

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Mosquito Beach Historic District

Other names/site number: _____

Name of related multiple property listing: _____

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: Mosquito Beach Road

City or town: James Island State: SC County: Charleston

Not For Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___national ___statewide ___local

Applicable National Register Criteria:

___A ___B ___C ___D

Signature of certifying official/Title:

Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official:

Date

Title :

State or Federal agency/bureau
or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

- ___ entered in the National Register
___ determined eligible for the National Register
___ determined not eligible for the National Register
___ removed from the National Register
___ other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private: ☒
- Public – Local ☐
- Public – State ☐
- Public – Federal ☐

Category of Property

(Check only **one** box.)

- Building(s) ☐
- District ☒
- Site ☐
- Structure ☐
- Object ☐

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>4</u>	<u>1</u>	buildings
<u>3</u>	_____	sites
_____	_____	structures
_____	_____	objects
<u>7</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register _____

6. Function or Use

Historic Functions

(Enter categories from instructions.)

COMMERCE/TRADE/restaurant

RECREATION AND CULTURE/music facility

RECREATION AND CULTURE/outdoor recreation

Current Functions

(Enter categories from instructions.)

COMMERCE/TRADE/restaurant

RECREATION AND CULTURE/music facility

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7. Description

Architectural Classification

(Enter categories from instructions.)

NO STYLE

OTHER/cinderblock

OTHER/plywood apron walls

Materials: (enter categories from instructions.)

Principal exterior materials of the property: WOOD, CINDERBLOCK

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Mosquito Beach Historic District is an approximately .13-mile strip of high ground situated between Elijah Creek and King Flats Creek, a tidal marsh, that serves as the southern border of Sol Legare Island in James Island, South Carolina. Mosquito Beach lies in the heart of the federally-recognized Gullah Geechee Cultural Heritage Corridor, an area that extends along the southeast coast, and contributes to Sol Legare Island's preserved landscape that is representative of Lowcountry freedmen settlement communities. The property of Mosquito Beach also serves as the southern boundary for three extant postbellum long-lot farms, a surviving feature unique to Sol Legare Island and retained not only through the physical cultivation of the properties, but also in the current property boundaries as seen through current tax maps (Figure 1).

Outstanding features of Mosquito Beach include its retained viewshed and rural landscape, as well as the survival of midcentury structures representative of the area's recreational peak during the Jim Crow era. Running north to south, Mosquito Beach Road bisects the historic district and features four, mid-century structures on the north side of the road that survive as key components in the development of Mosquito Beach, including a hotel, club and "juke joints." Also extant are three groupings of wooden piers that survive from former pavilions and a boardwalk in the adjacent marshes of King Flats Creek on the south side of the road. The buildings, although simple and vernacular in nature, retain original finishes and detail, and their arrangement within

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the preserved landscape of Mosquito Beach, as well as the surviving remnants of the boardwalk, still reflect the original intent for the strip: a place of socializing and congregation. Alterations made to the district's contributing buildings are limited to structural and cosmetic repairs after damaging hurricanes, which includes the destruction of the area's boardwalk and pavilion.

Through the survival of the boardwalk and pavilion piers, the structures' original footprints and placement are still discernable and contribute to the overall historic ambiance and retained spatial relationships between the buildings, structures, and landscape. There is one non-contributing building constructed outside the period of significance and due to its small footprint, does not detract from the overall setting or interfere with surrounding contributing resources.

Narrative Description

The Mosquito Beach Historic District is located on the south side of Sol Legare Island and is accessed by the island's main thoroughfare, Sol Legare Road. Sol Legare Island is 2.5 miles long and runs parallel with the nearby coastline of Folly Beach. Today, the island is comprised of rural residential lots in an unincorporated section of Charleston County and is surrounded by tidal marsh or wetlands.

Sol Legare Island was historically part of a large plantation owned by Solomon Legare (1797-1878) during the antebellum period. After the Civil War, the island was parceled into narrow farming lots that extended from King Flats Creek to Holland Island Creek. In the 1880s, the lots were purchased by several black farmers, whose residency transformed the island into an early freedmen settlement. Most of the farming parcels are still under the ownership of the original farming families. The lots have dictated the residential and rural development of the island and many contain late nineteenth and early twentieth century dwellings, which are situated along Sol Legare Road.

Mosquito Beach serves as the southern boundary for three of the above-mentioned farming lots and can only be accessed by Mosquito Beach Road, a secondary thoroughfare extending from Sol Legare Road over Elijah Creek. Historically, the strip of high ground known as Mosquito Beach was occupied by natural vegetation and maritime forest, most of which was removed during the late nineteenth century cultivation of the island. Mosquito Beach was first improved in the 1920s through the establishment of an oyster factory at its western edge. After the factory's closure in the 1930s, residents continued to congregate along the marsh. Development began to expand along Mosquito Beach Road in the 1940s with the construction of a store and restaurant at the eastern edge. By the 1960s, Mosquito Beach served as a community recreational gathering place with beach pavilions, music venues and restaurants in both the marshes and along Mosquito Beach Road. Today, the district contains buildings constructed between the 1940s and 1970s, with no structure dating later than the 1990s.

CONTRIBUTING RESOURCES

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Buildings

The Mosquito Beach Historic District consists of four contributing structures. The structures range in construction from concrete block to plywood and date from the late 1940s to the early 1970s. Most of the structures are one story and contain open floor plans, with the exception of the c. 1964 two-story Pine Tree Hotel. The buildings vary in size from approximately 877 square feet to the largest, approximately 2,700 square feet. All structures are situated on the north side of Mosquito Beach Road and face King Flats Creek. The buildings have retained original, character-defining features, such as overall floorplans and exterior finishes. Besides Pine Tree Hotel, the other three contributing buildings have historically served as restaurants and “juke joints” for the patrons of Mosquito Beach and are still used as such.

1. Pine Tree Hotel, 2223 Mosquito Beach Road, 1964 – Building

The Pine Tree Hotel is a two-story frame building completed in 1964 as lodging for Mosquito Beach patrons and constructed by owner and carpenter Andrew “Apple” Wilder (1922-1984).¹ It is three-by-five bays with a central entry at the south (primary) façade. The building is capped with a hipped roof and is clad in vertical plywood apron walls. Exposed rafter tails line the eaves. A door occupies the central bay at the façade’s second story and is evidence of the structure’s original central-protruding two-story porch, an element removed after damages caused by Hurricane Matthew in 2016 and Hurricane Irma in 2017. All fenestration has been boarded with plywood, also a result of the recent hurricane activity. Beneath the plywood are the building’s original four-over-four wooden sash. A wooden belt course stretches along all elevations between the first and second stories. The rear (north) elevation also contains a central entry at the second level, which is capped by a portico with a shed roof and accessed by a wooden stair. The rear elevation is void of fenestration and contains an additional entry at the first story’s northern bay. The building sits on cinder block piers.

Although the building is in poor condition and all fenestration is covered, the structure retains its original footprint and overall physical composition. The structure has not undergone significant alterations, as most of the changes are repairs from damages occurring during Hurricane Matthew in 2016 and Hurricane Irma in 2017. The interior finishes have also been damaged from the hurricanes, but significant surviving elements include its retained original floorplan and remnants of the building’s original wood flooring and vinyl/asbestos tiling.

2. Laura’s Snack Bar, 2225 Mosquito Beach Road, c. 1965 – Building

Laura’s Snack Bar, today known as Island Breeze, was constructed by 1965 as a one-story, cross-gabled tavern made of cinderblock.² The building is currently six-by-three bays but was originally an L-shaped structure with a three-bay, front-gabled façade containing a central primary entry. By the 1990s, the building was known as the Lake House Club and a rectangular, front-gabled addition that ran the length of the building at the east elevation was added. Other significant modern alterations include a full-length, screened-in porch to the facade and a one-story addition capped with a shed roof to the historic core’s rear (north) elevation that today

¹ “Mosquito Beach is Popular Retreat For Negro Citizens in this Area,” 1964 July 30, *News and Courier*, Charleston, SC.

² “Tavern Owner Posts Bond on Three Charges,” 9 August 1965, *News and Courier*, Charleston, SC.

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houses the restaurant's kitchen. In addition to the original entrance, access inside the structure is also granted through a door centrally located beneath the addition's front gable at the façade and a central door at the addition's rear (north) elevation. Significant interior features include the building's original plywood apron interior walls, concrete floor and the open dance floor and stage within the historic core.

3. D&F's, 2227 Mosquito Beach Road, c. 1970 – Building

D&F's is a one-story, cinder block structure constructed c. 1970 and was originally operated by Donald and Frances Roper as a juke joint and dance club. The building replaced an earlier small, wooden pavilion that operated as an outdoor restaurant by Manchi and Nucca Roper. The pavilion was destroyed by Hurricane Gracie in 1959. The current building measures three-by-six bays and is capped with a front gable roof with wide overhanging eaves. The gable is fronted by a stepped parapet sheathed in metal and vertical wooden boards at the façade. The structure's primary (south) bays, which includes a central entry, are recessed beneath the parapet. The entry is flanked by paired, single pane windows fronted by iron grates. A secondary, off-center entry is located at the east elevation. Upon entering the building, there is a full-width, one-bay deep room that is occupied by a bar and lounge. This front room grants access to the rest of the building, which contains an open floor plan with an enclosed kitchen parallel to the east wall. The building is internally supported by equidistant, thin iron columns. Significant interior elements include the building's original wooden bar, concrete floor, wood paneling within the front room, kitchen and DJ booth and retained overall floorplan. The most significant alteration was the addition of a small open-air porch at the northeast (rear) corner in the late twentieth century.

4. Jack Walker's Club, 2229 Mosquito Beach Road, c. 1954 – Building

Jack Walker's Club, also known as P&J's and today the Suga Shack, is a one-story frame building constructed between 1943 and 1954. The structure is six-by-six bays and clad in vertical plywood. It is capped with a low, front gable roof with overhanging eaves. The building contains ribbon fenestration at the west and south (primary) elevations with wooden, top-hung casement coverings. The primary entry is centered at the south facade. A full-width wooden deck stretches across both the primary and west elevations. The building sits on a timber sill and raised on cinder block piers. The most significant alteration was the addition of a one-bay, one-story extension at the northeast (rear) corner clad in wooden clapboard, most likely added to house a bathroom. Significant interior elements include the building's original flooring, interior bar and retained open floor plan.

Sites

Three groupings of wooden piers in King Flats Creek survive adjacent to the structures on the south side of Mosquito Beach Road and are remnants of Mosquito Beach's mid-century dance pavilions. The first pavilion, the Harborview Club, was destroyed by Hurricane Gracie in 1959. Irvin Singleton's Pavilion and the Boardwalk Club were destroyed in Hurricane Hugo in 1989. All pavilions were open-air, single-story wooden structures accessed by a short wooden boardwalk that extended from Mosquito Beach Road.

5. Harborview Club, c. 1953 – Site

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Andrew “Apple” Wilder, Jr. (1922-1984) constructed a dance pavilion in King Flats Creek directly across from a popular store owned by Joe Chavis (b. 1908) in c. 1953. An early 1950s photograph depicts the pavilion as a single story, open-air structure on wooden piers with a hipped roof and exposed rafters. Aerials confirm it had a square footprint and sat slightly angled northeast on the south side of Mosquito Beach Road on the property of Wilder’s cousin, John Lafayette. The pavilion was destroyed by Hurricane Gracie in 1959 and never rebuilt. All that remains are the pavilion’s foundation piers, which are present in the marshes of King Flats Creek at both low and high tide.

6. Boardwalk Club, c. 1963 – Site

After the destruction of the Harborview Club, Wilder constructed a larger open-air dance pavilion by 1963 directly south of the previous pavilion’s location on property he purchased in 1959.³ At the time of the pavilion’s completion, it had a capacity of 800 people.⁴ According to an oral history with Cassandra Singleton Roper (b. 1945), the pavilion’s west side was open, while the east side was enclosed with a triple-pile floorplan containing a bedroom, bar and kitchen with a back deck. In 1989, the building was boarded up and described as containing an open-floor plan “with some plywood siding” and a “narrow deck with single and double entry openings” along the west elevation, accessed by a “walkway from parking area” (Figure 2).⁵ Later that year, the pavilion was destroyed by Hurricane Hugo. All that remains are the pavilion’s foundation piers, which are present in the marshes of King Flats Creek at both low and high tide.

7. Irvin Singleton’s Pavilion, c. 1960 – Site

Irvin Singleton constructed a similar, open-air pavilion with a square footprint after Hurricane Gracie. Although not much is known about the appearance of this pavilion, it has been described as identical to Wilder’s Harborview Club and Boardwalk Club. The pavilion was destroyed by Hurricane Hugo in 1989. All that remains are the pavilion’s foundation piers, which are present in the marshes of King Flats Creek at both low and high tide.

NON-CONTRIBUTING RESOURCES

There is a total of one non-contributing resource within the Mosquito Beach Historic District. No. 2217 Mosquito Beach Road was constructed after 1984.

³ Charleston Register of Deeds, Deed Book W68, Page 185, Charleston County, SC.

⁴ “Mosquito Beach is Popular Retreat For Negro Citizens in this Area,” 1964 July 30, *News and Courier*, Charleston, SC.

⁵ Preservation Consultants, Inc., “James Island and Johns Island Historical Survey,” Site #249 0020, South Carolina Department of Archives and History, 1989.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☒ A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ B. Property is associated with the lives of persons significant in our past.
- ☐ C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- ☐ A. Owned by a religious institution or used for religious purposes
- ☐ B. Removed from its original location
- ☐ C. A birthplace or grave
- ☐ D. A cemetery

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☐

E. A reconstructed building, object, or structure

☐

F. A commemorative property

☐

G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance

(Enter categories from instructions.)

ENTERTAINMENT/RECREATION

ETHNIC HERITAGE/Black

Period of Significance

1940-1971

Significant Dates

1953

1963

1964

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Mosquito Beach Historic District is eligible for listing on the National Register of Historic Places under Criterion A as a significant and well-preserved cultural, commercial and recreational epicenter for the Charleston black community during the Jim Crow era. The survival of the structures, sites and overall ambiance of the strip embody the empowerment and entrepreneurship, as well as the sustainment of culture and tradition, displayed by African Americans during a time of deep oppression, and exists as tangible evidence of the vast recreational segregation of Charleston in the decades leading up to and during the Civil Rights era.

Not only does the beach's establishment along an infamously mosquito-infested tidal marsh, hidden from major roadways and white-only gathering places in an historically black farming community, convey the story of racial discrimination in the built environment and inequality of recreational access to natural resources, but the overall ambiance of Mosquito Beach, supported by the extant structures and retained landscape, make it one of the best preserved "black beaches" that existed in Charleston County during the midcentury. The property was one of six "black beaches" accessible to the Lowcountry's African-American community in 1960. Of the five black beaches, which included Seaside Beach on Edisto Island, Frasier Beach on Seabrook Island, Peter Miller's Pavilion along Wallace Creek, Riverside Beach along the Cooper River in Mount Pleasant and Mosquito Beach, Mosquito Beach survives as the best representative example, as many have either lost contributing buildings due to natural disasters, neglect or as historian Andrew Kahrl explains "fallen prey to developers in search of property...and skyrocketing property taxes that accompanies the rise of vacationing and tourism along the coast."⁶ Mosquito Beach was also the only gathering place for black citizens to socialize on James Island prior to the Civil Rights Act of 1964 and retains the high integrity to represent this era of the island's history.

In addition, the 2016 Charleston County Historic Resources Survey Update deemed Mosquito Beach eligible for the National Register of Historic Places under Criterion A for community planning and development, black ethnic heritage and entertainment/recreation as an historic recreational area developed by African Americans from c. 1935 to 1970.⁷ The survey named Mosquito Beach as "an important aspect of the Sol Legare community, as well as the Lowcountry's African American community" in that it provided "a place for African Americans

⁶ Jackson, Harvey, H., ed, "Beaches, Black, Jim Crow era," *The New Encyclopedia of Southern Culture*, Vol. 16, Oxford, MS: University of Mississippi, 2011. 46.

⁷ Sauls, Brad, "Letter of Eligibility," 3 May 2016, South Carolina Department of Archives and History.

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to socialize and recreate for decades.” The survey also stated that Mosquito Beach, together with other Lowcountry settlement communities, is significant for the collective representation of “social organization and settlement patterns.”⁸

Mosquito Beach is a vitally important and living historic resource to Sol Legare, James Island and Charleston County. It is representative of Charleston’s Jim Crow and civil rights movement era segregation and the history of African-American communities in the Lowcountry. Preservation of this space and documentation of its historical and cultural significance not only complements the sentiments of the surrounding community, but also supports larger scale planning efforts and community engagement already underway in this area.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Significance under National Register Criterion A:
ENTERTAINMENT/RECREATION

The high ground known as Mosquito Beach remained largely undeveloped until the first decades of the twentieth century. Prior to the 1920s, the “strip” solely served as the southern portion for three postbellum farming lots owned by black farmers Nelson Left (b. 1832), Edward Green and John Lafayette (b. 1845). The Green, Left and Lafayette families were three of nearly one hundred black truck-farming families on James Island throughout the late nineteenth and early twentieth centuries, many of whom still retain ownership and use of the lots today.⁹

In 1922, Beaufort oyster merchant and Savannah-native George Creighton Varn (1862-1931) signed a ten-year lease with the descendants of Nelson Left for two acres at the west end of today’s Mosquito Beach strip with the intention of establishing an oyster factory.¹⁰ By this time, Varn already owned Varn & Platt Co., a Savannah-based company specializing in the processing of oysters, and operated many factories along the coast of South Carolina.¹¹ According to the 1922 lease with the Left family, Varn was permitted to “erect buildings and install machinery” and “anything else consistent to the installation, maintenance and manufacture of oysters” on the property.¹²

With an economy steeped in agriculture and seafood, this area of James Island most likely presented as a fruitful investment for Varn. One year after his lease of the Mosquito Beach land, Varn established the Unity Oyster Company of Charleston with a mission to “manufacture and sell oysters, crabs and vegetable products” on the site, as well as “agricultural and road

⁸ New South Associates, “Charleston County Historic Resources Survey Update,” Charleston County Zoning and Planning Department, 2016.

⁹ Kahr, Andrew H, *The Land was Ours*, University of North Carolina Press: Chapel Hill, 2012. 180.

¹⁰ 1920 U.S. Federal Census

¹¹ “Savannah, Georgia,” city directory, 1913-1914, www.ancestry.com (accessed November 2018); 1910 U.S. Federal Census

¹² 1920 U.S. Federal Census

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products.” Varn served as president, secretary and treasurer.¹³ The Unity Oyster Company of Charleston on the Left estate would ultimately be the catalyst for social and recreational activity on Mosquito Beach.¹⁴

By Varn’s 1922 lease, the establishment of oyster factories and canneries grew significantly along the coast; the first decades of the twentieth century seeing the highest numbers in oyster production in South Carolina’s history. At this time, approximately 3,500 people, mostly woman and black citizens, were employed in the state’s 16 canneries and 31 shucking houses, producing several million bushels of oysters by the mid-1920s.¹⁵

The oyster industry, however, flourished as early as the 1880s in South Carolina, with approximately 50,000 bushels of oysters processed in “shucking houses” in Charleston and Port Royal, SC in 1880 alone.¹⁶ By the late 1890s, many oyster factories were established in other Lowcountry marshes in places like Murrells Inlet, Mount Pleasant and Bulls Bay. At Bulls Bay, J.W. Magwood built an oyster shucking house on pilings over the marsh, as well as vernacular-style dormitories for shuckers on the high ground during the oyster season.¹⁷ In 1906, due to the rudimentary status of the refrigerator and the increase of unsanitary conditions in processing oysters, the Pure Food and Drug Act required a more standardized and regulated way of handling and shipping oysters, leading to an increase in formal canneries across the eastern seaboard.¹⁸

Wilhelmina Singleton, a Sol Legare native and former Varn factory worker at Mosquito Beach, told the *News and Courier* in a 1990s interview that Varn mostly hired James Island residents to work at the factory, yet recalled many workers coming from other parts of the Lowcountry. In addition, she remembered “about six or seven young black men and an elderly black woman” brought by Varn from another oyster factory to teach the local men how to harvest the oysters and the women how to shuck.¹⁹ One of these local men included the father of Sol Legare native William G. “Cubby” Wilder (b. 1940), who remembers his father recalling his experience working on a flat-bottom barge in King Flats Creek to collect the oysters. Cubby Wilder’s mother worked at the factory as a shucker.²⁰ After visiting an oyster factory in Beaufort in the 1920s, *News and Courier* reporter Chlotilde R. Martin described the conditions most likely endured by Singleton and Cubby Wilder’s parents:

For the “oystering,” however profitable, and however savory the product, is not a process to appeal to the fastidious. As a matter of fact, only the strong of the human race can ever persuade themselves beyond the last hundred yards to an oyster factory. There is a smell that reeks to heaven and is about as effective as a

¹³ “New Furniture Co. for Columbia Given Charter by State,” 6 September 1923, *Columbia Record*, Columbia, SC.; Charleston Register of Deeds, Deed Book B30, Page 185, Charleston County, SC.

¹⁴ 1920 U.S. Federal Census

¹⁵ Burrell, 9, 12; Moran, J., “Oyster Commercial Landings in South Carolina (1880-1996),” South Carolina Department of Natural Resources, Office of Fisheries Management, 1980.

¹⁶ Burrell, 6.

¹⁷ Burrell, 7; Preservation Consultants, Inc., “Historical and Architectural Survey of Charleston County, South Carolina,” Charleston City Council, 1992. 50.

¹⁸ Kondratas, Ramunas, Ph.D., “Images from the History of the Public Health Service; A Photographic Exhibit,” United States Department of Health and Human Services, art exhibit, U.S. National Library of Medicine, Washington, D.C., 1994.

¹⁹ “In the neighborhood,” 22 March 1990, *News and Courier*, Charleston, SC.

²⁰ In person interview with William G. Wilder, October 2018, interviewed by Michael Allen.

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spiked wall. It is a tenacious sort of smell, clinging to the end of one's nose for miles after the oyster factory is left behind.²¹

For workers who did not already reside on Sol Legare Island, Singleton remembered Varn constructing “three cottages on Mosquito Beach Road” for them to stay in during the oyster season.²² Cubby Wilder recalled “a lot of little huts” on the Left estate where his aunt and uncle, also workers of the factory, resided well into the 1940s.²³ Although no images have been located that capture the work or appearance of Varn's Unity Oyster Company of Charleston and no physical evidence of the factory remains today, Lewis Hine (1874-1940) of the National Child Labor Committee (NCLC) photographed the working conditions of one of Varn's factories in Bluffton, SC a decade prior. In addition to capturing the exploitation of children at Varn's factory, Hine photographed workers' housing, the interior of the factory and the shuckers at work, commenting that black workers were employed “more than the whites” (Figure 3).²⁴ Hines' images provide a glimpse into the possible living and working conditions of the men, women and children who first worked on Mosquito Beach and the types of buildings that possibly first occupied the land. Today, a c. 1929 A.S. Varn & Son Oyster and Crab Factory, now known as the Pin Point Heritage Museum, survives outside of Savannah, GA, also serving as representation of the type of structure likely seen on Mosquito Beach at this time.

In 1925 through 1928, Charleston County seized Varn's Sol Legare property, including the equipment of the Unity Oyster Company of Charleston, and in August of 1929, “the factory, equipment and supplies” of the company were sold to the Seaside Cannery for \$1,050.²⁵ By 1930, the factory most likely continued production under the Seaside Cannery, as many Sol Legare residents, including 21-year-old Joe Shavers, 21-year-old Lucious McKelvey and 22-year-old Jeffery West, were recorded as “oyster factory” laborers in the 1930 U.S. Federal Census. With Varn's death in 1931, the factory permanently closed, but the property, locally coined as “The Factory,” continued to serve as an informal gathering place for the surrounding community.

Although only occupying a portion of Mosquito Beach, The Factory had a significant impact on life and community development on Sol Legare Island. In addition to the constant cool breezes and views at high tide, what many claim the impetus for socializing on Mosquito Beach after the oyster factory closed, local “creek fisherman” and farmer Joe Chavis (1888-1936) with his son Joe Chavis, Jr. (b. 1903) operated a small store as early as the 1930s on the Lafayette property near the northeast bend of what is today known as Mosquito Beach Road.²⁶ Current residents believe Chavis established this store on the property to cater to the oyster factory workers, yet many continued to congregate there after the factory's closure. Singleton, who previously recalled her time in the oyster factory, remembered cooking red rice and fried fish for Chavis at

²¹ “Beaufort Plant Cans 400 Cases of Oysters Each Day,” 25 January 1932, *News and Courier*, Charleston, SC.

²² “In the neighborhood,” 22 March 1990, *News and Courier*, Charleston, SC.

²³ In person interview with William G. Wilder, October 2018, interviewed by Michael Allen.

²⁴ Hines, Lewis, “Varn and Platt Canning Co.,” 1913, National Child Labor Committee Collection, Library of Congress, Washington, D.C.

²⁵ “Notice of Sheriff's Sale,” 5 August 1929, *News and Courier*, Charleston, SC; “Auction Sales,” 7 August 1929, *Evening Post*, Charleston, SC.

²⁶ In person interview with William G. Wilder, October 2018, interviewed by Michael Allen.

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his store after the factory closed.²⁷ Singleton said Mosquito Beach “was nothing” at this time but Chavis’ continued sale of seafood, as well as beer and wine, both during and after the factory’s operation, turned the sparse marsh-front landscape into a casual, after-work hang out.²⁸

A 1939 aerial of Mosquito Beach shows the strip as remaining largely undeveloped with two dirt roads providing access to the property from the main Sol Legare Island (Figure 4). Although the aerial is unclear, there appears to be an L-shape structure at the western edge of the island on the Left estate and a square building in the marsh, accessed by a defined ridge or walkway. Both are most likely remnants of a factory complex. Chavis’ store is also most likely captured in the aerial, centered in a cleared lot on the eastern edge of the strip. Today, that property is empty.

In August of 1940, a Category 2 hurricane hit the South Carolina coast just south of Mosquito Beach. Many residents whose family members worked and lived near the oyster factory claim the hurricane destroyed the structures present on Mosquito Beach at this time, including the workers’ housing, shucking sheds and Chavis’ store.²⁹ Oral histories state that after the hurricane Chavis, Jr., known on Sol Legare Island as “King Pin,” “Lil Bubba,” and eventually “Ol Joe,” opened the Seaside Grill in a newly constructed “beautiful two-story frame house on the John Lafayette estate” that acted as both a residential and commercial space.³⁰ With living quarters on the second floor, the structure had a ground-story store with a “jukebox, pool table, and menu of fresh steamed clams and crabs.”³¹ Chavis, Jr.’s store, which he operated until the mid 1980s, is most likely pictured in a 1943 aerial of Mosquito Beach (Figure 5) with another store most likely owned by the Chavis family. Chavis, Jr.’s store was ultimately destroyed in 1984 by a fire, which also took the life of his wife Mittie, then 73-years-old and blind.³²

It is with the opening of the Chavis, Jr.’s store after the 1940 hurricane, a time of vast racial segregation, that Mosquito Beach’s popularity as a social and recreational hub for the area’s black citizens increased. Prior to the passing of the Civil Rights Act of 1964, most entertainment and recreational venues in Charleston, including public beaches, parks, restaurants, bars and music halls, prohibited black citizens. Because of this, Mosquito Beach gradually transformed from The Factory, a convenient gathering place, to an essential refuge where local black citizens could swim (at high tide), fish and boat safely, while freely enjoying fresh seafood, music, drinks and each other.

As segregation in both the public and private sectors increased, Chavis, Jr.’s store was joined the early 1950s by at least three other establishments, all of which were operated by the black

²⁷ “Mosquito Beach Buzzing with Plans to Restore the Area,” 22 March 1990, *News and Courier*, Charleston, SC;

“Joseph Chavis,” Death Certificate, #12183, 1936, South Carolina, Death Records, 1821-1965

²⁸ “Seashore Farmers’ Lodge No. 767,” #07001043, National Register of Historic Places, nomination.

²⁹ In person interview with William G. Wilder, October 2018, interviewed by Brittany V. Lavelle Tulla.

³⁰ 1940 U.S. Federal Census; New South Associates, “Charleston County Historic Resources Survey Update,” Charleston County Zoning and Planning Department, 105; undated history, “Cubby’s History Document,” private collection.

³¹ “At 87, the King of Mosquito Beach Still Reigns,” 22 March 1990, *News and Courier*, Charleston, SC; New South Associates, “Charleston County Historic Resources Survey Update,” Charleston County Zoning and Planning Department, 105; undated plat, “Cubby’s History Document,” private collection.

³² “James Island woman killed in house fire,” 29 December 1984, *News and Courier*, Charleston, SC.

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farming families who owned the land: the Harborview Club, Machi & Nucca's pavilion and Jack Walker's Club. The Harborview Club, a large wooden pavilion and boardwalk over King Flats Creek across from Chavis' store, was opened in 1953 and was operated by Andrew "Apple" Wilder, Jr. (1922-1984), first cousin of Chavis and Lafayette.³³ According to a 1964 article in the *News & Courier*, Apple Wilder established the pavilion after "an army buddy told him about a similar venture of his which had become a success."³⁴ Apple Wilder managed the Harborview Club with his wife Laura, a former oyster factory shucker who served as the Harborview Club's cook and accountant (Figure 6). To many, Laura was considered the backbone of the business.³⁵

The c. 1953 Harborview Club is first depicted in a 1954 aerial, which also shows a mostly undeveloped Mosquito Beach strip with dirt pathways (Figure 7). A 1950s photograph of the pavilion also survives, picturing several members of the Walker, Lafayette, Chavis and Wilder families posed on the pavilion's boardwalk that connected the building with the rest of the Mosquito Beach strip (Figure 8). Hanging on the pavilion are two promotional signs for Ballantine Ale and possibly Tiger Beer. Benches appear on the pavilion's west side, while the east side, not pictured, was enclosed with a triple-pile floor plan, including a bedroom for workers, bar and kitchen with a back deck.³⁶ Lucy Wilder Washington later told the *Post & Courier* that she worked as a cook in this pavilion, often serving ham, franks, red rice and chicken to patrons.³⁷ The earliest Mosquito Beach memory of Cassandra Singleton Roper (b. 1945) was of Harborview Club shortly after it opened, as she remembered walking "across the creek" that separated Mosquito Beach from the rest of Sol Legare Island as an eight-year-old to dance "on Sundays."³⁸

Many children danced for money at the pavilion. Cassandra Singleton Roper (b. 1945) was often accompanied by her friends, who collected money from the patrons in the pavilion as she danced to the "piccolo," a name the children called the juke box.³⁹ According to Roper, dancing at the pavilion was most often the impetus to behave as a child. Many residents of Sol Legare Island remember being allowed to visit Mosquito Beach as a child only on Sundays if they obediently attended school and church, as well as completed their weekly chores, which for eight-year-old Roper included shelling beans.⁴⁰ Russel C. Roper (b. 1943) also recalled picking and shelling beans with his grandparents before he was allowed to "cross the creek" to the strip.⁴¹ Children were instructed to return home at sunset by either crossing the creek that separated the strip from Sol Legare Island or if the tide was high, along a dirt pathway.⁴²

³³ In person interview with William G. Wilder, October 2018, interviewed by Michael Allen.

³⁴ "Mosquito Beach is Popular Retreat For Negro Citizens in this Area," 1964 July 30, *News and Courier*, Charleston, SC.

³⁵ In person interview with Cassandra Singleton Roper, October 2018, interviewed by Michael Allen.

³⁶ In person interview with Cassandra Singleton Roper, October 2018, interviewed by Michael Allen.

³⁷ "Mosquito Beach is Popular Retreat For Negro Citizens in this Area," 1964 July 30, *News and Courier*, Charleston, SC.

³⁸ In person interview with Cassandra Singleton Roper, October 2018, interviewed by Michael Allen.

³⁹ In person interview with Cassandra Singleton Roper, October 2018, interviewed by Michael Allen.

⁴⁰ In person interview with Cassandra Singleton Roper, October 2018, interviewed by Michael Allen.

⁴¹ In person interview with Russel C. Roper, October 2018, interviewed by Michael Allen.

⁴² In person interview with Cassandra Singleton Roper, October 2018, interviewed by Michael Allen.

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In addition to the Harborview Club, the 1954 aerial shows Manchi & Nucca's, an open-air wooden pavilion on the Left estate that also had a jukebox and served local seafood, vegetables and Gullah Geechee cuisine cooked by Manchi Walker.⁴³ Next door, Jack Walker's Club, often referred to as a "piccolo joint," was a night club owned by farmer and fisherman Jack Walker (b. 1911) and was also called P&J's after Jack and his father Perry (b. 1887).⁴⁴ According to an oral history with Alonzo Lafayette, Chavis Jr.'s store was joined at this time by "Uncle Jimmy's Club," a wooden "juke joint" also pictured in the 1954 aerial and operated by Jimmy Lafayette (b. 1928), Lafayette's son and Chavis' first cousin.⁴⁵

As the area became more popular, the name "The Factory" gave way to its current moniker, "Mosquito Beach," aptly named for its year-round infestation of mosquitos. In 1958, a plat was produced for the central lot of Mosquito Beach in preparation for its sale (Figure 9). While no structures were depicted on the property, a small square structure was marked "Mosquito Beach" on the neighboring Lafayette estate and was most likely the Harborview Club. That year, a *News & Courier* article reporting the murder of 24-year-old John Mitchell at the Harborview Club called the pavilion "a crowded night spot" and confirmed that "about 125 persons were crowded in the small building" at 2A.M., the time of the murder.⁴⁶

As one of five black beaches in the Charleston Lowcountry at this time, Mosquito Beach was mostly a destination for local James Island citizens (Figure 10). Yet, both men involved in the 1958 murder were residents of downtown Charleston, confirming that Mosquito Beach was a social and recreational gathering spot for more than just the nearby residents. Mosquito Beach was not listed in *The Green Book*, a national publication intended to provide "the Negro traveler" with information that prohibited "running into difficulties, embarrassments" and to make "trips more enjoyable," but still welcomed both white and black patrons from all over the southeast who most often were visiting family or friends.⁴⁷ During the summer of 1958, local newspapers reported the drowning of seven-year-old Jacqueline Morris, a resident of Manhattan, NY who was visiting family, as well as 42-year-old Joe Brown, "a resident of Florida but an annual visitor to the area," further confirming Mosquito Beach's expanding role as a safe recreational destination for a variety of black citizens.⁴⁸

Music performances, events or advertisements for the clubs and pavilions on Mosquito Beach were not published in Charleston's major newspapers and many oral histories claim that formal published advertisements were not needed, as word of mouth was a powerful tool for the black communities and had been since the days of slavery.⁴⁹ From the retelling of family histories to

⁴³ In person interview with William G. Wilder, January 2018, interviewed by author.

⁴⁴ Frazier, Eugene Sr., *A History of James Island Slave Descendants & Plantation Owners*, History Press: Charleston, 2010. 127.

⁴⁵ In person interview with Russel C. Roper, October 2018, interviewed by Michael Allen.

⁴⁶ "One Dies, Another Held in Gunfight," 29 August 1958, *News and Courier*, Charleston, SC.

⁴⁷ Green, Victor and George I. Smith, *The Negro Motorist Green Book*, New York: Green & Smith, 1937. Introduction.

⁴⁸ "Girl, 7, Is Drowned at James Island," 1 August 1958, *News and Courier*, Charleston, SC; "Man Drowns in Creek Near Folly," 3 July 1962, *News and Courier*, Charleston, SC.

⁴⁹ "The Green Book," The New York Public Library Digital Collections, accessed December 2018, <https://digitalcollections.nypl.org/collections/the-green-book/#/?tab=about>.

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the retainment of cultural traditions, word of mouth, as explained by Sol Legare native Ernest Parks (b. 1955), “was credible and it was a bloodline...a beautiful thing...to keep our customs alive.”⁵⁰ As many residents recalled, Mosquito Beach was the place “to see and be seen,” and it was assumed that most local residents would appear frequently on the strip throughout the summer months.⁵¹ Sol Legare residents remember every business on Mosquito Beach as consistently “jam packed with folks of all ages” every weekend. One of the only advertisements that appeared in major Charleston newspapers during the mid-century was in 1961, when an ad highlighting “lots for Colored” on “Sol Legare, Mosquito Beach” was published.⁵²

According to Cassandra Singleton Roper (b. 1945), the weekdays were quiet on Mosquito Beach, as crowds most often began to appear on Friday afternoons after everyone finished on the farms.⁵³ In addition, buses brought people in from downtown and other parts of the Charleston Lowcountry on Friday, Saturday and Sunday, as Mosquito Beach became “the dating scene” and “where folks met” throughout the 1950s and 1960s.⁵⁴ Between the dancing and the social atmosphere, Cubby Wilder explained it as the epitome of “the birds and the bees.”⁵⁵

Easter Sunday (the beginning of the social season at Mosquito Beach), Labor Day and Fourth of July were the busiest times of year for Mosquito Beach and a time when patrons “strutted down the strip” to “show off” their finest wardrobes.⁵⁶ Because of this, Russel C. Roper (b. 1943) started a “camera shop to take pictures” with a Polaroid camera of couples as they walked between establishments or danced at the pavilion.⁵⁷ Later, he received a license as a peddler, selling soda and hamburgers out of a trailer behind Uncle Jimmy’s Club.

On Labor Day, there were dance contests, boat races and a live broadcast at the pavilion by radio station WPAL, Charleston’s first radio station directed toward African-American listeners.⁵⁸ On the Fourth of July, Pepsi-Cola brought drinks and promotional banners, while Budweiser made t-shirts with a mosquito drinking a beer (Figure 11).⁵⁹ The pavilion, however, was more than just a place to dance and eat. Russel C. Roper (b. 1943) remembered sitting on the pavilion’s railing for hours to “catch a cool breeze” listening to the music before using the rear deck to “dive off” into the water.⁶⁰

⁵⁰ In person interview with Ernest Parks, 2012, interview by Corie Hipp, private collection.

⁵¹ In person interview with Cassandra Singleton Roper, October 2018, interviewed by Michael Allen.

⁵² Advertisement, 30 January 1961, *News and Courier*, Charleston, SC.

⁵³ In person interview with Cassandra Singleton Roper, October 2018, interviewed by Michael Allen.

⁵⁴ In person interview with Cassandra Singleton Roper, October 2018, interviewed by Michael Allen; In person interview with Russel C. Roper, October 2018, interviewed by Michael Allen.

⁵⁵ In person interview with William G. “Cubby” Wilder, October 2018, interviewed by Michael Allen.

⁵⁶ Oral Histories of Mosquito Beach, October 2018, conducted by Michael Allen and Historic Charleston Foundation

⁵⁷ In person interview with Russel C. Roper, October 2018, interviewed by Michael Allen.

⁵⁸ Oral Histories of Mosquito Beach, October 2018, conducted by Michael Allen and Historic Charleston Foundation.

⁵⁹ In person interview with Russel C. Roper, October 2018, interviewed by Michael Allen.

⁶⁰ In person interview with Russel C. Roper, October 2018, interviewed by Michael Allen.

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Although Hurricane Gracie, which flooded both King Flats Creek and Holland Island Creek, destroyed many buildings on Mosquito Beach in 1959, including the Harborview Club and Manchi & Nucca's, an aerial four years later depicts Mosquito Beach at its prime (Figure 12). With the Harborview Club in ruins, Apple Wilder purchased the property immediately west of the Lafayette property in 1959 from William Hinson, a white real estate mogul who purchased several pieces of land on Sol Legare Island in the early twentieth century.⁶¹ The property was described as "6 acres of highland and 9 acres of marsh" and with its purchase, Mosquito Beach became an entirely black-owned strip.⁶²

The 1964 aerial shows Mosquito Beach Road as reflecting its current trajectory and dimensions, and lined with two pavilions and four structures: Jack Walker's Club, Pine Tree Hotel, Uncle Jimmy's Club and Chavis' store. The two pavilions included a new establishment constructed by Apple Wilder on his property, the Boardwalk Club, and a second, smaller pavilion owned by Irvin Singleton. As a carpenter, Apple Wilder constructed the new pavilion on his property himself, designing it to reflect the former Harborview Club in both floorplan and appearance.⁶³ Also open air and comprised of benches with tables, a kitchen and space to dance, the new Boardwalk Club, however, was much larger and was built to accommodate 800 patrons.⁶⁴ As with the Harborview Club, Apple Wilder managed the new pavilion while his wife Laura, known regionally for her fried chicken, red rice and yams, served as the cook. As a teenager, Cassandra Singleton Roper (b. 1945), Laura's daughter and Apple's stepdaughter, served as a waitress and bartender on the weekends and remembers sleeping in the pavilion's bedroom after a long shift, which often ended in the early hours of the morning.⁶⁵ During her time as a waitress, Roper also recalled moonshine as a "big thing," often serving it "in a small glass called a quarter shot" at the pavilion throughout the early 1960s.⁶⁶ Oral histories reveal that moonshine was both made on Sol Legare Island and served on Mosquito Beach constantly, a trend that most likely started after the oyster factory closed to make money. In a 2018 interview, Cubby Wilder referred to Apple Wilder as a "big time bootlegger," who most likely used the money he made on illegal moonshine to start his businesses on Mosquito Beach.⁶⁷

By Labor day of 1964, Apple Wilder completed the two-story Pine Tree Hotel directly across Mosquito Beach Road from the Boardwalk Club as an element in his larger "plan for improvement" of Mosquito Beach. Prior to this, many people who traveled into Mosquito Beach

⁶¹ Charleston Register of Deeds, Deed Book R24, Page 24, Charleston County, SC.

⁶² "Eva Mikell," 27 August 2003, *News and Courier*, Charleston, SC; P64-288

⁶³ "Mosquito Beach is Popular Retreat For Negro Citizens in this Area," 1964 July 30, *News and Courier*, Charleston, SC.

⁶⁴ "Mosquito Beach is Popular Retreat For Negro Citizens in this Area," 1964 July 30, *News and Courier*, Charleston, SC.

⁶⁵ "Mosquito Beach is Popular Retreat For Negro Citizens in this Area," 1964 July 30, *News and Courier*, Charleston, SC.

⁶⁶ "Mosquito Beach is Popular Retreat For Negro Citizens in this Area," 1964 July 30, *News and Courier*, Charleston, SC.

⁶⁷ Oral Histories of Mosquito Beach, October 2018, conducted by Michael Allen and Historic Charleston Foundation

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slept in cars.⁶⁸ According to Cassandra Singleton Roper (b. 1945), her mother Laura oversaw the maintenance of the hotel, which she called “really a refuge.” Roper remembered helping her mother strip the beds and gather the dirty towels before bringing the hotel’s laundry back to their house to clean.⁶⁹ Russel C. Roper (b. 1943), Apple’s nephew, cleaned the floors.

At this time, the St. James, or James Hotel, on Spring Street in downtown Charleston, as well as a few boarding houses scattered throughout the city, were some of the only places traveling black citizens could stay. As a result, the Pine Tree Hotel offered accommodations for those traveling from elsewhere in South Carolina, or for locals, as Cassandra Singleton Roper (b. 1945) stated, to “just shack it up.”⁷⁰ According to Cubby Wilder, the hotel had approximately 14 rooms, each equipped with a cot, nightstand and a lamp, and costed about \$10 or \$15 a night. With seven rooms on each floor, there were two community bathrooms and a downstairs kitchen.⁷¹ Behind the Pine Tree Hotel, many Mosquito Beach patrons also remembered bumper cars owned by a man named “Bobby.” While working at the hotel, Russel C. Roper (b. 1945) also worked for Bobby and remembered people paying up to \$3 to \$5 to ride the bumper cars and “wreck up themselves.” The bumper cars only lasted a few years on Mosquito Beach.⁷²

That summer, a *News and Courier* article referred to Mosquito Beach as “a popular Negro recreation area” and its location as “somewhat of a paradox.”⁷³ The article described the beach as “an ideal picnic spot, with a few scattered buildings and picnic benches nestled in oak groves” with “a large pavilion jutting out over the water” and “occasional music by a live group on weekends and a juke box” for the younger patrons. The article confirmed that while the young generation mostly preferred the pavilion, the older population was often seen in “three smaller establishments” or in the “quieter confines of the picnic areas.”

Sol Legare native Susan Chavis wrote in 2015 of the role of Mosquito Beach during the early 1960s:

It was to give African Americans a place to enjoy themselves by ‘strutting’ up and down the area, catching a breeze, listening to a variety of music, shaking a leg, and buying some of the best soul and southern food, and just enjoying each other without the pressures of dividing lines.

The July 1964 article confirmed that while business at Mosquito Beach reached “its peak on Wednesdays and on weekends,” the water activity mostly occurred on Sundays with sponsored boat races with guests “from as far away as Georgetown and Savannah.”⁷⁴ Russel C. Roper (b. 1943) remembered Mosquito Beach in the early 1960s as the “place to be,” as they “had no place

⁶⁸ In person interview with Cassandra Singleton Roper, October 2018, interviewed by Michael Allen; In person interview with William G. “Cubby” Roper, October 2018, interviewed by Michael Allen.

⁶⁹ In person interview with Cassandra Singleton Roper, October 2018, interviewed by Michael Allen.

⁷⁰ “Mosquito Beach is Popular Retreat For Negro Citizens in this Area,” 1964 July 30, *News and Courier*, Charleston, SC.

⁷¹ In person interview with William G. “Cubby” Roper, October 2018, interviewed by Michael Allen.

⁷² In person interview with Russel C. Roper, October 2018, interviewed by Michael Allen.

⁷³ “Mosquito Beach is Popular Retreat For Negro Citizens in this Area,” 1964 July 30, *News and Courier*, Charleston, SC.

⁷⁴ “Mosquito Beach is Popular Retreat For Negro Citizens in this Area,” 1964 July 30, *News and Courier*, Charleston, SC.

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else to have fun on Sundays.”⁷⁵ According to Mr. Wilder (b. 1937), during the day on the weekends, the gentlemen would “clean up” and play cards while the women cooked. At night, everyone ate, drank and danced.⁷⁶

Although Mosquito Beach was neither part of the nationally-known Chitlin Circuit nor registered in *The Green Book* like other larger beach resorts in North Carolina, Florida and Myrtle Beach, it was a local mecca for homegrown musicians. Historian Andrew Kahrl described the south’s black beaches as “bawdy,” and “raucous,” where “the sound of jazz and R&B drifted out onto the waters,” “flasks of moonshine passed from coat pockets to hands,” and where “pairs of dice bounced off hard surfaces.”⁷⁷ Edward Wilder (b. 1936) remembered dancing to blues music and doing the shag, traveling from one building to the next on the Mosquito Beach strip.⁷⁸ Chavis, Jr. was known to often play the blues “on a metal washboard with a fork and knife” outside his Seaside Grill while patrons danced on a floor right outside the door.⁷⁹

In addition to juke boxes and the live broadcasts of WPAL, disc jockeys and performers made common appearances on Mosquito Beach. Many credit disc jockey Bob Nichols (1917-1993) as integral to the development of Mosquito Beach, as he “would draw the crowds...every weekend” (Figure 13).⁸⁰ Nichols became the first disc jockey of WPAL in 1949 when the station was still white-owned and broadcasting mostly country music. William Saunders, president of the WPAL radio in the 1990s, deemed Nichols as “the first African-American in a full-time capacity in South Carolina with a white station.”⁸¹ Nichols, who often brought a drummer with him to accompany the tracks, broadcasted his catch phrase, “I can see you out there,” from the pavilion of Mosquito Beach nearly every weekend.⁸² Patrons also remember hearing nationally-known harmonica player Jimmy Reed, deemed “the most copied blues or soul singer” in 1967, “horn blower” John Ford, and after Nichols left WPAL in 1979, new WPAL disc jockey Frankie “The Big Bopper” Green (1952-2018).⁸³ Most musicians played within the area’s clubs or at the pavilion, but often would perform on an open bed of a tractor trailer positioned on the strip’s empty lots, most commonly between today’s Island Breeze and D&F’s.⁸⁴

Performers who frequently visited Mosquito Beach on Friday and Saturday evenings, the nights when children were typically not present at Mosquito Beach, included Margo Mayes and her Powder Box Review, known to the Sol Legare residents as “Shake-a-Plenty.” Mr. Chavis remembers riding his horse to Mosquito Beach’s pavilion to see Shake-a-Plenty, “a girlie-boy

⁷⁵ In person interview with Russel C. Roper, October 2018, interviewed by Michael Allen.

⁷⁶ Oral Histories of Mosquito Beach, October 2018, conducted by Michael Allen and Historic Charleston Foundation

⁷⁷ Kahrl, 14.

⁷⁸ In person interview with Edward Wilder, October 2018, interviewed by Michael Allen.

⁷⁹ “At 87, the King of Mosquito Beach Still Reigns,” 22 March 1990, *News and Courier*, Charleston, SC.

⁸⁰ In person interview with Cassandra Singleton Roper, October 2018, interviewed by Michael Allen.

⁸¹ “Radio’s Robert Nichols dead at 76,” 13 August 1993, *Post and Courier*, Charleston, SC.

⁸² “Radio’s Robert Nichols dead at 76,” 13 August 1993, *Post and Courier*, Charleston, SC.

⁸³ “For Frankie ‘The Big Bopper’ The Beat Goes On,” 25 April 2018, *The Charleston Chronicle*, Charleston, SC; “Record Review,” 8 October 1967, *State*, Columbia, SC.

⁸⁴ In person interview with William “Cubby” Wilder, March 2019, interviewed by Brittany V. Lavelle Tulla.

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act” that traveled all over the southeast.⁸⁵ The act consisted of a 9-foot boa constrictor named Unga and a “semi-strip” act where Unga would “twine” around Mayes.⁸⁶ During the summer of 1970, Unga died of suffocation on the way from Columbus, GA to the Charleston Lowcountry, but Mayes told the *Evening Post* she “already placed an order for a 10-foot boa constrictor” hoping it would arrive before she completed her “engagement at Mosquito Beach.”⁸⁷ Lady Chablis, a popular “cross-dressing comedian and actor” headquartered in Savannah and celebrated in John Brendt’s book *Midnight in the Garden of Good and Evil*, also frequently performed on Mosquito Beach.⁸⁸

In 1965, a formal plat of Mosquito Beach was produced for the survey and identification of Mosquito Beach Road (Figure 14). The plat depicted the legal property lines of the Lafayette, Wilder and Left estates, as well as the location of the Boardwalk Club. In the years following, however, activity at Mosquito Beach began to dwindle. Following the Civil Rights Act of 1964, attendance at many black beaches and recreational centers began to decline across the nation. Decades after the 1964 act, the *Post & Courier* reflected that “black-owned businesses that thrived around beaches gradually died after integration” and in 1970, the *Evening Post* confirmed that since integration, Folly Beach became “a mecca for Negroes” outnumbering the white patrons.⁸⁹

New opportunity for black citizens also resulted in the slow decline of activity on the property, as many younger residents left Sol Legare Island to attend college, start employment or experience life in another state. Ernest Parks (b. 1955), for example, grew up on Sol Legare Island as a fifth-generation member of the Wilder family. By the early 1970s, he left the island to attend Tennessee State in Nashville, TN and afterwards moved to California, New York and Atlanta, before returning to Sol Legare Island at an older age.⁹⁰

Despite this common migration, two new buildings were erected on Mosquito Beach Road within the first years of the 1970s: D&F’s and the Lakehouse Club, “a real restaurant” specializing in seafood that Apple Wilder intended to open as early as 1964 (Figure 15).⁹¹ Throughout the 1970s and early 1980s, Mosquito Beach continued to serve as a gathering place for the residents of James Island, yet it never again regained the popularity it had in the 1950s and early 1960s. Today, three music and food establishments remain: Island Breeze (located in

⁸⁵ Oral Histories of Mosquito Beach, October 2018, conducted by Michael Allen and Historic Charleston Foundation; “Mystery of Snake Is Finally Barred,” 4 July 1970, *Evening Post*, Charleston, SC.

⁸⁶ Oral Histories of Mosquito Beach, October 2018, conducted by Michael Allen and Historic Charleston Foundation; “Mystery of Snake Is Finally Barred,” 4 July 1970, *Evening Post*, Charleston, SC.

⁸⁷ Oral Histories of Mosquito Beach, October 2018, conducted by Michael Allen and Historic Charleston Foundation; “Mystery of Snake Is Finally Barred,” 4 July 1970, *Evening Post*, Charleston, SC.

⁸⁸ Oral Histories of Mosquito Beach, October 2018, conducted by Michael Allen and Historic Charleston Foundation

⁸⁹ “Few Tourists Visit Local Beaches,” 14 August 1972, *Evening Post*, Charleston, SC; “Black Beaches in the Lowcountry: Riverside Became a Refuge Amid Segregation,” 12 August 2001, *Post and Courier*, Charleston, SC.

⁹⁰ In person interview with Ernest Parks, 2012, interview by Corie Hipp, private collection.

⁹¹ “Mosquito Beach is Popular Retreat For Negro Citizens in this Area,” 1964 July 30, *News and Courier*, Charleston, SC.

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the former Lakehouse Club), D&F's and the Suga Shack (located in the former Jack Walker's Club).

Author Eugene Frazier in his book *A History of James Island Slave Descendants & Plantation Owners* outlines the importance of exposing today's patrons of Mosquito Beach to the strip's history:

For many African Americans, it is hard to imagine how far this island has come. It has left them with a legacy of both the joy and the pain of living in a time and place wrought with hardship but somehow still intermingled with the happiness that comes from a community built on family, love, strength and honor. It is a legacy that is impossible to forget.⁹²

Significance under National Register Criterion A: ETHNIC HERITAGE/BLACK

Prior to the passing of the Civil Rights Act of 1964, Mosquito Beach became less of a convenient gathering place for local workers and more the community beacon during a time of mass segregation. The families of Sol Legare Island owned their land and maintained a self-sustaining economy based on seafood and truck farming, but as black citizens, their social, political and recreational rights significantly diminished once leaving the island (Figure 16). As early as 1895, South Carolina's Constitution laid the ground work for the state's segregation laws, calling for separate schools for black and white children.⁹³ Within the next decade, Charleston's trolleys, railroad coaches, textile mills, waiting rooms, water fountains and stairways became segregated spaces. According to historian Walter Edgar in his book *South Carolina: A History*, "a black woman could push a white baby around Colonial Lake but could not sit on any of its benches."⁹⁴ After visiting Charleston at the turn of the century, a North Carolina journalist stated that he would "rather be an imp in Hades than a Negro in South Carolina."⁹⁵ Historian Cleveland Sellers described "the residential, political, and social isolation of African Americans" in South Carolina in the early twentieth century as "a slow and halting process, which black Carolinians contested at every turn."⁹⁶ The "social isolation" included public lands, waterways and beaches.

By the 1950s, the amount of time Americans spent on lakes or beaches for recreation and/or vacation increased significantly, a trend historian Andrew W. Kahrl attributes to "the changing relationship between work and leisure" in the post-World War II period.⁹⁷ With a subtropical climate and a vast shoreline, the coast of South Carolina became a destination for many, and the state's public beaches became some of the most segregated spaces in south. In 1983, Mamie Garvin Fields recalled what W.E.B. Du Bois coined "the colored problem of summer," relaying her experience of swimming in a "horse hole," a ditch filled with runoff water from the street, in a segregated Charleston:

⁹² Frazier, Eugene Sr., *A History of James Island Slave Descendants & Plantation Owners*, History Press: Charleston, 2010. 12.

⁹³ Edgar, *South Carolina: A History*, 448.

⁹⁴ Edgar, *South Carolina: A History*, 449.

⁹⁵ Edgar, *South Carolina: A History*, 450.

⁹⁶ Edgar, "Segregation," *South Carolina Encyclopedia*.

⁹⁷ Jackson, Harvey, H., ed, "Beaches, Black, Jim Crow era," *The New Encyclopedia of Southern Culture*, Vol. 16, Oxford, MS: University of Mississippi, 2011. 42.

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The law said no, you children musn't swim in the Cooper River, and no, you musn't swim in the Ashley River or Colonial Lake. If you do, the cops will arrest you, and you never know where the cop will carry you off to. But the summertime gets very hot, and very humid, so the bolder ones would disobey their parents and cool off in one of the rivers, or they would go on into the dirty water of the Horse Hole.⁹⁸

For the residents of Sol Legare Island, the popular Folly Beach was situated directly across the marsh from the Mosquito Beach property (the tree line of Folly Beach visible from strip) but like all public beaches in Charleston at that time, it was only open to the white population. Sol Legare native Cassandra Singleton Roper (b. 1945) remembered never going to Folly Beach except for the times she went for a job, stating "there was no reason for black folks to go to Folly Beach other than to work."⁹⁹ Common jobs included housekeeper, restaurant worker and custodian. Russel C. Roper (b. 1943) also worked there and remembered that it was integral "to leave Folly Beach at a certain time" to catch the bus:

If those white people catch you walking on the side of the road coming back home, they would throw a ball at you...some of those people got slapped, they pull up on the side of the road and just slap at you. That's why I say that time was rough.¹⁰⁰

In 1937, Charleston County native Augustus Ladson recorded the following statement regarding the segregation of public swimming areas:

In the hot summer days when the sun sends its burning rays on the man and beast alike, when birds forget their merry tunes but linger near any quantity of water that they may dip their bodies during the sultry hours of the day, the only relief Negroes got, was when a heavy cloud hid the sun's face behind its black lining.¹⁰¹

According to historian William D. Smyth, Ph.D., in a place surrounded by water, "finding a beach at which to cool off was an even harder problem than finding a park" in the Charleston area.¹⁰²

When it came to the state park system, however, where many South Carolinians utilized recreational lakes during the summertime months, black citizens were not granted access to most of the properties. From the onset, South Carolina's state park system was developed for the white population only.¹⁰³ In 1938, however, the South Carolina State Forestry Commission established "colored areas" in a few parks, declaring that they would "not conflict" with the white sections, and shortly thereafter opened specific parks exclusively for the black community.¹⁰⁴ Over the next three years, parks opened for black citizens at Lake Greenwood State Park (Greenwood County), Hunting Island State Park (Beaufort County) and Campbell's Pond and Mill Creek (both near Poinsett State Park). On August 7, 1940, a forester for the South Carolina State Parks penned the following statement in a letter to a colleague:

Confidentially, the negro problem is one which worries us quite a good deal. Legally we probably have no right to keep them off a public area but we have been able to handle the problem in the past by a little

⁹⁸ Kahrl, Andrew W., *The Land was Ours: How Black Beaches Became White Wealth in the Coastal South*, Chapel Hill: The University of North Carolina Press, 2012, 12-13.

⁹⁹ In person interview with Cassandra Singleton Roper, October 2018, interviewed by Michael Allen.

¹⁰⁰ In person interview with Russel C. Roper, October 2018, interviewed by Michael Allen.

¹⁰¹ "S-260-264-N," Project 1885, Interview of Augustus Ladson, Works Progress Administration Federal Writers' Project on African American Life in South Carolina, Library of Congress, 1937.

¹⁰² Smyth, William D., "Segregation in Charleston in the 1950s: A Decade of Transition," *The South Carolina Historical Magazine*, Vol. 92, No. 2, Charleston: The South Carolina Historical Society, 1991, 118.

¹⁰³ "Poinsett State Park Historic District," #16000311, National Register of Historic Places, nomination. 40.

¹⁰⁴ Ibid.

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tactfulness on the part of our park superintendents as well as a little bluff. This method, I believe, will keep us out of trouble for the next few years and if it becomes more serious some steps will undoubtedly have to be taken.¹⁰⁵

Later, additional parks were created for black citizens at Pleasant Ridge opened in 1955 (Greenville County) and Huntington Beach State Park (Murrell's Inlet) in 1962.¹⁰⁶

Segregation at public beaches and parks spurred an increase in black-owned and operated beaches and recreational areas in midcentury South Carolina. Nationally, securing coastline property for the black community, however, began as early as the 1890s, as Charles Douglas, son of abolitionist Frederick Douglas, assisted in the purchase of a stretch of beach along the western shore of the Chesapeake Bay to establish Highland Beach in 1892. During the 1930s and 1940s, the southern region of the United States also saw several coastal properties emerge as black beaches, most on black-owned property and/or secluded in hidden, undeveloped areas.¹⁰⁷ In the 1930s, the City of Charleston established Riverside Beach along the Cooper River in Mount Pleasant. In 1941, due to the beach's unsanitary conditions and harsh terrain, local black businessmen P.J. Greene and Herbert Frazier leased the beach from the city and improved the conditions, establishing a dance hall, bathhouse, pavilion and recreational fields.¹⁰⁸ Local residents operated food stands out of their kitchens, local black baseball teams competed on the fields and White's Paradise, the beach's premier club that has since been demolished, hosted well-known deejays and musicians, including a young James Brown.¹⁰⁹ Similarly, in 1934, entrepreneur George W. Tyson purchased 47 acres along the coastline just south of North Myrtle Beach, SC and established Atlantic Beach, set with nationally-known entertainment and recreation venues.¹¹⁰

Charleston had an approximate population of 70,000 people in 1950, 44% of whom were black.¹¹¹ Although buses were available to transport residents to seaside or marsh-front locations, such as Riverside Beach and Atlantic Beach, many Sol Legare residents, often required to sit in the back of the buses, recalled the trips as "tedious," "long," and "exhausting."¹¹² Although not a typical beach, the marshes of Mosquito Beach were nearby and secluded, the land was owned by the area's black farmers and with the establishment of the Chavis family stores by the 1940s, a safe place to swim (at high tide), fish and boat while enjoying drinks, seafood and music, freely. The midcentury management and development of Mosquito Beach was a direct result of the pursuit for social, cultural and recreational pleasures of a segregated population.

¹⁰⁵ "Poinsett State Park Historic District," 42; R. A. Walker to Francis Marion Dwight, 7 August 1940, "Walker, R. A." Folder, Box 3, Poinsett State Park Files, 1940-1965, S 162026, Records of the State Commission of Forestry, South Carolina Department of Archives and History, Columbia, S.C.

¹⁰⁶ "Poinsett State Park Historic District," 42.

¹⁰⁷ Jackson, 42.

¹⁰⁸ Kahrl, 198; "Riverside Beach/White's Paradise," Historic Marker, 5th Avenue, Mount Pleasant, SC, erected by the Town of Mount Pleasant, 2003.

¹⁰⁹ Kahrl, 198.

¹¹⁰ Gibson, Jamesha, "Atlantic Beach: Historic African-American Enclave in South Carolina." National Trust for Historic Preservation, 12 March 2015, <https://savingplaces.org/stories/atlantic-beach-historic-african-american-enclave-in-south-carolina#.XC5H5y2ZPws>

¹¹¹ Smyth, 99.

¹¹² In person interview with William G. Wilder, October 2018, interviewed by Michael Allen.

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While Mosquito Beach provided a safe haven from the vast discrimination surrounding Sol Legare Island, its location, terrain and environmental characteristics are representative of the segregation of natural resources at this time.¹¹³ Mosquito Beach is a tidal marsh with no sand frontage, and at low tide, swimming or water play is merely impossible. In 1964, the *News & Courier* reported on the beach's activity for "negro recreation," stating "it is a strip more akin to a dirt road."¹¹⁴ Of the five black beaches present in the Charleston area in the early 1960s, few were tucked away in black communities along marshes or rivers, while others were set aside by the city or county, such as Riverside Beach in Mount Pleasant and Seaside Beach on Edisto Island. Yet all were often "remote, inaccessible or environmentally hazardous".¹¹⁵ Similar to Mosquito Beach, Peter Miller's Pavilion was a tidal marsh on Wallace Creek, but was about 22 miles from the coastline. While beachfront, Seaside Beach was rock-strewn, and Riverside Beach, established by the City of Charleston along the Cooper River, was comprised of thick marsh and adjacent to the area where the city dumped its sewage.¹¹⁶ Unlike Seaside and Riverside, Mosquito Beach differed in that it was black-owned and isolated within a well-established neighborhood that both managed the buildings and landscape, and encouraged congregation, out of sight from any major roadway or nearby community. Frasier Beach, now known as a five-acre parcel owned by the non-profit Rural Mission, had a similar topography as Mosquito Beach as a tidal marsh on an isolated roadway not far from the waterfront of Seabrook Island. Most of the buildings, however, of these Lowcountry black beaches, despite their differences, have been lost, with the exception of Mosquito Beach.

The name "Mosquito Beach" is also indicative of the conditions in which many black beaches emerged and the resilience of their patrons. The earliest found reference of "Mosquito Beach" was in a 1955 newspaper article recording the death of 37-year-old Alonzo Nelson, who was killed after stealing an automobile and crashing into a tree on John's Island. According to the police, Nelson spent the night at "Mosquito Beach."¹¹⁷ Six years later, Sol Legare Island was deemed the "largest mosquito breeding area in Charleston County."¹¹⁸ Max A. Askey, Jr., manager of the Charleston County Mosquito Abatement Program who recorded mosquito activity throughout Charleston County in the early 1960s, said it wasn't unusual to get "high counts in midsummer in places like Isle of Palms, Sullivan's Island and James Island," but "one of the most infested places in the metropolitan area was aptly named Mosquito Beach." As a result of Askey's record of mosquitos on Mosquito Beach, a referendum was passed to create the county abatement program he managed.¹¹⁹ Although it is unknown as to who first named the area Mosquito Beach, elder Sol Legare residents concur it earned its moniker from its mosquito-infested marshes as early as the 1940s.¹²⁰ Despite these conditions, a segregated population

¹¹³ Kahrl, 4.

¹¹⁴ "Mosquito Beach is Popular Retreat For Negro Citizens in this Area," 1964 July 30, *News and Courier*, Charleston, SC.

¹¹⁵ Jackson, 43.

¹¹⁶ Kahrl, 143.

¹¹⁷ "Man is Fatally Hurt as Car Overtakes on River Road," 5 June 1955, *News and Courier*, Charleston, SC.

¹¹⁸ "Mosquito Fighters End 1st Project," 20 December 1961, *News and Courier*, Charleston, SC.

¹¹⁹ "Big Buster Has Seen Progress in His 25 years of War on Pests," 28 March 1988, *Evening Post*, Charleston, SC.

¹²⁰ In person interview with William G. "Cubby" Wilder, October 2018, interviewed by Michael Allen.

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continued to congregate along the infamous waterfront, which became an epicenter for cultural expression through food, music and recreation.

The Supreme Court's early 1950s ruling in the landmark case of *Brown v. Board of Education*, calling separate educational facilities were not equal, paved the way for universal integration, yet personal attitudes and social norms throughout the Charleston area mostly remained unchanged. The black population remained restricted from parks to beaches, public restrooms to public spaces, and restaurants to theaters. As a result, the Mosquito Beach property became more than just a place to cool off during the weekends. Local property owners, such as the Walkers and Wilders, took it as an opportunity to create additional restaurants and music venues for a community that was prohibited from socializing elsewhere. By the mid 1950s, the Harborview Club dance pavilion, the Seaside Grille, Jack Walker's Club and Manchi & Nucca's pavilion hosted live performers and local deejays while serving fresh seafood, fried chicken and moonshine on Mosquito Beach every weekend.

Amidst the progression of development on Mosquito Beach, the Civil Rights movement raged on. According to historian Walter Fraser in *Charleston! Charleston!*, at the beginning of the 1960s, Charleston "was a city of thoroughly segregated neighborhoods, transportation systems, public schools, colleges and parks, churches, theaters, restaurants and even shopping districts."¹²¹ Despite the local courts removing segregation from public facilities in 1960, segregation kept, as Cheraw's *Chronicle* editor stated, "the races apart."¹²² In a NAACP rally in Charleston in May of 1961, President J. Arthur Brown addressed a crowd about cultural tensions and approaching changes:

Tell the Citadel, Clemson, South Carolina Medical School, the University of South Carolina, Winthrop and any other state supported institutions from South Carolina that the walls of segregation are crumbling . . . we are sick and tired of Jim Crow living. Until I can move in society like other people, you are enslaving my soul and before I'll be a slave, I'll be dead.¹²³

Five years prior, Brown challenged the segregation of beachfront public amenities in Edisto State Park, after which the park closed rather than open its doors to the black population.¹²⁴ In the battle for civil rights, unequal access to public parks and beaches, referred to by historian Andrew Kahrl as an "environmental injustice," remained an integral element in the fight against segregation.¹²⁵

In 1963, Reverend I. DeQuincey Newman of South Carolina's NAACP listed Charleston as one of eight targeted cities for protests and demonstrations if the local municipality continued to uphold Jim Crow-era limitations to black citizens.¹²⁶ On July 6, 1963, Charleston's *Evening Post* reported "a group of eight young Negro men 'waded-in' in front of the Folly Plaza on Folly Beach, just a few miles from Mosquito Beach."¹²⁷ According to the article, "the white people in the area left the water immediately" and "a gathering crowd of white persons" followed the

¹²¹ Fraser, *Charleston! Charleston!*, 411.

¹²² Fraser, *Charleston! Charleston!*, 413-414.

¹²³ "State NAACP Leader Calls for War on Segregation," 31 May 1961, *The State*, Columbia, SC.

¹²⁴ "Price of Vindictiveness," 26 June 1957, *The State*, Columbia, SC.

¹²⁵ Kahrl, 12.

¹²⁶ Edgar, *South Carolina: A History*, 540.

¹²⁷ "8 Negroes 'Wade In' At Folly" 6 July 1963, *Evening Post*, Charleston, SC.

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young men down the street, while police “kept the groups well separated.” The article confirmed no arrests were made and no incidents occurred.¹²⁸ Cassandra Singleton Roper (b. 1945), who grew up in Sol Legare but moved to New York City for school in the 1950s, returned to Mosquito Beach around this time and stated: “I didn’t know what segregation was until I came back to James Island and I went to school the first day.” Roper said it took her “several weeks” to acclimate being with only black people “in every aspect of life.”¹²⁹

The Folly Beach wade-in was part of a larger movement of silent protests by the black citizens of Charleston. Historian Walter Edgar recorded the following about these silent protests in the city:

Most white South Carolinians rejected mob violence in the 1960s just as they had rejected the Klan in the 1920s. And black Carolinians (who were very much a part of their communities and not outsiders) did not wish to destroy their towns over principle. They were less strident in their demands than activists elsewhere, and they were willing to work peacefully within the system to achieve their goals. South Carolina was still a small place in the 1960s, a place where, despite segregation, people knew one another across the racial divide. A tradition of civility combined with a determination to preserve law and order enabled South Carolina to undo three generations of segregation – with dignity (Figure 17).¹³⁰

The same day as the wade-in, the *Evening Post* reported 125 black citizens marched in silence down King Street from Morris Street to City Hall with “no clapping or singing” (Figure 18).¹³¹ The day before, 200 marchers walked down Meeting Street to Broad before turning up King Street to Calhoun Street (Figure 19). Three citizens were charged with trespassing when they were refused food service at No. 709 King Street and five citizens when “they made an appearance” at the Fort Sumter Hotel.¹³² On July 12, 28 young black citizens were arrested after a wade-in at an all-white pool facility on George Street while others were charged with using facilities at Hampton Park.¹³³ That September, River’s High in Charleston became the first integrated public school in South Carolina.¹³⁴

On July 2, 1964, President Lyndon B. Johnson signed the Civil Rights Act into law, which prohibited, among many other things, “discrimination in public accommodations and protected constitutional rights in public facilities and public education.”¹³⁵ Its impact, however, was not felt immediately in the Charleston Lowcountry. Throughout the summer of 1964, the *Evening Post* continued to document black activity on nearby, and technically desegregated, Folly Beach. On July 6, 1964, in an article titled “Area Police Keep Tension Under Control,” the *Evening Post* reported that black citizens “sought and received” service at former all-white restaurants that weekend but “an atmosphere of tension prevailed on three separate occasions.”¹³⁶ In one instance, five citizens described as “in their late teens and early 20s” were served food, but were

¹²⁸ “8 Negroes ‘Wade In’ At Folly” 6 July 1963, *Evening Post*, Charleston, SC.

¹²⁹ “Mosquito Beach is Popular Retreat For Negro Citizens in this Area,” 1964 July 30, *News and Courier*, Charleston, SC.

¹³⁰ Edgar, *South Carolina: A History*, 541.

¹³¹ “8 Negroes ‘Wade In’ At Folly” 6 July 1963, *Evening Post*, Charleston, SC.

¹³² “8 Negroes ‘Wade In’ At Folly” 6 July 1963, *Evening Post*, Charleston, SC.

¹³³ Fraser, *Charleston! Charleston!*, 416.

¹³⁴ Fraser, *Charleston! Charleston!*, 417.

¹³⁵ “Civil Rights Act,” Public Law 88-352, 78 Stat, 241, 2 July 1964, http://library.clerk.house.gov/reference-files/PPL_CivilRightsAct_1964.pdf (accessed February 2019).

¹³⁶ “Area Police Keep Tension Under Control,” 6 July 1964, *Evening Post*, Charleston, SC.

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followed by a group of “300 white persons” back to their car. The day before, black teenagers were harassed by a group of 100 white citizens after being served at a drive-in on Spring Street in downtown Charleston. A similar incident happened that same day a few blocks away at a drive-in on Rutledge Street.¹³⁷

On July 13, 1964, the *Evening Post* reported that a group of “Negro men” walked onto Folly Beach and were “surrounded immediately by a group of several hundred white persons,” who followed the men to the water’s edge before police escorted them back to their cars. According to an oral history with Russel C. Roper (b. 1943) in 2018, this group consisted of men from Mosquito Beach, including himself.¹³⁸ Roper recalled making the decision to go to Folly Beach after sitting underneath a tree eating watermelon in Mosquito Beach’s picnic area along Elijah Creek on a hot summer day during low tide, a time when swimming is impossible.¹³⁹ After the incident, police reported “no abusive language nor saw blows struck” but that one black man had a bloody nose.¹⁴⁰ According to Roper, the men were harassed with abusive language as they parked their car on Front Street and approached the shore. He recounted the experience:

They walked behind us...we had to take our belts off as the only way to defend ourselves, and one of my friends fell down on the side of shore...and when he fell down, the white people kicked him in the face and broke his nose.¹⁴¹

Folly Beach Police Chief Julian Bunch told reporters that many black families, however “walked on the beach” that day without incidents. Although returning safely to Mosquito Beach, Roper recalled all of their gas tanks had been purposely filled with soil, damaging the inner-workings of their cars.¹⁴²

Efforts to desegregate the area’s beaches continued for another year. For example, on July 4, 1965, a group of 13 black and white students were arrested off Edisto Beach near the state park, a decade after the head of Charleston’s NAACP chapter sued the South Carolina state park system for refusing him entry to the park. The state responded, saying the park “was established in 1935 for the exclusive use of white persons.”¹⁴³ The entire park system was desegregated the following year, and by 1970, many of the beaches and swimming areas in Charleston County slowly acclimated to the 1964 act, which ultimately diminished Mosquito Beach’s activity.¹⁴⁴

In 1970, the *Evening Post* reported that since integration, Folly Beach became “a mecca for Negroes” outnumbering the white patrons “despite the lack of public facilities,” a statistic not uncommon throughout the South Carolina coastline.¹⁴⁵ The *Post and Courier*’s Herb Frazier, in a 2001 article titled “Black Beaches in the Lowcountry,” recalled the gradual decline of significant

¹³⁷ “Area Police Keep Tension Under Control,” 6 July 1964, *Evening Post*, Charleston, SC.

¹³⁸ In person interview with Russel C. Roper, October 2018, interviewed by Michael Allen.

¹³⁹ In person interview with Russel C. Roper, October 2018, interviewed by Michael Allen.

¹⁴⁰ “Negroes Visit Folly Beach; One Arrested,” 13 July 1964, *Evening Post*, Charleston, SC.

¹⁴¹ In person interview with Russel C. Roper, October 2018, interviewed by Michael Allen.

¹⁴² In person interview with Russel C. Roper, October 2018, interviewed by Michael Allen.

¹⁴³ Letter to J. Author Brown, from Donald B. Cooler, Superintendent, Edisto Beach State Park, 21 May 1955, Parks Desegregation Files, Records of the SC Forestry Commission, South Carolina Department of Archives and History.

¹⁴⁴ Stephen Lewis Cox, “The History of Negro State Parks in South Carolina, 1940-1963,” MA Thesis, the University of South Carolina, 1992. 80-82, 84-85, 107-108.

¹⁴⁵ “Few Tourists Visit Local Beaches,” 14 August 1972, *Evening Post*, Charleston, SC.

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Civil Rights-era beaches such as Mosquito Beach, reporting that “black-owned businesses that thrived around beaches gradually died after integration.”¹⁴⁶ Although two new establishments were erected on Mosquito Beach in the first few years of the 1970s, including D&F’s and the Lakehouse Club (now known as Island Breeze), the graduate integration of black citizens into everyday life in Charleston left Mosquito Beach a shadow of its once thriving past.

Developmental history/additional historic context information (if appropriate)

EARLY HISTORY

Historically, the property served as the southern boundary of the large, nineteenth-century Savannah Plantation owned by Solomon Legare (1797-1878), the man for which Sol Legare Island is named.¹⁴⁷ Savannah Plantation, one of over a dozen plantations on James Island during the antebellum era, is first depicted on an 1825 map titled “Charleston Harbour and the adjacent coast and country, South Carolina” (Figure 20). The map confirms that the Mosquito Beach property remained an undeveloped strip of high ground adjacent to several farming lots. A group of buildings are also present nearby along the current trajectory of today’s Sol Legare Road. These structures most likely served as dwellings for Legare’s enslaved workforce, which possibly included Philip, described as “five feet, six or eight inches high” who spoke “rather quickly” and was recorded as working on Legare’s plantation on James Island during this period.¹⁴⁸

By the early 1850s, Legare maintained over 800 acres in the vicinity of James Island, where he cultivated corn and produced some of area’s largest collection of ginned cotton.¹⁴⁹ A decade later, however, Savannah Plantation became the setting for significant Civil War activity. During the first half of 1862, Union infantrymen traveled from Battery Island, south of Mosquito Beach, towards the planter village of Secessionville, north of Sol Legare Island, traversing the acres of Savannah Plantation.¹⁵⁰ The 1863 “Map of Charleston and its Defenses” denotes a skirmish occurring on the plantation lands, at “Legare,” on June 6, 1862 (Figure 21). The map confirms that the 1825 farming lots remained intact, as well as the group of buildings, which were then recorded as flanking a formal road most likely known today as Sol Legare Road. Mosquito Beach remained mostly undeveloped at this time, with a possible single structure documented at the southwestern edge. Activity continued on Savannah Plantation through 1863, as it remained a camp for several troops, including the 54th and 55th Massachusetts Volunteer Infantry.

An article in the *Charleston Mercury* at this time reported Legare’s retreat from his James Island property to Orangeburg, SC, potentially due to the wartime activity. The newspaper confirmed

¹⁴⁶ “Black Beaches in the Lowcountry: Riverside Became a Refuge Amid Segregation,” 12 August 2001, *Post and Courier*, Charleston, SC.

¹⁴⁷ Charleston Register of Deeds, Deed Book V16, Page 48, Charleston County, SC.

¹⁴⁸ Frazier, Eugene Sr., *A History of James Island Slave Descendants & Plantation Owners*, History Press: Charleston, 2010. 11; “One Hundred Dollars” 17 August 1864, *Charleston Mercury*, Charleston, SC.

¹⁴⁹ 1850 U.S. Federal Census

¹⁵⁰ Edgar, Walter, ed., “Battle of Secessionville,” *The South Carolina Encyclopedia*, University of South Carolina Press: Columbia, 2006. 853.

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that Legare brought most of his enslaved workers, including the “negro family” of Philip, who had previously been sold to J. Dunbar of Bennettsville, SC. Philip escaped Dunbar’s plantation in August of 1864.¹⁵¹ With Legare’s transport of his slaves to Orangeburg, it is unlikely that the current Sol Legare residents descend from those enslaved by Legare on the property. As the farming and fishing industries later attracted freedmen from all over James Island to Sol Legare Island in the postbellum period, many current residents most likely descend from those enslaved on plantations surrounding Legare’s property.

In December of 1874, Legare sold his 250-acre Savannah Plantation to Charles Seele. The property was described as bounding north on “Hollowing Island” (today known as Holland Island) Creek and the south on “Dickens Island” (today known as Dixon Island), confirming that this conveyance included the Mosquito Beach strip.¹⁵² After his purchase, Seele subdivided the plantation into narrow farming lots that extended from King Flats Creek to Holland Island Creek, a configuration that would dictate the residential and rural pattern of the island for the next century. At this time, the Mosquito Beach property served as the southern portion for three farming lots, which were immediately sold to black farmers Nelson Left (b. 1832), Edward Green and John Lafayette (b. 1845). The Green, Left and Lafayette families were three of nearly one hundred black truck-farming families on James Island at this time. Descendants of Left and Lafayette still own these original farming lots today.¹⁵³

With these conveyances, Mosquito Beach transformed from an outlying boundary of a coastal plantation to the southern edge of three black-owned farms. Lafayette purchased the eastern section of Mosquito Beach as part of a 20-acre farming lot (Figure 22).¹⁵⁴ Green purchased a 15-acre property directly to the west and Left acquired 75 acres that encompassed the western end of Mosquito Beach and extended both north and west on Sol Legare Island.¹⁵⁵ The current residents of Sol Legare Island refer to these original free settlers, as well as their contemporaries, as “Sol Legarians.”

Left, Green and Lafayette were part of a larger population of freedmen who settled in the rural outskirts of the Charleston peninsula. Although most of Charleston’s black population lived in the city proper during the postbellum period, many black residential enclaves established along the creeks and marshes of the surrounding islands. Sol Legare Island became one of many settlements that emerged on James Island, John’s Island, Edisto Island and Mount Pleasant that evolved into autonomous communities in the wake of the Civil War.¹⁵⁶ According to the National Park Service’s 2012 Gullah Geechee Cultural Heritage Corridor Management Plan, this was due to a number of reasons: the vast amount of former plantation lands for sale and suitable for small-scale truck farming, the falling prices of land and the ability to sell the abundant

¹⁵¹ “One Hundred Dollars” 17 August 1864, *Charleston Mercury*, Charleston, SC.

¹⁵² Charleston Register of Deeds, Deed Book V16, Page 48, Charleston County, SC.

¹⁵³ Kahrl, Andrew H, *The Land was Ours*, University of North Carolina Press: Chapel Hill, 2012. 180.

¹⁵⁴ Charleston Register of Deeds, Deed Book P17, Page 220, Charleston County, SC.

¹⁵⁵ Charleston Register of Deeds, Deed Book P17, Page 215, Charleston County, SC; Charleston Register of Deeds, Deed Book P17, Page 218, Charleston County, SC.

¹⁵⁶ Fraser, Walter J., *Charleston! Charleston!*, University of South Carolina Press: Columbia, 1992. 336.

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seafood found in the surrounding marshes and creeks.¹⁵⁷ Ernest Parks (b. 1955), a native of Sol Legare, claim these farmers moved to the island not necessarily to flee from the lands they were previously enslaved on but rather to “make a way for themselves,” “live off the land...to live off the sea” and to establish “their own communities at any costs.”¹⁵⁸

In August of 1880, a Washington, D.C. black newspaper, *People's Advocate*, published an article titled “The Sea Islands: The Progress of the Population,” explaining the emergence of black farmers in in the Lowcountry:

Day labor is becoming scarce, owing to the improvement in the condition of the laborers. Colored men who, ten years ago worked as field hands for fifty cents a day, now own their own lands and earn a comfortable support from them...On John's Island, the colored people own 4,300 acres, on James Island, 1,600 acres...The colored people as a general thing, do not accumulate much money, but they seldom live beyond their means...

The article concluded that as “a fact” most black farmers on the islands carried “the cultivation of their land to a higher perfection than did their masters before the war,” deeming it “most encouraging for the future of the South, the progress of the colored people and the solution of the race problem.”¹⁵⁹

The cultivation of former plantation lands by black farmers was widespread throughout South Carolina. In 1880, 78% of the farmers in the state were black.¹⁶⁰ Although the Sol Legare farms were substantially smaller than most in the state (the average farm in South Carolina was approximately 143 acres), the rectangular lots allowed farmers such as Lafayette, Green and Left to produce a diverse array of crops, such as okra, green beans, watermelon, tomatoes, cantaloupe and corn, while fishing the creeks and marsh to capitalize on the ample seafood, such as oysters, fish and crab.¹⁶¹ The Sol Legare farms were also unique in that they were both owned and operated by the farmers. In contrast, only 50% of the farms in the entire state of South Carolina were owned by those who cultivated them.¹⁶²

Throughout the end of the nineteenth century, Lafayette, Green and Left continued to buy additional farming lots throughout James Island, including lots across King Flats Creek on Dixon Island, and most likely cleared undeveloped areas within their lots for optimal cultivation. For example, in 1895 Burt G. Wilder, a surgeon for the 55th Massachusetts during the Civil War, returned to Sol Legare Island where he was stationed during the wartime years. In his diary, he commented on the transformation of the land, which included the removal of an expansive, large tree he distinctly remembered but was since “cut down by Nelson Left, who bought the place 13 years before” his return.¹⁶³

¹⁵⁷ Paul Brockington, et. al., “Rural Settlement in the Charleston Bay Area,” South Caroline Department of Highways and Public Transportation: Columbia, 1985. 51-59.

¹⁵⁸ In person interview with Ernest Parks, 2012, interview by Corie Hipp, private collection.

¹⁵⁹ “The Sea Islands: The Progress of the Population,” 21 August 1880, *People's Advocate*, Washington, D.C.

¹⁶⁰ Edgar, Walter, *South Carolina: A History*, University of South Carolina Press: Columbia, 1999. 450.

¹⁶¹ Oral history with Alonzo Lafayette; Edgar, *South Carolina: A History*, 450.

¹⁶² Edgar, *South Carolina: A History*, 450.

¹⁶³ Richard M. Reid, ed., *Practicing Medicine in a Black Regiment: The Civil War Diary of Burt G. Wilder*, University of Massachusetts Press: Amherst, 2010. 163.

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According to James Island historian Eugene Frazier, Sol Legare Island was primarily accessible via boat prior to 1899, making the marsh-front farm lots of Sol Legare efficient for the transportation of crops.¹⁶⁴ With only a one-lane wooden bridge across Wappoo Creek providing access to the city proper, it is unknown whether the farmers mostly sold produce locally or transported the crops to the downtown markets. In 1910, however, 65-year-old Lafayette was recorded as both a farmer and store keeper on James Island, suggesting that there was a system established for the selling of crops on the property.¹⁶⁵ It is unclear where the store was located, but by 1915, the farmers of Sol Legare created the Seashore Farmer's Lodge No. 767 (NRHP #07001043) nearby as a social and economic gathering space for the both local farmers and general community. This structure served as a cultural epicenter for the Sol Legare settlement until the establishment of Mosquito Beach a few decades later.

1984-PRESENT

In 1984, a plat of Mosquito Beach was produced and recorded six commercial structures, including the Board Walk Club, one "residence" (the Pine Tree Hotel), one dual commercial/residential space (Chavis' store), two stables and a garage (Figure 23). In addition to the Boardwalk Club, other commercial establishments included Jack Walker's Club, D&F's, Lakehouse Club, Uncle Jimmy's Club and an unknown business. That same year, however, Apple died and the Boardwalk Club permanently closed (Figure 24).¹⁶⁶ The *News and Courier* later credited Apple Wilder's death as the period during which Mosquito Beach officially "began to lose its prominence as an entertainment center."¹⁶⁷ In addition, Chavis' store was destroyed by fire in 1984, killing Mittie his wife while he was out fishing.¹⁶⁸

Five years later, a 1989 survey of historic resources on James Island identified the Board Walk Club incorrectly as the "Mosquito Beach Oyster Factory," but described it as "a large open building over marsh" with a "walkway from parking area" and a "narrow deck with single and double entry openings" (Figure 25).¹⁶⁹ Hurricane Hugo in September of 1989 ultimately destroyed the pavilion and today only its pilings survive.

Following Hurricane Hugo, the Mosquito Beach Business Association was founded to revive the property and, according to Cubby Wilder in 2001, "to save an old relic."¹⁷⁰ Of the seven commercial structures documented in 1984, only three were open in 1990, including Perry's Place (formerly known as P&J's or Jack Walker's Club), D & F's and the Lakehouse Club.¹⁷¹ In March of 1990, the *News and Courier* called Mosquito Beach "a colorful misnomer that many people in the Charleston area have heard but cannot quite place," and stated that many buildings

¹⁶⁴ Frazier, Eugene Sr., *A History of James Island Slave Descendants & Plantation Owners*, History Press: Charleston, 2010. 11.

¹⁶⁵ 1910 U.S. Federal Census

¹⁶⁶ Undated plat, "Cubby's History Document," private collection.

¹⁶⁷ "Mosquito Beach Buzzing with Plans to Restore the Area," 22 March 1990, *News and Courier*, Charleston, SC.

¹⁶⁸ "James Island woman killed in house fire," 29 December 1984, *News and Courier*, Charleston, SC.

¹⁶⁹ Preservation Consultants, Inc., "James Island and Johns Island Historical Survey," Site #249 0020, South Carolina Department of Archives and History, 1989.

¹⁷⁰ "Mosquito Beach association wants to revive 1930s hot spot by rebuilding creek pavilion," 12 August 2001, *Post and Courier*, Charleston, SC.

¹⁷¹ "Mosquito Beach Buzzing with Plans to Restore the Area," 22 March 1990, *News and Courier*, Charleston, SC.

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“have fallen into a state of disrepair.”¹⁷² In 1991, descendants of Apple Wilder requested to rebuild the pavilion, but the Committee of the South Carolina Coastal Council denied the request due to infrastructure challenges, describing the area as a former “traditional summertime gathering for blacks.”¹⁷³ Mosquito Beach was omitted from a cultural resource survey of Charleston County in 1992.

In 1993, the Mosquito Beach Business Association set to “recapture and revitalize” the area’s heritage, to portray Mosquito Beach in a positive image and “as a rich cultural experience for everyone.”¹⁷⁴ The next year, a *Post and Courier* article titled “Mosquito Beach Tries to Reclaim Safety,” reported that two murders, one robbery, eight aggravated assaults, two burglaries, four larcenies, four stolen vehicle reports and one arson occurred in a short amount of time. The newspaper stated that “some have suggested tearing down the strip of night spots” and described it as “an area prevalent in drug dealing and underage drinking.”¹⁷⁵ Alonzo Lafayette, then manager of the Lakehouse Club, told the newspaper that its violent reputation was historically uncommon for Mosquito Beach, as it used to be “a family spot,” “a place to bring a picnic basket for the kids and dance under the moonlight at the open air Harborview Pavilion” and where the “scents of soul food and seafood followed visitors as they met up with old friends and relatives.”¹⁷⁶ Yvonne Rogers, vice president of the Mosquito Beach Business Association, also told the newspaper that they were prepared to “fight like the devil” to save Mosquito Beach.¹⁷⁷ Seven years later, a 2001 article described Mosquito Beach as having “an image problem” due to consistent significant violence.¹⁷⁸

For the last three decades, Sol Legare Island residents have continued to fight for the revival of the original Mosquito Beach. In 2014, Cubby Wilder told the *Post and Courier* that old residents like him “remember those days” where “people were [there] to have fun.”¹⁷⁹ On the reputation of Mosquito Beach at the turn of the twentieth-first century, Cubby Wilder claimed he didn’t “want that history to be lost because of the youngsters who now...bring violence.”¹⁸⁰ In a 2018 interview, Cassandra Singleton Roper (b. 1945) credited the lack of understanding by the younger generations on the historic role of Mosquito Beach as the obstacle to revitalization, as “the privileges they have now were not even allowed” during her generation.¹⁸¹

In 2016, Mosquito Beach was deemed eligible for listing on the National Register of Historic Places in an updated survey of Charleston County. Although Chavis’ store and Uncle Jimmy’s

¹⁷² “Sol Legare,” 15 March 1990, *News and Courier*, Charleston, SC.

¹⁷³ “Coastal Pavilion Not Allowed,” 20 September 1991, *Augusta Chronicle*, Augusta, GA.

¹⁷⁴ “Letter to the Editor: Mosquito Beach,” 30 August 1993, *Post and Courier*, Charleston, SC.

¹⁷⁵ “Mosquito Beach tries to reclaim safety,” 12 December 1994, *Post and Courier*, Charleston, SC.

¹⁷⁶ “Mosquito Beach tries to reclaim safety,” 12 December 1994, *Post and Courier*, Charleston, SC.

¹⁷⁷ “Mosquito Beach tries to reclaim safety,” 12 December 1994, *Post and Courier*, Charleston, SC.

¹⁷⁸ “Mosquito Beach association wants to revive 1930s hot spot by rebuilding creek pavilion,” 12 August 2001, *Post and Courier*, Charleston, SC.

¹⁷⁹ “Violence threatens history on waterfront; Mosquito Beach under fire after shooting death,” 23 May 2014, *Post and Courier*, Charleston, SC.

¹⁸⁰ “Violence threatens history on waterfront; Mosquito Beach under fire after shooting death,” 23 May 2014, *Post and Courier*, Charleston, SC.

¹⁸¹ In person interview with Cassandra Singleton Roper, October 2018, interviewed by Michael Allen.

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Club no longer survive, and the Pine Tree Hotel has been boarded up, Jack Walker's Club, D&F's and Island Breeze, which occupies the Lakehouse Club building, are still open on Mosquito Beach and face the marsh where the pilings of the past pavilions still stand.

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Previous documentation on file (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey # _____
- ☐ recorded by Historic American Engineering Record # _____
- ☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- ☐ State Historic Preservation Office
 - ☐ Other State agency
 - ☐ Federal agency
 - ☐ Local government
 - ☐ University
 - ☐ Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property _____

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Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|--------------|------------|
| 1. Latitude: | Longitude: |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

- | | | |
|----------|-----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

Verbal Boundary Description (Describe the boundaries of the property.)

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Boundary Justification (Explain why the boundaries were selected.)

11. Form Prepared By

name/title: _____
organization: _____
street & number: _____
city or town: _____ state: _____ zip code: _____
e-mail: _____
telephone: _____
date: _____

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

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Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property:

City or Vicinity:

County:

State:

Photographer:

Date Photographed:

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of ____.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.