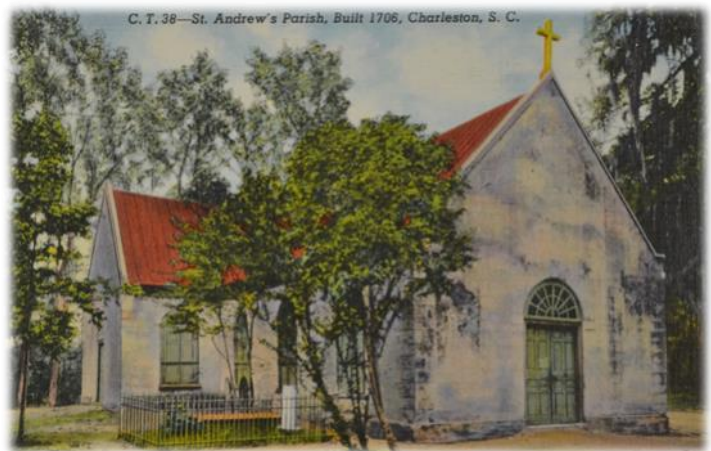


A Pictorial History of Saint Andrew's Parish Church

Volume I Exterior



PAUL PORWOLL

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PREFACE

It's remarkable that a small, suburban church in Charleston, South Carolina, nestled among the oaks and nearly hidden from Ashley River Road, has so captured the imagination of artists and photographers for more than two centuries. Saint Andrew's Parish Church, commonly known as Old St. Andrew's, is blessed to hold many of these images in its archives. A number of original paintings, watercolors, and sketches of the church are displayed on the walls of the parish hall, Magee House. Other items are housed in museums and institutions. Parishioners and visitors alike have tried to capture on canvas, paper, film, and pixels that certain magic of how light, season, and time affect this old colonial church.

A number of printed and electronic books are available on the rich history of Old St. Andrew's. The e-books are accessible free-of-charge on the church website, oldstandrews.org. This pictorial history adds to our knowledge base: volume one focuses on the church's exterior; volume two, on the interior; and volume three, on the historic graveyard.

Those looking for more detail on certain features of the church (such as doors, windows, colonial vestry and stump tower, and the like) should consult the companion e-books, *Yesterday and Today: Four Centuries of Change at Old St. Andrew's* and *Surprises at Every Turn: An Architectural Tour of Old St. Andrew's*. Both can be found at oldstandrews.org.

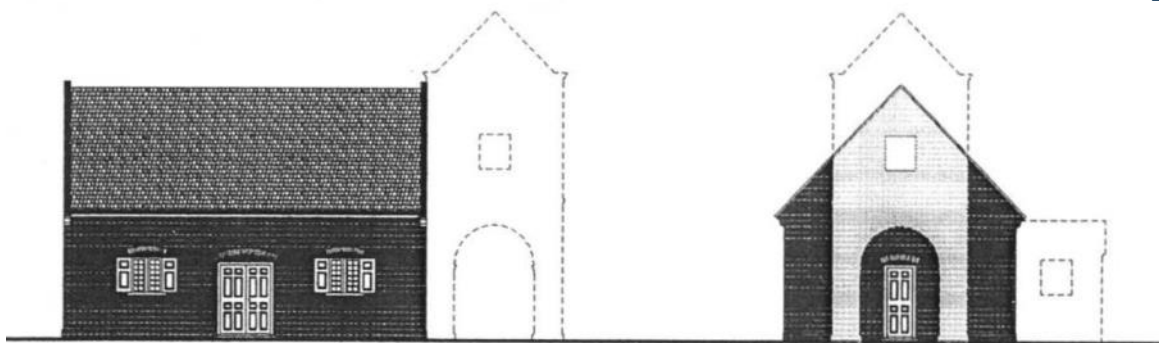
Saint Andrew's Parish Church was one of ten Anglican churches established by the Church Act of 1706. It was built that same year, expanded into the shape of a cross in 1723, and restored after a fire in the 1760s. It was badly damaged in the Revolutionary War, restored, occupied by Union and Reconstruction forces during and after the Civil War, restored again, severely damaged by the great earthquake of 1886, left dormant for fifty-seven years, reopened in 1948, repaired and restored countless more times, and survived Hurricane Hugo in 1989. Now in its 315th year, the church has seven hundred fifty members and holds three services every Sunday. When you walk the grounds, try to imagine that a reporter doing the same thing in 1901 wrote of a church about to "crumble into dust, and like other holy and precious things, be no more seen." That the church is still standing—indeed thriving—is a testament to the dogged tenacity of generations of parishioners who refused to let it die.

As Andrew said to his brother Simon, come and see. And don't forget to bring your camera.

Paul Porwoll
Parish Historian

18th Century

1706–23



1723–62



The first visual depiction of Saint Andrew's Parish Church dates to 1800. Our best guess of what the exterior looked like before then comes from conjectural drawings developed by Richard Marks Restorations (RMR) of Charleston as part of a major renovation undertaken in 2004–5. The church built in 1706 (*top*) was a small rectangle, as the parish's third rector the Reverend William Guy described, "40 feet long, and 25 broad, built of brick, the roof of pine, with 5 small square windows in it." Two doors led into the church: a "great" door faced north toward the Ashley River, and a "small" door to the west. RMR discovered two exterior features that might have been added before a 1723 expansion (*dashed outlines*): a wooden vestry attached to the south wall and a wooden porch or stump tower over the west door.

Beginning in 1723 and lasting a decade or more, the church was expanded into its current cruciform shape (*bottom*). The east chancel wall was taken down to open up the space for a new transept and relocated chancel. Large compass headed windows, including one on the east wall behind the altar, replaced the small rectangular ones. The pine roof was removed and one of cypress added. Stucco was applied to the exterior brick walls, masking the differences between the old and new brick and emulating a grander stone façade. The two doors were replaced with three of equal size, on the north, south, and west ends. The additions of a steeple (*dashed outline*) and bell were planned as finishing touches, but it is unknown whether these were ever realized.

Such steeple and bell would have been lost in a devastating fire that occurred in the 1760s. The church was quickly rebuilt within the existing walls and conforms to what we see today, except that the large east end window was not replaced. The small semicircular window at the top has remained but the rest of the wall was bricked in, as a backdrop for the magnificent reredos or altarpiece that was added on the inside, immediately behind the altar.



These two aerial photographs taken in 1994 provide a marvelous perspective of the church's cruciform shape, with nave, transept, and chancel clearly seen. This view also provides perspective to the memorials and coping in the graveyard. Expanding a church into the shape of a cross was a common way to enlarge the size of early colonial churches in South Carolina. St. Andrew's is the only one remaining today.

19th Century



This watercolor by renowned Charleston artist Charles Fraser is the earliest known image of St. Andrew's Parish Church, dated April 1800. (By then the church was nearly a century old.) Fraser's "View of the Church in St Andrews Parish" is also the most widely reproduced. The artist created an image of genteel sophistication, with two gentlemen in top hats conversing before entering the open door at the south entrance facing the public road (now Ashley River Road). His comments at the bottom add historical authenticity: "Built in 1706. There was a fine organ in this church. Destroyed by the British."

Not only did the British destroy the organ, but they also left the church in a shambles. In 1785 parishioners recounted that the building "was much Injured and pulled to pieces by the British Army." The damaged postwar church was likely refurbished as shown in the watercolor to attract a new rector, the Reverend Dr. Thomas Mills, who served from 1787 to 1816. ("A View of the Church in St Andrews Parish," *Charles Fraser's Sketchbook, 1796-1805*, Lowcountry Digital Library, Gibbes Museum of Art, Charleston.)

The memorial plaque over the door we see today that commemorates 1706 church building supervisors Jonathan Fitch and Thomas Rose is notably absent in Fraser's work.



These two visuals of the church from the south elevation were created decades later. The 1706 memorial over the door absent in Fraser's 1800 sketch is now clearly seen in both images.



Near the end of his life, prominent parishioner William Izard Bull (1813-1894) wrote a letter to his cousin recounting his memories of the church. He described the memorial as "modern. I remember when it was placed there."



Top: Lewis R. Gibbes composed this simple pencil sketch in the 1840s. (Drayton Family Papers, Special Collections, College of Charleston.)

Middle: In 1858, shortly before the Civil War, L. Avery produced a more elaborate pencil and watercolor. (Thomas Butler Gunn Diaries, vol. 15, p. 167, Missouri History Museum.)

Perhaps these artistic endeavors didn't go unnoticed. Parishioner Nathaniel Russell Middleton described an antebellum Sunday at St. Andrew's as "a scene which an artist would have liked to reproduce."

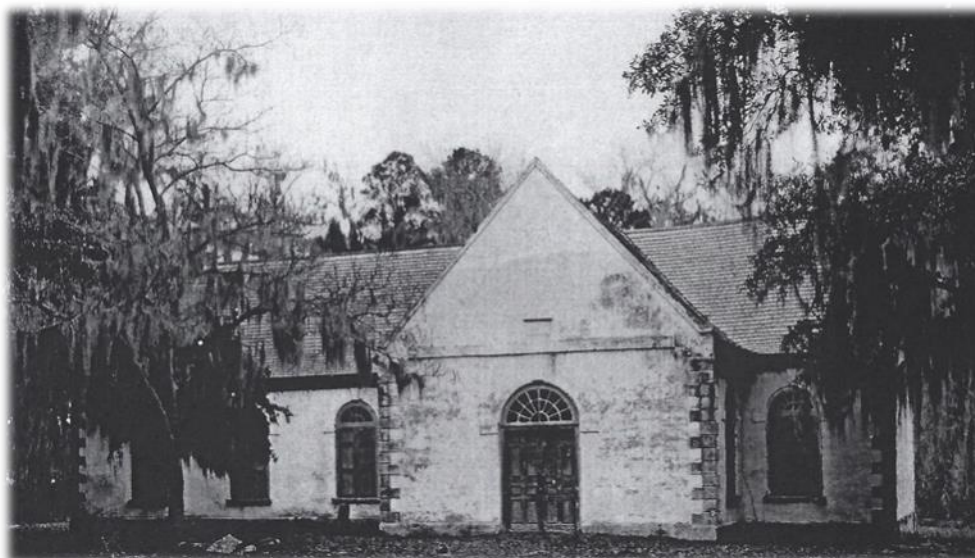
A less formal, undated sketch of the west end (*bottom*) comes from the vertical files of the South Carolina Historical Society.

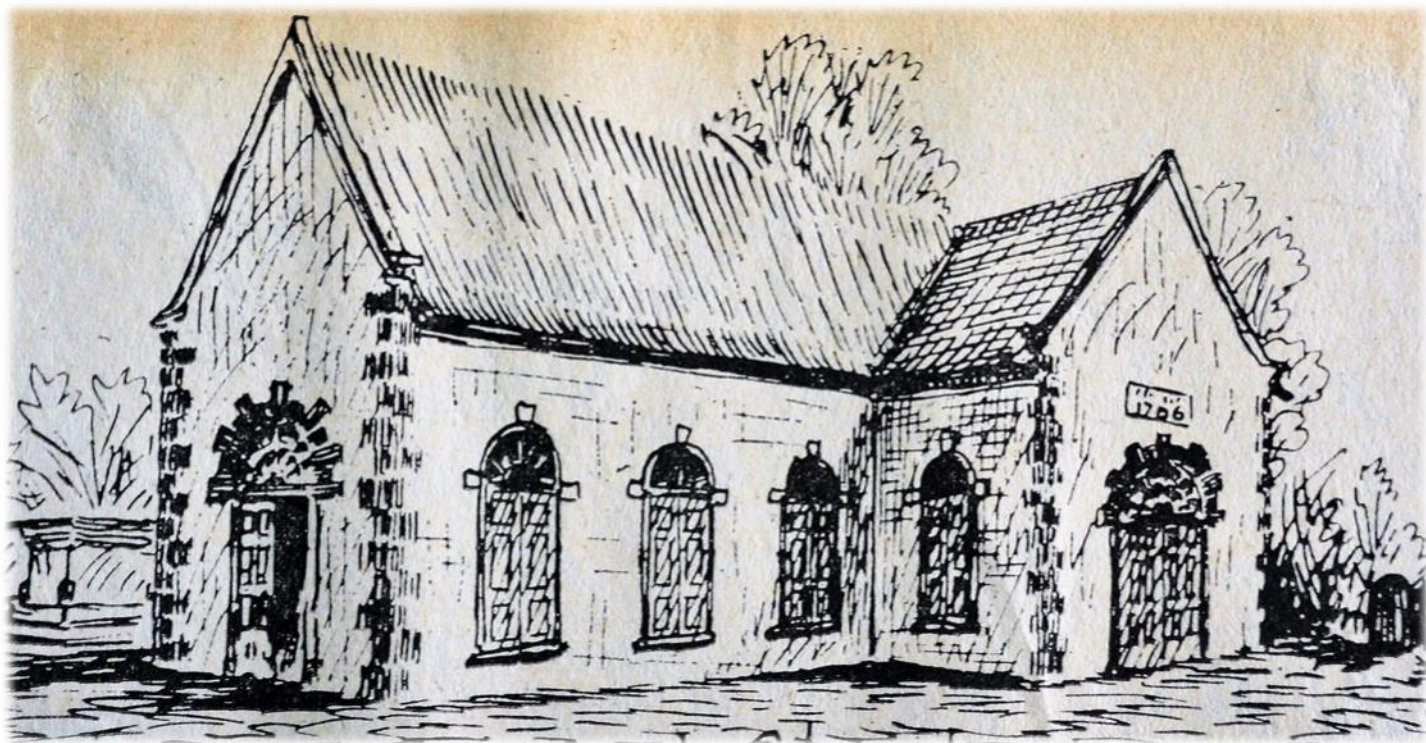


The next two illustrations show a much different scene from a half century before. They are the first of a series of melancholy depictions of St. Andrew's that were made during the church's nearly sixty-year period of dormancy that lasted from 1891 until the church was reopened for worship in 1948.

Top: This photograph was taken by Theodore Drayton Grimké-Drayton, a relative of the Reverend John Grimké-Drayton, the renowned horticulturist of Magnolia-on-the-Ashley and rector of St. Andrew's from 1851 until his death in 1891. Family history says that Theodore traveled from England after Reverend Drayton's death and snapped this photo in 1891 on a tour of the church grounds. Again the view is from the south elevation, but what a toll time has taken. The photograph illustrates the effects of a devastating earthquake that rocked the Charleston area just five years earlier. The south façade is cracked in multiple places. Stucco is gone from the top of the gable end, revealing exposed timbers. Reverend Drayton rarely held worship at the church in the last years of his life as his tuberculosis worsened. As a result, the grounds became wild and unkept, with vegetation nearly approaching the building itself. (William Drayton and The Drayton Fellowship.)

Bottom: This image, which dates to about the same time (1893), tells a different story. It shows the west end in a far better light than Grimké-Drayton's photograph. (Historic Charleston Foundation.)





Fifty years after Gibbes and Avery sketched and painted their depictions of St. Andrew's, Oliver J. Bond produced his own rendition in 1894. His sketch seems to match the less-damaged west end of the image made just a year before (see the bottom of the previous page). Bond would later become professor of mechanical drawing and astronomy at The Citadel, its president, and author of *The Story of The Citadel*. The tomb of Charlotta Bull Drayton is seen off the west door. (*Charleston News and Courier-Evening Post*, March 12, 1968.)

20th Century



ST. ANDREW'S CHURCH.



THE CHURCH OF ST. ANDREW'S, ST. ANDREW'S PARISH.



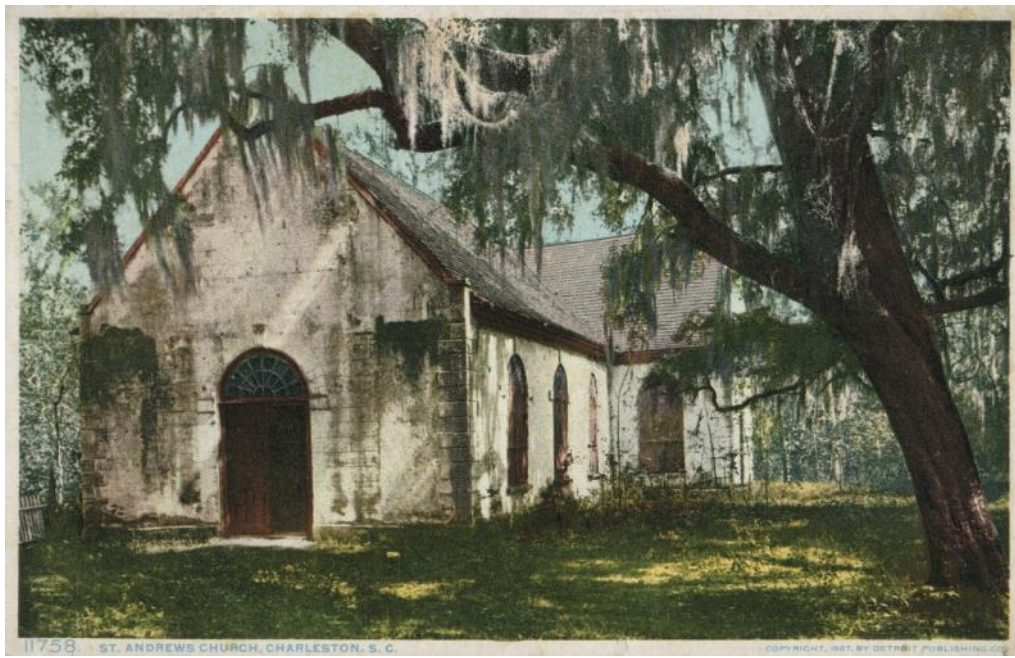
The five images on this page date to 1901, ten years after Reverend Drayton's death.

Top and middle left: These depictions appeared in an article about St. Andrew's Parish Church in the May 1901 issue of *The Exposition*, a publication that promoted the South Carolina Inter-State and West Indian Exposition, a world's fair with palaces, lakes, lawns, and concessions built near The Citadel and Hampton Park.

The writer was struck with the sad deterioration of this once thriving house of worship: "St. Andrew's once sheltered within its now decaying walls the beauty and fashion of one of the richest parishes in South Carolina. Desolation reigns about it now. . . . Presently it will crumble into dust, and like other holy and precious things, be no more seen. . . with a sphinx-like brooding silence with all the secrets of these lives untold, awaits in sylvan solitudes, its final disintegration."



The three visuals on the right mirror those on the left and are attributed to Franklin Frost Sams, a medical doctor and photographer who lies buried in the churchyard. (OSA Archives and Charleston Museum.) Sams might well have provided these images to *The Exposition*. William S. Hastie of Magnolia, Reverend Drayton's son-in-law, had a wealth of family and institutional knowledge of St. Andrew's. He likely contributed the detailed history of the church described in the story or even wrote the article himself.



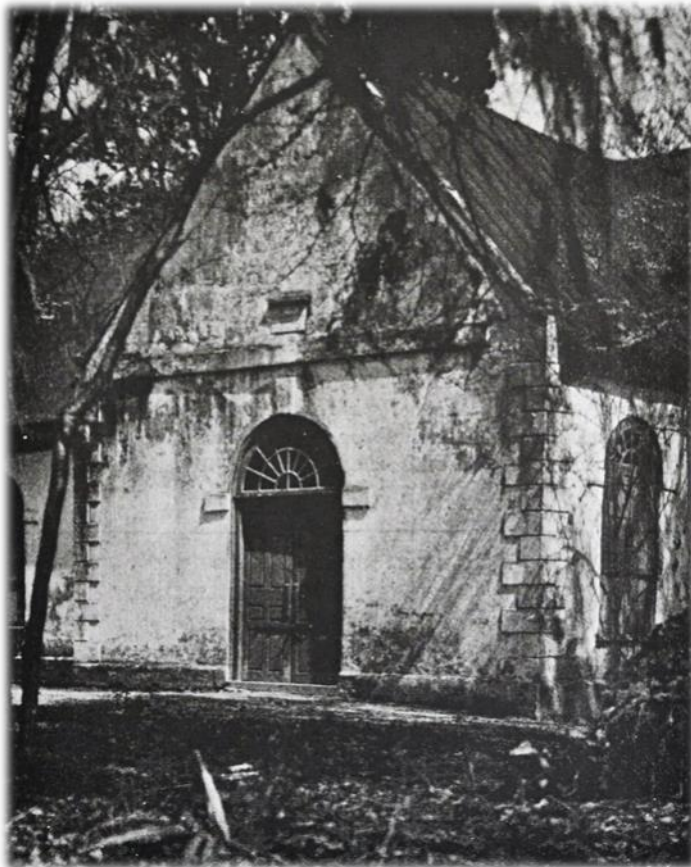
These postcards are the first in a series of commercially-produced images of the church during its long period of dormancy. Postmarked 1909, the cards depict the building less than two decades after John Grimké Drayton's death. (Top: Detroit Publishing Co. Bottom: The Hugh C. Leighton Co., Portland, Me.)

The ancient colonial church, hidden deep in the woods along Ashley River Road, attracted the attention of curious visitors. Some were respectful, others not. Emily Ravenel's diary described a sad state of affairs when she drove her horse and buggy there in 1912. "It was a wilderness up to church," she wrote. "We went through vines & trees, church was open & cows were sleeping & walking through it. Doors were hanging on hinges, one broken off. Woodwork in bad repair and filthy – the 2 [brick] vaults were open – with bones in them. Bats flew out. One large enough for animals to go into."

1920s



A forlorn scene from Harriette Kershaw Leiding's, *Historic Houses of South Carolina*, with 100 illustrations from drawings by Alfred Hutton, photographs and prints, published in 1921 by J. B. Lippincott and Company, Philadelphia and London.



From William Casey's, *Charleston Doorways*, The White Pine Monograph Series on Early American Architecture, Volume XIV, Number 5, published in 1928 by Russell F. Whitehead, New York.



A caretaker's cottage was built in 1923. Located near today's Magee House, the cottage was later used as a Sunday school building until a parish hall could be built. It was razed in 1972.

1920s



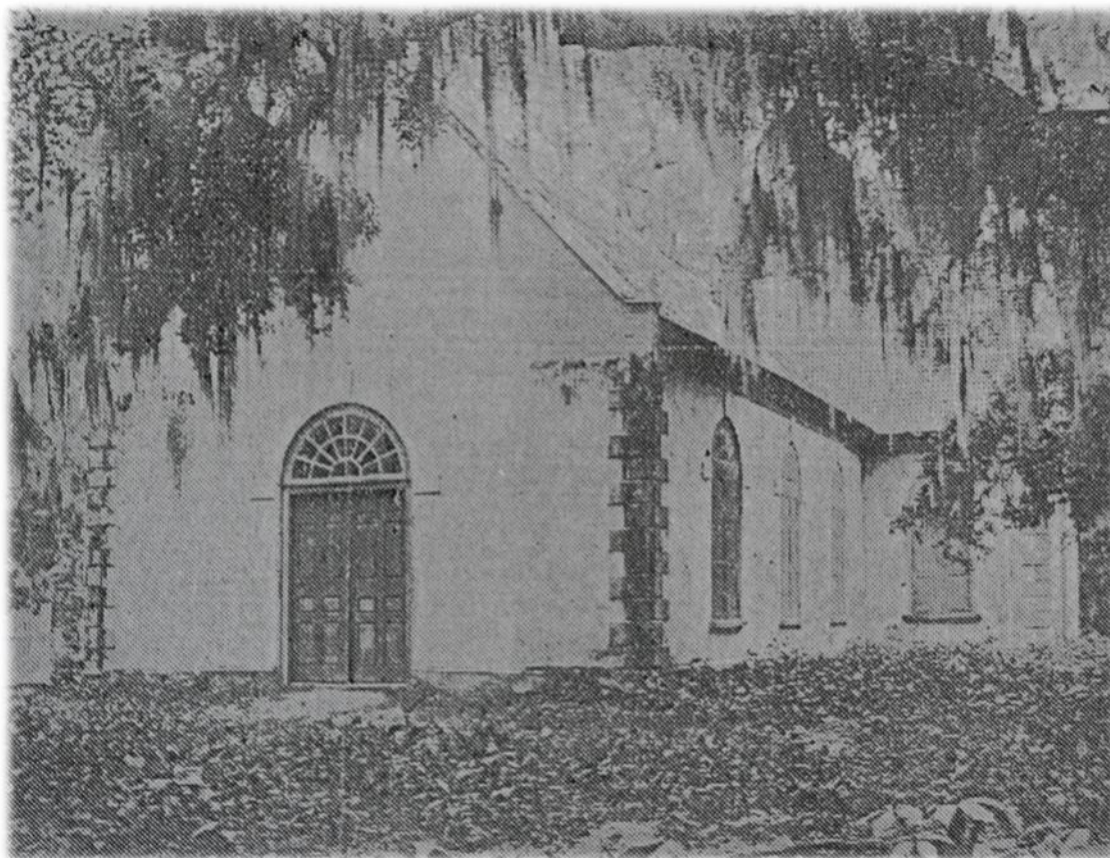
Ben Judah Lubshez captured a lonely and neglected St. Andrew's Parish Church in these photographs of the south end taken in the winter of 1928-29. (Gibbes Museum.)

1920s



George W. Johnson's photograph of the southwest elevation (and the inset below) shows a "no trespassing" notice tacked onto the door to deter would-be intruders. Although locked doors would discourage damage to the interior of the church, such was not the case with the exterior. The effects of vandalism are evident in the broken glass in most of the windows above the door. The photograph is dated 1886-1930 but was likely taken in the late twenties. (Gibbes Museum.)



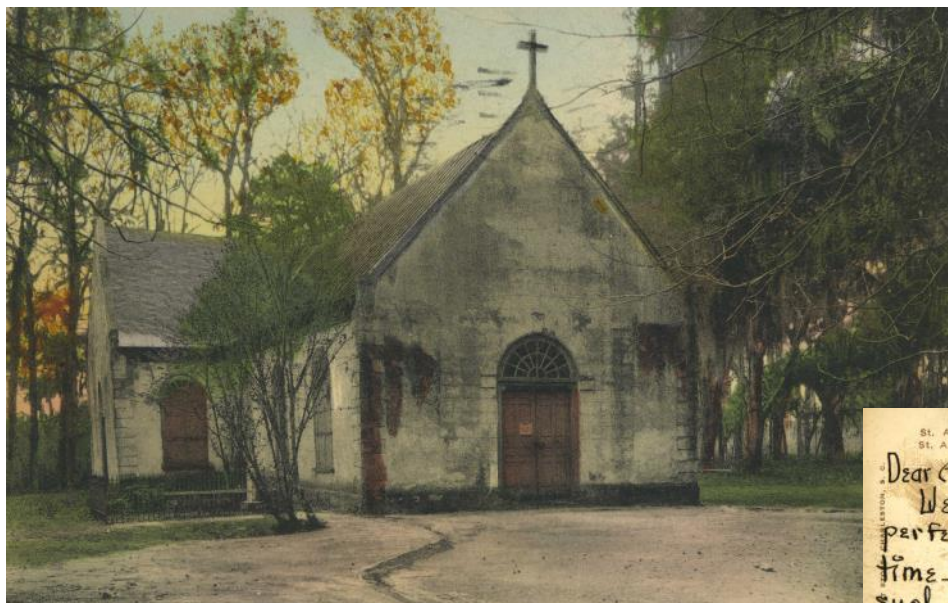


The *Charleston News and Courier* included this photo of the church in articles of April 13, 1931, and May 1, 1932.



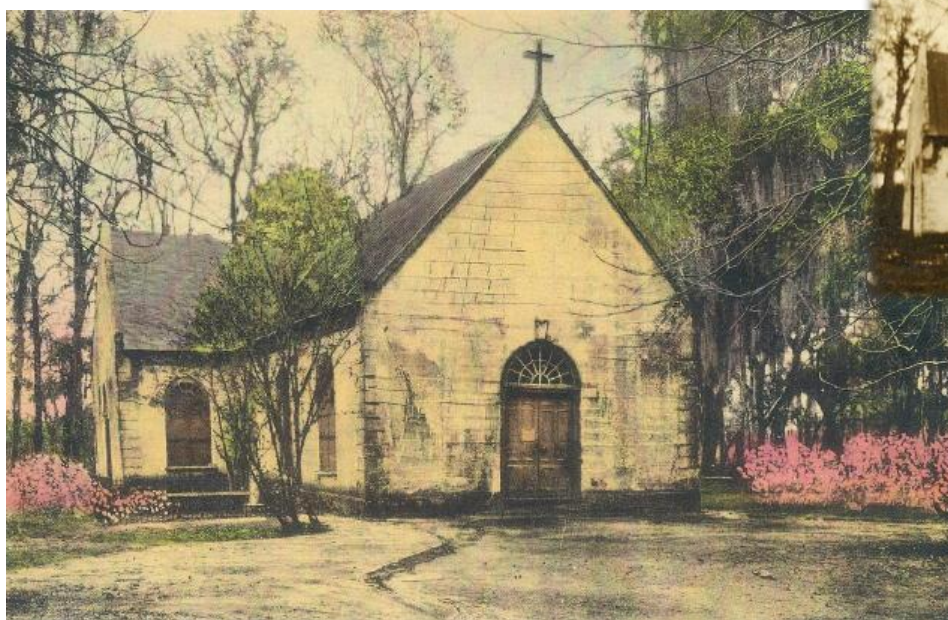
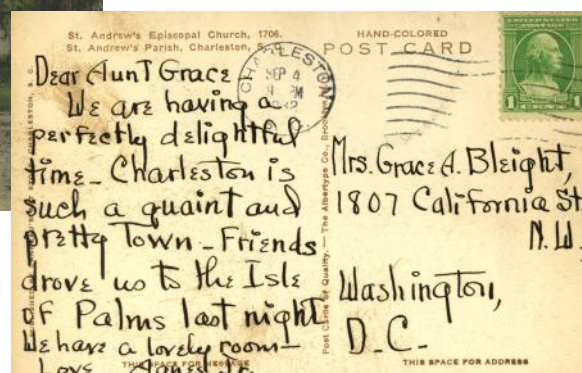
Although Ronald Allen Reilly's photo (*left*) appeared in the *South Carolina Magazine* in August 1952 (Elise Pinckney, "St. Andrew's Parish Church—A Link with the Past"), it looks much earlier, taken during the church's dormancy.

During the thirties, printers created a number of postcards of the abandoned church that were marketed by Charleston companies. Most of these cards focused on the building's west entryway and included similar or identical captions on the back. The "no trespassing" notice on the door is plainly visible. These widely available images likely spurred the curious to visit the grounds.



Postmarked 1932, sent to Mrs. Grace A. Bleight, Washington, D.C.
Back: "St. Andrew's Episcopal Church, 1706. St. Andrew's Parish, Charleston, S.C." Made by The Albertype Co., Brooklyn, N.Y.
Distributed by Lanneau's Art Store, Charleston.

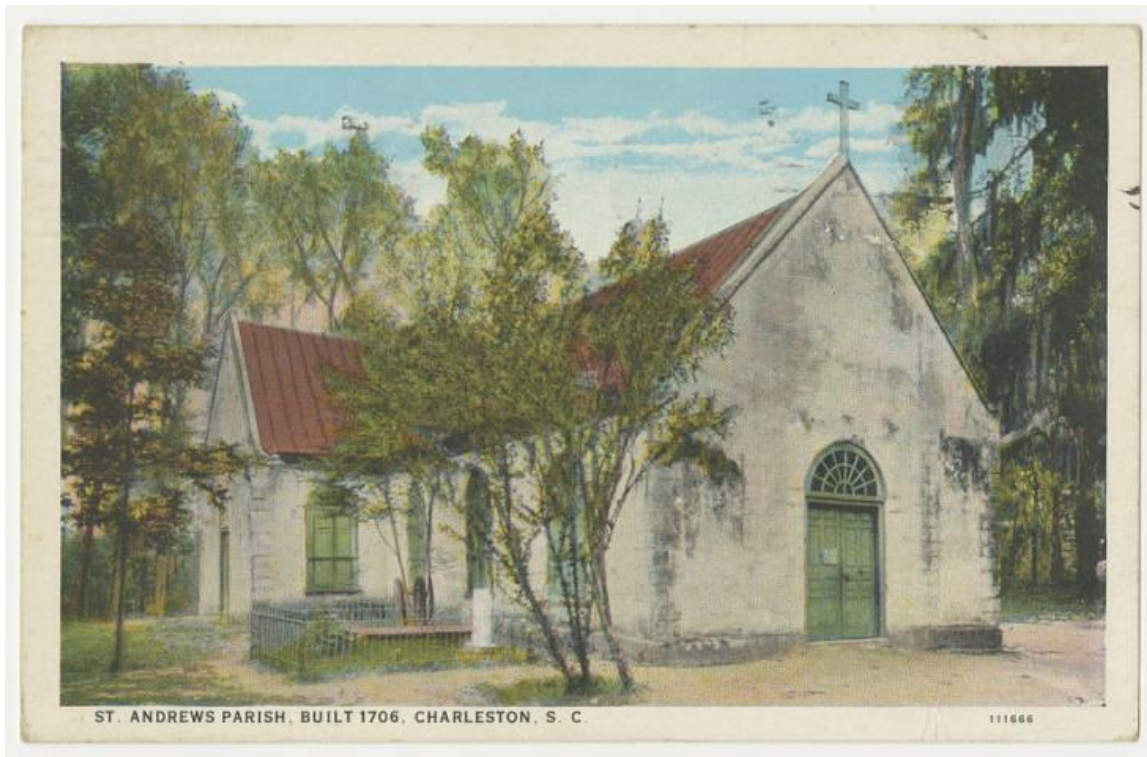
Note also that these images feature a cross at the top of the west gable end. This was installed in 1916 when the Diocese of South Carolina repaired the building.



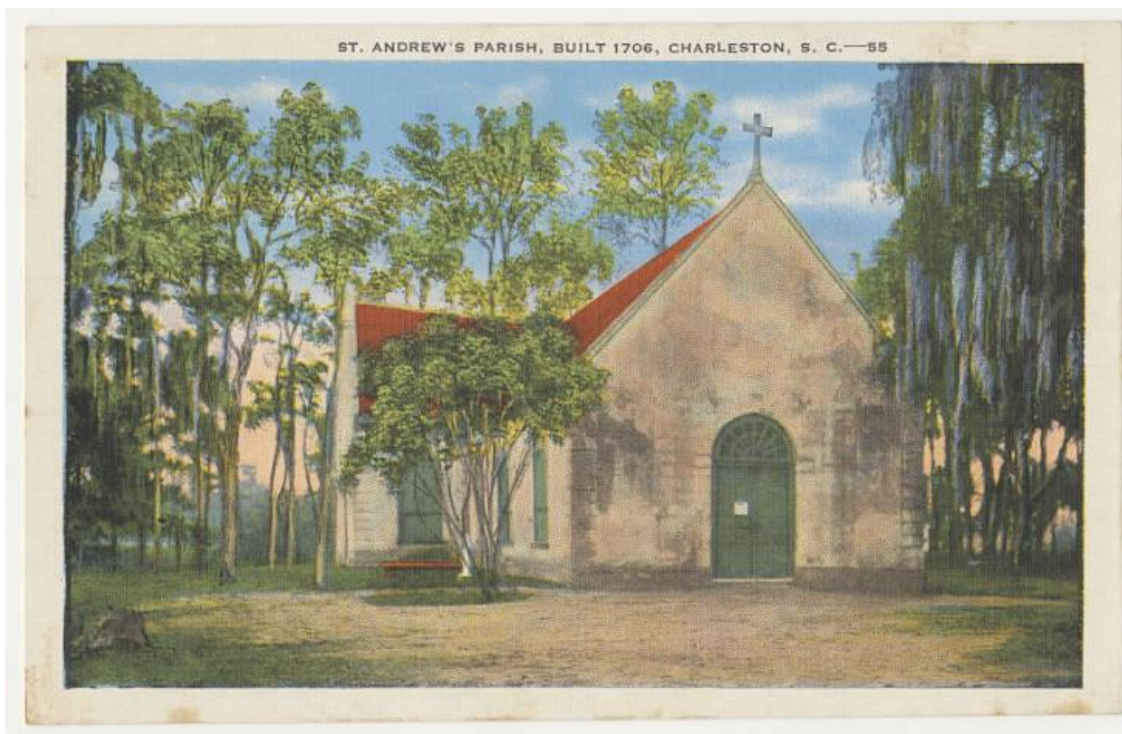
This version of the same image shows yellow-cast walls and azaleas in full bloom that were added for effect.



Above: This photo from the Charleston Museum was taken about this time. Note the myrtle off the northwest end of the church, which is depicted in these and other postcards of this era.

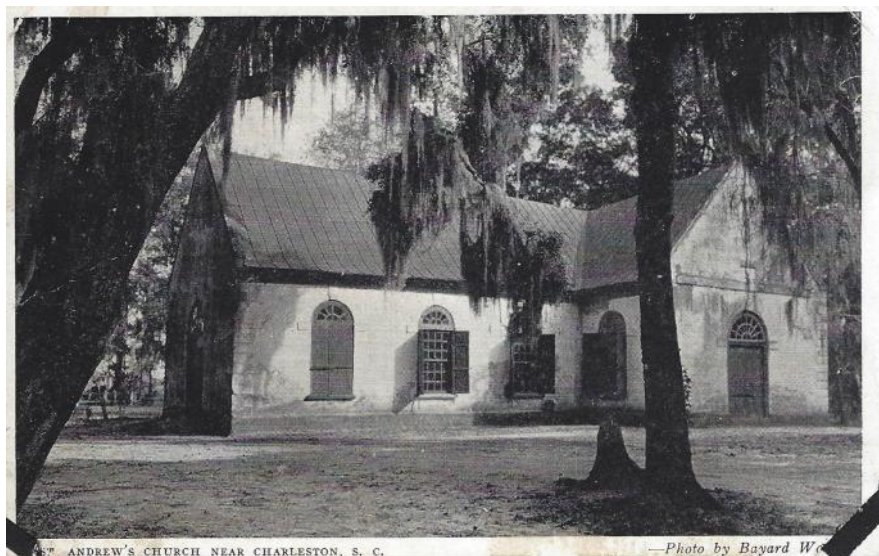


Postmarked 1932. *Back:* "Saint Andrew's Parish Church was built in 1706 of plain brick. In 1723, it was added to, making the entire structure conform to the shape of a cross. In 1764, it was destroyed by fire and rebuilt in its present shape." Made by C. T. American Art. Distributed by Gayden Brothers, Charleston.

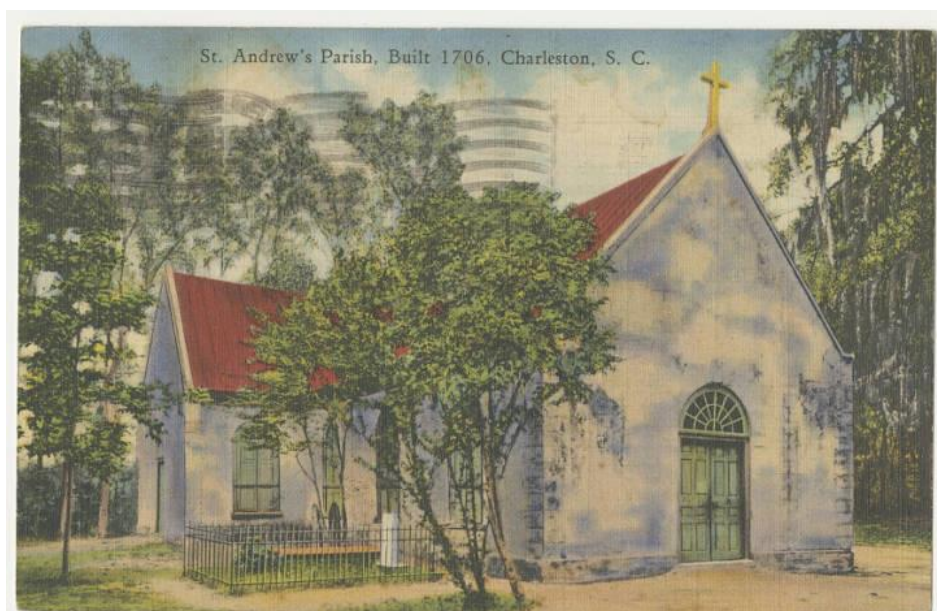


Postmarked 1934. While the image itself is intriguing, the caption on the back is mostly incorrect. "This church is located in a beautiful oak grove, laid off in 1696. Original church destroyed by fire and rebuilt in 1706. A fine structure of historical interest." Made by E. C. Kropp Co., Milwaukee, Wis. Distributed by Martschink Sales Co., Charleston.

1930s

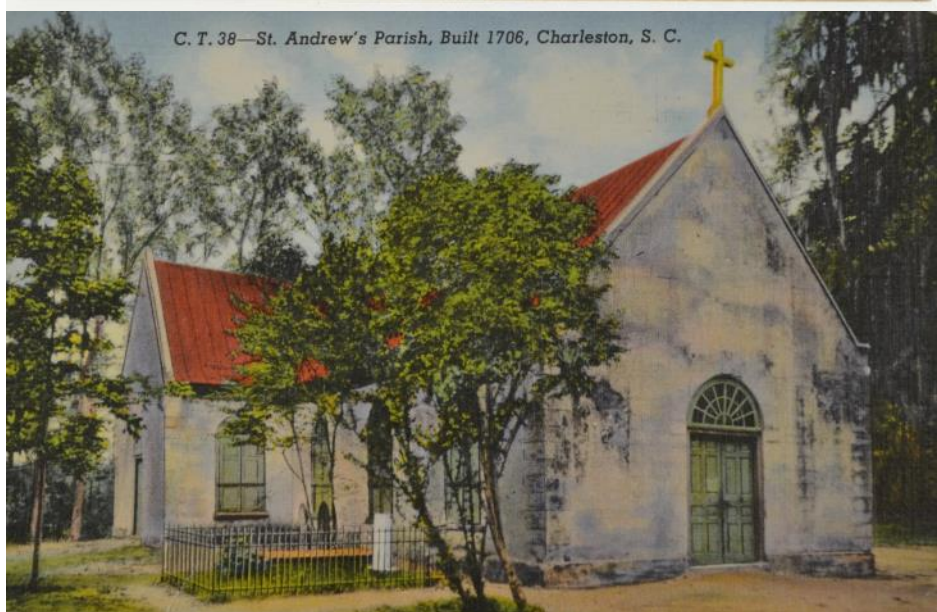


Postmarked 1936. Photo by Bayard Wooten. Distributed by Advertising Service Agency, Charleston.



Two nearly identical cards postmarked 1939 and distributed by Martschink Sales Co., Charleston.

Middle: The distributor continued to use the incorrect caption on the back from an earlier card: "This church is located in a beautiful oak grove, laid off in 1696. Original church destroyed by fire and rebuilt in 1706. A fine structure of historical interest." Made by E. C. Kropp Co., Milwaukee, Wis.



Bottom: The back caption reads: "St. Andrew's Parish Church was built in 1706 of plain brick. In 1723, it was added to, making the entire structure conform to the shape of a cross. In 1764, it was destroyed by fire and rebuilt in its present shape." Made by Curteich, Chicago.



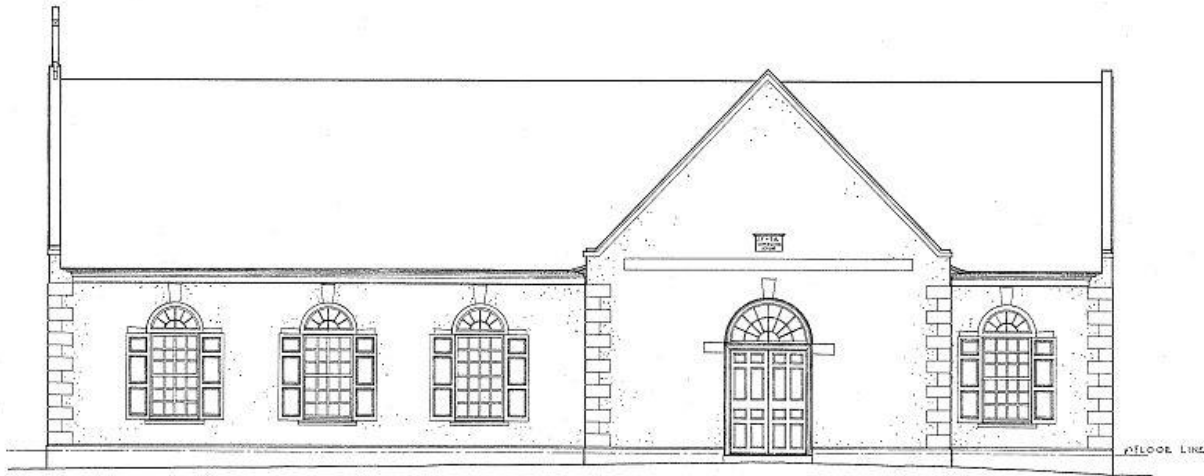
Above: Photograph of the south entrance, by The Writers Program of the Works Progress Administration in South Carolina (1939).



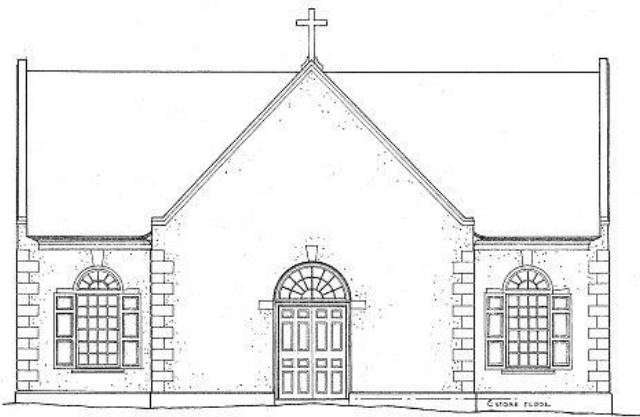
Top and bottom right: These photographs of Frances Benjamin Johnston are found in Samuel Gaillard Stoney's *Plantations of the Carolina Low Country* (1938). Note the small, square tile above the north door. Like the white marble memorial above the south door, it too commemorated the 1706 founding of the church. The smaller tile has since disappeared.

Below: William Oliver Stevens included this sketch of the church in his book, *Charleston: City of Gardens* (1939).

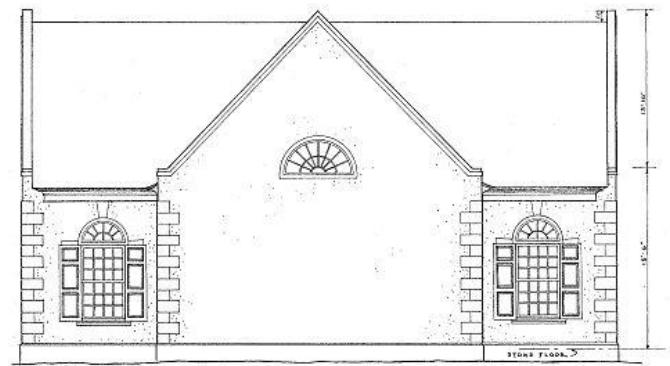




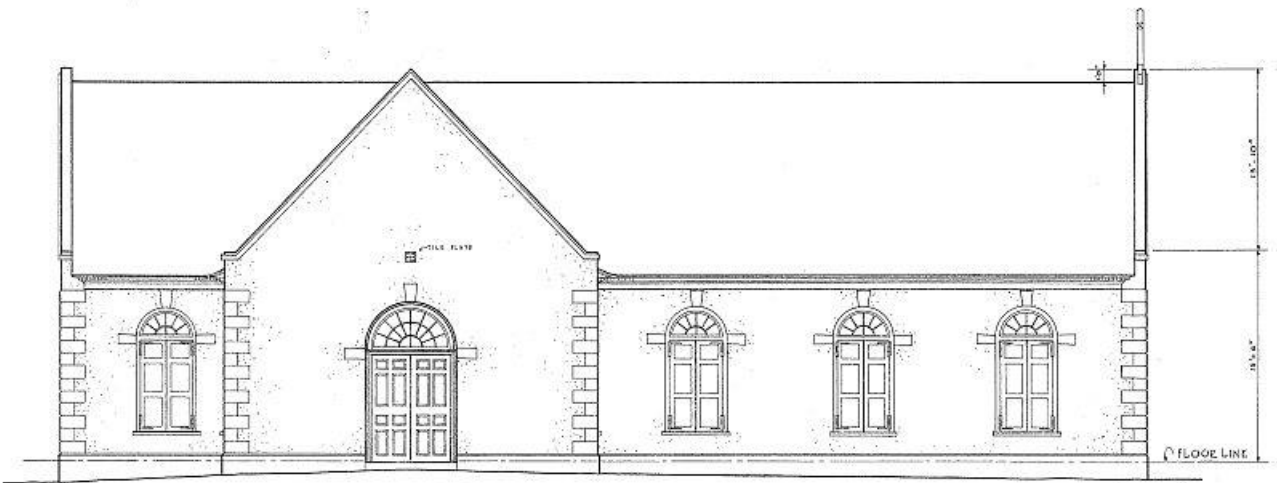
South elevation



West elevation



East elevation



North elevation

St. Andrew's was one of thousands of buildings included in the nation's first federal preservation program, the Historic American Buildings Survey. A team of HABS employees, under the administration of the National Park Service, visited the church in March and April 1940. Ten architectural drawings (four exterior and six interior) and nine photographs (four exterior and five interior) documented the condition of the church at that time.

1940s



Northeast elevation



Northwest elevation



Southeast elevation



Southwest elevation

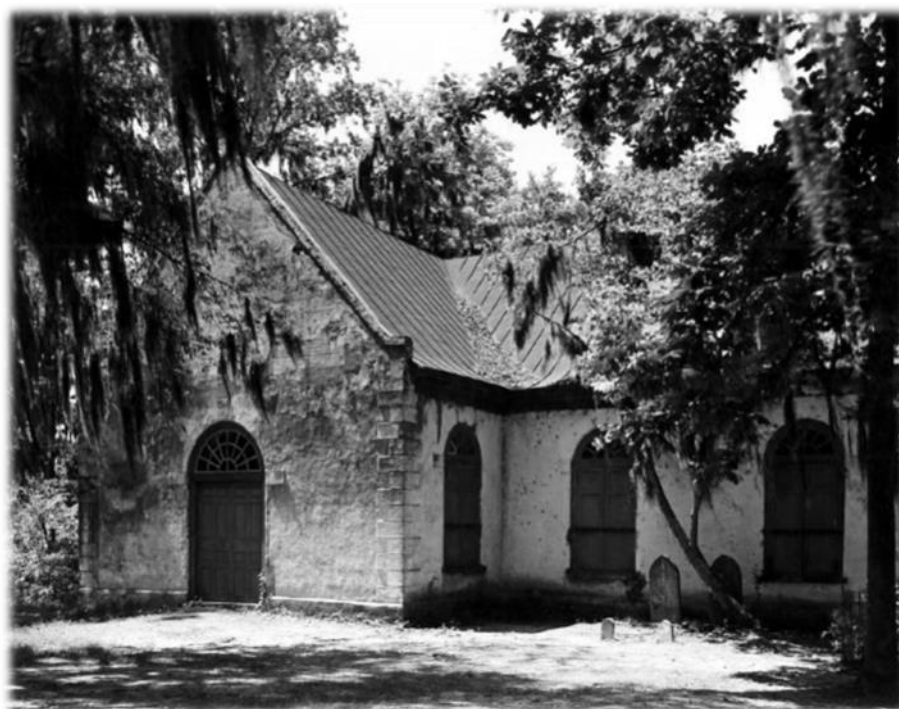
HABS photographs by C. O. Greene, 1940.



A pen and ink sketch of the church by Hazel Crowson Sellers in *Old South Carolina Churches*, published in 1941 by Crowson Printing Co., Columbia.



The mood of the church is captured in these two mid-1940s photographs. *Middle:* Young women of Saint Andrew's Parish High School, Class of 1943, pose in front of the church at their baccalaureate service. (P. Luther Bootle and Ina Bootle.) *Bottom:* Carl Thomas Julien took this view of the north side of the church in 1945. (Gibbes Museum.)



1940s



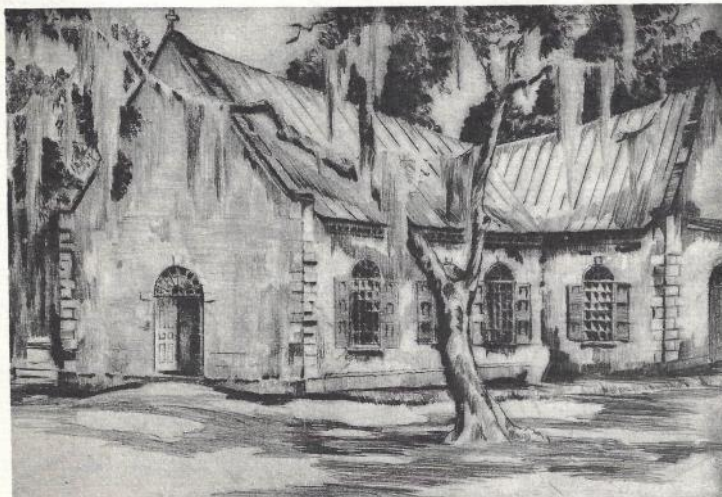
View of the boarded-up south entrance, in *Charleston*, Photographic Studies, by F. S. Lincoln, New York, Corinthian Publications, 1946.



Left: The church as it looked before its reopening ("Old St. Andrew's Church Will Be Restored Soon," *Charleston Evening Post*, August 25, 1947).



Right: A year later, after the reopening ("Old Church in Use Again," *Charleston Evening Post*, May 22, 1948).



*St. Andrew's Parish Church
Charleston, South Carolina*

From Etching By Alfred Hutty



*Old St. Andrews Parish Church
"Lowcountry Legacy" by Alice Stewart Grimsley*



*St. Andrew's Parish Church (Episcopal)
Charleston, South Carolina
1706*

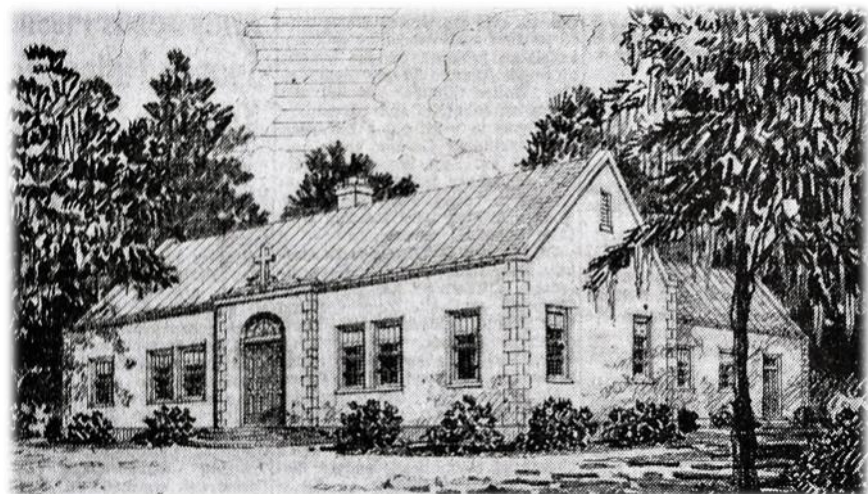
After World War II, Charlestonians, like their counterparts across the nation, began to leave the city and find homes in the suburbs. Those moving to the country west of the Ashley set up roots near the river, near the major thoroughfares of Savannah Highway and Folly Road. They began to establish new churches close to where they lived. Episcopalians, frustrated by an inability to find suitable property, turned to the dilapidated colonial church on far away Magnolia Gardens Road (today Ashley River Road). On Easter Day, March 28, 1948, St. Andrew's was reopened for regular worship for the first time since the death of the Reverend John Grimké Drayton in 1891. For decades parishioners raised money to maintain and repair the church and grounds. One of the earliest fundraisers occurred in 1949 when noted Charleston artist Alfred Hutty created an etching of the church as it looked at its reopening. He allowed the church to sell note cards featuring his work (*top left*). Images of the church by other artists were later extended to china plates, calendars, and note cards (*top right and bottom*).



The west end of the church and yard as it looked in the early 1950s. The triangular louvers at the top of the gables were installed in 1952 to add air flow into the attic.



Parishioners gather for the groundbreaking ceremony for a new parish house on January 11, 1953. The building was completed in just five months, in time for the Reverend Lynwood Magee's ordination to the priesthood. This simple concrete-block building would be expanded in 1956, a two-story "education wing" added to the back in 1962, and the front end enlarged with a modern kitchen and what was to become Gilchrist Hall in 1977. The parish house was renamed Magee House in 1992 to honor the deacon, priest, and rector who served Old St. Andrew's for eleven years during its most explosive period of growth.



Architect Douglas Ellington's rendition of the new parish hall, in "New Education Building for Old Church," *Charleston News and Courier*, December 21, 1952.

Built in the 1950s and continuously improved over the years, Magee House admirably serves the needs of today's parishioners (author's 2021 photos).

Top left: View of the front from the prayer patio at the west end of the church, spring 2021. The patio was added in 2013 in memory of parishioners Vivian Wilson-Cohen and Augusta Nadol.

Top right: A new green metal roof was added late 2021 to match the look of the church.

Middle: How the rear two-story education wing joins the main parish hall via a connecting corridor.

Bottom: The education wing with the OSA Ark in the children's playground (added 2011).





The many faces of Old St. Andrew's in the mid-fifties. The metal roof was painted a rust-red. An oil heater was placed in the north transept; the flue is seen in the above photograph above the semicircular window (outlined in red). The bottom of the flue appears to be where the 1706 tile had been placed during colonial times. The exterior stucco walls were noticeably dingy.



Tea Room had become a fixture on the parish calendar: women of the church pose in front of the west end, March 1956. (*Charleston News and Courier*.)

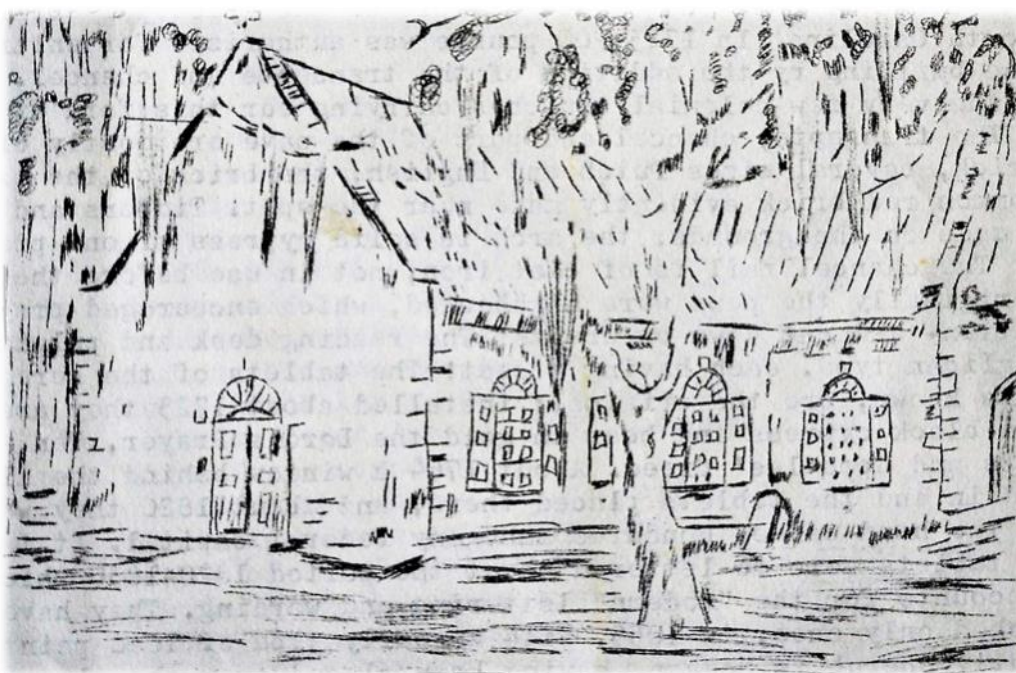




The decade of the fifties ended with a natural disaster. On September 29, 1959, Hurricane Gracie made landfall as a Category 4 storm over St. Helena Sound near Beaufort. Gracie was the strongest hurricane to hit Charleston until Hugo devastated the area thirty years later. Wind damage was significant, as shown in these faded color photographs of the church and graveyard.



This illustration was featured on the front page of a church history circa 1959 titled "A Monument to the Past . . . An Inspiration to the Future."





These photos from June 1960 may be the last showing the distinctive red roof, doors, and trim. (The parish house is shown at right.) Later that year the stucco was thoroughly refurbished and the color scheme changed from red to green to match Charles Fraser's 1800 watercolor.



The newly refurbished church.

Left: The State, June 4, 1961. Right: West Ashley Journal, August 17, 1961.



1960s



A Christmas reflection,
Charleston News and Courier – Evening Post,
December 23–24, 1961.



The church in 1962.



Top left and right: These images from April 1962 courtesy of William J. Skilton show a much improved condition of the church, a new green metal roof, and a surprising addition. As part of the 1723–33 expansion, a bell and steeple were planned to be added to the west end (see page 4). We don't know if this work was ever completed. But we do know that by 1962 a bell appeared outside the north wall of the nave to call parishioners to worship.

Bill was a youth minister at Old St. Andrew's before his ordination to the priesthood. A native of Cuba, he was for many years a missionary in the Dominican Republic, then Assistant Bishop there and later, Suffragan Bishop of the Diocese of South Carolina. Now retired, Bill is Bishop-in-Residence at Old St. Andrew's.



These nearly identical images of the south view are a watercolor by the artist Clarence Dobbs (*left*) and a postcard from Photo Arts, Winnsboro, S.C. (*right*). The back of the postcard reads: "OLD ST. ANDREWS—Near CHARLESTON, S.C. On the Ashley River Road is this old Episcopal Church; construction began in 1706, enlarged as a cruciform in 1723, it is the oldest example of Episcopal architecture in South Carolina. The Church formerly served as a financial yardstick for its parishioners—the front pews renting higher than the rear ones. St. Andrews was once the wealthiest parish in the Colonies."

1960s

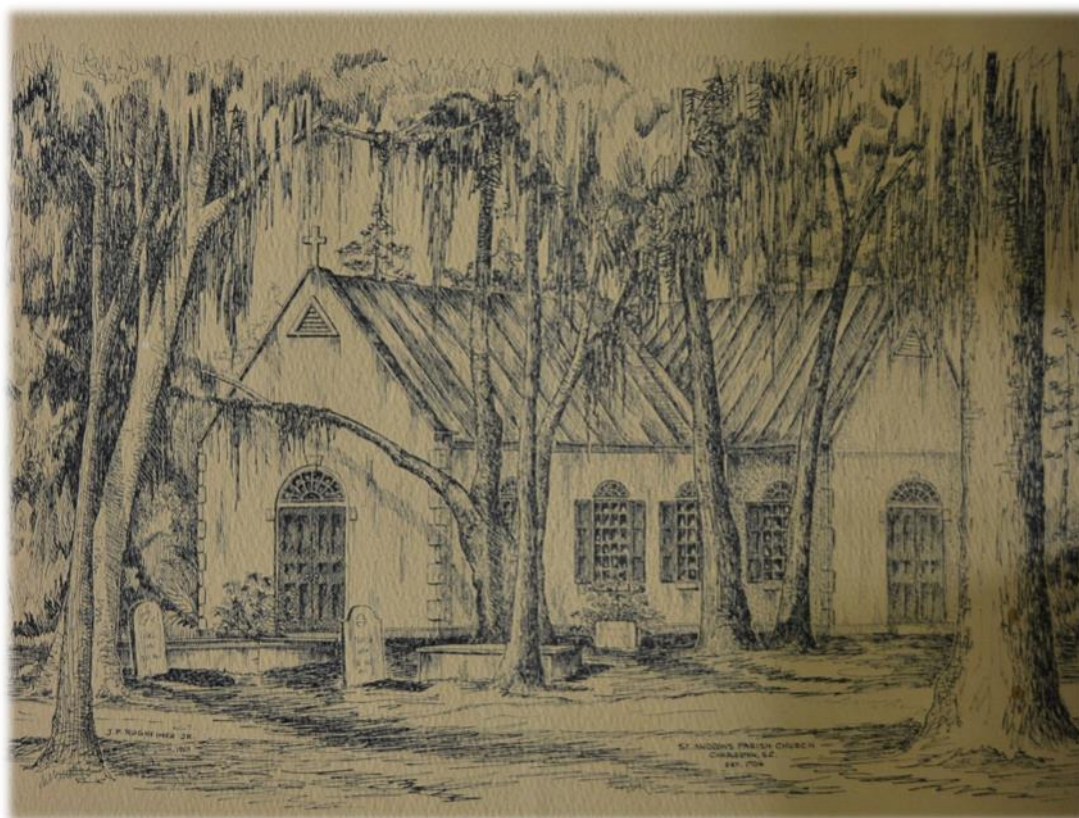


These April 1966 snapshots that were taken by longtime parishioner William Buck showcase Old St. Andrew's in all its spring finery.



J. P. Rugheimer Jr. drew this pen-and-ink sketch of the southwest elevation of the church in 1969.

The artist took some creative license, if you know what to look for. What's missing? The 1706 memorial over the south door. What's added? Tombs and grave markers that aren't actually there.





The hand of God reaches down to touch Old St. Andrew's in this illustration that accompanied an article by Howard Brodie, "The Power of Faith," that appeared in the April 11, 1964, issue of *The Evening Star* (Washington, D.C.).



Easter 1968.



Tourists at Tea Room admire the azaleas. (*Charleston News and Courier*, April 3, 1966).

In 1969 the church underwent a major restoration. What happened on the inside is most remembered. The colonial stone and brick floor was discovered buried in the dirt under the existing sandstone paver floor. The old materials were subsequently reused and placed in the current pattern. The interior color scheme of the woodwork changed from dark brown to blue. What is less known, however, is that substantial work occurred on the exterior walls, despite refurbishment only nine years earlier. They were now sandblasted, patched, and stuccoed, as these photos show.



1970s

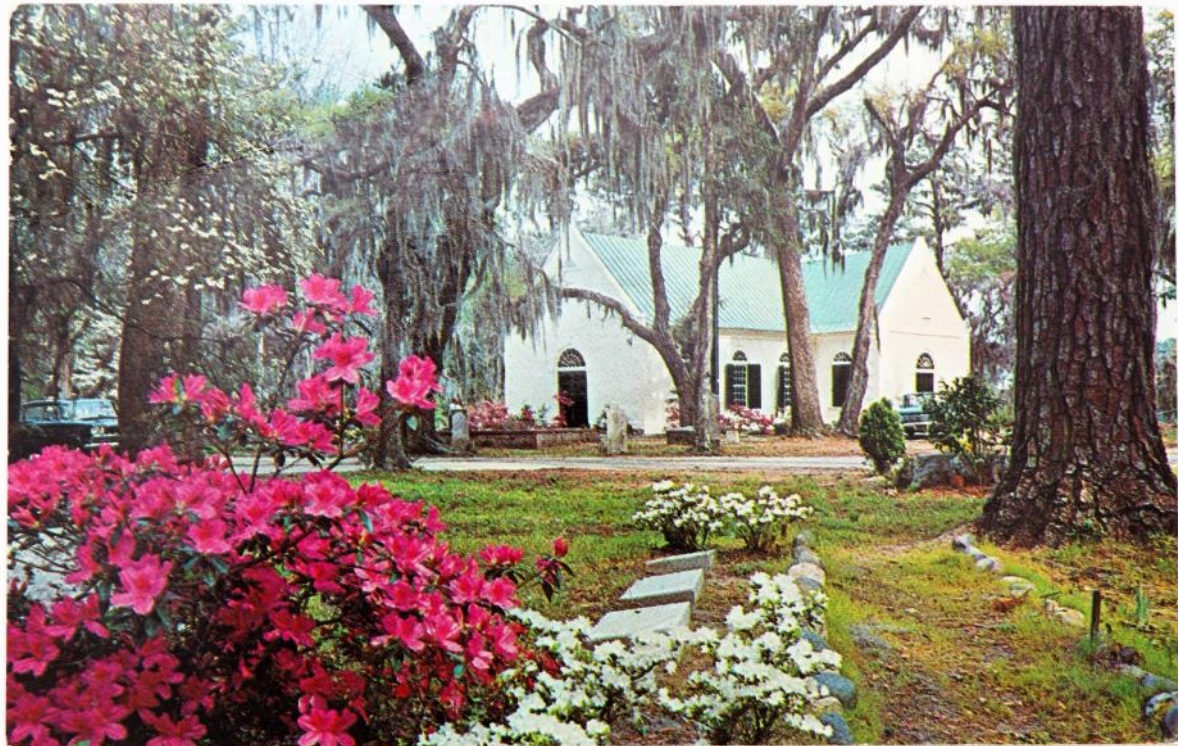


1970 ushered in a new rector, the Reverend John Gilchrist, and a decade of continued growth. More and more photographers captured the beauty of the church on film. These images were taken in March 1972 by longtime parishioner and 1969 senior warden Rivers Jacobs. A twice-wounded Korean War veteran, Rivers owned and operated Charleston's only Kodacolor film processing plant. The triangular louvers at the gable ends were replaced in 1969 by circular windows.

Costumed tour guides at Tea Room.



This 1977 postcard depicts the church and grounds illuminated in brilliant spring foliage.



1970s



These black and white images courtesy of parishioners Martin and Marion Puckhaber date to the 1970s.



B. Sparkman sketched this image of the south side of the church on July 6, 1972. The caption at bottom left reads: "St. Andrews Parish Episcopal Church / Established 1706 / Charleston, S.C."



C. F. Andrus illustrated the southeast side in 1978.



Artists have found Old St. Andrew's a source of inspiration since its inception. Beginning in the 1980s, the church began to receive a number of original oil paintings, watercolors, and sketches from parishioners and nonparishioners alike. Many works are undated. Nearly all are displayed in Magee House, most in Gilchrist Hall.

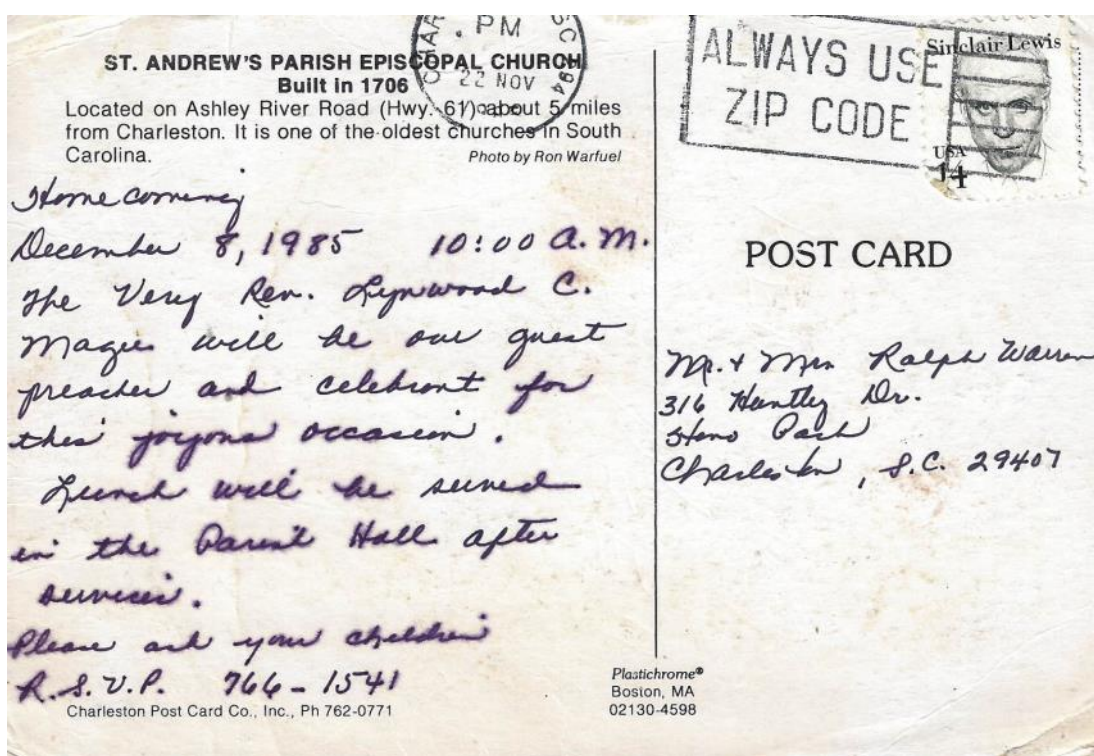
Karen Geppert's soft pastel created in 1982 is reminiscent of L. Avery's pencil and watercolor sketch rendered more than a century earlier.



Parishioner Bill Reeves painted a number of scenes of the church in the eighties and nineties, from which prints were made and sold in the gift shop at Tea Room (*right, 1988; bottom, 1989*).



1980s



Hollywood came to Old St. Andrew's in April 1985, when Warner Brothers filmed a scene involving the exterior of the church for the acclaimed miniseries *North and South*. Parishioner Ron Warfuel took a still photograph of the occasion, which Charleston Post Card Co. printed and distributed. The caption on the back of the card is curiously silent about how nineteenth-century top-hatted men tending horse and buggies would appear on a twentieth-century postcard. The exterior scene of Old St. Andrew's made it into the film, although the interior church scene that followed immediately afterwards was from another church. Warfuel was ordained an Episcopal (later Anglican) deacon, where he served for many years at St. James Church on James Island. This image graced the cover of Old St. Andrew's' 1995 annual report.



The cover image of the 1988 parish directory reveals a bell fastened to a post outside the northwest corner of the church.

Note that in 1962 the bell had been placed further along the north wall of the nave, near the first window (see Bishop Skilton's photo on page 33).

In April 1989 a fifteen-foot high palmetto was planted near the northwest side of the church. "The state tree was put in front of the state's oldest Church," was the way the rector, the Reverend George Tompkins put it.



Five months later came the night no Charlestonian will ever forget. On September 21-22, 1989, Hurricane Hugo slammed into the coast at Sullivan's Island as a Category 4 storm. The church was miraculously spared, but the churchyard suffered significant damage. More than two hundred trees were toppled, graves were disturbed, and granite markers and coping were damaged. Cleanup was still going on a year later. (Photos by Bob Fogel.)



1990s



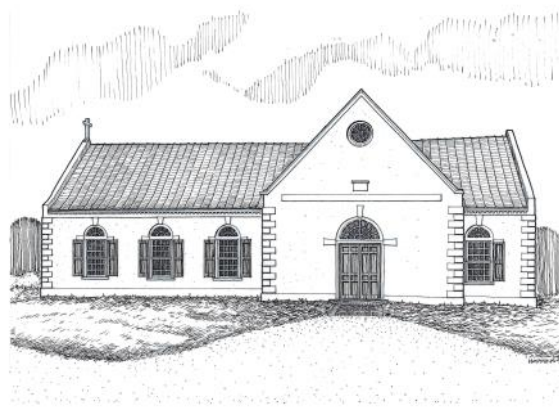
These 1992 photos of the grounds show a remarkable recovery from Hurricane Hugo. Fallen trees had been removed, cemetery plots cleared, and the driveway more defined.



Note the lone brick walkway landing to the west entrance, April 1994 (*left*, courtesy of the family of Sara Younkin). Compare it to the photo I took in May 2021 (*right*).



Another effect of Hugo was a reexamination of the burial policy that restricted access to parishioners, one of the reasons why federal disaster relief was denied after the storm. The construction of a columbarium in the cemetery across the pond in the summer of 1992 opened access to nonparishioners. The columbarium was consecrated, fittingly, on All Saints' Day, November 1, 1992.



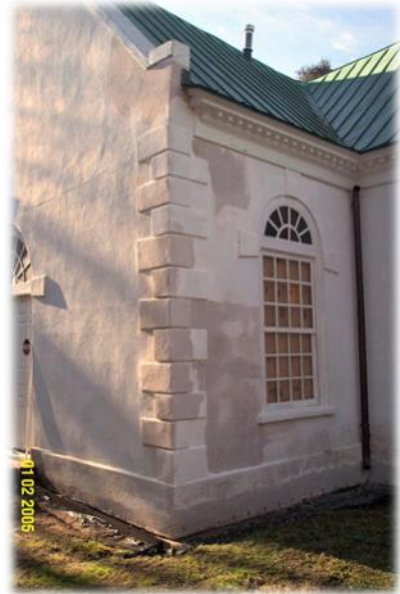
Top: Bill Reeves painted and donated another beautiful view of the church in 1991, this one of the west end.

Middle: In January 1991 the church received this handsome pen-and-ink illustration of the south end, dated 1990, from M. Hopkins of Atlanta. Hopkins's art appeared as the cover image of the church's 1992 and 1997 annual reports, as well as various bulletins throughout the decade.

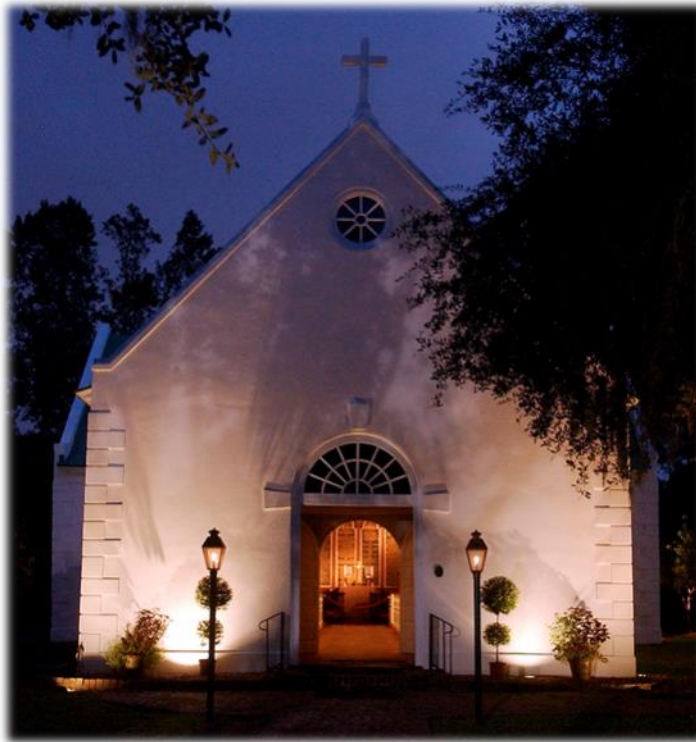
Bottom: Lowcountry artist Alice Stewart Grimsley captured Old St. Andrew's in full bloom. The occasion: Rev. George Tompkins's tenth anniversary as rector, February 15, 1997. See page 26 for Grimsley's note card with another image of the church.

21st Century

The new millennium ushered in a bright, new face for the three-hundred-year-old church. Old St. Andrew's was closed for ten months in 2004-5 while Richard Marks Restorations gave the building one of its most comprehensive renovations. The exterior work focused on repairing settlement and earthquake cracks in the walls, installing a French drain around the perimeter of the building to divert water from the foundation, and repairing the windows. (OSA Archives and Richard Marks Restorations.)



2000s



What a transformation. The beautifully restored church was captured by Brad Nettles Sr. on a clear November evening in 2005 (*top*) and by the author on a sunny May afternoon in 2009 (*bottom*).



2010s and Beyond



These three exquisite photographs are the work of Paul Harrison. Paul's wife Edie is the daughter of Ken Dojan, beloved church sexton in the 1990s, who you'll meet in Volume III of this series. Ken, who died of cancer and whose gravestone reads "God's gardener," would be pleased.

Top and bottom right: These images were used for the cover of *Against All Odds*, a history of the church that was published in 2014.



Church preservationist Bill Fitzpatrick captured this haunting nighttime image of Old St. Andrew's when he attended a program of Choral Evensong in 2014. Five years later Bill would publish *South Carolina's Sacred Spaces: Seventy Churches and Temples That Helped Shape the State's History and Culture* to help raise money for at-risk sacred spaces. Old St. Andrew's was one of the churches featured.

2010s and Beyond



Two of my photos show how change is constant. The view is of the southeast elevation with the brick vault in the foreground. *Left:* 2013 with myrtles leading to the door. *Right:* 2021 with myrtles replaced by low shrubs; the vault is now cordoned off to prevent further deterioration.



The drive into the south end of the church facing Ashley River Road. *Left:* 1972 photo by Rivers Jacobs with a dirt driveway. *Right:* My 2021 photo with a gravel driveway.



Azaleas in the spring. *Left:* *Charleston News and Courier*, March 31, 1963.
Right: My photo, fifty-eight years to the day later, March 31, 2021.

2010s and Beyond

It doesn't often snow in Charleston, but when it does, it's a sight to behold.

Top: Undated painting by Pornelle.

Middle and bottom: Parishioner Jim Gibson took these photos of the church and grounds bedecked in snow in January 2018.



2010s and Beyond



How the majestic native trees, shrubs, and Spanish moss add to the beauty of this simple, colonial church. On this and the following page I photographed various angles of the church in February, March, and April 2021.

The west end with the Heriot plot and Clement enclosure in the foreground (*top left*) and from the brick walkway leading to the door (*top right*).



Middle left: The southwest view nearly hidden within the trees and moss.

Middle right: The church from the Tillie Hardin Prayer Garden in the middle of the parking lot.

Bottom left: The northwest elevation showcased by South Carolina's finest flora.



Landscapes of the west end:

A grand oak just off the brick path frames the simple white church.



Pale green growth softens the foreground in a gauzy screen.



Massive tree cover shelters the historic church.

In Conclusion . . .

To end our story, we'll leave you with a series of paintings and watercolors by artists whose love for Old St. Andrew's permeates their work.



The look and feel of this unsigned painting at left is reminiscent of the first postcards of the early twentieth century and black-and-white photos from the 1950s. The foreground is notably sparse.

Soft pastels

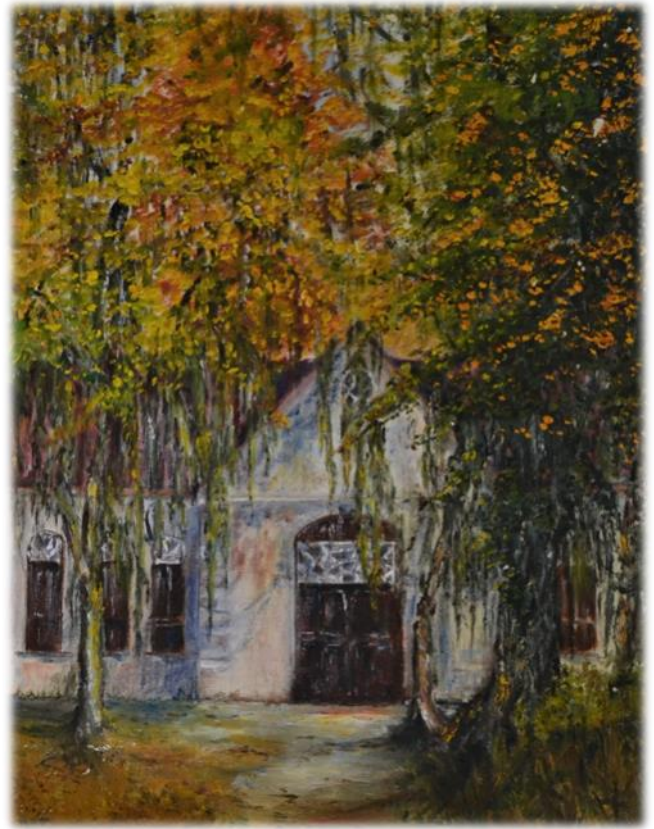
Middle left: An unsigned painting hanging in Magee House.

Middle right: Sharon Gilchrist's wall hanging in the Children's Chapel I photographed in January 2010 (since removed).

Bottom left: From pinterest (scarletsfire/berrien-county-ga).

Bottom right: By Alberta B. Herring.



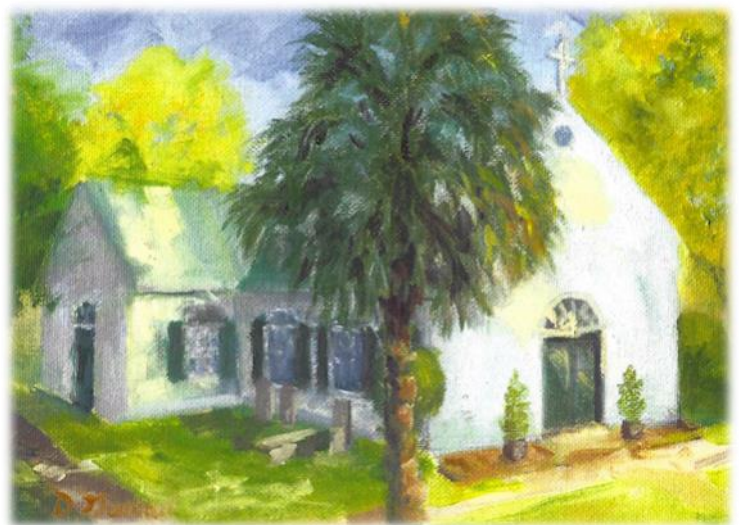


Bold color dominates these images.

Top left: By Hugh McGregor, 1957; this image was produced as a postcard to promote the new location of McGregor's Gallery on Wappoo Road in West Ashley.

Top right: By Phillis B. Eubanks; a newspaper article about the church taped to the back of the canvas ends with the tenure of Rev. Lynwood Magee, dating this work to the mid-1950s to early 1960s.

Bottom left: By Diddy Andersson, in memory of Edwin Leo Blitch Jr., 1976. *Bottom right:* Artist's name illegible, undated.



We conclude with these scenes in predominately green and white, which date to the twenty-first century.

Top: Artist unknown; Middle: By David Gobel. Bottom: By Markey Mossman.

