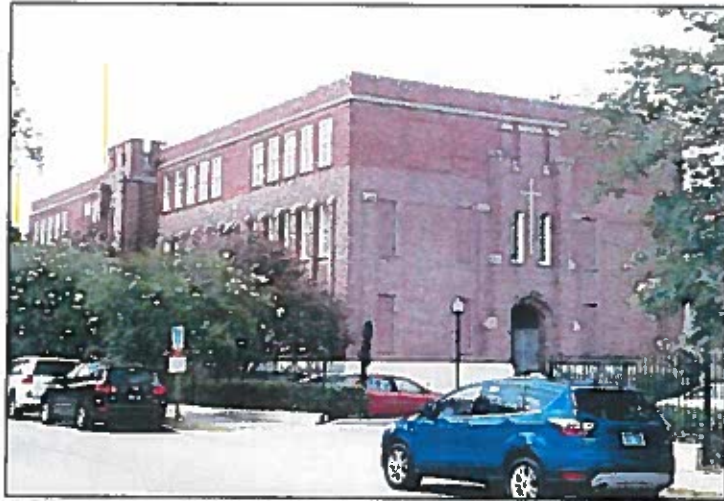


Figure 15. Radcliffe Manor. (Photo by the author, 2017.)

In 1895 Reverend John L. Dart founded the Charleston Industrial School to provide opportunities for African American children who were poorly served by Charleston's public school system. Reverend Dart, a native of Charleston, graduated as valedictorian from Avery Institute in 1872. After receiving his M.A. degree from Atlanta University, he became a minister, serving at several local churches. By 1910 the school had outgrown its location. After repeated petitions from Reverend Dart, the city school commissioners took over its operation in 1911 and constructed a new facility. In 1921 the new school was renamed Burke Industrial School, the precursor of today's Burke High School.⁴¹

⁴¹ Charleston County Public Library Press Release Archive, "John L. Dart Anniversary: The Dart Family and Dart Branch Library," December 2012, accessed 30 November 2016, <http://www.ccpl.org/content.asp?id=130894&action=detail&catID=5380&parentID=5368>; Jon Hale, "A History of Burke High School in Charleston, South Carolina since 1894," Lowcountry Digital History Initiative, July 2013, accessed 30 November 2016, http://ldhi.library.cofc.edu/exhibits/show/history_burke_high_school.

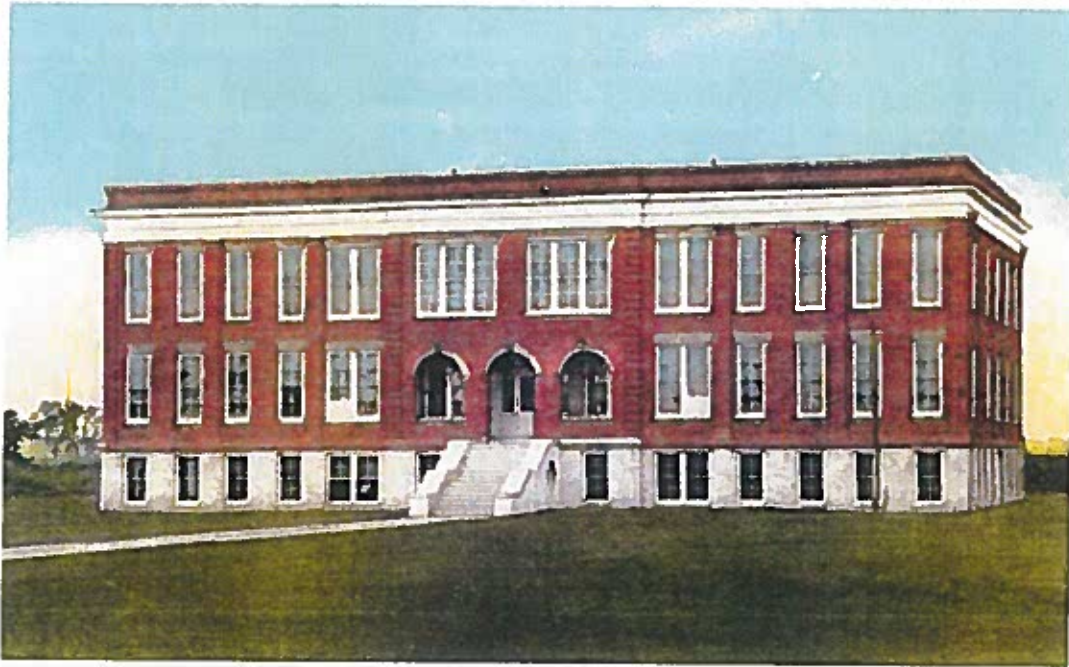


Figure 16. Colored Industrial School, Charleston, South Carolina, postcard, ca. 1910, (Dart Family Papers, courtesy of the Avery Research Center; accessed at Hale, "A History of Burke High School in Charleston," http://dhi.library.cofc.edu/exhibits/show/history_burke_high_school/origins_of_burke).

Fighting Back

Popular thought usually places the beginnings of civil rights activism in the mid-twentieth century, but in reality, black Charlestonians never ceased expressing their resistance to oppression. Through the 19th century there had been challenges to incidents of racism, though they became less overt as Jim Crow took root. From its founding in 1917 the Charleston chapter of the NAACP took more direct steps to secure equal rights for black citizens, often utilizing the legal system. An early success (1919) was opening Charleston public schools to African American teachers.⁴² Other cases followed.

Beginning in the early 1940s Judge J. Waties Waring proved to be an unexpected ally. His rulings resulted in equalization of pay for black educators in 1946 and elimination of the all-white primary in 1947. Perhaps most significant was his dissenting opinion in the 1951 *Briggs v. Elliott* case, the first case in the twentieth century to challenge the legality of "separate but equal" schools. NAACP attorney Thurgood Marshall represented the plaintiffs at the Federal courthouse in Charleston but lost. Upon appeal, *Briggs v. Elliott* became one of the five cases argued collectively before the U.S. Supreme Court as *Brown v. Board of Education of Topeka*. Although Waring was the voice

⁴² Powers, "Foreword," 6.

of the minority in the *Briggs* case, his dissent eventually formed the basis for the 1954 *Brown* decision outlawing segregated schools.⁴³

Legal channels were the means of choice for older activists, but younger people had other ideas. In Charleston as in the rest of the country, soldiers returning from World War II sparked a new wave of protests, refusing to accept that the country for which they fought would not grant them equal rights. The Veterans Civic Organization, founded in 1946, was a prime mover in opening access to many public facilities in and around the city. They pursued avenues more aggressive than the courts, initiating boycotts and showing up- sometimes in uniform- to use segregated facilities. Some older folk who had previously focused more on parity and accommodation criticized the more confrontational methods at first, but soon realized they were often successful.⁴⁴

Support from national organizations was invaluable as black Charlestonians organized themselves. State and national leaders from the NAACP offered guidance from lessons learned elsewhere, while NAACP legal staff led the charge in filing lawsuits challenging segregation. Membership could cost an employee his or her job; nonetheless, a membership drive in 1955 increased the Charleston chapter's roster from 300 to 1,500 in just a few weeks. During the same period, the Highlander School in Tennessee partnered with Charleston activists to encourage voter registration. Led by Esau Jenkins, Septima Clark, and many other Charlestonian activists who attended conferences at Highlander, black leaders established Citizenship Schools.⁴⁵ These schools helped give confidence to registrants nervous about the hurdles they faced in attempting to register.

From the late 1950s into the 1960s, activism became a "family affair" as younger participants began to take on leadership roles. Youth from local schools, especially Burke, became active in the NAACP Youth Council, participating in planning events.⁴⁶ (One of the Charleston students, James Blake, was elected national president of the NAACP Youth Council in 1959.) As occurred in other parts of the South, the young people organized sit-ins and marches, boycotts and demonstrations.

⁴³ William D. Smyth, "Segregation in Charleston in the 1950s: A Decade of Transition," *South Carolina Historical Magazine* 92 (1991), 102-105.

⁴⁴ Brown, "Civil Rights Activism," 138-146.

⁴⁵ Smyth, 112-114.

⁴⁶ *Ibid.*, 110-111.



Figure 17. Students at Kress Department Store, 281 King Street, 1960. (Photo courtesy of the Preservation Society of Charleston, accessed online at *Clio*, 25 July 2017, <https://www.theclio.com/web/entry?id=7247>)

Churches hosted mass meetings where organizers and motivational speakers could transmit information on planned events and boost morale among participants.⁴⁷ They also served to strengthen bonds between members of the congregation and provided support, often tangible as well as spiritual. Protests saw limited success at first, but over time the “Charleston Movement” escalated its acts of civil disobedience until the power structure was forced to take notice. The Movement reached its peak in the summer of 1963, when over one thousand African American protestors, many of them teenagers, were arrested.⁴⁸ By the end of that summer a Committee on Community Relations was in place, and many local businesses were accepting black patrons.⁴⁹

In 1969 Charleston experienced perhaps its most dramatic confrontation, the Hospital Workers Strike, which brought together civil rights workers and labor activists in common cause. Black employees from the Medical College of South Carolina and Charleston County Hospital, led by nurses’ aide Mary Moultrie (a licensed practical nurse whose credentials the Medical College refused to honor), walked off the job to protest discrimination by white nurses and administrators. When the hospital fired the workers, thousands of people rallied in support. Before the end of the 113-day strike the dispute received national attention as labor organizers such as Walter Reuther and civil rights activists like Reverend Ralph D. Abernathy and Coretta Scott King came to the

⁴⁷ Smyth, “Segregation in Charleston,” 116.

⁴⁸ Lottie Joiner, “Charleston’s Place in the Civil Rights Movement,” *Time* (online edition) Jun 19, 2015, accessed 26 October 2017, <http://time.com/3928713/charleston-civil-rights-movement/>

⁴⁹ Powers, “Foreword,” 12.

city to take part in protests. The Hospital Workers' Strike is generally acknowledged as the first instance of collaboration between civil rights workers and labor activists.⁵⁰



Figure 18. Walter Reuther, Mary Moultrie, & Reverend Ralph D. Abernathy: Hospital Workers Strike, 1969. (Photo from Avery Research Center, accessed online at http://ldhi.library.cofc.edu/exhibits/show/charleston_hospital_workers_mo/grassroots_organizing)

Investment/ Dis-investment/ Re-investment

Through much of the twentieth century the Morris- Cannon Street corridor was a hub- a prime location for professional offices and commercial activity- for Charleston's African American community. At the turn of the 20th century Dr. John McFall operated a pharmacy and ice cream parlor at 173 Smith Street, on the corner of Morris. In 1950 four African American physicians and a dentist practiced in a two-block stretch of Morris Street. (One of them, Dr. Charles T. Holloway, occupied the same building at 61 Morris from 1935 until his death in 1964.)⁵¹ Agents at Rudolph Real Estate assisted clients at the southeast corner of Cannon and Smith Streets, across from Pete's Store at the southwest corner. On the north side of Cannon, Dorothy's Home for Funerals opened for business in 1973. Within two blocks were Manigault's Store on Smith Street (reported to have opened only after dark) and a succession of small markets and sweet shops which operated at the southwest corner of Cannon and Coming Streets. Former residents remember Green's Pharmacy

⁵⁰ Jules Loh, "Strike was Beginning for New Alliance," *Charleston News and Courier*, 24 August 1969, 12A, accessed at *America's Historical News* 9 January 2017, <http://www.infoweb.newsbank.com>.

⁵¹ Elizabeth H. Alston, "A Century of Hardship and Progress: Black Charleston from the 1860s to the 1960s," in *City of Charleston Tour Guide Training Manual* (Charleston, SC: City of Charleston Office of Tourism, 2011), 159; Charleston city telephone directory, 1950, located at South Carolina Room, Main Branch, Charleston County Public Library.

and Manigault's Sweet Shop, both located at Morris and Smith. Norman's Grocery was on Morris near Dereef Court. Former residents recall mom-and-pop stores (Manigault's Sweet Shop, Norman's Grocery, Pete's Store) and a cluster of small neighborhood businesses (Sindab Cleaners, Weston Body Shop, Strobel's Ice House, Burns' Shoe Repair Shop, Eagle Shoe Shop), all catering to nearby residents.⁵²

With so many commercial establishments, plus the nearby churches, Simonton School at the corner of Morris and Jasper Streets, and the YMCA at the north end of the block on Cannon Street, the neighborhood was full of life. However, some of those same residents recall Dereef Court itself as being less welcoming. Several have commented that "children avoided walking past" it and that "kids going to the Y from Morris St would go to Smith & around the block rather than cut through the court."⁵³

One of the most dramatic physical changes to the neighborhood took place in 1967. The opening of the Crosstown Expressway-later renamed the Septima P. Clark Expressway to honor the educator and activist- affected the wellbeing of the entire area. While the new thoroughfare benefited motorists by connecting U.S. Highway 17 to Interstate 26, it cut the neighborhood in two. Many residents were displaced by right-of-way acquisition. Others who could afford to relocate chose to leave to avoid the increased traffic and associated noise. Coupled with nationwide trends drawing people away from center cities into suburbs, the exodus broke apart the close-knit community and contributed to a decline that lasted through the 1970s.⁵⁴ As Charleston's historic district began to attract tourists from around the world, the more northerly neighborhoods remained more resident-oriented and did not benefit from the investments associated with tourism.

By the early 1980s, however, people began renovating and moving back into houses in the area, eventually leading the City of Charleston to acquire land for a park. The chosen site was along Dereef Court, where the sole remaining building was the United Missionary Chapel, by then owned by the Sons & Daughters of Joseph Society. (A 1971 plat subdividing the property on the court into twenty townhouse lots was recorded but apparently never implemented.⁵⁵)

⁵² "Opposition Mounts Against Complex at Black Historic Site," *The Chronicle* (Charleston, SC), 3 August 2011, 1; Mary S. Miller, interview with Lois Simms 12 August 2011, Dereef Court and Park Collection, Avery Research Center, College of Charleston, Charleston, SC. Individual business names and locations were provided by participants in the two History Harvests. Many thanks to all the participants who shared their memories with the survey team.

⁵³ Harriett Jenkins Simon (first quote) and Meta Wright Waldon (second quote), interviews from first History Harvest, 19 January 2017.

⁵⁴ Robert and Company, *Area Character Appraisal*, 11-12.

⁵⁵ Herbert A. Niemyer, Jr., "Plat Showing 0.92 Acres of Land, on Dereef's Court, Subdivided into Twenty Townhouse Lots," recorded at the Charleston County Register of Mesne Conveyance, Book C99, pg. 63.



Figure 19. 9 Dereef Court, c. 1988. (Photo from Board of Architectural Review files, City of Charleston Urban Design & Preservation Division)

The new park opened in 1993 with the vacant chapel/praise house still standing at the park's north end. Rehabilitation plans for the building were approved in 1996, but did not progress beyond the initial stages of construction. The park remained an underutilized public space through the mid-2000s, while the mothballed building suffered from a lack of maintenance.

In 2002 Charleston City Council approved a Planned Unit Development for a residential development called Morris Square, which included the former Simonton School site south of Morris Street and an area on the north side of Morris Street around Dereef Court. To accommodate the new construction, the proposal called for a land swap between the City and the developer and the abandonment of the court. The first phase of construction took place c. 2005-2010. Construction of the second phase began on the former park site, but halted when a neighborhood advocacy group, Friends of Dereef Park, filed suit contesting the conversion of the parkland to private ownership. Opponents feared the loss of historic resources in addition to the loss of green space. The area is noteworthy for its African American heritage, exemplified by its connection with the Dereef family.

Evaluation of Recorded Properties

National Register Properties in the Survey Area

There are two properties in or contiguous to the survey area which are individually listed in the National Register of Historic Places. It should be noted that the entire survey area is included in the "Proposed Expansion Area of the Old & Historic Charleston National Register District," which was determined eligible for listing, but never actually listed due to owner objections.

Table 1. National Register-listed properties in or contiguous to the survey area.

NRIS Number	Site Name	Address	Period of Significance	When Listed
96001223	Coming Street Cemetery	189 Coming Street	1762-1909	1996
98000045	James Sparrow House	65 Cannon Street	c. 1818	1998

*(*Note: The cemetery is immediately adjacent to the eastern boundary of the survey area.)*

Surveyed Resources

The survey recorded a total of 65 buildings. Of these, fifty-seven or 87.69% were originally residential, although a fair number have been converted to commercial uses. Six, or just over 9%, were built as commercial structures, while one was constructed specifically for religious purposes and one is institutional in nature.

Table 2. Tabulation of Surveyed Resources.

Original Use	Building Type	Number	Percent of Whole
Residential	Single house/ SH influenced	41	63.08
	Charleston cottage	1	1.54
	Oriented to street	4	6.15
	Identifiable style	6	9.23
	Vernacular/other	5	7.69
Total Residential		57	87.69
Commercial	Enframed window wall	1	1.54
	1-part commercial block	1	1.54
	Corner store	2	3.08

Original Use	Building Type	Number	Percent of Whole
Commercial (cont.)	Combination	1	1.54
	Other	1	1.54
Total Commercial		6	9.24
Religious		1	1.54
Institutional		1	1.54
TOTAL		65	100.00

Residential Buildings

Forty-one of the residential buildings surveyed are either of the single house type or show a marked influence of it. The single house is ubiquitous in Charleston and has been used from the city's very early development through modern times. In its pure form the single house is a narrow rectangle with two rooms on each floor, one on either side of a central stair, with the entrance located on the long side of the rectangle perpendicular to the street. It often, though not always, has a side porch or piazza which is accessed through a street door and serves as a buffer between the public space outside and the private space within. It is a building type, not a style, as it can be adapted to follow nearly any architectural fashion. The James Sparrow House at 65 Cannon Street (Site #089-2109) is an elegant example of a single house done in the Federal style, and is individually listed in the National Register. The residence at 181 Smith Street (Site #089-7882) is a vernacular example.



Figure 20. Charleston single house:
65 Cannon Street, Site #089-2109



Figure 21. Charleston single house:
181 Smith Street, Site #089-7882

Many of the residences which are not single houses nevertheless reflect the single house influence. Especially common is the long, narrow shape and the presence of a side porch. Almost all are vernacular, with only a few possessing the characteristics of a definable architectural style. A vernacular example is 186 Smith Street (Site #089-7886); 78 Cannon Street (Site #089-7859) exhibits clear Queen Anne detailing.



Figure 22. Single house influenced, vernacular:
186 Smith Street, Site #089-7886

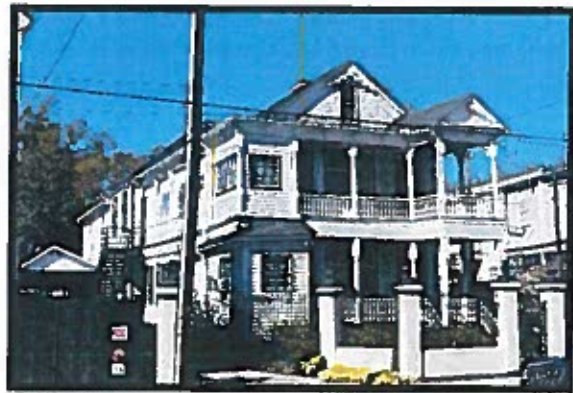


Figure 23. Single house influenced, Queen Anne:
78 Cannon Street, Site #089-7859

Although it has been altered, the house at 189 Smith Street (Site #089-7889) is best categorized as a “Charleston cottage,” a one-story variation on the single house. The “Charleston cottage” has been popularly known as a “freedman’s cottage” because they were thought to have been constructed primarily by formerly enslaved people. Research has shown, however, that that is not the case; the cottages were constructed by many different individuals.⁵⁶



Figure 24. Charleston Cottage: 189 Smith Street, Site #089-7889

⁵⁶ See Lissa Felzer, *The Charleston Freedman’s Cottage: An Architectural Tradition* (Charleston, SC: Arcadia Publishing, 2008).

There are four examples in the survey area of houses whose piazzas face the street rather than being on the side as is typical of a single house. Two of these - 60 Cannon Street (Site # 089-7842) and 68 Cannon Street (089-7849) - are large homes on raised basements, while the other two- 191 Smith Street (Site # 089-7891) and 197 Smith Street (Site # 089-7895) are relatively modest in size. Only one house in the survey area (184 Smith Street, 089-7884) is of a bungalowoid style, which probably reflects the fact that the neighborhood's development was essentially complete by the time bungalows became popular in the early 20th century.



Figure 25. Piazza parallel to street:
68 Cannon Street, Site #089-7849



Figure 26. Piazza parallel to street:
191 Smith Street, Site #089-7891

Commercial Buildings

Although the neighborhood boasts many small businesses, particularly along Cannon Street, a majority of them occupy buildings that were originally intended as residences. Because there are so few commercial structures in the survey area, the typology of commercial architecture developed by Richard Longstreth is not especially practical.⁵⁷ However, three of the six structures recorded that were built for non-residential purposes do conform to Longstreth's categories.

Enframed Window Wall

The shop at 59½ Cannon Street (Site #089-7841) can be construed as an example of an "enframed window wall." Its unadorned façade is a smooth plane of stucco surrounding a display area of glass and the central entrance.

⁵⁷ Richard Longstreth has developed a system for classifying commercial buildings based on façade patterns. His typology includes seven basic categories: the two-part commercial block, the one-part commercial block, the enframed window wall, the two-part vertical block, the three-part vertical block, the temple front, and the vault. See Longstreth, "Compositional Types in American Commercial Architecture," *Perspectives in Vernacular Architecture* vol. 2 (1986), 12-23.



Figure 27. Enframed window wall: 59½ Cannon Street, Site #089-7841

One-Part Commercial Block

The simple one-story masonry building at 56 Morris Street (Site # 089-7898) is an example of the one-part commercial block type. It was constructed c. 1948 and has been used primarily as restaurant and office space. It is one of very few remaining structures from the heyday of the Morris Street business district, and also may be the only remaining building associated with the Brooks family.



Figure 28. One-part commercial block: 56 Morris Street, Site # 089-7898

Corner Stores

Two of the purpose-built commercial buildings are corner stores, another building type commonly found in Charleston. As expected from the name, these shops are situated on corner lots and have their entrances angled to face the intersection. They are typically two stories, with only the first floor cut away; the second story projects over the entrance and is supported by a column or post, often of cast iron. 168 Smith Street (Site # 089-7876) and 81-83 Cannon Street (Site # 089-7862) are examples of corner stores. The small commercial building at 74½ Cannon Street (Site #089-7856) is an interesting combination of a corner store-style entrance with an enframed window wall. The cutout corner occupies the right-hand side of the frame.



Figure 29. Corner store:
168 Smith Street, Site # 089-7876



Figure 30. Combination:
74½ Cannon Street, Site #089-7856

Other Commercial Types

Resource #089-7861, located at 80 Cannon Street, includes a one-story brick building at the rear which once served as an auto repair facility. It has a tall stepped parapet with dogtooth detailing but is otherwise undecorated. The structure is difficult to see in its entirety but does not appear to fit into any particular commercial type.



Figure 31. Rear commercial building at 80 Cannon Street (Site #089-7861)

Religious Buildings

Although several significant churches exist in the vicinity, most are outside the immediate survey area. Only one resource surveyed was originally built for religious purposes. The structure now at 78 Morris Street (Site #089-7900) was formerly located at 9 Dereef Court. Prior to its relocation the small one-story chapel was deteriorated but more or less intact. After being moved, renovation began but was halted for several years due to litigation concerning Dereef Park. Construction recently resumed; however, most of the historic fabric has been replaced due to deterioration.



Figure 32. Chapel/Praise House: 78 Morris Street, Site #089-7900.

From 1888 through 1928, Sanborn Maps show a pair of small residential single-story structures at 9 Dereef Court. The two are similar in size and are oriented in a linear fashion from front to back (roughly east to west) on the lot. The larger building now known as “Dereef Chapel” or “the Praise

House” first appeared on the 1944 Sanborn Map, when it was denoted as the “United Missionary Chapel.” Its footprint, also oriented east-west, remained the same on succeeding maps, although different names reflected changing ownership.⁵⁸

On 9 October 1943 John H. White (identified in city directories as “Pastor of the United Missionary Chapel”) applied for a building permit to “construct a 1 story Missionary Hall.” The building was to be 20 feet x 30 feet with a maximum height of 18 feet, made of wood framing on a brick foundation. The total cost of the improvements was estimated at \$600.⁵⁹ Based on its architectural style and construction, the 1986 Geier Brown Renfrow architectural inventory estimated the church’s construction date as c. 1905-1915. However, this is not consistent with the building footprints shown on the Sanborn Maps. It has been posited that the church is an adaptation of one of the earlier residences, and it is also possible that the building was relocated to the site.

Whatever its provenance, the chapel resembles known praise houses such as Moving Star Hall (NRHP, Johns Island) and Mary Jenkins Community Praise House (NRHP, Beaufort County). These are simple, one-story buildings with wood siding and masonry piers, rectangular in shape and most often with gable roofs. The entrance is in the narrow end, which may or may not have an entry porch or foyer area. Jason Young has noted that “Though unadorned, the praise house cloaked within its walls the heart of slave spiritual and religious practice.... For [the slaves], the very architecture of the cabins had to be made amenable to their particular form of worship.”⁶⁰

Praise houses developed on Sea Island plantations as a way for enslaved persons, who often were required to attend churches with which they felt no kinship, to worship with methods of their own choosing. By gathering to worship in its own way, the group developed and asserted its identity. In the absence of formal preaching, praise meetings or “shouts” were participatory in nature, with the congregation taking an active role. (Some older neighborhood residents can remember as children hearing hymns being sung and other sounds of worship coming from the Dereef Court building.⁶¹) In addition to their religious function, praise houses also served as “centers of social and political activity.”⁶² This use of religion as a source of empowerment foreshadowed the involvement of black churches in the Civil Rights movement of the mid-twentieth century.⁶³

⁵⁸ Sanborn Fire Insurance Company Maps, 1888-1973

⁵⁹ Charleston city directories (various years); City of Charleston Building Permit records.

⁶⁰ Jason R. Young, “Spirituality and Socialization in the Slave Community,” in *A Companion to African American History*, Alton Hornsby, Jr., ed. (Malden, MA: Blackwell Publishing Ltd., 005), 187.

⁶¹ Paul Bowers, “A New Life for Dereef Park,” *Charleston City Paper*, 15 February 2012, 11; Ruth Finley Jackson, interview from first History Harvest, 19 January 2017, and Carmen Simms Gaston, interview from second History Harvest, 23 March 2017.

⁶² Roberta Hughes Wright and Wilbur B. Hughes III, *The Death Care Industry: African American Cemeteries and Funeral Homes*, 2nd edition (Canton, MI: Visible Ink Press for Hughes Wright Enterprises, 2007), 124.

⁶³ Alicia DeRocke O'Brien, “The Development of the Gullah Church,” MA thesis, Miami University (Ohio), 2006, 59; Margaret Washington, “Community Regulation and Cultural Specialization in Gullah Folk Religion,” in Paul Johnson, ed., *African-American Christianity* (Berkeley, CA: University of California Press, 1994), 62.

Institutional Buildings

One resource can be categorized as institutional. The Cannon Street YMCA (Site #089-7843), was constructed c. 1950 to serve the African American community. The Y's association with the site goes much farther back, however; it purchased the property in 1922 although funds to build were not immediately available. This was the organization's first permanent home after decades of operating from borrowed or rented spaces.

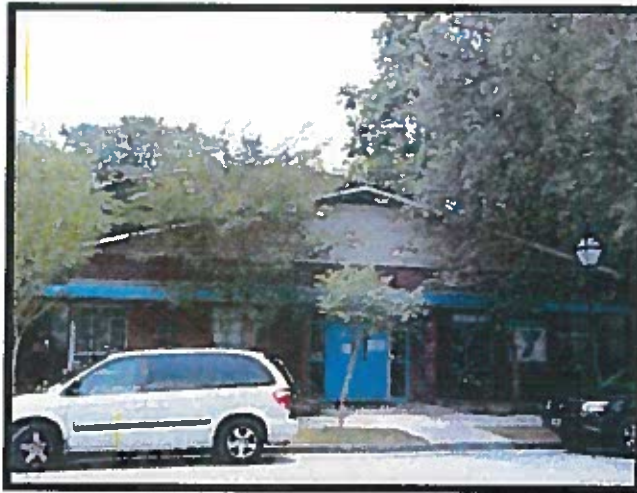


Figure 33. Cannon Street YMCA: 61 Cannon Street, Site #089-7843.

Recommendations

NRHP Recommendations

In 1985, surveyors from Geier Brown Renfrow Architects recorded 70 sites in the project area. Eleven of those have since been demolished. Of nearly 90 structures currently located within the survey boundaries, 65 are identified and recorded as having historical and/or architectural value. Of those, two were not recorded in the earlier survey. Both are mid-twentieth century buildings that derive their significance from the civil rights era.

Almost all of the sites recorded by Geier Brown Renfrow were identified as contributing to the proposed expansion area of the Old and Historic Charleston National Register District. Although a tremendous amount of investment has taken place in the area since the 1980s, a comparison of survey photographs from that time to current appearance reveals that relatively few buildings have experienced dramatic change. The two exceptions are noted below:

1. 82 Cannon Street- considered as non-contributing in 1985, probably due to insensitive alterations; has since been rehabilitated. Recommend re-evaluation.
2. 78 Morris Street- considered as contributing in 1985. Building has since lost its integrity due to being relocated and stripped of nearly all its historic fabric. Recommend re-evaluation.

Four sites within the survey area were identified as worthy of consideration for inclusion in the National Register (see Table 3).

One site (73 Cannon Street, Site #089-7854) is considered to be a contributing resource to the proposed expansion area of Charleston's National Register Historic District. In 2012 the site was suggested for individual nomination; however, the idea was discouraged at that time as unlikely to be successful. The possibility of revisiting the proposal is discussed at the end of this section.

No portions of the survey area were identified as potential districts. As mentioned above, the majority of buildings within the survey area were recorded at the time of the proposed expansion (1985-86). With the exceptions noted, all retain their integrity as contributing resources.

Table 3. Sites Recommended as Eligible for the National Register

Site Number	Map Number	Address/Location	Historic Name
089-7843	1	61 Cannon Street	Cannon Street YMCA
089-7898	2	56 Morris Street	Brooks Restaurant/Real Estate
089-7891	3	191 Smith Street	Clyde, Florence A., House
089-7897	4	28 Jasper Street	Simms, Lois A., House

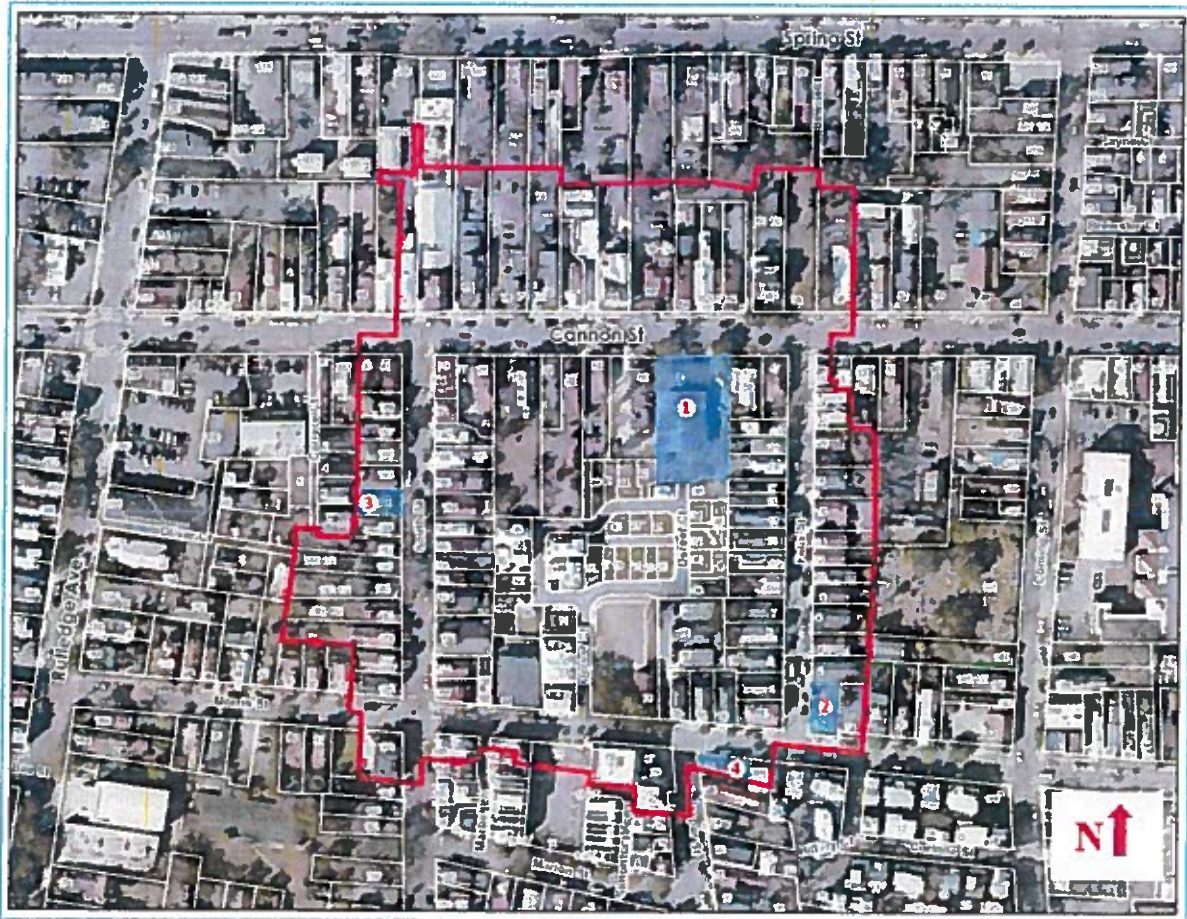


Figure 34. Locations of Sites Recommended as Eligible for the National Register

The Cannon Street YMCA (Site #089-7843) is recommended eligible under Criterion A for significance in the areas of black ethnic heritage and social history. It demonstrates both the determination of African Americans to provide for themselves the services denied them by a segregated society, and their determination to achieve equal access when accommodation was no longer enough.

The Brooks Real Estate office and former Brooks Restaurant at 56 Morris Street (Site #089-7898) is recommended eligible under Criterion A for significance in the areas of black ethnic heritage and social history by virtue of its being the only remaining building associated with the Morris

Street business district. With the loss of other commercial buildings, first to disinvestment and later to encroaching residential development, this property is the sole remnant of the thriving commercial area that once served African American Charlestonians. In its incarnation as a restaurant, it also was the first building constructed by Henry, Albert, and Benjamin Brooks as they began to develop their family of businesses.

Two residential properties are already included as contributing to the proposed district expansion, but should be considered for listing in their own right as well. The Bertie Clyde House (Site #089-7891) and the Lois Simms House (Site #089-7897) both appear to be eligible under Criterion B, also in the areas of black ethnic heritage and social history. The women who occupied these two houses both are noted for their contributions to African American education before and after school integration. They also both were known for being active in the local community during their residence- seventy years for Ms. Clyde, nearly ninety years for Ms. Simms.

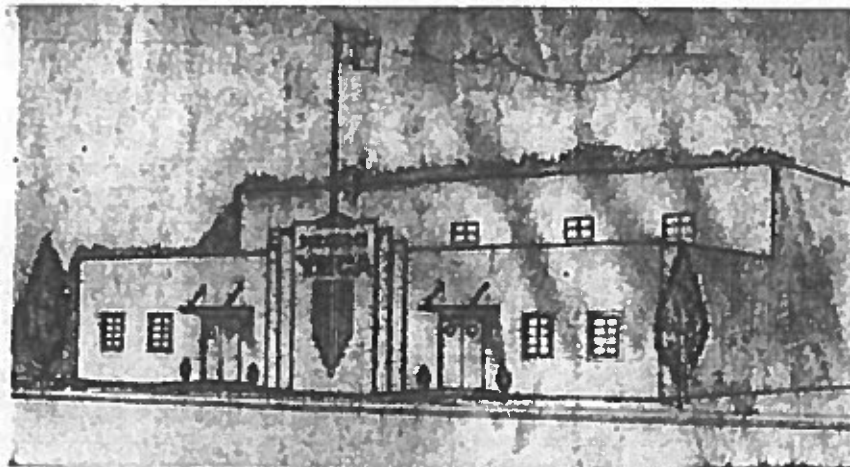
61 Cannon Street, Cannon Street YMCA:

The Cannon Street Y is recommended as eligible under Criterion A for significance in the areas of black ethnic heritage and social history because of its association with the Cannon Street All-Stars, a youth baseball team that became the focus for a civil rights controversy in the 1950s. The building includes an entrance lobby, whose flat roof, cantilevered canopy, and metal windows evoke the International Style of architecture, with a gymnasium behind. A low-pitched gable roof was added above the main entrance in the early 1990s; otherwise the building is unaltered.

What is now the Cannon Street Y was founded by Henry W. Thomas in 1866, just 13 years after the first African American YMCA in the US. It did not have a permanent home for its first eight decades, working from a variety of locations including churches and private homes. In 1922 the YMCA purchased two adjacent lots at 61 and 63 Cannon Street but lacked the funds to build on them. It operated out of an existing house on the property until a major fundraising drive in the 1940s made it possible to construct their current building in 1950.



Figure 35. Cannon Street YMCA, 61 Cannon Street (Site #089-7843)



Architect's Drawing of Proposed New Negro YMCA

Negroes to Build New YMCA; Opening Planned in February

Plans for constructing a new negro Young Men's Christian association building costing, according to preliminary estimates, between \$30,000 and \$40,000, were announced yesterday by John A. Harris, president of the organization. It will serve as a community center for Charleston's negro population.

The new structure, at 61-63 Cannon street on a lot owned by the negro Y, will include an entrance lobby, snack bar, general offices, two club rooms, dressing rooms and showers. A principal feature of the new building will be a combination gymnasium and auditorium with steps.

A white advisory committee composed of C. Binell Jenkins, Jr., A. W. Allison, Ashmead F. Fringle, Jr., Julius E. Schroeder, and T. W. Scarborough, met last week with the association's building committee, made up of George A. Hewing, Joe Colbert, John F. Patta, Robert Miller, Henry Hutchinson, and John A. Harris. The two committees in joint session, discussed the building plans and approved the program in its entirety.

Bids on the new building will be opened at noon December 5 at 25 Wentworth street. Construction will begin as soon as the contracts are let.

President Harris said the building should be in use by February.

The primary cost of financing the project will come from the existing building fund of the organization, amounting to \$2,000, and from contributions received within the next few days. There will be no city-wide collection campaign for funds, but the board hopes to raise between \$5,000 and \$6,000. The remainder of the cost will be derived from a mortgage. The mortgage

and interest payments will be met through revenues of the organization and additional contributions.

The present negro YMCA is at 177 Coming street, where it has been renting a single room for the last two years. The space is inadequate, there is no gymnasium and the 325 active members of the organization have no facilities for indoor sports and recreation.

The lot on which the building will be situated measures 100 feet frontage and 600 feet in depth. It extends from Cannon street to Morris and lies between Felix and Smith streets. The new structure will give ample facilities for recreation to the more than 1,000 new members which President Harris expects to join when the building is completed.

The negro YMCA in Charleston is one of the few such organizations in the country operated solely by a negro board of directors, and is the only community agency in the city working under its own negro board.

The negro YMCA movement began in Charleston prior to the turn of the century. It became a branch of the white YMCA when that organization was formed and remained in that capacity until 1911, when it was made a separate organization.

Under the presidency of Robert F. Morrison, the YMCA



News and Courier
November 27, 1948

Figure 36. News article about construction of new YMCA building. (Charleston News and Courier, 27 November 1948; copy in Charleston County Public Library vertical files, CVF- 61 Cannon Street)

In its 150 years of existence, the Cannon Street Y has provided a variety of academic, social, and sporting programs. Perhaps none have been more widely known than the 1955 Cannon Street All-Stars.

Prominent African American businessman Robert Morrison, then president of the YMCA, applied to Little League Baseball in 1953 for a charter for a league to serve the black children of Charleston. The next year, coaches selected the best players for an All-Star team to represent the league in the city Little League tournament. But the city tournament was for whites only. The Cannon Street All-Stars won the city championship by forfeit when the all-white teams, led by state Little League director and Charlestonian Danny Jones, boycotted the tournament rather than play them.

The same thing happened when the All-Stars went on to the state tournament. When Little League Baseball (whose rules prohibited racial discrimination) refused to institute a segregated state tournament, Jones resigned and started an independent league for whites only.⁶⁴ The departure of the white teams left the Cannon Street All-Stars state champions by default. Again, when the team went to the regional tournament in Rome, Georgia, they found no opponents. However, Little League rules decreed that teams could not advance by forfeit, so the All-Stars were deemed ineligible to play in the Little League World Series.

Although they were not allowed to compete, the team traveled to Williamsport, Pennsylvania, to attend the Series as guests of Little League Baseball. They practiced to chants of “Let them play!” and were introduced with their coaches before the championship game, but could not take the field.⁶⁵

In 2002, surviving members of the Cannon Street All-Stars returned to Williamsport to be honored as 1955 South Carolina state champions. The team was inducted into Charleston’s Baseball Hall of Fame in 2006.

⁶⁴ The new league was originally called Little Boys’ Baseball but in 1962 was required to change its name. Its 390 leagues became known collectively as Dixie Youth Baseball.

⁶⁵ Gene Sapakoff, “Little League’s Civil War,” *Sports Illustrated* online edition, 30 October 1995, accessed 2 November 2016, <https://www.si.com/vault/1995/10/30/8098327/little-leagues-civil-war-in-55-a-black-allstar-team-was-sidelined-by-a-racial-boycott-in-south-carolina#>, 26-30; “This month we remember the 1955 Cannon Street YMCA All-Stars,” *Charleston Chronicle*, 1 August 2014, accessed 3 November 2016, <http://www.charlestonchronicle.net/85952/2152/this-month-we-remember-the-1955-cannon-street-ymca-allstars>.



Figure 37. Cannon Street All Stars, 1955. (“1955 Little League Team from Charleston, SC, to Be Honored at Little League Baseball World Series,” 6 August 2002, accessed 1 June 2017, www.littleleague.org/Page56510.aspx.)



Figure 38. Cannon Street All Stars, 2002. (Ibid.)

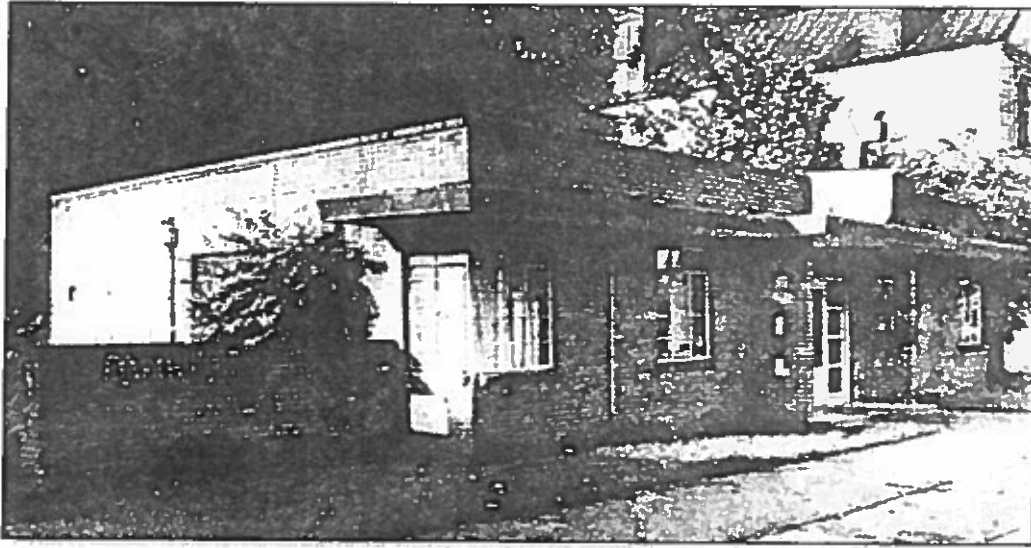


Figure 39. Cannon Street YMCA, 1985. (Photo by Bill Jordan, *Charleston Evening Post*, 30 July 1985, 2-A)

56 Morris Street, Brooks Restaurant/ Real Estate:

The former Brooks Restaurant at 56 Morris Street is recommended as eligible at the local level under Criterion A in the areas of black ethnic heritage and social history for its association with civil rights era activities. Although it is in poor condition, the building retains its integrity, with the only alterations being some window infill on the west elevation and what appears to be a replacement entrance door. The wrought-iron guards over its windows, the building's only decoration, are the work of internationally-known master craftsman Philip Simmons.

From the late 1940s through the 1960s the Brooks brothers (Henry, Benjamin, and Albert) launched several hospitality-oriented businesses which attracted custom from African American travelers who were not allowed in white-owned hotels or restaurants. At various times the Brooks Pool Parlor, the Brooks Grill, the Brooks Motel, the Brooks Restaurant, and Albert N. Brooks Real Estate were all located at or within a few doors of the intersection of Felix and Morris.

56 Morris is believed to be the first building constructed by the brothers as they began to develop their family of businesses. Like the motel next door, it catered to African American travelers, as well as area residents who could not use whites-only facilities. When the brothers opened a larger restaurant on the south side of Morris Street, Albert Brooks located his real estate office in the old one across the street.

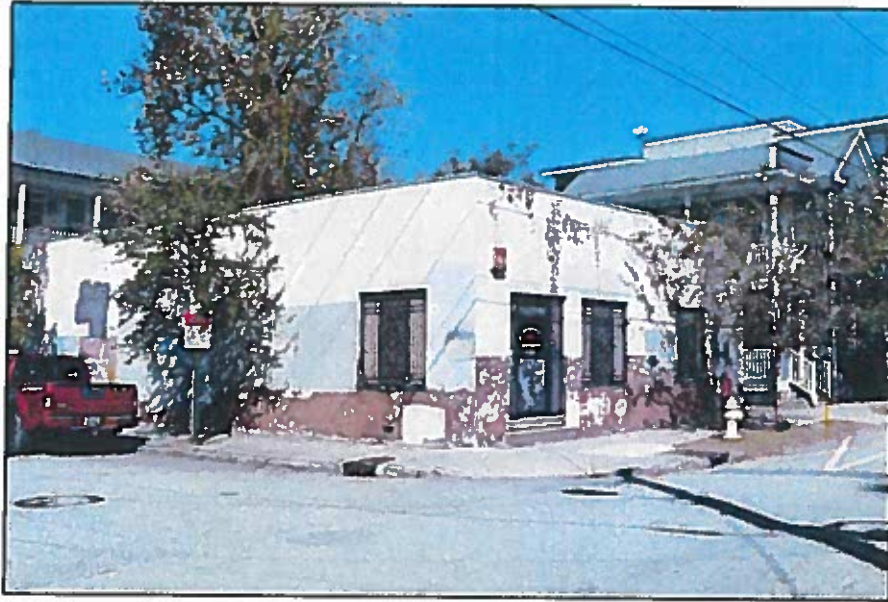


Figure 40. Brooks Restaurant/ Real Estate, 56 Morris Street (Site #089-7898)



Figure 41. Morris Street at Felix Street, looking east, c. 1975. (Photo from "Blacks Missing Out In Charleston Hotel Boom," *Charleston Chronicle*, 11 February 2015, online edition, accessed 13 November 2016, <http://www.charlestonchronicle.net/92941/2152/blacks-missing-out-in-charleston-hotel-boom>.)

As the Brooks business empire was blossoming in the late 1940s, returned veteran Albert Brooks played a leading role in the Veterans Civic Organization (VCO). Founded in 1946 by a group of

black Charlestonians who had served in the recent war, the VCO was a prime mover in desegregating Hampton Park, County Hall, and other publicly owned facilities, eventually to include efforts to integrate the College of Charleston. Albert Brooks served as the organization's first president. Even when it put the family business at risk, he (with the support of his brothers and business partners) persisted in the VCO's goal of opening equal access for African Americans. The younger men's determination to take a firm stand gradually influenced older community leaders to take a less conciliatory, more assertive position in seeking equal rights. The trend culminated in the Charleston Movement of the 1960s, in which young people (most still in their teens) led the protests.⁶⁶

The Brooks Motel (60 Morris Street, no longer extant) housed many civil rights leaders who came to Charleston in support of protest activities here. Constructed by the H.A. DeCosta Company (owned by another prominent African American family), the motel opened in 1963. It sheltered such nationally known activists as Dr. Martin Luther King, Jr., Reverend Ralph D. Abernathy, and future mayor of Atlanta Andrew Young. However, as more lodging options became available after desegregation, the motel's clientele dwindled. By the mid-1990s the building had fallen into decline. It was demolished c. 2000 and the site was redeveloped as private residences.

OPEN HOUSE SUNDAY, MAY 5, 4:30-7:00 P.M.
ALBERT & BENJAMIN BROOKS
ANNOUNCES THE
GRAND OPENING
OF THEIR NEW AND
CHARLESTON'S FIRST NEGRO
MOTEL

- Air-Conditioned
- TV and Radio
- Wall to Wall Carpets
- Telephone Service
- Ceramic Tile Shower and Bath
- Ultra-Modern Furniture

BROOKS MOTEL
Felix & Morris Streets, Chas., S. C. Dial RA 3-9264

Figure 42. Advertisement for opening of Brooks Motel (*Charleston Evening Post*, 4 May 1963)

⁶⁶ Brown, "Civil Rights Activism," 138-146.

191 Smith Street, Florence Alberta “Bertie” Clyde House:

The Clyde House is significant at the local level under Criterion B for its association with Florence Alberta Clyde, a prominent African American educator. The two-story house was built about 1845 by C.C. Herron for his nephew William Herron. It is a wood frame vernacular building with a one-story porch across the front, battered posts resting on brick bases, cheek-walled steps, and scalloped molding at the cornice. The house has had an addition to the rear but retains its basic integrity.



Figure 43. Bertie Clyde House, 191 Smith Street (Site #089-7891)

Florence A. “Bertie” Clyde was born to John & Harriet M. Clyde in 1873. Harriet Clyde purchased 191 Smith Street in 1897 and moved into the house with her husband and four daughters shortly after purchasing it. Bertie, the oldest, resided there until her death in 1967. She graduated from Avery Normal Institute in Charleston, joining the faculty in 1902. Beginning as an 8th grade teacher, Ms. Clyde was eventually placed in charge of the “Normal program” (teacher training). She taught at Avery until 1943-44 when she was named acting principal. After spending many summers pursuing advanced education at Columbia University, the University of Pennsylvania, and South Carolina State University (where she also directed a summer program for teachers), Ms. Clyde received a lifetime teaching certificate from the State of South Carolina. In 1960 the former East Bay Street Elementary School was renamed Sanders-Clyde Elementary for her & Ellen Sanders, another well-known Avery-trained educator.⁶⁷

⁶⁷ Pam Simons, Tracie Miller and Rhett Dukes, “What’s in a name? Part 1 of 4,” Charleston Promise Neighborhood blog entry originally posted 14 April 2014, accessed 4 May 2017, <http://charlestonpromise.org/whats-in-a-name-part-1-of-4/>; “CHS Middle Passage Remembrance,” Facebook post originally created 24 May 2016, accessed 4 May 2017, <https://www.facebook.com/CHSRemembrance/posts/537670066412891>; “Dereef Park Neighborhood



Figure 44. Florence A. "Bertie" Clyde, c. 1939.
(Photo courtesy of Avery Research Center)

In addition to her role as an educator, Ms. Clyde also participated in activities to benefit the African American community at large. Examples include serving as an officer in the "colored" Red Cross chapter and volunteering in the Christmas Seals campaign against tuberculosis.⁶⁸

Ms. Clyde is remembered as a challenging but effective teacher. "One of Ms. Clyde's students recalled, 'She ran that school like a captain... I was afraid of her...,' said Mrs. Cynthia McCottry-Smith. Beyond Ms. Clyde's reputation as a stern educator, she produced generations of excellent teachers. As a teacher, 'I had to be positive and firm' explained Mrs. McCottry-Smith, class of 1945."⁶⁹

Ms. Clyde also watched out for the young people in her neighborhood. "If you were playing with the wrong person in the street," Leroy Anderson recalled, "she rang your bell" and "told your parents to get you in the house."⁷⁰ Another former student remembered that although Ms. Clyde was a "friend of the family," he said, "that didn't make no [sic] difference if I did something wrong."⁷¹

Revival 2012," blog post created 20 November 2012, accessed 8 January 2017,
https://dereefpark.files.wordpress.com/2012/11/dereefpark_revival_pressoc.pdf.

⁶⁸ *Charleston Evening Post*, 16 November 1917, 8; *Charleston Evening Post*, 23 November 1935, 7; *Charleston Evening Post*, 9 June 1960; all accessed 26 October 2017,
<http://infoweb.newsbank.com.ezproxy.ccpl.org/resources/search/nb?p=AMNEWS&t=favorite%3ACharlestonHistorical%21Charleston%20Current%20and%20Historical>.

⁶⁹ Simons, Miller and Dukes, "What's in a Name?"

⁷⁰ *Ibid.*

⁷¹ Quote from Felder Hutchinson, interviewed by Edmund L. Drago and Eugene C. Hunt, July 16, 1985, Avery Normal Institute Oral History Project; accessed 31 May 2017,
<http://fedora.library.cofc.edu:8080/fedora/objects/lcdl:23398/datastreams/PDF1/content>.

28 Jasper Street, Lois A. Simms House:

The Simms House is significant at the local level under Criterion B for its association with Lois A. Simms, a prominent African American educator. The exact construction date for this two-story wood frame single house is not known, but it first makes an appearance on the Sanborn Map of 1902. A rear wing that was originally one-story had a second story added and a rear bay of the piazza was enclosed. Neither alteration has caused a loss of integrity, the more so as both occurred during Ms. Simms's occupancy.



Figure 45. Lois A. Simms house, 28 Jasper Street (Site #089-7897)

Ms. Simms's father, Jasper S. Simms, purchased the property in 1926 when his daughter Lois was seven years old. She would live in the house for the rest of her life. Ms. Simms attended Avery Normal Institute, where in 1937 she was valedictorian of her graduating class. After obtaining her bachelor's degree she taught at her alma mater for several years, then furthered her education at Howard University, graduating with an M.A. in Education in 1954. She also did postgraduate work at Syracuse University and The Citadel. In addition to her work at Avery, she taught for 30 years at Burke High School before retiring from Charleston High School in 1976.

Ms. Simms was active in Zion (later Zion Olivet) Presbyterian church. She worked extensively mentoring youth and teaching Sunday School and also served as organist. She volunteered as an archivist and board member for the Avery Institute for Afro-American History and Culture (later the Avery Research Center). After retiring, she authored three books: *Profiles of African American Females in the Low Country of South Carolina* (1992); *Growing up Presbyterian: Life*

in *Presbyterian Colleges and Churches* (1992); and *A Chalk and Chalkboard Career in Carolina* (1996). Upon her passing in 2015, she was described in the *Post-Courier* as “a strong advocate for education and in the community.”⁷²



Figure 46. Lois A. Simms, c. 2012. (*Charleston City Paper*, online edition, 13 February 2012; photo by Adam Chandler)

Both the Florence Clyde House and the Lois Simms House are recommended as eligible under Criterion B in the areas of black ethnic heritage and social history because of their association with these pioneering educators. The women’s significance lies not only in their professional activities but also in their participation in community activities. They illustrate the importance of community to black Charlestonians as they struggled to rise above the constraints placed upon them by a segregated society. In addition to teaching, both women served as role models to the youth who would become the civil rights leaders of the 1950s and 1960s.

73 Cannon Street, United Order of Tents:

Francis Seignious purchased the large single house at 73 Cannon Street (Site 089-7854) in 1856 and lived there until his death in 1886. The property had only four other owners in the next hundred years before being purchased by the United Order of Tents. The Order is a Christian organization of African American women, founded in 1867, whose primary purpose is service and fraternal benevolence. Active in Charleston since 1913, the group bought 73 Cannon in 1956 to provide a permanent base for the activities of its eleven area tents. In 1960 the Order added a three-story

⁷² Communication from Carmen Simms-Gaston, second History Harvest, 23 March 2017; *Charleston Post-Courier*, online edition, 14 April 2015, accessed 4 May 2017, <http://www.legacy.com/obituaries/charleston/obituary.aspx?pid=174626874>.

wing to the west side, then enclosed the piazzas in 1963 for more usable space. The building is currently unoccupied due to its deteriorated condition.⁷³



Figure 47. United Order of Tents: 73 Cannon Street (Site 089-7854), c. 2012.

In 2013 the South Carolina State Historic Preservation Office (SHPO) determined that an individual National Register nomination for 73 Cannon Street was unlikely to be successful, primarily due to a loss of integrity due to major alterations.⁷⁴ This study suggests a revisiting of that determination for the following reasons:

1. Additional time has passed. The SHPO's letter notes that "While these alterations are at least fifty years old, the period of significance for the house would likely have to be the single year 1963" based on the usual fifty-year age requirement for National Register eligibility.⁷⁵ The staff felt that a single year's occupancy by the Order was not sufficient time for the alterations to have attained historic value in their own right. The period of significance could now be extended four more years, to 1967.

2. National Register Bulletin #15 notes that the physical features essential to integrity are those "that made up its character or appearance during the period of its association with the important event, historical pattern, or person(s)."⁷⁶ If the building is considered in the context of African

⁷³ Schley, "The United Order of Tents," 244-245.

⁷⁴ *Ibid.*, 246.

⁷⁵ *Ibid.*

⁷⁶ National Park Service, NR Bulletin #15, 46.

American community life with a period of significance during the mid-1960s, the alterations would not necessarily compromise its integrity.

Threats to Resources

Charleston is well known for its strong preservation ordinance. The survey area falls under the jurisdiction of the Boards of Architectural Review, which have authority over demolition and most construction south of the Crosstown Expressway (and in some cases, north as well). Despite this apparent protection, however, historic resources remain challenged. The demand for housing, particularly inexpensive student rentals, continues to generate new construction of uneven quality. Because new construction must meet floodplain requirements set by the Federal Emergency Management Agency, it often rises to overpowering heights compared to the small-scale historic buildings around it. In turn, the older buildings are subject to periodic flooding because they usually are not built high off the ground.

General Recommendations

The 2009 *Area Character Appraisal for the Cannonborough-Elliottborough Neighborhood* recommended the preparation of a more detailed neighborhood history.⁷⁷ With its boundaries as specified under the Programmatic Agreement, the survey area does not warrant consideration as a separate district. However, expanding those boundaries by just a few blocks would yield a more viable group of resources that collectively tell the story of Charleston's rich Civil Rights history. This could, and should, result in a district nomination. At the very least, selected sites should be considered for landmark status under the city's zoning ordinance, which would provide an additional layer of protection beyond the preservation ordinance. The narrative and inventory resulting from this project can aid in that effort.

As noted above, a discord exists between federal floodplain requirements and appropriate infill. It is vastly important to strive for ways to mesh the two. Efforts to find compatible designs have been ongoing and should continue.

Efforts should be made to increase recognition of historic properties and sites associated with minority groups. For example, almost all of the buildings that comprised the Morris Street business district are gone, as is the Brooks Motel, which was pivotal in Charleston's Civil Rights history. These sites have been lost in part through failure to understand their significance. By better identifying and acknowledging the history of these places, more people will be aware of the need to protect them. Information from this project, along with the exhibits developed using it, can help bring Charleston's African American heritage into its proper place within the city's history.

⁷⁷ Robert and Company, *Area Character Appraisal*, 18.

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APPENDIX B
**A REPORT OF HISTORY HARVEST MEETINGS RELATING
TO DEREEF COURT AND PARK AREA**

Prepared for the City of Charleston

Prepared by
The Gullah Society, LLC

2017

An important aspect of the DeReef Park project was the facilitation of two public meetings at which residents were invited to share their stories and experiences of the neighborhood, either verbally or with physical artifacts. Physical artifacts include items such as photographs, newspaper cuttings, tickets, certificates and other ephemera. The meetings used the History Harvest model developed at the University of Nebraska-Lincoln. As explained on its website, “The History Harvest is a collaborative, community based digital history project and learning initiative that aims, like the WPA’s cultural initiatives, to democratize and open history.... The project makes histories currently shrouded by obstacles to preservation visible by working with local communities to collect, preserve, and share previously unknown or under-appreciated artifacts and stories. The artifact-based approach to this project elevates family and local histories by making them more available. This approach also challenges the supremacy of traditional, elite sources by dramatically expanding the pool of historical artifacts easily accessible to students, scholars and everyday people seeking to learn more about our collective past.”¹ This model seemed particularly well-suited to gather the history of a neighborhood which might be inadequately documented through traditional channels.

A committee consisting of City of Charleston representatives, The Gullah Society staff and volunteers, the City history survey consultant, and National Park Service staff met several times to plan meeting format and logistics. The first event took place on January 19th, 2017, at the City of Charleston public meeting room at 75 Calhoun Street, Charleston. To solicit participation, volunteers distributed flyers (see Attachment 1), and direct emails went out to all known neighborhood contacts, which included residents, businesses, churches, and organizations. The event was posted on the City of Charleston website’s weekly calendar. A press release sent to

¹ Friefeld, Thomas, and Jones, with the History Harvest Class, *History Harvest Handbook*, 6.

local media resulted in an article in Charleston's *The Post-Courier* on January 12th (see Attachment 2.)

After a welcome and an introduction by Michael Allen of the National Park Service, Susan Herdina of the City of Charleston updated attendees on the current status of and future plans for DeReef Park. Dr. Ade Ofunniyin of the Gullah Society then explained the format of the History Harvest. The meeting was recorded. Participants were invited to move among tables in the meeting room and lobby. The tables were organized by categories: People, Businesses, Churches & Schools, and Social & Leisure. Each table had a neighborhood map and Post-It notes for writing down names and locations, along with any memories the person wished to share. Names and contact details were taken for attendees. A member of the project team stood by each table to talk with visitors, to explain, encourage, and sometimes simply listen. Photographs were taken of specific "artifacts" that attendees had brought to share at the History Harvest. Recording equipment was set up (in a separate area for privacy) for anyone who wished to record a more in-depth oral history. During the approximately two-hour gathering, 29 people shared information in some fashion, with four accepting the invitation to record their stories. Portions of transcripts from the shared stories of the DeReef Park area are attached. (see Attachment 3.)

The second History Harvest event took place on March 23rd, 2017, at the Charleston County Library at 68 Calhoun Street. Again, flyers and emails went out and the meeting was posted on the city's website. A second news article in Charleston's *City Paper* resulted from a new press release. (see Attachment 4.) Plans called for the same format as the first Harvest, with tables set up in a comparable manner. A video presentation used at the first meeting played on a loop as people gathered, with snippets from oral interviews as a soundtrack. Attendance was lower, however, possibly due to inclement weather. Because of the relatively small number of participants, the team made an impromptu decision to adjust the format. Instead of moving about individually, team members facilitated a general conversation. The hope was that as each person spoke, others would be reminded of additional items to share. Although some people seemed restrained at first, as time passed they appeared to become more comfortable speaking, and provided additional insights as well as stories. By the end of the meeting, most appeared to be completely engaged.

Upon completion of the project, the artifacts gathered (primarily photographs, with some being originals and some being copies) will remain in the custody of the City of Charleston. (see Attachment 5.) Digital images of them will be placed on the City's website accompanying the final survey documents. The images will also become part of a neighborhood history exhibit intended to be placed at the former DE Reef Park site and/or the renovated praise house. The stories and memories collected via oral histories have contributed to the historic survey report, and will also be utilized in the creation of the visual exhibit.

DeReef Park History Harvest

Hosted by the City of Charleston, Gullah Society and National Park Service



75 Calhoun Street, 3rd Floor Conference Room

Thursday, Jan. 19, 2017

6-8 p.m.

TO GET TO THE ROOM:

From the Calhoun Street entrance, take the elevator to the 3rd floor.

From the parking garage (access on Alexander Street), take the 4th floor bridge across to the entrance.

City of Charleston seeking historical insights into DeReef Park



The city sold DeReef Park to a developer who began building homes, but the project hit a snag when a question arose over how the city would compensate for loss of the park. File/Staff

Those with memories of Charleston's neighborhood in and around the former DeReef Park are being asked to share them next week.

The city, Gullah Society and National Park Service will host a "public History Harvest" for DeReef Park and the surrounding neighborhood area on Jan. 19. The event runs from 6-8 p.m. in the third floor conference room at 75 Calhoun St.

It's part of a larger effort to find a suitable replacement park for DeReef, which the city sold to a developer who began building individual homes there. The replacement park is required under

² Robert Behre, *The Post-Courier*, online edition, 12 January 2017.

federal law because the city used federal grant money to buy and develop DeReef Park in the 1990s.

To ensure that the replacement process complies with the National Historic Preservation Act, the city agreed to research the park and conduct an architectural field survey of the area.

The former park, which sat off Morris Street between Felix and Smith streets, was named after brothers Joseph and Richard Edward DeReef. They bought the land in 1854, and the neighborhood was home to a vibrant African-American community until it began to change in the late 20th century.

Next week's history session will give community members a chance to share stories, photographs, letters, family Bibles and genealogies, certificates, obituaries and old newspaper articles to help create a shared history of DeReef park and the area between Cannon, Morris, Smith and Felix streets. Oral histories will be recorded Thursday, and organizers will have scanners to make digital copies of documents. The city plans to hold a second, similar event in the spring.

Joanna Gilmore with the Gullah Society said next week's event is being held "to ensure that memories and stories are preserved and that they contribute to the understanding of the diverse history of the DeReef Park neighborhood and Charleston as a whole."

Meanwhile, the question of how the city should compensate for the downsizing of DeReef Park continues to linger.

More than two years into litigation, residents of Cannonborough and Elliottborough still aren't sure when they will see new park space, and the developer of The Gathering at Morris Square has racked up financial losses because the issue has scuttled his ability to sell the new homes.

Assistant City Attorney Susan Herdina said the city has been working to resolve both the federal lawsuit and the park replacement plan. "We hope we're going to get a resolution soon," she said.

Interview 1: Ruth Finley Jackson

Ms. Jackson: There we go, okay. My name again?

Dr. Ofunniyin: Yes, Please.

Ms. Jackson: Okay Ruth Finley Jackson, F I N L E Y. I grew up in Charleston, I wasn't born in Charleston, but I grew up here. In about 1949 I moved here with my mother from North Carolina from Wilmington, North Carolina. I attended church, the church that we attended was Shiloh AME Church and at that time it was a little wooden, little wooden building with a pot belly stove. And we would go to Sunday school. Every Sunday we would have to be at Sunday school, we would be in Church. The thing I remember most about Shiloh was it was never an issue, because we could always walk to church. That was the one thing we would walk to church, we never had transportation. And so we would always walk to Shiloh. And I lived on Ray Street, and I walked to Shiloh Church with my sisters and brothers. And then we would gather up with the other children in the neighborhood and all of us would walk to Shiloh AME Church. The person I want to tell you about is Mrs. Miranda Philips Holmes.

Dr. Ofunniyin: I know Mrs. Miranda.

Ms. Jackson: She's my cousin.

Dr. Ofunniyin: Yeah.

Ms. Jackson: She's my cousin and she was the Superintendent of the Sunday school. And so we had to be in Church, we were the Junior Church, we were the Junior Usher Board, and we were the Junior Choir. And at that time we had a very large gathering because it was my sisters and

brothers, which was five of us, her children, the neighbor's children across the street, and anybody else that we would pick up on the way that would follow us to Shiloh AME Church and we would always walk there. And so when we got to church we would have Sunday school, it was always a good time and then we would leave the church after Sunday school and go around the corner to a little shop that was around the corner and we would buy candy. And we would bring the candy back to the church, but when we got back to the church, Brother Julian Green was a Sexton and he would meet us at the door and he would take our candy. He would take it every Sunday. We'd go around the corner, we'd buy the candy, and he would meet us at the door, and he'd take the candy. And he would eat it in front of us and there was nothing that you could do or say to anybody because your mother's would tell you 'be in church when I got there,' we had to be in the church when they got to church because they would always send us ahead. But we had to be there. But he would meet us and he was like our father, cause he would take that candy from us and he would say "Now go inside the church," and we had to go in the church and we had to be an usher, or we were on the choir, or whatever we had to do, we had to be in the church doing it.

Ms. Jackson: And I graduated from Simonton AME School, Simonton, I'm sorry Simonton Junior High School in 1958. I went from Rhett to Simonton and from Simonton to Burke, but I never missed a Sunday going to Shiloh AME Church. And that little praise house was always behind the church, now we could never go back there because they did not allow us to go inside the little house. It was always kept right in the spot directly behind the church. It just sat off in a little area. We could never go in it.

Dr. Ofunniyin: Did they say why?

Ms. Jackson: They never told us why. But we knew what it was. We knew it was a praise house. And they would have revivals, and they would have church meetings or whatever, so. The children were not allowed to go in to it.

Dr. Ofunniyin: Did they have a denomination, in the Praise House?

Ms. Jackson: I don't know what the denomination was, but we were AME's, so I don't know what the Praise House denomination was.

Dr. Ofunniyin: But it was on the same property?

Ms. Jackson: It was on the same property, directly behind the church. Okay.... I've been at Shiloh Church over 65 years, because I think I was like 5 years old.

Dr. Ofunniyin: Wow.

Ms. Jackson: When I started going to that church. And I was communed at that church, I was fellowship to that church, I was, I wasn't baptized, baptized in North Carolina when I came, but that's the church I went to and I'm still with it to this day, still a member of Shiloh. Okay. I don't know if it makes any....

Dr. Ofunniyin: No, Thank you. Yeah that's valuable.

Ms. Jackson: That's my experience.

Dr. Ofunniyin: Yeah that's valuable.

Ms. Jackson: Thank you.

Dr. Ofunniyin: Yeah that's valuable. ... So what, what's going on with Shiloh now?

Ms. Jackson: We are in the process of trying to build. Many years, well before this all came about. When [Hurricane] Hugo hit Charleston in 1989, the old church had a balcony in the back of the church where the choir would sit. And the choir would come down and march down as a

choir. Well Hugo, buckled the two, North, the North wall and the south wall, so the church caved in.

Dr. Ofunniyin: It collapsed.

Ms. Jackson: It collapsed, okay. And it brought the choir loft down. So... at that time, I was a Junior, I was a Trustee, on the Trustee Board. We wanted to move from that area and move to another church. Rather than try to repair Shiloh and the older members said "No," they were not going to move from Smith Street. And so we fought the battle, and we lost.

Dr. Ofunniyin: Is Shiloh that church on the corner of Smith and

Ms. Jackson: And Morris.

Dr. Ofunniyin: Morris, yeah.

Ms. Jackson: Yeah, that's Shiloh.

Dr. Ofunniyin: It's a beautiful church.

Ms. Jackson: Alright, it is a lovely church, and I wish I could move it. But now that those older members have gone on. We have no parking, because now we drive to church. And we have nowhere to park. The college children and the people that live there now, they take all the parking spaces. So if, we have about six, maybe ten spaces behind the church if you can get back there, then you can park. And as of right now we are trying to sell the church. We had a contract, we had to close it up because it wasn't working. There is a small piece of property that was tied up in the DeReef Court lawsuit. We don't know what the lawsuit is going on, what's happening with it. So if they have settled it, and if they would settle it and release us, then we could sell our church and move to our new location. We have a location that we are waiting, but we need to sell the property before we move. That's where we are right now.

Dr. Ofunniyin: Thank you.

Ms. Jackson: It's a good ...

Dr. Ofunniyin: Congregation.

Ms. Jackson: Congregation...

Dr. Ofunniyin: Yeah.

Ms. Jackson: ... and if we could go to where we want to; to our property. We are going to build; we are not going to build a huge church, but we are going to build a nice church; we are going to have the other things that allow us to do ministry the way it is supposed to be done.

Dr. Ofunniyin: Yes, yes.

Ms. Jackson: That's our plan. To get to our new location.

Dr. Ofunniyin: You have young people?

Ms. Jackson: We have young people and we do not want to lose our young people. We've got some young children. Our Pastor [is] Daniel Stewart; I told Pastor I said, "I'd like to see our young people and I think if we can get out of the city and get to where people can park. If they don't have to circle the block 3, 4, 5 times to find a parking space, folks would come to church. "

Dr. Ofunniyin: Yeah

Ms. Jackson: They would come to church.

Interview 2: META WRIGHT WALDON

Ms. Waldon: Okay, I guess I will talk about Family Legacy on Coming Street and surrounding areas.

Dr. Ofunniyin: So what is your name?

Ms. Waldon: My name is Meta, that's M E T A, like Zeta or Beta the Greek alphabet, Wright is my maiden name, and the last name is Waldon, W A L D O N.

Dr. Ofunniyin: Okay.

Ms. Waldon: And I presently live at 143 Spring Street in Charleston. That was the last place my Grandmother lived. In fact, I have a brochure that talks a little bit about my grandmother.

Dr. Ofunniyin: Could you share that?

Ms. Waldon: She, she moved to Charleston in 1912 from Ravenel, she got married to Hercules Simmons, my mother's father. And they lived at 112 Spring Street. Where the fast food places are right now. I think that might be close to where a service station is. And um, my grandmother had a, had three children initially and two children died as very young. .. under 5 years old and those were my mother's older brother and sister. And her father died when she was 2. He was a railroad fireman and he was in an accident on the train and he got killed. ... And my mother was born in 1916; we celebrated her 100th anniversary in 2016. We opened up a gallery in honor of my mother. And it's called Gallery Agnes. **Dr. Ofunniyin: Where is it located?**

Ms. Waldon: It's located in the parlor on Spring Street, 143, and it's a labor of love. And we did that in honor of my mother, and she got that from her mother, Clara, Clara Smalls Simmons Jenkins. And Grandma moved to town with her small children, she laid ahead twins with her second marriage in 1918. And her second husband was a painter. He actually died painting a house, he fell off the ladder. So she was a widow again. And she decided that she was going to take care of her children. So she was doing domestic work at the Union Railroad Station and she saved her money. She bought her first house on 8th Street, 18 8th Street, and when she bought that house, she decided she wanted to be an entrepreneur. So what she ended up doing was

starting a store. And she rented rooms to traveling preachers, men who worked on trains, the Pullman Porters, and they paid her a lot of times with pennies, and nickels, and dimes, because that's how they got paid with tips. And one thing led to the next, and Grandma eventually bought another house in the 50's on the corner of Spring and Coming Streets, 221 Coming. And she sold the house and the store that was on 8th Street. And she became, she became, what did they call them back then, she had a boarding house and she rented a lot to sailors in addition to the traveling people. And my brother and I had a job during the summer cleaning up the rooms. They had the big basin with the pitcher in it and everything, and it was absolutely a wonderful experience back in the 50s. And later, Grandmother bought two more houses in the mid-50s, one on Rutledge Avenue and one Rose Lane.

Dr. Ofunniyin: **What an enterprising woman.**

Ms. Waldon: Yes, and she lost the one on Rutledge Avenue to the crosstown. It was right where the crosstown went through. And the one on Rose Lane, she sold it. Because she was getting older. And she said I'm going to keep two houses, one for James and one for Agnes. James was my mother's ... one of the twin brothers. And one thing led to the other, and the bottom line was my mother was in that great migration to the north in the 30s. She finished Burke in 1934, 30, 34 yes. And then she went to... I'm looking for the brochure; I'm going to give it to you.

Dr. Ofunniyin: **Okay.**

Ms. Waldon: This is, this is just a copy of it, but that's Gallery Agnes. And that's the home my grandmother, last home my Grandmother bought. On Spring Street.

Dr. Ofunniyin: **Beautiful; Wow that's a big house.**

Ms. Waldon: She lived, she went to school as far as fifth grade, but she had a lot of mother wit. And my mother did water colors in New York when she went up in the great migration to find her opportunity. And she became...

Dr. Ofunniyin: And that's Agnes.

Ms. Waldon: That's Agnes. She became a nurse. And that's Agnes.

Dr. Ofunniyin: Wow Beautiful. Yes.

Ms. Waldon: And this tells you a little bit about my mother.

Dr. Ofunniyin: Beautiful.

Ms. Waldon: And how she was motivated....And this was, this was a house. The picture I had. That's on the corner of Spring. You know where Tom's place was?

Dr. Ofunniyin: Yeah, yeah, yeah.

Ms. Waldon: The parking lots right on the other side of the house. That's the house and that's the little sweet shop that my Grandmother used to run.

Dr. Ofunniyin: Wow.

Ms. Waldon: My daddy came up one weekend and built it...

Dr. Ofunniyin: Oh the taco spot?

Ms. Waldon: Uh huh, my daddy came up one weekend and built it.

Dr. Ofunniyin. Wow, yeah.

Ms. Waldon: He was a brick mason in Newark.

Dr. Ofunniyin: **Yeah, that little taco shop has been a number of things since I came back home.**

Ms. Waldon: It was a printing shop, it was uh, I can't think. Wayne Wright was there for a little while.

Dr. Ofunniyin: **Wayne Wright Printing? Yeah, before they moved to the Cigar Factory.**

Ms. Waldon: ... absolutely.

Dr. Ofunniyin: **Yeah, I rode by the Cigar Factory; I saw a picture of that at the College of Charleston actually. ..**

Ms. Waldon: But, this was, this was in the paper in 2013.

Dr. Ofunniyin: **Yeah, fascinating.**

Ms. Waldon: In the second edition of *The Post and Courier's* book that they do about "My Charleston." There's a picture of my brother, my cousin, and me standing in front of that in the 50s.

Dr. Ofunniyin: **They don't, they don't mention that your Grandmother built this.**

Ms. Waldon: That my father built it. No.

Dr. Ofunniyin: **Your father.**

Ms. Waldon: Yeah, no. They don't mention that at all. ... They did say that that was my Grandmother's sweet shop. And that the three children who were standing in front of it were her,

and they did mention our names. And it's in that second printing of "My Charleston" done by *The Post and Courier*.

Dr. Ofunniyin: **Yeah, yeah I want to find that.**

Ms. Waldon: Okay.

Dr. Ofunniyin: **For this story.**

Ms. Waldon: Okay.

Dr. Ofunniyin: **Yeah, I'm going to find it.**

Ms. Waldon: The second printing. But I, we don't talk too much about it. But I had to do this in honor and in memory of my mother, the artwork because she didn't think it was of value. But I got it copyrighted.

Dr. Ofunniyin: **Yeah, nice, nice.**

* * *

Interview 3: ROVENA HAZEL OWEN, ANDREA HAZEL, AND KATHERINE [LNUKNOWN]

Ms. Owens: We're sisters.

Ms. Hazel: We live around the corner from each other.

Ms. Owens: Yeah we live around the corner from each other still.

Ms. Hazel: We've always lived around the corner from each other.

Dr. Ofunniyin: **What are you going to talk about?**

Ms. Katherine [LNU]: Are you doing oral history?

Dr. Ofunniyin: Yes.

Ms. Owens: This is our cousin Katherine.

Ms. Katherine [LNU]:... I moved back in 2013.

Ms. Hazel: Yeah, we're real related. Our daddies were brothers....

Ms. Owens: Brothers.

Ms. Hazel: And our mothers were first cousins, so we double cousins.

Dr. Ofunniyin: Okay.

Ms. Owens: She's our closest relative other than our siblings.

Ms. Hazel: Right, other than our siblings she's our closest relative.

Dr. Ofunniyin: Okay. *So, what's your name?*

Ms. Owens: Rovena Hazel Owens, R O V E N A.

Dr. Ofunniyin: Okay.

Ms. Owens: Hazel's my maiden name, H A Z E L,

Dr. Ofunniyin: *Hazel?*

Ms. Owens: H A Z E L... Owens is my married name.

Dr. Ofunniyin: Okay.

Ms. Hazel: I told somebody around here that my daddy sent us here, but my daddy died in

1978. **Dr. Ofunniyin:** 1978?

Ms. Hazel: But he sent us here tonight.

Dr. Ofunniyin: Oh he did? I tell people, I went yesterday to my great, my grandfather's grandmother, grandfather's grave site yesterday.

Ms. Katherine [LNU]: Oh really. Somebody told me that...Gary Boward told me that my gate and fence in front of my house was done by Philip Simmons.

Ms. Owens: Oh really? You here that... Philip Simmons did Katherine's gate. Mr. Kidd didn't do it? Ms. Hazel: Yeah I know it.

Ms. Owens: Mr. Kidd didn't do it? Mr. Kidd did a lot of stuff in the neighborhood.

Ms. Katherine [LNU]: No, Gary Boward said Mr. Simmons did it.

Dr. Ofunniyin: People down here don't even know about Mr. Kidd anymore, isn't that something.

Ms. Owens: He was our neighbor.

Ms. Hazel: So your Granddaddy did the front gate of her house.

Dr. Ofunniyin: Yeah.

Ms. Hazel: On Ashley Avenue.

Dr. Ofunniyin: The house you live in now?

Ms. Hazel: In front of the big oak trees.

Ms. Owens: Front of the big oak trees.

Ms. Katherine [LNU]: And another neighbor was going by the other day and was looking at the gate. And said that there were certain features on the gate that goes way back.

Dr. Ofunniyin: ...I'm actually writing a book about my granddad, ... but it's about artisans generally. You know, this is why I said nobody even knows about Mr. Kidd.

Ms. Owens: Yeah Mr. Kidd. I'm surprised you knew Mr. Kidd.

Dr. Ofunniyin: Well, you know Philip talked about Mr. Kidd.

Ms. Hazel: Well we lived in the neighborhood with Mr. Kidd. And then our mother's family is from Sullivan's Island. And my uncle used to stable horses for people. And Mr. Kidd would come over and shoe the horses in the yard.

Ms. Owens: Yeah Mr. Kidd would come to the house to shoe the horses.

Ms. Hazel: We'd stand up there and look.

Ms. Owens: That was always a big deal when Mr. Kidd came.

Ms. Hazel: Mr. Kidd is coming; we got shoes on the horses. We always had two or three horses in the yard. ... But I want to talk about Smith Street, when you are ready.

Dr. Ofunniyin: Ready when you ready....

Ms. Hazel: Well my great grandmother was Molly Stewart Manigault. Molly was from Edisto and when she was a child, we are pretty sure she was born into slavery. She never admitted it, but she was. And we are just now finding evidence of that. Her tombstone says she was born in 1862. But I have evidence that she was really born in 1852 from the US Census. And from later censuses when she gave her age.

Dr. Ofunniyin: Where is she buried?

Ms. Hazel: She's buried in ... I'm not sure the exact name of the cemetery, but all those cemeteries' off of Meeting Street road. Up there.

Ms. Owens: Up by Magnolia, before you get to Magnolia.

Ms. Hazel: Up by Magnolia Cemetery.

Dr. Ofunniyin: Oh Monrovia?

Ms. Owens: No, not Monrovia.

Ms. Hazel: No, not Monrovia.

Ms. Owens: On the other side.

Ms. Hazel: Like its humane, friendly and all of those. That's where she's buried.

Dr. Ofunniyin: Oh yeah, yeah.

Ms. Owens: Yeah she's buried.

Ms. Hazel: And her husband was one of the Manigault's from the white family. And he was about at least ten years older than her. And we don't know how they met or whatever. We don't know whether they legally married, or what. But they had eight children. And he died in 1912; you know she died in 1937. And his family is aware of us. And so we do interact with our other side of our family too. **Dr. Ofunniyin: Interesting.**

Ms. Owens: But that's just recently.

Ms. Hazel: She, yeah, but she was a real mover and shaker type of person. Originally they lived down King Street, down around Whims Alley, Prices Alley down in that [area], but lower

King Street. And she would have, she had a vegetable stand down there. She'd sell, I don't know where she got it from, but she'd sell produce and vegetables. And then around 1911 or '12, they moved to 181 Smith Street. You know. And she ... there must have been a stable in the back, I know there was a second house in the back cause I think that might even still be there. It was there when we were children. You know. And she started; she bought a couple of horses and wagon. She started a moving and hauling company. Now still selling the vegetables, okay. And then she would hire these young women that came from out the country and stay in her back house to sew for her.

Dr. Ofunniyin: Interesting.

Ms. Hazel: So she would design dresses for the white ladies downtown. And then she had these young people to sew these dresses that she made. She had a couple of younger brothers and she was kind of schooled in the art of making medicines and potions and scathes. She was a root doctor, daddy always said, she was a root doctor. She was a root doctor.

Dr. Ofunniyin: She was a root doctor?

Ms. Hazel: And she had...

Dr. Ofunniyin: That's amazing.

Ms. Hazel: My daddy said people would be lined up on the porch, waiting to get in there to get whatever medicine she's making for them. You know, as a child. She told fortunes, she'd read palms, and she'd read tea leaves.

Dr. Ofunniyin: Huh; what's her name?

Ms. Hazel: Molly Stewart was her maiden name, Manigault. Born on Edisto, after the Civil War, I think her family moved to Adams Run. You know, her father's name was Adam Stewart. I don't know whether that's a connection to the town. You know, I have no idea. But she was really, you know, a mover and a shaker.

Dr. Ofunniyin: Yeah, an enterpriser.

Ms. Owens: Uh huh, yes she was.

Ms. Hazel: So she had these horses and buggies, so she started a moving and hauling company. You know, and she had sons and sons-in-law and they'd work for her. And she'd you know move stuff around. And her husband had trouble keeping a job. Right, well now his family kind of ostracized him. So he, you know... But I think, I always had the feeling that he taught her like how to do books and stuff. Because she had a good business, she had a great business sense. I mean she had a car by 1913 you know, she had a phone by 1920 in her house.

Dr. Ofunniyin: Wow, she had the first of everything.

Ms. Hazel: Right, now when she died, she didn't have that much money left, because she invest[ed]..., she put her money in the bank in the '30s, and a lot of the banks went under. So, you know, she had some property she had accumulated during that time. But she died 11 years before I was born, but I always feel her inside me, and I don't know why.

Ms. Owens: She even looks a little bit, the picture we have of "Meme," you can tell she looks like, yeah.

Ms. Hazel: Yeah, I can see myself in her face. She just speaks to me.

Dr. Ofunniyin: Yeah.

Ms. Hazel: You know.

Ms. Katherine [LNU]: And her youngest daughter lived there in the house until 1985.

Ms. Hazel: Right. Her youngest daughter died. Her daughter Marie was our grandmother, the three of us. You know.

Dr. Ofunniyin: Who owns the house now?

Ms. Hazel: Well they sold it to ... I think, I think John Scott the hairdresser owns it.

Dr. Ofunniyin: Oh, John. That house on the corner?

Ms. Hazel: No it's a blue house, about two or three houses down from the corner. It's right across the street from Shiloh Church. So you know.

Dr. Ofunniyin: Fascinating.

Ms. Hazel: And I've been dabbling in business. I was a teacher for a long time, I taught at Trident Technical College. But I also have dabbled in the photo business and now I'm painting, you know I dabble in that too.

Dr. Ofunniyin: So those are your paintings inside?

Ms. Hazel: The ones that.... yeah, yeah. I do a lot of paintings; I wanted to do paintings because I saw Charleston changing fast. So I did a series called Uptown and Downtown Charleston, where I'd ride around on the east side and uptown and take pictures of people and buildings. And you know, I've had a couple of shows over at the library. You know those month long shows they give artists? And most recently I finished up a series about Edisto. I was asked by the Edisto Museum to do their Edisto Tour for this year, which got hurricaned out. But I have a series that I did and I did it to honor Molly, because you know, that's where she was born. She

lied about her age terribly. And I know I have proof because in the 1900 census she said she was 40 and in the 1920 census she said she was 47, so you know.

Dr. Ofunniyin: **She just kept getting younger and younger.**

Ms. Hazel: But that's what the women in my family did, my grandmother's tombstone is wrong because she was older than what they put too. I dedicated the show at the Museum in Edisto to her [Molly]. In the notebook that came with it on me, I made sure I honored her. I feel such a strong...

Ms. Katherine [LNU]: And then her kids stayed in that neighborhood.

Ms. Hazel: Yeah.

Ms. Katherine [LNU]:[Be]cause our Uncles had stores.

Ms. Hazel: Our, mom, our grandmom, which is her daughter lived across the street at 176 about two doors from the church. And then her son, Arthur, lived in New York for a while, but then he came back and opened a store on the corner of Smith and Morris. And that's him in one of the pictures I've given you. And then her other brother, Henry, lived ... had a store down the street between Marion and Radcliffe on 116 ½ Smith Street between Marion and Radcliffe.

Dr. Ofunniyin: **Grocery Stores?**

Ms. Hazel: Yeah, all night stores. He opened at dark.

Ms. Owens: Uncle Arthur was opened at the day time. And Uncle Henry would be open at night.

Ms. Hazel: Right and Uncle Henry would open at night. They didn't compete with each other.

Ms. Owens: And then their other brother, Uncle Marty and his family lived in an apartment upstairs over what used to be Macfall Drug Store.

Dr. Ofunniyin: Uh huh.

Ms. Hazel: You remember that? On the corner of Morris and Smith, caddy corner to Uncle Arthur's grocery store.

Dr. Ofunniyin: Yeah, I remember Mr. Macfall.

Ms. Hazel: Well upstairs was my ... my grand uncle's Marty Manigault; well he died before I was born. But his wife and kids by the time we came along we would go up there.

Dr. Ofunniyin: So what is sold in a night time store? That's not sold in the day time store.

Ms. Owens: Well he sold... Daddy used to take us there to get snowballs.

Ms. Hazel: Snowballs.

Ms. Owens: Candy.

Ms. Hazel: Daddy would sit back there with him in the back and they would get a big old thing of some sharp cheese and some beer. That's what they did and they would sit back there and talk. And you know...when my daddy was little he had rheumatic fever so he was out of school for two years. So he didn't have to get up every morning to go to school. So he stayed with Uncle Henry, you know and help him run the store. So he was real tight with Uncle Henry. So Uncle Henry died around the time I went to college.

Ms. Owens: Yeah about that time.

Ms. Hazel: But all those years as we were coming up, on the weekend night, you know, we went down to Uncle Henry's. We are sitting outside on the front step and daddy and Uncle Henry inside with cheese. We used to go there after Midnight Mass too. We'd go after Midnight Mass to Uncle Henry's. I remember it would be cold as all get out. And people coming in for some Kerosene, you know, because it's cold.

Ms. Katherine [LNU]: We were very fortunate to know a lot of Grand Aunts and Uncles on both sides of the family.

Ms. Owens: Yeah Yeah.

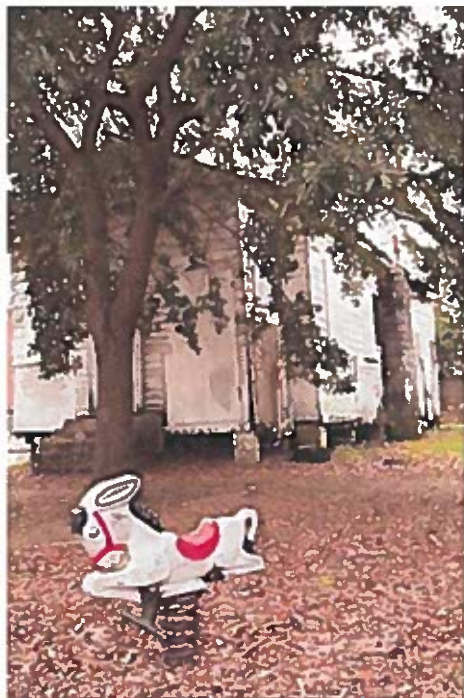
Dr. Ofunniyin: Yeah, that's a blessing. And they're still with you.

Ms. Hazel: Oh yeah, like I said daddy sent me down here.

Attachment 4. Newspaper article about second History Harvest.³

City holds second 'History Harvest' to gather more stories on DeReef Park

Search for replacement park continues



Adam Chandler file photo

DeReef Park was the home of a historic African-American praise house that had to be relocated as plans were made for a new residential development.

With legal issues surrounding Charleston's DeReef Park still unresolved, the city will host its second outing to gather and preserve personal histories related to the park.

In partnership with the Gullah Society and the National Park Service, the second DeReef Park History Harvest will be held Thurs, March 23, at the Charleston County Public Library, 68 Calhoun St. Taking place from 5:30-7:45 p.m., community members are asked to bring memorabilia from the former Morris Street park and the surrounding area to share at the event. Oral histories will be recorded and digital copies of photos and other materials will be made on site. According to organizers, information collected will be used to understand the history of DeReef Park, as remembered by the neighboring community, in order to create interpretive signs and a public report for general educational use and study.

"We appreciate everyone who came to our first History Harvest and shared their memories with

³ Dustin Waters, *Charleston City Paper*, 20 March 2017.

us,” Susan Herdina, a city attorney who is coordinating the effort, said in a statement released by the city. “It is a privilege to learn about people’s families and neighbors, their childhoods and the local businesses that have all shaped the community over time. The stories and artifacts shared with us at the history harvests will help to shape how we honor the park in the future.”

In late 2013, a neighborhood group based in Cannonborough-Elliottborough sought legal action to challenge the development of DeReef Park after the city struck a deal that would allow homes to be built in the area. In the lawsuit, it was argued that the City of Charleston had previously agreed to preserve the park as a recreational space after receiving federal money from the Land and Water Conservation Fund.

Late last year, Friends of DeReef Park, along with the National Park Service, the S.C. Parks Department, the City of Charleston, and developers behind The Gathering at Morris Square entered into mediation regarding the lawsuit. In the meantime, efforts continue to establish a replacement park. According to the most recent status report filed by the city regarding the process of finding a replacement park, the city is continuing to participate in weekly telephone conferences with the National Park Service and the state to discuss the replacement property process and the proposed replacement sites.

In February, attorneys representing the city wrote, “The city has identified several sites and is continuing to work on the documents needed to support the proposed replacement sites. The National Park Service and the state are continuing to review documents and provide advice during the weekly telephone conferences. The city will continue to work closely with the National Park Service and the state so that the replacement park process continues to move forward as quickly as possible.”

Attachment 5. Listing of Artifact Collected at History Harvest, January 17, 2017.

ARTIFACTS GATHERED AT HISTORY HARVEST #1, 19 JANUARY 2017

<u>Name of Donor</u>	<u>Type of Artifact</u>	<u>Collection ID Number</u>
Andrea Hazel	Photograph (of painting), 160 1/2 Smith St	AH-001
	Photograph (of painting), 160 1/2 Smith St	AH-002
	Photograph, 160 1/2 Smith St	AH-003
	Photograph, corner Jasper & Radcliffe Sts	AH-004
	Photograph (of painting), 168 Smith St	AH-005
	Photograph, family group? at 160 1/2 Smith St	AH-010
Katherine Hazel Wells	Copy of photograph, 60 Felix St (Brooks Motel)	AH-006
	Copy of photograph, 60 Felix St (Brooks Motel)	AH-007
	Copy of photograph, 60 Felix St (Brooks Motel)	AH-008
	Copy of photograph, Morris & Felix Sts intersection	AH-009
Meta Wright Waldon	brochure, Gallery Agnes (photos of mother)	none assigned