



History of Gateway Walk

In 1930 Mrs. Clelia Peronneau McGowan, President of the Garden Club of Charleston, approached her fellow members with an idea for a walkway that would connect the areas between Archdale Street and Philadelphia Alley. She had been inspired by a visit to Paris, where in the midst of a busy city she found respite in meandering through pleasant gardens. Gateway Walk opened April 10, 1930 to help celebrate the 250th anniversary of the founding of Charleston on its peninsular site. The plan was developed by noted landscape architect Loutrel Briggs. Its path encompassed a number of historic sites, but departed from the sidewalk viewpoint and beckoned one into the oft hidden core of city blocks. In 1953 Gateway Walk underwent its first restoration. In 1992 The Garden Club initiated a three year restoration which was designed by T. Hunter McEaddy Associates. In 2001, T. Hunter McEaddy Associates restored The Gateway Walk between the Unitarian Church and King Street. To insure the future maintenance of the walk, tax-free donations may be mailed to:

The Garden Club of Charleston
P.O. Box 20652
Charleston, SC 29402

GATEWAY WALK

A WALKING TOUR
THROUGH THE HEART
OF THE HISTORIC DISTRICT



Gateway, St. John's Church

A PROJECT OF
THE GARDEN CLUB
OF
CHARLESTON

Open 8:30 A.M. to 5 P.M. Monday - Friday

Start on Archdale Street

St. John's Lutheran Church

The earliest church on this site was dedicated in 1764, but the current building dates from 1818. It was designed by a young Charleston architect, Frederick Wesner, who is also known as the architect of the Old Citadel and portico of S.C. Society Hall. Wesner's brother-in-law, Abraham Reeves, was responsible for the design of the handsome wrought iron gates that provide the entrance to Gateway Walk. Two other famous names are also associated with this church. Colonial watercolorist and miniature portrait painter, Charles Fraser, designed the steeple (his portraits can be seen inside the Gibbes Museum). The Rev. John Bachman, whose pastorate and influence in this Church spanned 60 years, is noted for his collaboration with John James Audubon in publishing *Birds of America*, and co-authored with Audubon, *Quadrupeds of North America*.



The Unitarian Church

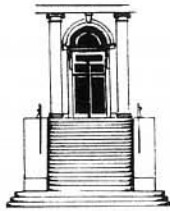
The first building on this site was under construction in 1774 when the Revolution began. During the British occupation the church was used as quarters for the militia and its newly installed pews were destroyed. The church was finally repaired and dedicated Oct. 25, 1787. For the next 30 years it formed one corporate body with the Meeting Street Independent Church and finally in 1839, re-chartered as the Unitarian church. With the prosperity of the 1850's the church was remodeled. The congregation hired architect F. D. Lee with the stipulation that the existing walls and tower be incorporated in the new design. Lee's plans were inspired by the Henry VII chapel at Westminster Abbey. The lacy fan tracery ceiling is considered to be some of the finest Gothic Revival work in the country.



Cross King Street

The Library Society

As a growing Colonial city, Charleston was still far removed from the cultural advantages of London. In 1748 seventeen young gentlemen met to address the need of continuing education for themselves and their children. The outcome of that meeting was the establishment of the Library Society. During its formative years the Society's collection was maintained at the homes of elected librarians. When the Society's collections of natural history artifacts outgrew their space, they were donated to help establish America's first museum -- The Charleston Museum. One of the Society's stated aims was to provide a school for their children. That aim was met with the founding of the College of Charleston. After a series of moves the Society's collections were housed in the current building, completed in 1914. Books, newspapers and manuscripts dating to 1732, provide researchers a rare opportunity to access primary resource materials. Membership is open to the public by subscription.



The Gibbes Museum

Established in 1905 by the Carolina Art Association, the Gibbes Museum of Art is home to a varied and distinguished collection from the 18th Century to the present. Highlights include works by Benjamin West, Rembrandt Peale, and Thomas Sully. A rare assemblage of miniature portraits, Japanese woodblock prints and the Wallace Collection of miniature room settings, (representing period American and French interiors) have special appeal to visitors. A major exhibition each spring coincides with the Spoleto Festival U.S.A. Cultural outreach classes at the Gibbes Studio provide instruction in a wide variety of media.

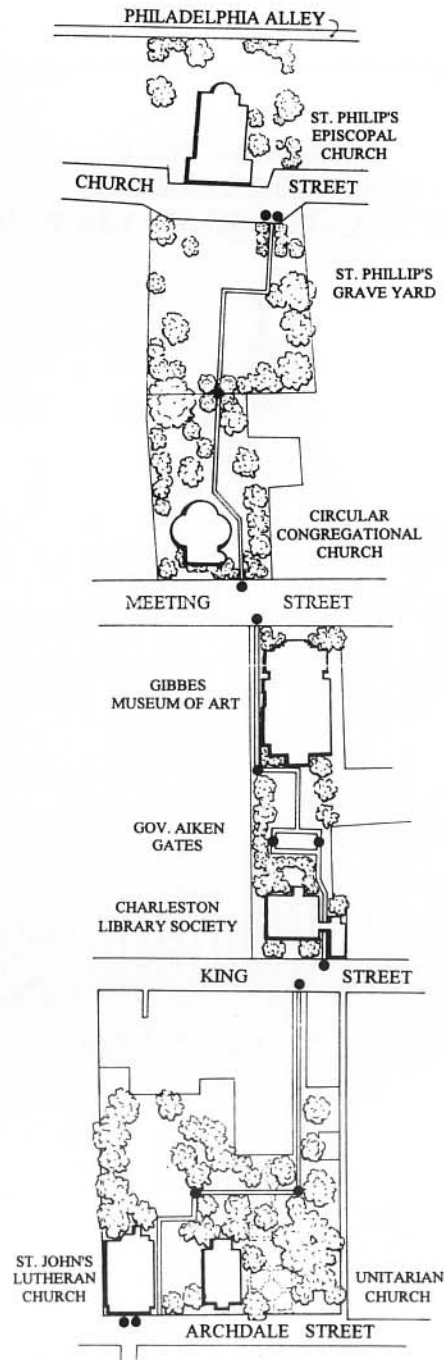


Cross Meeting Street here

THE GATEWAY WALK

T. HUNTER MEADY ASSOCIATES, INC.

KEY: ● GATEWAY WALK ENTRY PLAQUES
● GATE MARKER PLAQUE (WITHIN WALK)
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Circular Church

Founded in 1680-1 by English Congregationalist, Scottish Presbyterians and French Huguenots, "The Meeting House" was a melting pot for non-Anglican congregations. The first church, a wooden edifice, gave Meeting Street its name. During the Revolution the British used the church as a hospital and left it an empty shell. By 1804 a growing congregation chose Robert Mills (architect of the Washington Monument) to design a new church. This new church seated 2000 and was built in a Circular form resembling the Pantheon. The great fire of 1861 destroyed the church, but again from the ruins, a fourth church was erected in 1890. Its architectural style is referred to as Richardsonian Romanesque. The churchyard is the city's oldest burying ground and deserves close examination. It is unmatched as a repository for funerary art in the South.



St. Phillip's Church

The approach to St. Phillip's is entered through the west cemetery. The church's tombstones are a testament to Charleston's 300 plus years of history. Edward Rutledge signer of the Declaration of Independence and Charles Pinckney signer of the Constitution are both buried here, as is John C. Calhoun and author of *Porgy*, Dubose Heyward. The present church is the third St. Phillip's. The current St. Phillip's was designed by E.B. White, and has become a Charleston landmark because of its 200 foot steeple. St. Phillip's houses a collection of silver given to the congregation by King George II when consideration was being given to changing the parish's name to St. George.

