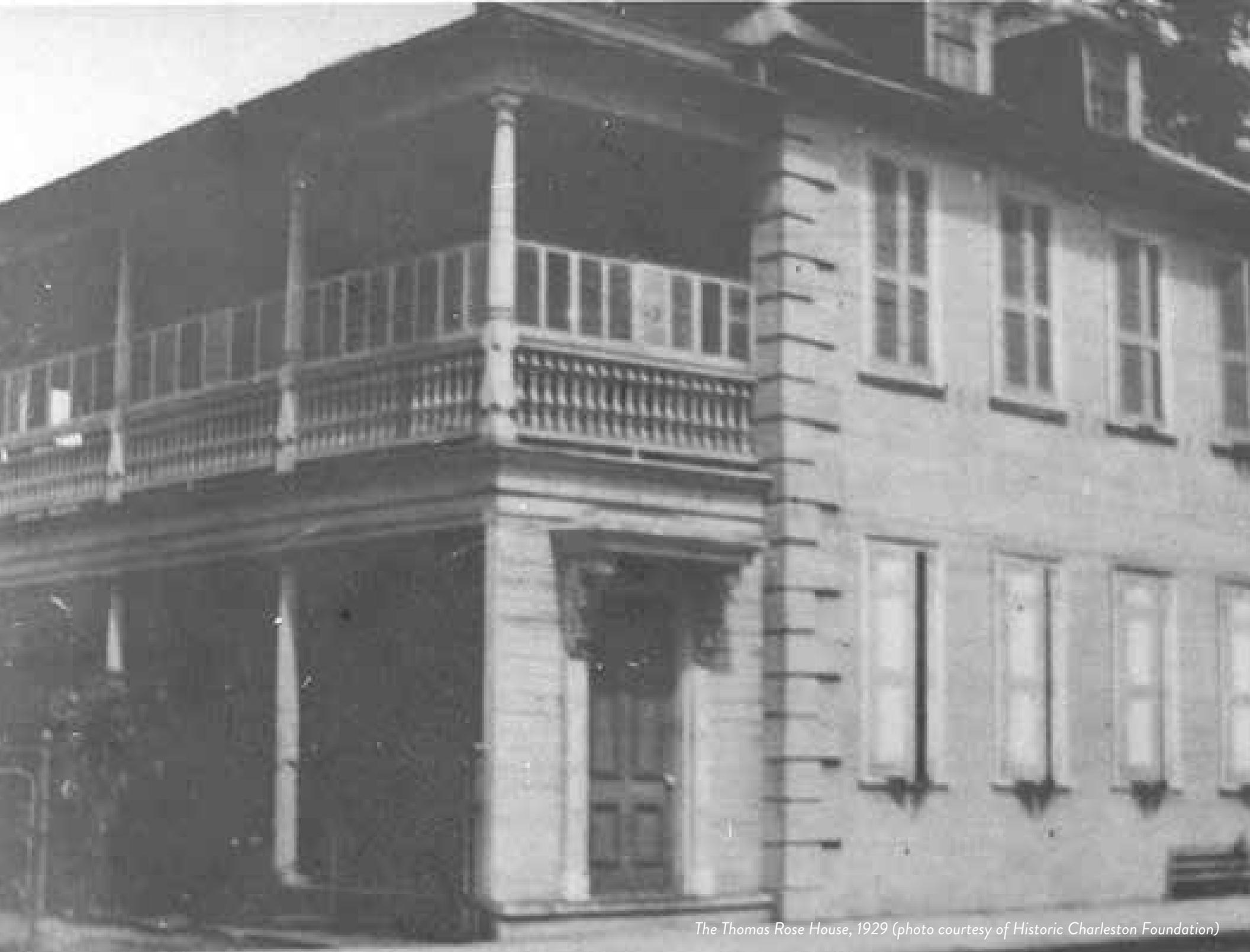




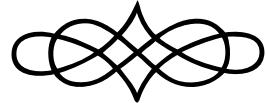
59 CHURCH STREET

THE THOMAS ROSE HOUSE

CHRISTIE'S
INTERNATIONAL REAL ESTATE



The Thomas Rose House, 1929 (photo courtesy of Historic Charleston Foundation)



Every great architect is - necessarily - a great poet. He must be a great original interpreter of his time, his day, his age.

Frank Lloyd Wright





The Residence

59 CHURCH STREET

The Thomas Rose House was constructed c. 1735 and is considered one of Charleston's best preserved colonial dwellings. The house has retained many of its original architectural elements, including extensive interior wood paneling, decorative mantelpieces and a unique full-width second-story drawing room unlike any other in the city.

The building is associated with Charleston's earliest acts of historic preservation, was one of the first residences to be listed within Charleston's Historic District, and is listed on the National Register of Historic Places.

The property consists of a double lot, and features an expansive Loutrel Briggs-designed garden and original outbuildings. The rear piazza enclosures and an addition to connect the outbuildings with the main house have allowed for extra living space without jeopardizing the dwelling's esteemed historic character.



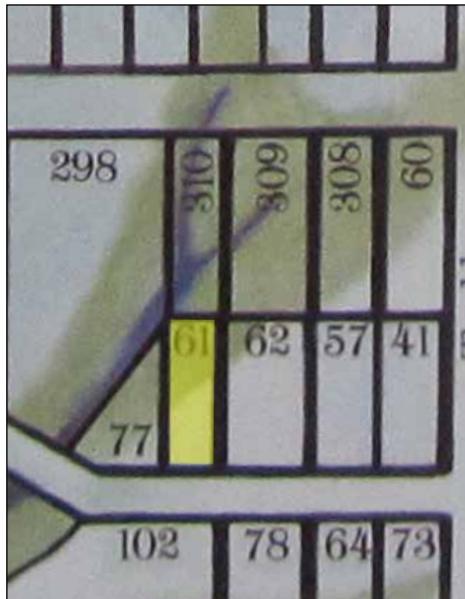


Figure 1: detail of Lot 61 map as highlighted in overall Plat of Charles Towne in the Province of Carolina, 1698 (right)

Charleston

THE HISTORIC DISTRICT OF CHARLESTON

Charleston began as a piece of uncharted territory, fertile land shaped by winding waterways and a lush coastline. This land soon became the desire of foreign influence, and in 1663, King Charles II of England granted land known as Carolina to eight of his Lords Proprietor, many of whose names can still be seen through the towns and counties in South Carolina today. In 1680, the settlement of Charles Towne was established on the peninsula, welcomed its first colonists and was divided into narrow lots, which were granted to those appointed by the King's Lords Proprietor. These lots, collectively known as the "Grand Modell," defined the urban design of the town's original grid, creating the foundation of Charleston's city plan one sees today.* The Thomas Rose House sits on original Lot 61 (*Figure 1*), granted to Elizabeth Willis on March 15, 1680, one of the few grants given to a woman.** Over 330 years later, the Thomas Rose House property has retained the original dimensions of Lot 61, a rare trait within the Charleston Historic District.

*Jonathan H. Poston, *The Buildings of Charleston: A Guide to the City's Architecture*, (Columbia, SC: University of South Carolina Press, 1997), 16-17.

** Susan Baldwin Bates and Harriett Cheves Leland, *Abstracts of the Records of the Surveyor General of the Province, Charles Towne 1678-1698*, Vol. 3, (Charleston, SC: The History Press, 2007), 134-135.





Construction

ENGLISH ARCHITECTURE INFLUENCE

Built of brick and oyster shell plaster, the Thomas Rose House was constructed in the Georgian architectural style and merchant house plan, which was popular in American and English port cities during the mid 1700s. Further confirming Rose's desire to emulate fashionable English architecture is a 1734 letter from Rose to his brother in England, requesting four English bricklayers to be sent to Charleston, most likely for the construction of his new dwelling.* The asymmetrical floor plan, yellow pine floors and simple yet robust paneling of cypress and walnut, the preferred material for finer Charleston woodwork prior to 1740, appear much as it was when Rose constructed the dwelling.** This is especially true in the larger first-floor front room, which retains an original mantle and wall paneling. One of the most striking interior features, however, is the second floor drawing or dining room, which stretches the entire width of the house and is the earliest surviving example of this plan in Charleston.

Although the Thomas Rose House is considered one of the best-preserved colonial residences in Charleston on the interior, the house looked significantly different on the exterior when Thomas Rose and new wife Beuler took residence in the 1730s. The piazzas now present were added in the 1800s,

and the house most likely originally featured a two-tiered porch, as indicated by the inconsistency in the upstairs center window of the drawing room, which most likely once functioned as a door.

Shortly after the building's construction, Thomas Rose and wife Beuler Elliott sold No. 59 Church Street in 1741 to Benjamin Savage, whose family retained ownership of the property for the next 90 years. Martha Savage, who resided at No. 59 Church Street from 1750 to her death in 1760, kept twelve slaves on the property. Her personal inventory at the time of her death gives a unique look into what the house contained, including over a dozen Mahogany tables, over four dozen pieces of china and five paintings in gilt frames in the upstairs drawing room. The extensive list of garden equipment, including 11 birdcages, also allows for an excellent curiosity of what the garden or yard may have looked like.^{***} It was under the Savage family ownership that the piazzas were added, as well as the mantles in the upstairs drawing room and master bedroom, which most likely replaced larger mantles paneled in Dutch blue tiling.

* Letter to Richard Rose from Thomas Rose, December 8, 1734, 59 Church Street Property File, The Margaretta Childs Archives, (Historic Charleston Foundation, Charleston, SC).

** Carter L. Hudgins, Vernacular Architecture of Charleston and the Lowcountry (Charleston: Historic Charleston Foundation, 1994) 38.

***Inventory and Appraisement of the Estate of Ms. Martha Savage, 1760; Inventory, Charleston (1758- 1761)," 59 Church Street Property File, The Margaretta Childs Archives, (Historic Charleston Foundation, Charleston, SC).





Preservation

PIONEERS

Not only is the Thomas Rose House a colonial architectural landmark in the city, but it also played a major role in Charleston's pioneering historic preservation movement in the 1920s and 1930s. In 1929, under the ownership of Mr. and Mrs. Frank E. Whitman, the residence went through an extensive restoration by Charleston architect Albert Simons. Albert Simons was locally and nationally acclaimed for his architectural design and preservation efforts, which included the restoration of other iconic Charleston buildings such as Rainbow Row and the Dock Street

Theater. Two years after his work on the Thomas Rose House, he helped create Charleston's Historic District and the Board of Architectural Review in 1931, both the first of their kind in the nation. The recently restored Thomas Rose House became one of the first residences to be listed within the historic district, and in turn has served as a principal property within America's oldest and best-preserved historic district for the past 80 years.



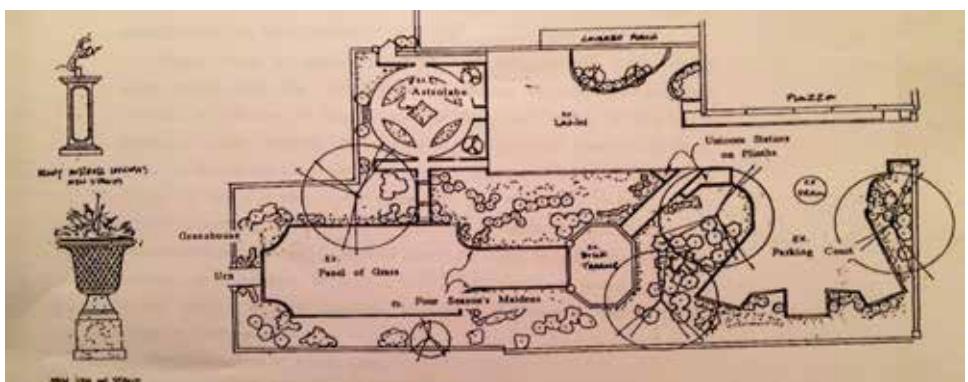
(Figure 2: The Thomas Rose House, 1950s, after restoration, photo courtesy of HCF)

During the 1929 restoration, Victorian details on the piazza and piazza door were removed and replaced with those of traditional Charleston colonial style elements. The smaller first floor front room was converted into a library through the addition of shelving, and the earlier entrance located in this room was converted into a window (Figure 2).* It is also during this time that missing mantles were replaced throughout the home, and a bathroom and kitchen were added by enclosing part of the piazza in the rear. Room dividers in the upstairs drawing room were removed, as well as paint from the stair hall to expose original walnut paneling. The original kitchen house was later connected to the main house on both the first and second floors.**

In 1942, the house was sold to the Staats family. They helped establish Historic Charleston Foundation five years later in 1947 and the Church Street Historic Foundation in 1960. The Thomas Rose House eventually became the Church Street Historic Foundation's headquarters.***

In 1954, the Staats family purchased neighboring No. 57 Church Street, a dilapidated house constructed in the 1800s directly south of the Thomas Rose House. The house was demolished to create an expansive garden, which would feature an open space plan and a salad garden with herbs. The Staats hired well-known Charleston landscape architect Loutrel Briggs, who is credited with designing over 100 gardens within the Historic District, many on Church Street.****

In order to create mature sections of the garden, topsoil from John's Island was delivered, as well as elements such as luster leaf holly from the upstate of South Carolina and sweet bay from surrounding Lowcountry marshes. The high garden wall and entrance gate one sees today were also added at this time. With this southern property addition, the original dimensions of Lot 61 were retained for the first time since the early 1700s. The Thomas Rose House and property remain relatively unchanged today, and is listed on the National Register for Historic Places (Figure 3).



(Figure 3: Plan of Thomas Rose House garden, 2004, photo courtesy of HCF)

*Letter from Frank Whitman, 1945, 59 Church Street Property File, The Margaretta Childs Archives, (Historic Charleston Foundation, Charleston, SC).

** Robert P. Stockton, "Do You Know Your Charleston?" The Post and Courier, February 2, 1975, 59 Church Street Property File, The Margaretta Childs Archives, (Historic Charleston Foundation, Charleston, SC).

*** Robert P. Stockton, "Do You Know Your Charleston?" February 2, 1975.

**** Louisa Pringle Cameron, The Private Gardens of Charleston (Charleston: Wyrick & Company, 1992)





Deemed “one of the most unspoiled,” “a classic example of a merchant house,” and “Charleston’s best specimen of colonial architecture,” the Thomas Rose House represents eras both when Charleston was considered the wealthiest colonial city in the nation, and later as a leader in preservation.* Narrowly escaping the great fires of 1740 and 1775, which destroyed nearly all neighboring dwellings, surviving military occupation and bombardment throughout the American Revolution and

Civil War, lasting the earthquake of 1886, and enduring the age of modernization and development in the twentieth century, the Thomas Rose House has withstood the test of time, and will continue to be one of the most valuable historic dwellings in America’s best preserved city.

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* Robert P. Stockton, “Do You Know Your Charleston?” February 2, 1975; “The Thomas Rose House,” National Register for Historic Places Nomination Form (Columbia: South Carolina Department of Archives and History, 1970).



PROPERTY TIMELINE

1680

Lot 61 in Grand Modell was granted to Elizabeth Willis.

1699

William Elliott purchased Lot 61 and conveyed the northern half to Thomas Elliott.

1730

Will of Thomas Elliott stated “the house and lot in Charlestown shown on the Grand Modell of the Town as Lot #61, in which Capt. John Hext now lives” is to be given to his daughter, Beuler Elliott.

1733

Beuler married Thomas Rose, and together they had seven children.

1734

Thomas Rose wrote from Charleston to his brother Richard Rose, in Berkshire, England, requesting four workmen for brick laying and to send over four such men willing to “sell them selves” for four years. This is most likely for the construction of his new house on Church Street.

1735

Architectural and structural elements of the Thomas Rose House point to a 1735-1740 construction.

1739

The Thomas Rose House is first depicted on the Ichnography of Charles Towne at High Water map.

1740

The Thomas Rose House survived the great fire of 1740, which devastated the neighborhood.

1741

Thomas Rose and wife Beuler Elliott sold the house and lot known on Grand Modell as Lot #61 to merchant Benjamin Savage.

1750

Benjamin Savage dies, and the property was passed through the Savage family for the next 90 years.

1775

The Thomas Rose House became a rare survivor of another great area fire.

1836

Thomas Savage and his descendants sold the property through Master in Equity (perhaps a way to avoid foreclosure), and the Commission of Equity sold the lot and house to the Baptist Church of Charleston.

1847

The Baptist Church sold the property to Jonathan Lucas, grandson of the Jonathan Lucas who established the first steam-powered rice mill in South Carolina.

1849

Jonathan Lucas subdivided the property and sold the northern half, occupied by the Thomas Rose House, to W.S. Dewar. The same day, Jonathan Lucas sold the southern section to James L. Bours, who constructed No. 57 Church Street.

1886

The structure survived the great earthquake of 1886.

1929

The house was purchased by Mr. and Mrs. Frank E. Whitman and restored by noted architect and preservationist Albert Simons.

1931

The Thomas Rose House was one of the first dwellings to be listed within Charleston's Historic District.

1942

The Whitman family sold the house to Connecticut architect Henry P. Staats.

1954

The Staats purchased the dilapidated No. 57 Church Street next door and demolished it to create an expansive south lawn garden.

1960

The Church Street Historic Foundation was founded to help preserve the surrounding area of Church Street. The Thomas Rose House became the Foundation's headquarters.

1970

The house was listed on the National Register of Historic Places.





Listing Information

59 CHURCH STREET, CIRCA 1735

4 bedrooms
2 full, 2 half baths
4,239 sqft

William Means Real Estate
Exclusively Listed By
Helen Geer
(843) 224.7767





ITEMS PROTECTED:

- Floors
- Paneling
- Crown molding
- Fireplace and mantle
- Windows and surrounds
- Doors and surrounds (hardware is not original, doors to piazza and library are not historic)
- China cabinet
- Library Floor and floor plan only



Interior Features

SITTING ROOM & LIBRARY

This room, like others in this early 18th century house, is paneled throughout. The wood of the paneling is cypress. Few changes have been made to this room. One can see where the original door was located in what is now the northernmost window in the sitting room. The fireplace remains the original size, but the mantle is a later addition and the original bolection molding has been changed.







Interior Features

DINING ROOM

It was not until the end of the 18th century that rooms were specifically set aside for dining. This room might have been frequently used for dining as it was adjacent to the warming pantry (now the kitchen), however, it may also have served as a family sitting room or morning room since the present sitting room was at that time the “hall”.

ITEMS PROTECTED:

- Floors
- Paneling
- Crown molding
- Fireplace and mantle
- Windows and surrounds
- China Cabinet (surrounds only)





Interior Features

STAIRS & STAIR HALL

The hall is fully paneled in black walnut and contains all of its original woodwork, an unusual survival for a house of this period in Charleston. The position of the stair hall, chambered at the rear of the building reflects the floor plan of early merchant houses, largely destroyed in the fire of 1740. The mahogany balustrade and carved brackets beneath the treads are original and may be the work of an English or Irish craftsman sent specifically by the brother of the builder.

ITEMS PROTECTED STAIRS & STAIR HALL (Floors 1-3):

- Floors
- Stairs: treads, risers, stringer ornament (carved scroll brackets at each stair) rails, newels, and spindles
- Paneling and chair rail
- Hall baseboards
- Ceilings
- Doors and surrounds
- Windows and surrounds

ITEMS PROTECTED FIRST FLOOR HALL (section towards kitchen)

- Floors
- Arched doorway and surround
- Crown molding
- Doors and surrounds







Interior Features

SECOND FLOOR DRAWING ROOM

This room is an early example of what became the norm for the drawing rooms of great Charleston houses. This is an unusual example in that it is one single room the full width of the house, rather than being divided into a drawing room and an accompanying withdrawing room. The lovely arched openings are unusual and would have been quite avant-garde for this early period.

Only two material changes have occurred in the room through the years. The middle window, which was formerly a door opening onto an iron balcony, has been closed. The bolection molding used around the fireplace opening was removed about 1800-1820, the Adam style mantle replacing it. In 1950, while work was being done on the fireplace, the owner entered the room to find workmen chipping away at Delft tiles found underneath! Two tiles were saved. The ornament on the mantle was scraped down and it was repainted at this time, revealing many of the delicate refinements of the carving. Although this mantle is not original to the house, it is a lovely and unusual feature.





Interior Features

DRAWING ROOM, SECOND FLOOR

ITEMS PROTECTED DRAWING ROOM:

- Paneling
- Crown molding
- Fireplace and mantle (protected but not original to house)
- Door and surround
- Windows and surrounds
- China cabinet
- (Original floors may be underneath the existing floors)





Interior Features

KITCHEN, LAUNDRY, & DEN

ITEMS PROTECTED:
Beehive Oven
Firebox (includes chimney above)



Interior Features

GUEST BEDROOM

ITEMS PROTECTED GUEST BEDROOM:

- Floors
- Paneling
- Crown molding
- Fireplace and mantle
- Doors and surrounds
- Windows and surrounds



THIRD FLOOR

ITEMS PROTECTED THIRD FLOOR:

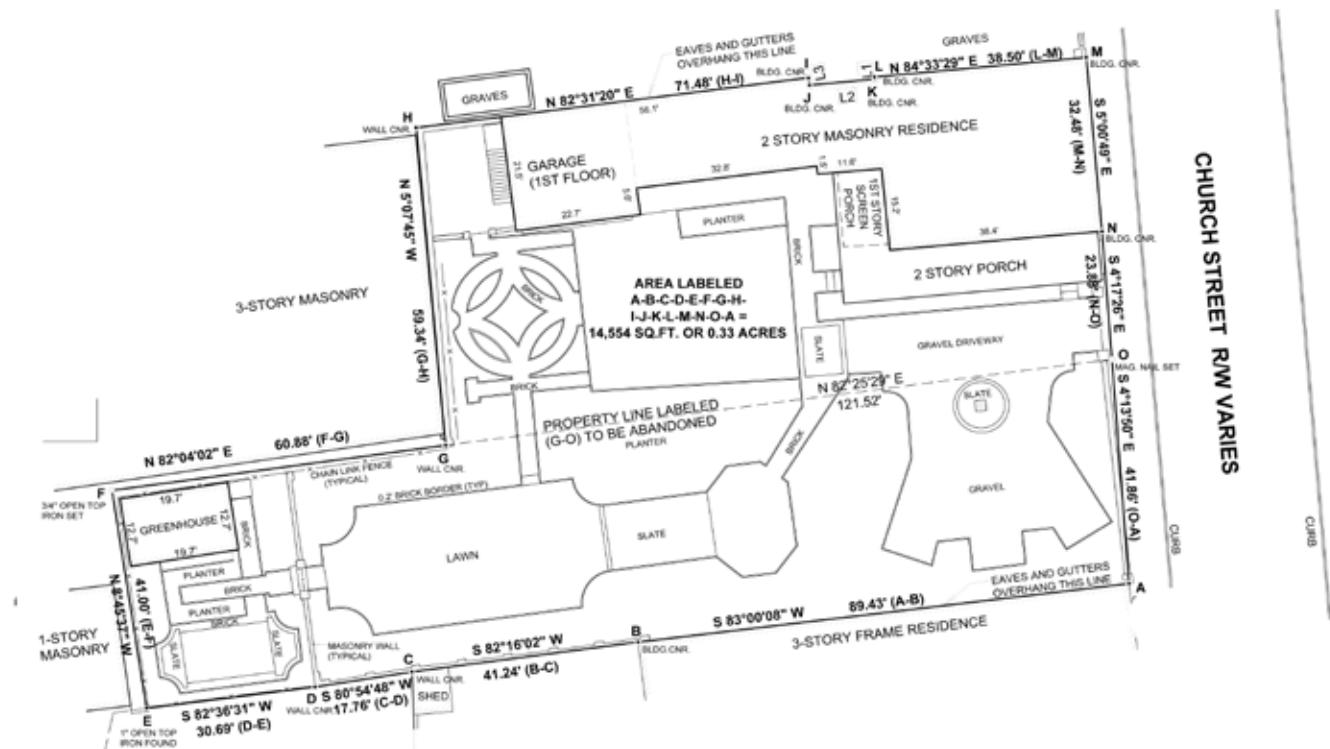
- Floors throughout entire third floor
- Doors and surrounds in hall

Exterior Features

1954-55 LOUTREL BRIGGS GARDEN & GROUNDS

The garden seen today reflects the original property owned by Thomas and Beuler Rose. However, in the early 19th century, the south side of the garden was sold off, and a house was built in 1840. In 1954, the owner of the Rose house was able to purchase the southern lot and had to demolish the 19th century house because it was in such poor condition.

The garden was planned and developed in 1954-55 by Loutrel Briggs, a prominent Charleston landscape architect. The oak trees were planted at that time after the garden had been dug out three feet and filled with top soil and fertilizer, which perhaps accounts for their remarkable growth.



Plat showing property line adjustment at #57 and #59 Church Street. *Excavation to be determined.





Church Street

INTERIOR EASEMENT PROTECTION KEY

FIRST FLOOR

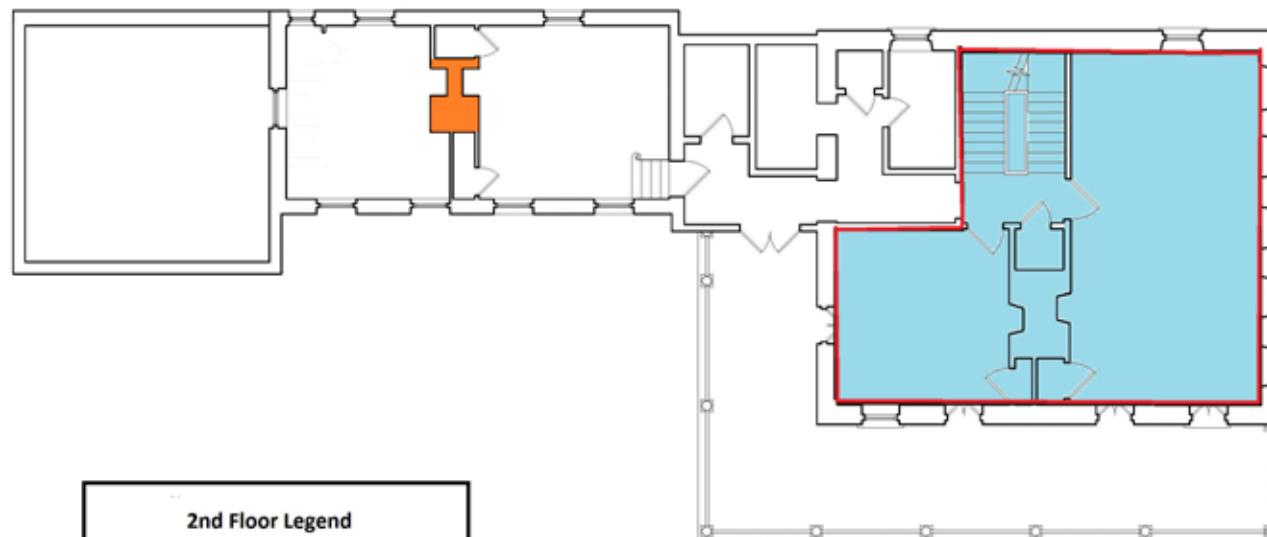




Church Street

INTERIOR EASEMENT PROTECTION KEY

SECOND FLOOR

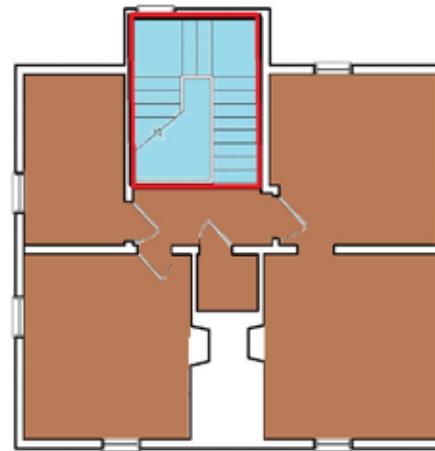




Church Street

INTERIOR EASEMENT PROTECTION KEY

THIRD FLOOR





Church Street

ADDITIONAL NOTES

CONTINGENCIES & CONDITIONS TO CLOSING FOR THE SALE OF 57/59 CHURCH STREET

The sale and closing of the property known as 57-59 Church Street (the “Property”) by HCF Realty, LLC (the “Seller”) is contingent upon the following which will be conditions to closing:

1. Acquisition of Title. Seller does not currently own the Property, it is owned by the Church Street Historic Foundation, Inc. (the “Foundation”). Pursuant to the Order of the Charleston County Probate Court, the transfer of the Property from the Foundation to the Seller was authorized subject to certain approvals and consents. Seller’s obligation to sell the Property is contingent upon final approval of a purchase contract by the Charleston County Probate Court and the transfer of title to the Property from the Foundation to Seller.
2. Conservation Easement. Prior to closing, the Foundation will place a conservation easement on the Property in favor of Historic Charleston Foundation. The conservation easement will affect both the interior and exterior of the house. A copy of the proposed form of easement will be made available to prospective purchasers, but will not be negotiable by any prospective purchasers. This easement will also restrict any subdivision of the Property.
3. Lot Line Adjustment. Prior to closing the Foundation will record a plat that abandons the lot line between 57 and 59 Church St.
4. Public Access. The Property will be conveyed subject to the condition that it be opened for tours at least five (5) days per year.

Contingencies and Conditions to Closing (continued)

5. As Is Purchase. The property will be conveyed in an “as is, where is” condition. Seller will not be obligated to make any repairs to the Property.
6. Limited Warranty Deed. The Property will be conveyed to the Purchaser by Limited Warranty Deed of Seller, a South Carolina not-for-profit limited liability company wholly owned by Historic Charleston Foundation.

57/59 CHURCH STREET - ITEMS THAT DO NOT CONVEY

HOUSE

- First floor piazza lanterns
- Living room brass chandelier
- Trumeau mirror in living room
- Silver sconces in drawing room
- Pair of hanging etched glass globes in first and second floor halls
- Wall brackets in drawing room
- Needlepoint window hanging in stair hall
- Chinese wallpaper in bedroom will be removed before closing

GARDEN

- Unicorn sculptures and their pedestals
- Four seasons and their brick bases
- Urn next to greenhouse and its base
- Torcheres
- Iron benches
- Pots and any other non-attached garden items do not convey



As one of the oldest real estate firms in Charleston William Means understands the significance of historic property restoration in our precious city.

We've teamed up with Historic Charleston Foundation to provide prospective buyers extensive property, easement and historic information regarding 59 Church Street.



59 Church Street is protected by the Historic Charleston Foundation as an initiative of its Edmonds Endangered Properties Fund.

Historic Charleston Foundation is a nonprofit organization whose mission is to preserve and protect the historical, architectural and material culture that make up Charleston's rich and irreplaceable heritage.

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