

Preservation PROGRESS

FOR THE PRESERVATION SOCIETY OF CHARLESTON



Volume 52 • No. 3



P r e s e r v i n g t h e P a s t f o r t h e F u t u r e



LETTER FROM THE PRESIDENT, BOARD OF DIRECTORS

Lois Lane

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 of 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 at my home through their eyes reminds me how lucky I am to call the city of Charleston my home.

Lois Lane
President



2008 BOARD OF DIRECTORS & DIRECTORS EMERITUS

EXECUTIVE COMMITTEE

Lois Lane, President
Robert Prioleau, First Vice President
Debbie Bordeau, Second Vice President
Susan G. Dickson, Recording Secretary
George Smythe, Treasurer
Steven Craig, Immediate Past President

MEMBERS OF THE BOARD

Beau Clowney	Diane McCall
William J. Cook	Caroline Ragsdale
P. Steven Dopp	Sally Smith
Kevin Eberle	Steven P. Stewart
Shay Evans	Jim Wigley
Rebecca Herres	Connie Wyrick
Rhondy Huff	Rutledge Young, III

DIRECTORS EMERITUS TO THE BOARD

Elizabeth Jenkins Young, Executive Committee
Jane Thornhill
Norman Haft, Executive Committee
Lynn Hanlin, Executive Committee

STAFF

Cynthia Cole Jenkins, Executive Director
Robert M. Gurley, Assistant Director
Ginger L. Scully, Director, Programs & Operations
Mary Spivey-Just, Business Manager
Elizabeth Huggins, Director of Membership & Development
Lannie E. Kittrell, Preservation Research & Archival Manager
Charles E. Benton, Jr., Fall Tour & Event Coordinator
Cynthia Setnicka, Retail Shop Manager
Leanne Veach, Administrative Assistant

NEWSLETTER

William J. Cook, Chairman, Publications Committee
J. Michael McLaughlin, Editor
Katherine Carey, Production Coordinator
Bobby Bostick, Layout & Design

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.

The Preservation Society of Charleston is a 501(c)(3) nonprofit corporation. All contents herein are copyright of the Preservation Society of Charleston. Reprinting is strictly prohibited without written consent.

The Preservation Society of Charleston
Post Office Box 521, Charleston, South Carolina 29402

Phone: (843) 722-4630 • Fax: (843) 723-4381

Email: preserve@preservationsociety.org

Website: www.preservationsociety.org



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.



Photo courtesy of *The Post and Courier*



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.

CHARLESTON AND THE CARIBBEAN CONNECTION

BY J. MICHAEL
McLAUGHLIN

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



Because the Charleston single house form was constructed in three centuries, different architectural styles are evident. For example, single houses built in Charleston during the mid-to-late 19th century were fashioned in the Greek Revival and Italianate styles.

Multi-levelled piazzas had columns celebrating the classical order.

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."

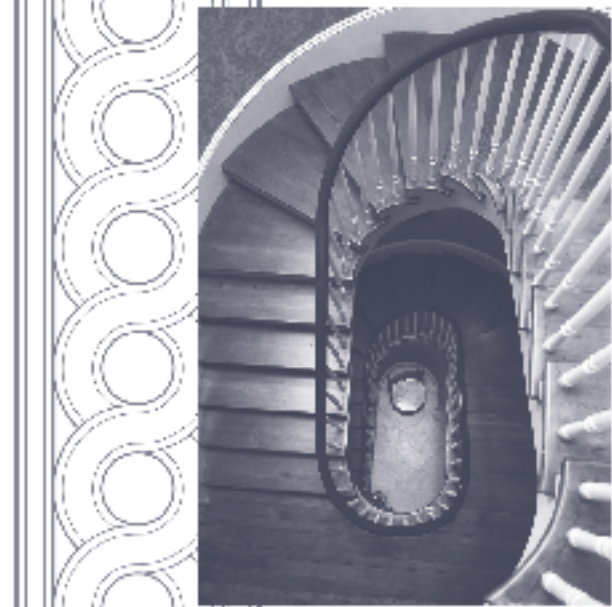
Because of well-established Caribbean trade routes the sophistication of the colony bloomed early on. By the 1760s, regular mail routes existed between Charles Town, the islands, and Mother England. Five ships made two scheduled trips per year bringing news, mail and even the latest fashions to the Carolina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

Glenn Keyes Architects

Specializing in
the Preservation
of Historic Structures



12 Vanderhorst Street
Charleston, South Carolina 29403
(843) 722-41000
www.rgkarchitects.com

Established 1988

TERRACE OAKS
Antique Mall
Charleston, S.C.

2037 Maybank (Hwy. 700) • 795.9689

The First and Finest Antique Mall in
Charleston, housing 30 quality antique
doctors in an 11,000 sq. ft. facility.

Furniture
Estate Jewelry
Indian Artifacts
China & Glassware
Old Books
Antique Engravings,
Chronolithographs & Maps

Monday • Saturday: 10am-5:30pm
Celebrating 20 Years in the Antique Industry



This is a typical Charleston Single House; one room wide, two rooms deep, and a side “piazza” to catch a cooling breeze. Scores of these homes in various guises can be found in Charleston’s historic district today.

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 steeped 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.



According to Burton Moore, manager of The Audubon Gallery on Charleston's famous King Street, the Long Billed Curlew from *The Birds of America* is one of the most popular Audubon prints sold in Charleston – even today. Photo: The Audubon Gallery

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.

TENT YOUR EVENT,
Hughes Rental has all your party planning needs covered.

HUGHES PARTY RENTAL

- Weddings
- Business Meetings
- Family Gatherings
- Festivals
- Oyster Roasts
- Church & School Fundraisers

Get Your Home Ready For Spring!
CHECK OUT EAST COOPER'S MOST COMPLETE RENTAL CENTER
RENTING • REPAIRING • PURCHASING
YARD EQUIPMENT • TRACTORS • MILL CHIPS • LAWN AFFAIRS
TREE STUMP GRINDERS • PRESSURE WASHERS, ETC.

GRAND RENTAL STATION

HUGHES EQUIPMENT & PARTY RENTAL

1345 BOWMAN RD. • MT. PLEASANT • 881-7368

A Glossary OF PRESERVATION TERMINOLOGY: MEAN WHAT YOU SAY; SAY WHAT YOU MEAN

The syntax of preservation can be confusing when the words we use are interchanged haphazardly. The fact is – “preservation” and “restoration” are quite specific in their definitions and actually mean very different things. As advocates for better communication between everyone interested in the work of preserving our architectural heritage, we offer the following glossary of preservation terminology taken from the *Standards for Preservation* from the Technical Preservation Services of the National Park Service.

Let’s look at brief definitions of the four basic terms most often used in our endeavors;
Preservation, Restoration, and Rehabilitation and Reconstruction.



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.



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/cc.html for more detailed information on the Courthouse.



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.



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.



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 Rein 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.



58 Todd Street, circa 1760

FOR HOMES THAT MADE HISTORY...Thank you.

From the Battery to the Beaches, to the Old Village of Mount Pleasant, the perseverance and passion of the Preservation Society of Charleston are what keep our city alive and vibrant while insuring the history of our city and its buildings are kept intact. We, at Daniel Ravene Sotheby's International Realty, support the Preservation Society and highly commend them on their hard work and success in honoring the Lowcountry's material and cultural heritage. We thank you for helping Charleston, our great city, continue to be one of the most historical and preserved cities in the United States.



© 2011 Sotheby's International Realty, Inc. All rights reserved.

44 BROAD ST. • 843-713-7150 • DanielRavene@SIR.com



THE CITY MARKET:

YESTERDAY, TODAY, AND TOMORROW

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.”

LOOK WHO IS ON FACEBOOK

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 you 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.



TECH UP FOR PRESERVATION 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.

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 boardmembers 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

President – Lois K. Lane
First Vice President (Planned Giving) – J. Rutledge Young, III
Second Vice President (Property) – Debbie L. Bordeau
Treasurer – George B. Smythe
Recording Secretary – Susan G. Dickson
Immediate Past President – Steven E. Craig

2009 BOARD OF DIRECTORS

***Fall Tours** – Jane Locke
Planning & Zoning – Beau Clowney
Publications – William J. Cook
Markers & Awards – Jim W. Wigley
Membership – Rhondy V. Huff
Special Events – Diane S. McCall

AT LARGE BOARD OF DIRECTORS

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

** New members coming onto the Board*



PATE PROPERTIES INC.

Sales and Rentals in the Historic District

11-A Isabella Street • Charleston
 843-577-3193 • fax: 843-853-5174
 melainapate@bellsouth.net

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!



Jamie Aaron
Kathy Abrams
Joanea Adams
Lis Adams
Gloria Adelson
Lois Afrin
Lizz Akerman
Tui Allen
Garrett Altwater
Pat Ancrum
Martha Andreski
Rhonda Antonetti
Nancy Arnold
Rick Arnold
Marilyn Atanasoff
Mark Atanasoff
Joyce Augst
Dennis Bailey
Sherry Bailey
Wayne Bales
Jennie Ballard
Stefanie Bannister
Dixie Barkand
Rachel Barkley
Kelli Barnhart
Joyce Barrett
Valerie Beacham
Anne Beamer
David Beasley
Merideth Beck
Travis Bedson
Diane Bennett
Mimi Bennett
Rich Bennett
Bonnie Bensonhauer
Charlie Benton, Sr.
Cynthia Berger
Emily Berger
Kelsey Bergman
Curtis Black
Martha Blackwelder
Beverly Blalock
Michael Blalock
Barbara Blanton
John Blanton

Anna Blaschke
Dennis Blaschke
Sara Bofarth
Walter Boggs
Ken Bolin
Devon Bolton
Diane Bolton
Hunter Boone
Elaine Borgeman
Marnette Bowen
Rose Anne Boxx
Jean Boyce
Lauren Boyce
Sara Bozarth
Gloria Bradley
Ruth Brady
Estelle Brasch-Homler
John Brewer
Linda Brewton
David Britt
Pat Britt
Jean Brock
Mara Brockbank
Pat Broghamer
Barbara Brown
Debra Brown
Donna Lea Brown
Frann Brown
Gene Brown
Linda Brown
Seaton Brown
Rebecca Bruggeman
Doug Bryant
Peggy Bryant
Joan Bryce
Thomas Bryce
Robin Buchanan
Carol Buckingham
Archie Burkel
John Burkel
Robbie Burkett
Caroline Burns
Danielle Butler
Leigh Ann Byrd
Steven Cadario

Kit Cahill
Sarah Calvin
Charlene Campbell
Bill Capps
Bob Capps
Kate Capps
Debby Cardenas
Lindsay Carroll
Cathy Case
Bob Causby
Annette Chamberlain
Peri Chapar
Bernie Chapman
Mary Chapman
Jennifer Charzewski
Frances Chesnut
Brenda Childress
Patti Childress
Cheryl Cihlar
Barbara Clancy
Chauncey Clark, Sr.
Cheryl Clark
Cindy Clark
Gail Clark
Chauncey Clark, Jr.
Karen Clarkson
Beth Clary
Rayna Clay
Sandi Clerici
Carolyn Coker
Martha Cole
Hanna Comer
Rick Cone
Alec Cooley
Brantley Cot
Christine Cote
Lee Covington
Martha Covington
Jonathan Crowder
Judith Crowder
Kristin Crowder
Jason Crowley
Cheryl Curren
Elaine Cuthbertson
Nancy Dalton

Dianne Daltorio
Katherine Daly
Mary Daly
Leigh Danley
Julie Davidson
Jennifer M. Davis
Gisela Dawson
Jean Day
Richard Day
Suzi De Merell
Diane DeAngelis
Wendy DeBona
Clea DeBusk
Gary DeCous
Salley DeCous
Tiffany Deierlein
Nancy DeMay
Renee Dickinson
Martha Dicus
John Dietz
Pat Dietz
Stephanie Ditmer
Kate Dolan
Richard Donohoe
Vivan Doolittle
Ann Douglas
Peter Dowling
Sharon Downey
John DuBose
Rhett Dunaway
Gary Duncan
Nova Duncan
Rick Dunn
Beverly Dunning
Rob Durland
Yvonne Duty
Bill Easley
Hilary Easley
Kevin Eberle
LaMoyné Ebner
Patricia Eckels
Frances Edelstein
Ruth Edmunds
Amy Elliot
Temp Elliot

Dionna Everett
Shirley Fages
Eva Falls
Chris Farley
Susan Fasola
Lynn Feldman
Sarah Fick
Susan Fiorentino
Paul Fisher
Barry Fleischman
Donna Fleming
Dave Fortin
Mary Fortin
Jill Foster
Lisa Fougere
Doris Foust
Debra Fowler
Jewel Fowler
Liz Franchini
Nicole Franklin
Crystal Frost
George Fullmer
Phyllis Fullmer
Donna Gadd
Susan Gaddy
Hope Gamble
Joyce Gambrell
Lauren Gantt
Angela Garris
April Garris
Chuck Gaston
Cindy Gaston
Shirley Gaston
Mary Gates
Peggy J Gates
Regina Gennaro
Arthur George
Joann George
Suzanne Geraghty
Tom Geraghty
Ronn Getz
Margerite Getz
Patricia Gibbs
Bruce Gibson
Cindy Gibson

Bob Giesy
Rosemary Giesy
Caroline Gillespie
Cameron Glaws
Terri Glenn
Diana Glupker
Ryan Glushkoff
Nancy Gorlesky
Susie Goss
Kitt Grach
Amanda Graham
Vera Grainger-
Angelico
Kirk Grant
Peter Grant
Sheila Grant
Jack Grayson
Lynsey Grayson
Marsha Greenhill
Glenna Greenslit
Vi Gregg
Mary Anne Grenfell
Robert Grenfell
Matt Greyson
Chris Grund
Susan Guthrie
Jerry Gutkin
Sean Hackett
Tricia Haggerty
Julia Hall
Barbara Hallberg
Marjorie Hamlin
Fitzhugh Hamrick
Nancy Hamrick
Linda Hancock
Leigh Handal
Stephanie Hanna
Andrea Hanson
Shelly Hardin
Emily Harding
Kyle Harding
Leslie Harding
Patricia Harding
Daniel Harms
Katharine Harms

Kris Harper	Paige Kilcourse	Bethany McElvoy	Valerie Perry	Bill Schandall	Nicole Trevisan
Leslie Harrelson	Perri Kilcourse	Denise McElwee	Jenna Petelle	Jonni Scheel	Liz Tucker
Mary Jane Harris	Monica Kimbler	Mary Mac McFadden	Linda Peterson	Karen Schmelter	Rosie Tumbleston
Cheryl Hartley	Anita King	Mary McGetrick	Nicki Peurves	Marilyn Schnitz	Gloria Turner
John Hartman	Bobby King	Tonya McGue	Joe Pezzullo	Joanna Schulman	Kelly Tyner
Susan Hartman	Jackie Kirchhoff	Pat McKeivin	Linda Pezzullo	Katie Schulthies	Brenda Van Ingen
Marge Hasbrouck	Judy Klutz	Sarah McLain	Ellen Pfeiffer	Joyce Schwarz	Lane Van Ingen
Berkeley Hauser	Arthur Knapp	Sandra McLean	Rita Phillips	Dale Scott	Teal Van Saun
Joe Hawle	Barb Knapp	John McMorrow	Mark Phillips	Angie Seay	John Van Way
Jill Hazel	Carol Knapp	Nora McMorrow	Sue Phillips	Liz Shanaman	Grace Vavra
Carolyn Head	Henry Knight	Claudia McNab	Eleese Pickens	Katy Sheehy	Marcie Vedilli
John Head	Melinda Knight	Kalen McNabb	Nancy Pinckney	Pam Sheltrove	Daniel Vella
Gloria Hedden	William C. Knoblach, Jr.	Kathleen McNamara	Zach Pippin	Nancy Shenton	Karen Verde
Jennifer Henderson	Rebecca Koch	Janice McRae	Claudia Pollack	Heyward Shine	Marcela Villalobos
Ann Hende	Alicia Kokkinis	Mac McTeer	Clarence Poole	Deidre Shoffner	Kathy von Tress
Susan Henley	Sandra Korn	Robin Mellard	Joan Poole	Larry Shoffner	Anne Catherine Vosler
Teri Lynn Herbert	Gayle Kovach	Mary Ann Meyers	Thadeus Pope	Nancy Shows	Chris Walczuk
Vernell Heyward	David Kratzok	Vickey Middleton	Liza Popoff	Gerry Sibia	Jay Walker
JoAnne Hicks	David Kratzok	Don Miller	Ann Powell	Cindy Signorelli	Sharon Walker
Nelson Hicks	Lora Kratzok	Eileen Miller	Jim Powell	Deanna Simensen	Don Wallace
Mary Ellen Hiebert	Carol Lancaster	Janice Miller	Syd Powell	Stephen Skelton	Nancy Waller
Brian Hill	Dean Lang	Jo Miller	Janice Power	Sarah Holihan Smith	Ruth Ward
Bridget Hill	Barbara Lannan	Mary Miller	Judy Presley	Anne Snyder	Sarah Ward
Don Hill	Jayne Larion	Joanne Miller	Shannon Proctor	Ron Snyder	Brian Washburn
Erin Hood	Elizabeth Larke	Larry Millhouse	Keith Purdy	Ann Sommerville	Julie Washburn
Michele Hood	Nancy LaShomb	Laura Mills	Marie-Louise Putney	Bob Sorenson	Chuck Washington
Nancy Hood	Bob Lazurek	Doris Mines	Jane Quattbochi	Lauren Sostrin	Oni Washington
Debbi Hopkins	Louise Lazzarini	Evelyn Misko	Doug Quinn	Dan Spagone	Unni Waterhouse
Bri Horahan	Jackie Leap	Tracie Mitchum	Diane Quzal	Terry Spagone	Nancy Wehle
Steffanie Horak	Jackie Lear	Virginia Mizel	Chelsea Rainwater	Sylvia Stallings	Richard Wehle
Allison Horger	Bernice Lebel	Pat Mizzell	Faye Raisley	Tom Stallings	Jacqueline Weinzierl
Emerson Horner	Michael Lee	Pam Mogle	Suzie Ramage	Anne Stanley	Tom Weinzierl
Peggy Horner	Linda Leonard	Natalie Montanaro	Bob Ramella	Richard Stanley	Linda Weiss
Patty Houchen	Frances Lewis	Chloe Moore	James Ramsay	Elizabeth Stanton	Jane Welsh
Chris Houke	Leslie Lewis	Cat Morgan	Sherry Ray	Cheryl Steadman	Lori Wettstein
Butch Howard	Phyllis Lewis	Rhett Morgan	Allen Reardon	Nicky Steffel	Vicki Wettstein
Pat Howard	Will Lewis	Art Morgenstern	Keara Reburn	Lorrie Stein	Carol Whelan
Maureen Huff	Joe Leyh	Lynn Morgenstern	Bob Reilly	Taryn Stelter	Amelia White
Nancy Hulsen	Joy Leyh	Joyce Morris	Effie Reilly	Judith Stevens	Jay White
Christopher Humber	Jean Linker	Elly Morrison	James Reilly	Debbie Stewart	Sarah White
Shannon Hurley	Cindy Lockaby	Courtney Morris-West	Lola Reilly	Dee Dee Stewart	Christie Wilcox
Jennifer Hurst	Jerry Lockaby	Douglas Moylan	Morgan Rhoads	Eva C. Stewart	Henrietta Wildeboer
Patricia Hutton	Jane Locke	Dorcas Mueller	Madeline Richardson	John Stewart	Christie Wilder
Michael Jackson	Dave Loderick	Cathie Murdaugh	Suzanne Richardson	Linda Stewart	Kelly Wiles
Adrienne Jacobsen	Irma Loderick	Sue Murner	Maryl Rinnert	Mary Caroline Stewart	Beth Wilhour
Diana Jacumin	Gail Loftis	Elinor Murphy	Joan Ritsch	Steve Stewart	Marlene Williamon
Joe Jacumin	Suzanne Long	Patrick Murphy	Kendra Rivers	Robert Stockton	Alice Williams
Connie James	Markie Longshore	Diane Musgrove	Mildred Rivers	Louise Strassenburgh	Furman Williams
Terry James	Larry Lopez	Gazie Nagle	Paula Rivers	Madeleine Strubbe	Wanda E. Williams
Carole Jaques	Sandy Lopez	Jon Nagle	Susan Roberts	Rita Stryzyk	Alice Williams
Louise Jardine	Jack Lubbers	Jo Ella Neighbours	Theresa Roberts	Joy Sturm	Yolanda Williamson
Mary Jarvis	Theresa Lubbers	Terry Newman	Marty Robinson	Pat Sullivan	Cooper Wilson
Ethel Jefferson	Tamberly Lucas	Rebecca Nixon	Tom Robinson	Ruthie Sullivan	Phil Wilson
Ron Jeko	Jason Luttrell	Jane Norris	Jayne Rodriquez	Mary Edna Sullivan	Stephanie Wilson
Kathy Jenkins	Linda Lyons	Lisa Norsted	Elizabeth Roehner	Chuck Sumner	Lindsay Wiltshire
Ryan Jennings	Ian MacDonald	Lois Novack	Anne Roffey	Karey Sumner	Scott Wink
George Jeschke	Margaret MacDonald	Daphne O'Donnell	Tina Rogonia	Melissa Sutton	Nicholas Winter
Gary Johnson	Bernice Magoulas	Pat Ogle	Doris Ronan	V.C. Sutton	Judith Wolff
Kathy Johnson	Temmy Mahoney	Alice Oliver	Ginger Rosenberg	Megan Svorcek	April Wood
Mary Johnson	Wilma Maiers	Colleen O'Neill	Anne Ross	Greg Swinton	Kevin Wood
Sandra Johnson	Mary Mallory	Sherry O'Neill	Bob Ross	Sondra Switzer	Maggie Woodruff
Betty Jones	David Marialke	Angela Ormson	Helen Ross	Dawne Taylor	Elizabeth Woodward
Carolyn Jones	Patrice Marialke	John Ortell	Diane Roth	Mary Lou Taylor	Jim Wooldridge
Don Jones	Mara Marshall	Angela Ostrowski	Ed Roth	Brenda Temple	Nancy Wooldridge
Joan Jones	Linda Martin	Dolores Osuna	Dwight Runge	George Temple	Dorothy Workman
Lois Jones	Tony Martin	Jann O'Toole	Virginia Runge	Alexa Thacker	Nancy Worley
Wayne Jones	Brenda Marx	Ronita Pace	John Ryan	Beverly Thacker	Tim Wrinn
Linda Jordan	Robert Mason	Noemi Pagan	Rose Sacks	Kristy Thomas	Beth Wyckoff
Anna Karlyk	Sherrie Mason	Rita Pancake	Fred Sales	Cheryl Thompson	Greg Yancey
Janel Kaufman	Thomas Mathewes	Betty Ann Pancoski	Ernestine Salvo	Jacqueline Thompson	Beverly Yopp
Barbara Keenan	Naomi Mazzell	Nicole Papst	Ted Salvo	Jane Thompson	Joan Younce
Beth Kelley	Lynn McCabe	Delila Parrott	Brian Sanders	Jim Thompson	Bob Young
Andie Kennedy	Tammy McCain	Winona Passarello	Deborah Sanders	Kenneth Timari	Sandy Young
Sally Kennedy	Caralye McClain	Ruth Patterson	Linda Sanders	Linda Tindall	Mary Ellen Zander
Sandy Kerr	Reena McConnell	Louise Pennisi	Rose Mary Sanders	Rosemary Tountas	Bob Zemnickas
George Kiemle	Bernice McCoy	Ann Peritt	Tom Sanders	Carol Traverse	Carol Zemnickas
Marlene Kiemle	Kristen McCutcheon	Doris Perry	Nancy Santiago	Mariel Tremblay	Barbara Zucker
Beth Kiger	Suzie McDowell		Abbie Schaffer		



Preservation PROGRESS

FOR THE PRESERVATION SOCIETY OF CHARLESTON

P.O. Box 521
Charleston, South Carolina 29402
(843) 722-4630 • Fax (843) 723-4381
www.preservationsociety.org

Non-Profit
Organization
U.S. Postage
PAID
Charleston, SC
Permit No. 1037



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.*



live your style.



LANE & SMYTHE
REAL ESTATE BROKERS

Lois Lane Ruthie Smythe John Payne Eleanor Smythe
Nine Broad Street Charleston 843-577-2900 www.laneandsmythe.com