Dear Members:

Once again, thanks to each and every one of you, the Preservation Society of Charleston’s Tours of Homes and Gardens was a resounding success. When I look at what you collectively have been able to accomplish, I am awestruck. A total of 146 homeowners graciously opened their homes to us, 28 of them for the first time. More than 600 volunteers gave of their time and their expertise, not only by reverently presiding over each property, but helping to educate each visitor on the specifics of our city’s art and architecture. Nearly 7,000 visitors on 15 evening and 5 afternoon tours were given the opportunity to learn not only about Charleston’s historic homes, but about the importance of historic preservation in general.

As most of you know, the Preservation Fall Tours of Homes and Gardens is among the oldest such tours in the country. Because of your support it is also one of the most exciting and well attended. As I reflect on the success of all your efforts, what strikes me most is the enthusiastic feedback I have received from both homeowners and volunteers.

Our first time homeowners were amazed at the professionalism of our staff and volunteers. If they were hesitant to open their homes in the past, they now realize how easy it is for them and how important it is to be a part of our mission. Many participants have already indicated their desire to join us again next year.

Our volunteers are not only committed to our cause, they are creative about doing their part. My favorite volunteer moment came when I was chatting with a group of friends who sign on as a team each year. For these young women, spending an evening together as tour-guides in a magnificent Charleston home provided the best of two worlds—a fun night out with the girls that also served a great cause.

Like many homeowners, I look forward to the Fall Tours each year. It is a time when I know I will devote myself to putting that little extra effort into both my home and garden. When the tour-guides arrive -- always prompt and professional -- their enthusiasm for my home makes my effort all worthwhile. We all tend to take our environment for granted over time. Looking home makes my effort all worthwhile. We all tend to look.

Next year.

Our fi

The Preservation Society of Charleston was founded in 1920 with its purpose being to cultivate and encourage interest in the preservation of buildings, sites and structures of historical or aesthetic significance and to take whatever steps may be necessary and feasible to prevent the destruction or defacement of any such building, site or structure, such purposes being solely eleemosynary and not for profit.

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Printed on recycled paper with soy based ink.
Looking Back, Looking Forward

**Market Hall Lights Restored in 1950**

Under the leadership of Susan Pringle Frost, the Society for the Preservation of Old Dwellings, the predecessor of today’s Preservation Society of Charleston, fought for the city to preserve its historic buildings and retain the city’s precious ironwork. The iron pedestals and lanterns at Market Hall were one of the city’s architectural details that “Miss Sue” and the Society watched closely. Charleston City Council had the pedestals and lamps removed sometime during the 1930s because of their deteriorated condition and replaced with small iron balls. When Alderman Alfred O. Halsey, a member of the City Council Ways and Means Committee, was charged with investigating the cost of restoring the lights to the front of Market Hall he discovered that Ms. Frost had been graciously storing the four pedestals in the carriage house of her home at 27 King Street awaiting the day when they could be restored. With the urging of Ms. Frost and the Society, City Council decided to repair and replace these iron pedestals and lanterns. They had been in storage for over a decade when the city reinstalled the lights in May 1950. The image to the right from *The News and Courier* (May 31, 1950) shows Ms. Frost with Alderman Alfred O. Halsey viewing the restored lights at the steps of Market Hall.

Bill Turner, Principal Planner of the City of Charleston’s Department of Capitol Improvements, Restoration and Economic Development, was part of the 2003 restoration of Market Hall. Interestingly, he had never heard the story of “Miss Sue” and the Society’s earlier rescue of the lanterns. But he does recall that the lanterns, originally lit by gas, had been crudely electrified and were badly damaged after many collisions with wayward automobiles. Asheville Ironworks, of Spartanburg, South Carolina was contracted to restore the lanterns and it was through their paint analysis that the distinctive green paint color of the original ironwork was discovered, which highlights the restored ironwork and pedestals today.
Much of Charleston’s colonial cultural identity can be attributed to the windswept islands of the Caribbean - Charleston’s Caribbean Connection.

Back in 2004, the College of Charleston’s School of the Arts sponsored a highly respected Antiques Symposium focusing on appreciation, interpretation and ownership of fine decorative arts of the past. That year’s Symposium was titled, “Charleston, the South, and the Caribbean Connection.” Connoisseurs and collectors of fine antiques from all over the East Coast gathered in Charleston to retrace the tangled web of influences connecting Southern arts to the Caribbean via lectures, tours, panel discussions and interaction with some of the country’s leading experts on material culture.

Records show the first English ship to call at the island of Barbados was the Olive, homeward bound from a voyage to Brazil in 1625. The Olive’s captain, John Powell, ceremoniously claimed the island in the name of the Crown and by the 1630s a number of British settlers (along with their African slaves) were on the island raising crops of tobacco and cotton for trade. Sugar production followed in about 1640.

Although sugar was more costly to produce than tobacco or cotton, it was far more profitable so in almost no time sugar became the island’s primary export. By the 1650s, sugar plantations throughout the West Indies were producing intoxicating amounts of wealth for a relatively few planters.

Particularly on Barbados, some plantations grew so large they soon crowded out the smaller, independent farmers who couldn’t compete against the sugar plantations’ economies of scale. Thus, the expanding success of the sugar industry within the confines of Barbados fostered nothing short of an exodus. The numbers say it all. In 1643, there were 8,300 landholders living on Barbados. By 1660, there were only 760. Clearly -- small scale farmers, tradesmen, and second sons (who could not inherit their father’s land) left in large numbers for Jamaica, Guyana, and nearby islands of the Caribbean. But ultimately they looked to Carolina as a land of open opportunity.

After the frigate Carolina delivered the 130 founders of Charles Town to their chosen site of Albemarle Point along the Ashley River, the boat reported back to Barbados (on November 4, 1670) with news that the settlement was secured. It was a kind of public relations campaign aimed to entice Barbadians to follow suit and emigrate. With the blessing of the Lords Proprietors (eight English noblemen chartered by the Crown to settle and govern the colony) a “Barbados Proclamation” was issued. It encouraged “all manner of people who desired to transport themselves together with their servants, Negroes or utensils” to book passage for the new colony. Free transportation and a grant of land once they arrived sweetened the deal for many would-be settlers. Others paid for their passage by indenturing themselves to the Crown for goods or services rendered in the New World. Although the Carolina’s passenger manifest was made up of English settlers, for the most part, the profile of settlers quickly changed. By 1690, immigrants from Barbados comprised more than half of Charles Town’s settler population. So almost from the beginning, transplanted Barbadians became...
influential in colonial government and left their strong-willed stamp on every aspect of the colony – both politically and economically.

As early as two years after the founding at Albemarle Point the settlers of Charles Towne became aware of certain disadvantages with the first settlement’s location. Most dramatically, the town was vulnerable to attack from hostile Spanish to the south. The Lords Proprietors asked Barbadian John Culpeper to “admeasure and lay out for a town on the Oyster Point,” a more defensible town site on a peninsula between two rivers and presently the site of Charleston’s famous National Historic Landmark district. It took almost ten years to affect and make the move official. But in 1682 Culpeper’s plan for a new Charles Town was inhabited and described as “regularly laid out into large and capacious streets, which to Buildings is a great Ornament and Beauty. [It has] places for Building of a Church, Town House, and other publick Structures, an Artillery Ground for the Exercise of their Militia, and Wharfs for the Convenience of their Trade and Shipping.”

**AN APPETITE FOR BEAUTY**

With Charles Town a viable port of call for ships plying the Atlantic via the Caribbean, a new market was opened for trade. Soon, heavy traffic flowed from the colony in all directions. According to Symposium speaker Russell Buskirk, a noted furniture restorer with a host of clients up and down the Eastern seaboard, the trade in building materials was an early indication of the colony’s appetite for luxury.

“Late in the 17th century,” he says, “the colony exported rice, deer skins, indigo (a dark blue dye), and beef products. The inbound ships brought sugar, rum, and huge numbers of slaves for working the vast plantations being carved out of the Carolina wilderness. The land that was so scarce on Barbados was in great abundance here. And very soon the result was great wealth.”

Because of well-established Caribbean trade routes the sophistication of the colony bloomed early on. By the 1760s, regular mail routes existed between Charles Town, the islands, and Mother England. Five ships made two scheduled trips per year bringing news, mail and even the latest fashions to the Carolina colony.

During the 2004 symposium, Buskirk focused on the origin of mahogany, which was imported to Charleston from Santa Domingo (Haiti), Cuba, and Honduras. He widened his focus to include Jamaica where he studied the Jamaican town of Falmouth. “It’s amazing,” he said, “Here is this early Georgian colonial village still frozen in an architectural and cultural time-warp. Through lack of economic development Falmouth has somehow retained much of its early building stock. It’s really like visiting ‘Charles Town’ in the early 1700s.”

Continued page 6
The Single House

On the subject of early architecture, Charleston has traditionally laid claim to its own unique contribution to the American catalogue of styles, namely the “Single House.” It is said to have evolved as a “creative response to indigenous factors,” according to Professor Kenneth Severens, a long-time architectural scholar and respected authority on Southern vernacular architecture. He goes on to say it was a response “to climate and location.” The limited space of 17th and 18th century Charleston (confined on that narrow peninsula between two rivers) resulted in long, narrow housing units. European urban housing popular at the time (row houses) proved to be insufferably hot in the Carolina summers, and the Single House evolved in the need for long, narrow, free-standing units around which cooling breezes might occasionally blow. The single house was the dominant house type by the mid-18th century, and still dominates the historic district today.

The basic Single House form is a narrow rectangle, one room wide with a gable roof. The short side (or gable end) faces the street. The primary entrance to the house usually opens -- mid way -- on the long side of the rectangle into a central hallway. Sometimes, if a business was housed on the ground floor, a street entrance was added for commercial access. Instrumental to the quintessential Single House is the side veranda, (in Charleston it is always called a “piazza”) almost always on the south or west façade to catch the breeze off the ocean. Beside each piazza is an open space for a narrow garden, frequently walled for added privacy.

It seems reasonable that these strong-willed, independent-minded Barbadians would have brought with them some of their inspired solutions to the discomforts of residing in an ocean-side, sub-tropical climate. Architectural historians still differ on the subject.

For instance:

“If the Single House had originated in the Caribbean, there would probably be at least one example visible in the 1739 view of Charleston. Surviving examples of various types of Single Houses built shortly after the Fire of 1740 provide good evidence that the type developed in Charleston rather than elsewhere. No Single House is known to survive anywhere in the Caribbean.”

Gene Waddell
Architectural Historian

Another view is:

“Prototypes of both the Barbados single house and the Charleston single house were urban dwellings in England and the Continent, dating from the Middle Ages to the late 17th century. The cultural memory of this house form was brought directly to Charleston by settlers from England, France, the Netherlands. The single house form also developed in Barbados, from which came about 50 per cent of Carolina’s settlers in the first decade, 1670-80. Clearly, the colonists from Barbados brought with them nearly every aspect of their lives (allegiance to the King, their religion, their labor force. And their typical urban dwellings). Once here, these European and Barbadian concepts were distilled and evolved. The addition of a Palladian Georgian central stair hall and the attached piazza in due time created an architectural expression unique to this city.”

Robert P. Stockton,
Architectural Historian
THE AUDUBON CONNECTION

Devotees of John James Audubon (1785-1851), the great wildlife artist whose work still sets the standard for ornithology illustrators around the world, know there is a connection between the Caribbean and Charleston in his story.

The now-famous painter was actually born “Jean Rabine” in Santo Domingo (now Haiti), the illegitimate son of sea captain/plantation owner and his French mistress. At the age of six months the boy’s mother died and he was sent to live in France where eventually he was adopted by his father and new stepmother. By the age of 18, he had crossed the Atlantic again and was living in Pennsylvania caring for his father’s land holdings there. These chaotic early years marked an unlikely start for a boy who would largely change the study of natural history in America. Early in young Audubon’s life, he became fascinated by nature. Specifically, he was attracted to the behavior of birds. He experimented with dead specimens affixing wires to their bodies creating life-like poses he would sketch in natural settings.

Later in Audubon’s career, after the Haitian-born artist had become famous on both sides of the Atlantic, he and his wife made a trip through the South – visiting Charleston in 1830. It was in Charleston that Audubon completed more paintings than he did at any other stop during his many travels.

Several of his works feature backgrounds that include subtle cityscapes or houses in the distance -- indicating the geographic location where he painted his subject. Plate 231 in The Birds of America depicts the graceful Long Billed Curlew feeding in the salt marsh off what must be James Island, South Carolina. There in the painting’s background across the mouth of the Ashley River as it opens into Charleston Harbor is the steepled skyline of Charleston as it was 1831. Many Charlestonians at the time were avid fans of the artist and subscribed to the Audubon series, most of which was published in London by R. Havell and Son, lithographers. They eagerly collected each bird print as it was issued and compiled folios of Audubon’s work. Even today, visitors to many of the handsome drawing rooms and libraries in Charleston’s legendary historic district will find an original Audubon or two prominently displayed on a wall.

While in Charleston Audubon encountered the Reverend John Bachman (1790-1874), a noted Lutheran minister and widely-respected scholar with whom he found a close professional kinship. Their collaboration deepened and became the impetus for one of Audubon’s last scholarly achievements and financial successes, The Viviparous Quadrupeds of North America (1843). Ultimately, Audubon’s two sons, Victor and John, married daughters of Bachman and the families spent many happy days together in Charleston before the painter’s death in New York City at the age of 66.

ARCHAEOLOGICAL EVIDENCE

The ties binding the Caribbean to the art and architecture of the colonial South aren’t just those in evidence above ground. Lydia Pulsipher, Professor of Geography at the University of Tennessee and another of the 2004 Symposium speakers, is drawn to the archaeological record. Her work includes the little-known culture of slaves; their building and gardening arts, plus their domestic crafts. Her 15-year study on the Caribbean island of Montserrat has resulted in a wealth of information on the day-to-day life of Caribbean slaves working on sugar plantations. She also draws some uncanny comparisons with the folkways and traditions of blacks on the relatively isolated Daufuskie Island, South Carolina, near Hilton Head.

Her insight is particularly poignant because the catastrophic volcanic eruption of 1997 on Montserrat completely destroyed the villages, landscapes, and even the archaeological record of her study site.

The links between Charleston to the Caribbean are numerous with a web connecting the two cultures as complicated and dramatic as the Holy City itself and the verdant array of wind-swept islands that spawned many of its early values.
Rehabilitation:
The act or process of making possible a compatible use for a building through repair, alterations or additions while preserving those portions or features of the property which convey its historical, architectural, and cultural values.

There are numerous noteworthy local examples of rehabilitation throughout downtown Charleston. One is the Riviera Theater (1937-39), 227 King Street, rehabilitated in 1996-97.

See www.scmovietheatre.org for more information on the history of the Riviera Theater.

Restoration:
The act or process of accurately depicting the form, features and character of a historic building as it appeared at a particular period of time.

Here in Charleston, a fine example of a restoration is the Charleston County Courthouse (1753), 84 Broad Street, significantly altered in 1788-92, 1883, 1921, 1940, and 1968. It was restored in 1998-2000 to its 1792 appearance. See www.nps.gov/nr/travel/charleston/ccc.html for more detailed information on the Courthouse.

Reconstruction:
The act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

A local example of reconstruction is The Adventure, a full-scale (73-foot) wooden replica of the 17th century trading ketch at Charles Towne Landing. See www.southcarolinaparks.com for the details of how this ship was constructed and sailed from Maine to Charles Towne Landing.

Preservation:
The act or process of applying means necessary to sustain the existing form, integrity and materials of an historic property.

A classic example of a local preservation is the Joseph Manigault House (1803), 350 Meeting Street, designed and built by Charleston’s “gentleman architect,” Gabriel Manigault, for his brother, Joseph Manigault. It is one of the city’s most well-known Adam-style homes. Visit www.charlestonmuseum.org for more information on the property.

Let’s look at brief definitions of the four basic terms most often used in our endeavors; Preservation, Restoration, and Rehabilitation and Reconstruction.
STAFF NOTES: 
**ELIZABETH HUGGINS**
**DIRECTOR OF MEMBERSHIP & DEVELOPMENT**

The Preservation Society is happy to welcome Elizabeth Huggins to the Preservation Society as the new Director of Membership & Development. Elizabeth is a native Charlestonian who grew up in the Old Village of Mt. Pleasant, graduated from Porter Gaud High School and Wake Forest University with a Bachelor of Arts in History. During college, Elizabeth studied in Australia at the University of Sydney and also at the College of Charleston. Elizabeth joins us from Blackbaud, where she most recently worked as an Account Development Sales Manager interacting with several non-profits as she coached her team on selling fundraising software. While at Blackbaud, Elizabeth was awarded Account Development Sales Representative of the Year in 2006 and was a member of the Grants Committee. Elizabeth also worked as a customer service representative for Modern Teaching Aids in Sydney, Australia and completed an internship with the South Carolina Historical Society where she organized and archived documents. She is currently a board member of Halos, a service organization that helps abused and neglected children in Charleston, a member of the Association of Fundraising Professional (AFP), and a volunteer for Rem and Shine, a therapeutic horseback riding program. Elizabeth is thrilled to be joining the Preservation Society team and in her spare time enjoys running, horseback riding at her family’s farm, and reading.
It has been said that the only thing that is reliably constant is change. Recent news that there are changes in store for Charleston’s venerable City Market has evoked renewed interest in this bastion of local tourism, an attraction that has been an integral part of the Holy City’s commercial life for eons.

Preservation Progress paints the following overview of the market’s story in hopes of helping illuminate the best path to its future.

As early as 1788, an area from “the channel of the Cooper River to Meeting Street, 100 feet broad” was designated as a public market for the citizens of Charles Town – vending “all sorts of butcher meats, poultry, game, fish, vegetables, and provisions.” So said patriot Charles Cotsworth Pinckney who, along with other community leaders of the day, donated this land specifically dedicated to creating a healthy, central marketplace for the public’s convenience on the fast-growing peninsula.

Despite Charleston’s impressive litany of natural and man-made disasters – earthquake, hurricane, fire, flood, war and poverty – some kind of public market has flourished at that location ever since. Amazingly, Charleston’s City Market has even survived the advent of the automobile and the suburban shopping center.

The centerpiece and the building most Charlestonians associate with the market today was designed by Edward Brickell White (1806-1882) and completed in 1842.

E. B. White was one of Charleston’s most influential and productive 19th century architects. His work is evident all over the city today. The Huguenot Church, the steeple of St. Philips’ Church, St. Johannes Lutheran Church, Grace Episcopal Church, along with the portico, wings, and gate lodge of the College of Charleston’s Randolph Hall are just a few of his commissions.

As the market’s central focus, White designed a restrained, Roman temple with an elegant portico of classic Doric columns and a detached frieze with rams’ and bulls’ heads. “Market Hall” as it soon was called is raised two stories above the street with an arcade below and public meeting rooms above.

This design was likely chosen not only because it was classically inspired, very much in vogue at the time, but it was brick and stucco – resistant to fire. By this time, sweeping fires had taken a disastrous toll on Charleston more than once. For his effort, E. B. White was paid a fee of $300. One contemporary account of the transaction says White petitioned the city for another $100, but was turned down.

Tradition says the upper floor’s public space became the scene of several gala balls and receptions for “the Confederate cause” during the 1860s. Since 1899, however, the United Daughters of the Confederacy have occupied the city-owned building – most recently using it as a museum.

White’s new building created an impressive formal gateway to the market’s vendor sheds, some of which pre-date the 1841 “Market Hall” building.

The oldest of the sheds which extended in a series to East Bay Street dates from 1807 and the newest was rebuilt after a tornado ripped through the area in 1938. Architecturally, they range from a brick arcade to simple wooden sheds with brick pilasters. This, of course, is where the majority of the market’s “action” takes place.
Originally, the first building was specifically reserved for the selling of beef. The second, third and fourth sheds held vendors of vegetables, poultry and “similar products.” The last two sections, the fifth and sixth sheds (between State and East Bay) were used for the selling of pork and “small meats.” Beyond East Bay to the east near the Cooper River were stalls and a small holding pond (no longer extant) used by fishmongers.

As a fresh food resource for the inhabitants of the peninsula, the City Market remained viable well into the early 20th century. But, with the development of grocery stores and mechanical refrigeration, patronage fell off sharply. This decline continued into the 1960s. There were efforts to revitalize business in the area in the 1970s – but this brought tourists seeking to pick up souvenirs of Charleston and various other merchandise rather than local foodstuffs. Thus, in time, the very nature of the City Market had changed. Ironically, it was during this time (1974) that the City Market was put on the National Register of Historic Places and designated a National Landmark.

Market Hall was heavily damaged by Hurricane Hugo in 1989 and the building encountered what turned out to be a decade-long, $3.6 million restoration. The work done to Market Hall is described, today, as one of the most dramatic examples of Charleston’s discipline of restoration, a measure of our city’s preservation ethic.

The restoration included using original paint colors as well as replacing the then-crumbling original stone steps leading from Meeting Street up to the temple’s massive oak-grained front doors. E. B. White had originally specified stone from a Connecticut quarry that had a distinctive reddish hue. By the 1990s, it was assumed that quarry had long been closed. New, replacement steps were ordered from a quarry in Nova Scotia which would “closely resemble” the original stone. When they arrived the steps contained imperfections that were unacceptable to local preservationists and work on the stairs was halted. In a gesture to save time and money, a third set of steps was ordered – this time pre-cast from high-tech concrete that would match the original ruddy color and even outperform real stone. But no dice. The code was abundantly clear. Preservationists made the point that if private homeowners living in the historic district were required to use “appropriate original materials” when making repairs to their properties, then so should the city.

And so, in the interim the old New England site where Market Hall’s original steps were quarried was found to be still accessible. Enough material was extracted to complete the Market Hall job. Indeed, it was expensive, but this is the kind of preservation ethic that separates Charleston from other cities in America and inspires preservationists all over the world.

As changes are being planned for the City Market’s future, a thorough study is being made of its past and of the nature of successful city markets in other cities. Plans are still in their formative stages. Input is being gathered from a number of sources locally, regionally, nationally and even internationally.

In September 2008, a new management team for the City Market was announced. It is called the “City Market Preservation Trust LLC.” This group of local businessmen says their mission is “to preserve and maintain Charleston’s City Market buildings…while managing a public market that truly reflects the character of Charleston.” Principals in the corporation are Henry L. Holliday III, M. Stephen Varn, and Lawrence O. Thompson.

Cynthia Cole Jenkins, Executive Director of the Preservation Society of Charleston, had this to say, “We are excited with the possibility of bringing the Market back to the strong role it historically played in the life of Charlestonians. The energy, commitment, knowledge and resources of the three principle businessmen in the City Market Preservation Trust LLC provide a unique opportunity. Markets across the country are proving that residents and visitors will both support a vibrant locally focused farmers market. Charleston has the unique opportunity of combining the interest in buying local produce and merchandise in a setting like no other in America.”

Part of the new management team’s planning strategy is to visit other markets and study their successes. These markets have included Faneuil Hall in Boston, Union Square in New York City and various green markets in New York City. They have studied the French Market in New Orleans, Harbor Place in Baltimore, the Ferry Building in San Francisco, Pike’s Market in Seattle, and attended “Building Successful Markets Seminar” sponsored by Projects for Public Spaces in New York City.

According to Mr. Holliday, “Charleston’s City Market is one of the most under-performing commercial districts in the country. It is surrounded by what we believe is the most beautiful city in North America, and it’s surrounded by one of the most dynamic central business districts in the country. And yet, most local citizens largely ignore it. Our goal is to restore the market’s vitality as a unique shopping resource for Charlestonians and the discerning chefs of the city’s fine restaurants. When it fulfills its original promise to locals, the appeal to visitors will follow suit. In this way, the full restoration of the City Market will be accomplished.”

Regarding the historic value and architectural integrity of the market, Cynthia C. Jenkins adds, “The Preservation Society of Charleston preservation staff looks forward to working with the new management team as they investigate the possibility of restoring some of the historic uses of the buildings. So often today we are adaptively using structures but here we have the real opportunity to restore both the use and the buildings.”
T**ECH UP FOR PRE**ERVATION ADVOCACY*

*Do we have your e-mail address?*

One of the greatest benefits of today’s computer technology is the capability of nearly instant communication. This, in turn, heightens our capabilities to act as advocates for preservation in an ever-more complex community and political environment.

Having your current e-mail address in our database makes it possible for us to keep you better informed of late-breaking news and last-minute preservation issues coming before the Board of Architectural Review and/or City Council. It also saves us postage and time reminding our membership of upcoming meetings and special events.

It only takes a minute to join our growing database. Email Elizabeth Huggins at ehuggins@preservationsociety.org to update your email address and contact information or call her at (843) 722-4630.

**WINDOW RESTORATION AT PRESERVATION SOCIETY OFFICES**

Windows on the third floor of the Preservation Society of Charleston’s offices, at 147 King Street, are getting some needed attention. Workers with Rhode Construction are restoring these windows by removing them, reglazing them, making the necessary repairs to wooden sashes, and reinstalling them all on site. This has been an exciting process for Preservation Society staff to watch.

The Preservation Society of Charleston is proud to announce our new Facebook page! The Society has now joined the ranks of some very large non-profits such as the Smithsonian Institution, Thomas Jefferson’s Monticello, and the American Museum of Natural History by launching our very own Facebook page. Facebook is an online social networking tool which connects people with friends and others with like interests. Currently there are over 4 million non-profits on Facebook. This new page allows the Preservation Society to create an online community where a visitor can go to learn about our preservation advocacy efforts, get recent news and events, and even connect with fellow local preservationists. Our new page also links you to other preservation organizations including, the National Trust for Historic Preservation and the Palmetto Trust for Historic Preservation. We have come a long way since our founding in 1920. One of the greatest benefits of today’s computer technology is the capability of nearly instant communication. This, in turn, heightens our capabilities to act as advocates for preservation in an increasingly complex community and political environment. By becoming a “fan” and updating the Society with your current email address, we are able to keep your better informed of late-breaking news and last minute preservation issues. Since the launching of our Facebook page in September, the Preservation Society’s page has grown to over 100 fans! Check us out today to get updates on the next Membership Meeting and the Holiday Book Signing. Become a fan today at www.facebook.com/pages/Preservation-Society-of-Charleston. It only takes a minute to join our growing database of preservation supporters. To update your membership contact information including your email address, please contact Elizabeth Huggins at ehuggins@preservationsociety.org.
OUR SPECIAL THANKS TO OUTGOING BOARDMEMBERS

The Preservation Society of Charleston is a working organization in large part due to the commitment and effort of our volunteer Board of Directors. They serve on committees that oversee our busy calendar year of preservation advocacy, planning, education and special programs that directly influence the preservation of the architectural and historic character of our city.

This year, we lose an especially fine group of outgoing board members whose efforts we acknowledge with deep appreciation and gratitude. They are: Robert Prioleau, Sr., First Vice President; Kevin R. Eberle, Chairman Fall Tour Committee; Caroline Ragsdale, Chairman of Planning & Zoning Committee; Steven P. Stewart, member of both the Fall Tour Committee and the Planning & Zoning Committee; and Connie H. Wyrick, Chairman of the Task Force on Community Outreach, Communication and Advocacy and member of the Planning & Zoning Committee. Thank you for a job well done.

LEAVE YOUR LEGACY TODAY

Have you considered making a planned gift to the Preservation Society? Do you have questions as to what exactly planned giving is? If so, then we want to help you. Planned Giving is the process of designing an asset management strategy so that you can accomplish your charitable and giving goals. There are several different ways to leave your legacy with the Preservation Society, and often times it can result in favorable tax benefits by allowing for current year charitable deductions as well as substantially reducing estate or inheritance taxes. The IRS has just reported that in 2005 non-cash charitable contributions totaled over $41 billion. “Non-cash” property includes stocks, mutual funds, other securities, real estate, land and collectibles. What will your legacy be? Consider making a planned gift to the Preservation Society.

The Susan Frost Circle honors those who include the Preservation Society in their estate plans through planned gifts or bequests.

For more information please contact Elizabeth Huggins in the Development Office at (843)-722-4630.

SOCIETY OFFICERS SLATED FOR THE COMING YEAR

The Nominating Committee of the Preservation Society of Charleston presents the following candidates to serve as the Society’s Board of Directors in 2009. The Slate will be voted on at the Society’s Membership Meeting and Annual Carolopolis Awards on Thursday, January 29, 2009 at the Charleston Place Riviera Theatre, 227 King Street at 7:00 p.m

EXECUTIVE COMMITTEE

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First Vice President (Planned Giving) – J Rutledge Young, III
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AT LARGE BOARD OF DIRECTORS

P Steven Dopp
Shay Evans
Rebecca G. Herres
Sally J Smith
*Jim McNab
*Kristopher Kmg
*Anne Pope

* New members coming onto the Board
32nd Annual Fall Tours of Homes and Gardens

After the success of the 32nd Annual Fall Tours of Homes and Gardens, the Preservation Society of Charleston would like to sincerely thank each and every one of our dedicated volunteers. These men and women happily gave hours of their time to act as ambassadors of Charleston’s hospitality on behalf of the Preservation Society. It is because of the energy and efforts of these individuals that our annual tours continue to be a huge success year after year. Thank you all very much!
Mission of the Preservation Society of Charleston

FOUNDED IN 1920

To inspire the involvement of all who dwell in the Lowcountry to honor and respect our material and cultural heritage.