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Dear Friends,

AS HISTORIC CHARLESTON FOUNDATION CONTINUES to build on its core mission by planning for the future, the organization's milestone anniversary was defined by a year-long effort to highlight 65 years of preserving Charleston. On behalf of the Trustees and staff, we are proud to celebrate and acknowledge the distinctive work that is representative of the Foundation's efforts.

In 2012, we gave much deserved attention to the Aiken-Rhett House Museum, and the 'year of the Aiken-Rhett,' was truly remarkable. We uncovered ground breaking discoveries with the help of expert consultants hired to prepare a Historic Structures Report. This dream team of Carl Lounsbury, Willie Graham, and Orlando Ridout prepared and presented some of their exciting findings in February and completed their research on the outbuildings of this national renowned property in the summer. This research will serve as a valuable tool for understanding the history of the Aiken-Rhett House and will be used as a guide for future work on the property.

The Nathaniel Russell House Museum continues to be the most visited house museum in the city. As its popularity increases, so does the need for stabilization and preservation. In late 2012, renovations began that will improve the visitor experience (and preserve the most significant architectural features of the Museum). Visitors will enjoy improved ticketing services, new exhibition areas, an expanded gift shop and greater accessibility when the house reopens in March 2013.

The Foundation, in concert with Charleston Habitat for Humanity and the City of Charleston, completed its Neighborhood Impact Initiative property on Romney Street thanks to the Edmunds Revolving Fund. Recognized by the National Trust for Historic Preservation, our Neighborhood Impact Initiative rehabilitates deteriorated historic properties with architectural merit. This marks our second project with the Charleston Habitat for Humanity and the City of Charleston. All three entities contributed expertise, funds, and volunteer-time to this rehabilitation project which gives a deserving family a safe place to call home.

In 2012, the Foundation's largest income producer, the annual spring Festival of Houses and Gardens celebrated its 65th consecutive year. The 2012 Festival was comprised of 27 house and garden tours, 27 morning history walks, and 21 special events during the course of 31 days. The Foundation remains grateful to the 150 homeowners, more than 650 volunteers, the beautiful weather and the myriad participants who helped make the 2012 Festival a tremendous success—all to support our preservation initiatives.

The 9th Annual Charleston International Antiques Show, held in conjunction with the Festival, made a seamless transition to a new and seemingly perfect venue in 2012—Memminger Auditorium. The space was transformed and universally embraced as inviting, beautiful and exciting for the show. Approximately 2000 people attended the show, and again with thanks to many of you, the show was another financial success and enjoyed by all who participated.

Throughout the pages of this annual report you will find the programs and opportunities that your enormously-appreciated support has made possible. It is an honor for us to recognize you and thank you, our invaluable constituents, for the integral part you play in accomplishing our mission.

Sincerely,



Susan P. Parsell
Chair 2012



Katharine S. Robinson
President and CEO



SUSAN P. PARSELL



KATHARINE S. ROBINSON



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 (through Sept.)

Betty T. Guerard

Executive Assistant (present)

Cheryl Steadman

Chief Preservation Officer

Winslow W. Hastie

Director of Marketing
 and Communications
Melissa D. Nelson

Director of Philanthropy
George Roberts (through April)
Sandy Morckel (present)



HISTORIC CHARLESTON FOUNDATION

MISSION

ESTABLISHED IN 1947, Historic Charleston Foundation is dedicated to preserving and protecting the architectural, historical and cultural character of Charleston and its Lowcountry environs, and to educating the public about Charleston's history and the benefits that are derived from preservation.

THE FOUNDATION DELIVERS ITS MISSION THROUGH:

- active advocacy and participation in community planning.
- the generosity of preservation-minded donors.
- enhancing public awareness and support of preservation through education programs and heritage tours.
- conservation and long-term preservation of historically significant properties through purchase and resale, acquisition and rehabilitation, easements, covenants and interpretation.
- rehabilitating historic neighborhoods and protecting quality of life for residents.
- interpreting museum properties and objects of historical significance.
- providing technical assistance to preservation efforts.
- identifying objects with a strong association to Charleston and adapting them for educational purposes and reproduction.
- documenting Charleston's architectural heritage.
- encouraging the study and publication of historical, archeological and architectural research.
- maintaining financial and organizational independence.
- the Foundation's earned-income programs, including the annual spring Festival of Houses and Gardens, the Charleston Antiques Show, licensed products program, and retail shops.
- the interpretation of its collections and two museum sites: the Nathaniel Russell House, c. 1808, and the Aiken-Rhett House, c. 1820.



65 years of making a difference



1947 Historic Charleston Foundation was incorporated as an educational, not-for-profit preservation organization.



1948 The first Festival of Houses was established to generate revenue for the new preservation organization and to educate the public about Charleston's architectural heritage and the benefits of preservation.

1952-53 Historic Charleston Foundation helped restore the Old Exchange Building and pay off the mortgage of the Heyward-Washington House.

1950-59

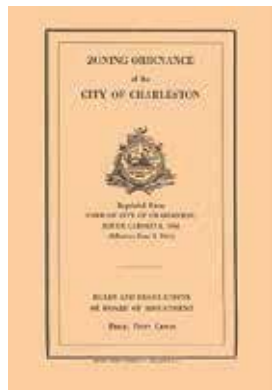
Historic Charleston Foundation led efforts to save the Bennett Rice Mill on Charleston's eastern waterfront after it was condemned as a fire hazard and threatened with demolition.



1955 The Foundation purchased the Nathaniel Russell House, c. 1808, one of the nation's finest examples of early 19th century Neoclassical architecture. The house opened to the public as a museum a year later.



1957 Historic Charleston Foundation established the Frances Edmunds Revolving Fund, the first in the country, and focused initially on the Ansonborough neighborhood. By 1976, the Foundation had saved a twelve-block neighborhood of 135 antebellum houses.



1966 After noteworthy losses to Charleston's stock of historic buildings, the Foundation sponsored a zoning study that led to a significant revision of the city's 1931 zoning ordinance. The Old and Historic District tripled in size with the inclusion of neighborhoods like Ansonborough and Harleston Village that lie north of Broad Street.



1970-73 The Foundation played a pivotal role in negotiating and raising funds for the eventual acquisition of Drayton Hall by the National Trust for Historic Preservation in January 1973.

1971 Frances R. Edmunds received the coveted Louise du Pont Crowninshield Award from the National Trust for Historic Preservation in recognition of Historic Charleston Foundation's innovative and far-reaching preservation efforts.

1971-74 Historic Charleston Foundation played a key role in the development of a comprehensive architectural inventory and development of the city's Historic Preservation Plan of 1974. The plan, which recommended revitalization efforts, the development of a height ordinance, and the expansion of Board of Architectural Review jurisdictions, became the centerpiece of downtown preservation efforts for decades.

1972 By establishing the Historic Charleston Reproductions program, the Foundation furthered the knowledge and appreciation of Charleston's decorative arts heritage.

1973-89 As a part of its educational mission, the Foundation operated the Edmondston-Alston House at 21 East Battery as a museum house. Middleton Place later assumed control of its operation.



1974 The Nathaniel Russell House, 51 Meeting Street, was designated a National Historic Landmark. Also, Historic Charleston Foundation Reproductions Shop opened at the corner of Broad and King streets.



1976 Adding to its growing collection of objects related to Charleston's rich cultural heritage, the Foundation purchased the George Romney portrait of Mary Rutledge Smith, which remains on display in the Nathaniel Russell House.



65 years of making a difference



1977-85 Historic Charleston Foundation had a key role in discussions regarding the development of the hotel-convention complex that became Charleston Place, an eight-story, 450-room hotel and convention center in the heart of downtown Charleston. Preservation victories included lower overall height and less visibility from King and Meeting streets as well as the saving the facades and first 49 feet of buildings along Meeting Street.

1977-78 The Foundation targeted two uptown neighborhoods, Wraggborough and Radcliffeborough, for stabilization and a program of home ownership for low- to moderate-income families.

1978 The Foundation's proposed height ordinance passed to protect the integrity of historic streetscapes south of Calhoun Street.

1982 Historic Charleston Foundation established its Easements and Covenants Program that now protects nearly 400 historic properties in Charleston and the Lowcountry. The Foundation underwrote a tourism management study for the City of Charleston. The resulting Tourism Management Plan, adopted by the City in 1994, manages the size and operation of buses and carriages in the Old and Historic District among others.



1983-88 Historic Charleston Foundation influenced the design of the federal courthouse annex to keep the Hollings Judicial Center more in character with the historic Four Corners of Law at Broad and Meeting streets. The Foundation also assisted in the restoration of the oldest graveyard in Charleston at the Circular Congregational Church, 150 Meeting Street, the site of Nathaniel Russell's burial.



1984 Historic Charleston Foundation joined with other preservationists to purchase and protect the 18th century home site of S.C. Governor and framer of the U.S. Constitution Charles Pinckney (1757-1824) at Snee Farm.

1986 A challenge grant prepared by Historic Charleston Foundation provided seed money to establish the Lowcountry Open Land Trust. The Frances Edmunds Preservation Center, now The Shops of Historic Charleston Foundation, opened on 108 Meeting Street.



1987 Through its Revolving Fund, Historic Charleston Foundation purchased the William Gibbes House, c. 1772, at 64 South Battery, to save it from development as an inn or condominiums and prevented the subdivision of its garden for townhouses.



1987 The Foundation purchased Mulberry Plantation, c. 1711, an 800-acre plantation on the Cooper River in Berkeley County, thus saving it from development as a golf course and suburban neighborhood. Historic Charleston Foundation established Charleston Heritage Housing Inc. as a separate non-profit corporation designed to provide affordable housing in uptown boroughs. The organization reorganized in 1990 as Charleston Affordable Housing.

1988-2002 The Foundation helped raise funds for interior restoration and furnishings of the present courthouse and encouraged Charleston County to locate a sensitively designed judicial center adjacent to the to



guarantee its viability as a working court of law.

1989 In the wake of Hurricane Hugo, Historic Charleston Foundation established the Architectural Monuments Fund and, in cooperation with others, the Charleston Preservation Disaster Fund. Both national fund-raising campaigns helped finance emergency stabilization efforts after the storm.





65 years of making a difference

1989 The Calhoun Street Corridor Study, a long-term land use plan initiated by Historic Charleston Foundation, was adopted by City Council.



1993-2011

Historic Charleston Foundation owned and ensured the protection of McLeod Plantation by placing a conservation easement on the property. The Plantation was sold to the Charleston County Parks & Recreation Commission in 2011 and will be preserved and opened to the public in the future.

1993-2003

The Colonial Dames leased the Old Powder Magazine, c. 1712, to Historic Charleston Foundation to ensure its proper restoration. The Foundation restored and reopened the building to the public in 1997 and returned it to the



stewardship of the Colonial Dames in 2003 upon completion of the decade-long renovation.

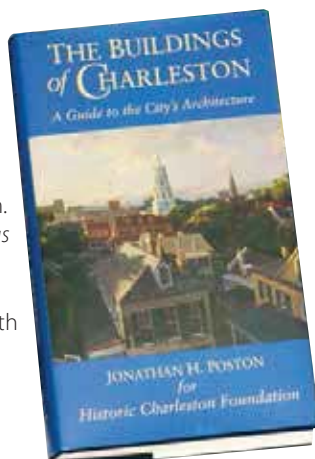
1995

Historic Charleston Foundation purchased the Aiken-Rhett House, c. 1820, from The Charleston Museum to ensure it will remain a house museum accessible to the public.



1996 The Foundation purchased the historic Captain James Missroon House, c. 1808, at 40 East Bay Street, and began its restoration.

1997 Historic Charleston Foundation Board of Trustees received the Trustees Award for Organizational Excellence from the National Trust for Historic Preservation. Also, *The Buildings of Charleston* was published by the University of South Carolina Press.



1998 Based on thorough research and state-of-the-art conservation techniques, the Nathaniel Russell House was restored to its 1808 appearance. The Getty Foundation recognized the Foundation with a grant for the project.



1999-2003

Historic Charleston Foundation drafted a nomination to the National Register of Historic Places for the Cooper River Historic District. More than 30,000 acres were listed in 2003, including 121 historic properties and buildings.

2000 In cooperation with the Foundation, USC Press published *Historic Preservation for a Living City* written by University of South Carolina Professor Robert R. Weyeneth.

2001 After a 6-year restoration and rehabilitation process, the historic Captain James Missroon House at 40 East Bay Street reopened as Foundation headquarters and a preservation resource center.



2005 The Foundation received a Save America's Treasures grant, allowing it to restore the exterior of the Aiken-Rhett House. Thus the interior and historic finishes have been protected, aiding the Foundation in the interpretation of the museum.



2003 Historic Charleston Foundation was selected as the host for the 2005 International Council on Monuments and Sites (ICOMOS) International Symposium, a convocation of over 200 preservation leaders from around the world.





65 years of making a difference

2005 The Mayor's Walled City Task Force was formed to research, identify, protect and interpret the early Walled City of Charles Town. The group has conducted archaeological studies on Charleston's early colonial walls, bastions and redans (c. 1690s). Portions of the walls of Granville's Bastion, the "Great Fort," remain beneath the Missroon House, Historic Charleston Foundation's headquarters building.

"exceptional service to the cause they represent."

In addition, *Grandeur Preserved: The House Museums of Historic Charleston Foundation* was published during the 200th anniversary of the Nathaniel Russell House.



maintaining its historic integrity. The Foundation wrote the National Register of Historic Places nomination to expand the Ashley River Historic District.

2010-2012

The Foundation provided legal and economic analysis and led the discussion in regard to livability and the impacts of the cruise industry in Charleston.



2011 Historic Charleston Foundation was selected to present the loan exhibit at the 2011 Winter Antiques Show in New York. *Grandeur Preserved: Masterworks Presented by Historic Charleston Foundation* showcased objects from the Foundation's collection as well as items from other leading Charleston institutions. In June 2011,

the Foundation opened the anchor store at the newly renovated City Market, greeting thousands of shoppers with Historic Charleston Foundation's mission as they step into one of Charleston's most well known landmarks. Historic Charleston Foundation also re-wrote Charleston's Tour Guide Manual, used by licensed city guides.



2007-2008

The Foundation celebrated its 60th Anniversary by donating \$75,000 to the City of Charleston for a much-needed update to the city's 1974 Historic Preservation Plan. It was formally adopted by Charleston City Council in 2008.

2008 Historic Charleston Foundation was recognized as one of the state's most fiscally responsible nonprofit organizations by the S.C. Secretary of State, reflecting its commitment to using donor contributions efficiently and effectively. The Foundation received the Angel Award from the SC Secretary of State in recognition of

2009

The National Trust for Historic Preservation presented its Preservation Honor Award to the Foundation in recognition of Charleston's revised Historic Preservation Plan.

2010 The Foundation organized and hosted a public forum titled, "A Delicate Balance," to



discuss issues regarding future plans for downtown Charleston. The Foundation joined forces with the City of Charleston and Charleston Habitat for Humanity in an unprecedented partnership to restore a Charleston single house near the old Cooper River Bridge for occupancy while



2012 The Foundation celebrated its 65th anniversary by hosting a community day, complete with family friendly activities and free admission. The Foundation is named into the "2012 Top Five Nonprofits of the Year," by *Charleston Magazine*.

65 Years of Focusing on Compatibility and Appropriateness

by Winslow Hastie *Chief Preservation Officer*

THE ARCHITECTURAL DESIGN OF NEW BUILDINGS in Charleston's historic districts sparks dialogue in our community. This ongoing conversation rises to the surface whenever a major new building is proposed, and it typically positions the "traditionalists" against the "modernists." These issues relate to the age-old question of the compatibility and appropriateness of new buildings in historic environments. When engaging in a formal review process that can intersect with issues of aesthetics and personal taste, it is critical to have policies in place that can help to move the conversation from the subjective realm to a more objective position. Because of this, Historic Charleston Foundation does not advocate for one particular style of architecture; we focus on the compatibility of the building to its historic environs in terms of height, scale, mass and the quality of materials.

It is important to remember that one of the most significant aspects of Charleston's historic districts is its architectural variety, representing many different periods. Historically, however, most new buildings have been sensitive to the context of the city in terms of height, scale, mass, and materials. Due to the compact nature of the peninsula, these diverse, juxtaposed styles create wonderful, and compatible, architectural compositions. It would be inappropriate for the Foundation to argue that all new architecture in this city be designed in one particular style. Cities, like ecological systems, rely on diversity for their overall health—this includes a diversity of architecture, commercial uses, and socio-economic levels. Charleston is a living, evolving, 21st century city where change is inevitable. Of course, we need to work vigilantly to mitigate any adverse impacts of that change on the historic districts, but it would be imprudent to assume that we could, or should, mummify this city as a 18th and 19th century townscape.

What we too often see constructed in Charleston is relatively bland architectural design that panders to a "middle of the road" approach, with the hope that the project will receive approval as quickly as possible. Also, once a proposal has navigated the process of gaining approval from neighborhood groups, preservation organizations, city staff and the Board of Architectural Review (BAR), it often loses its design integrity and becomes a milquetoast version of its former self. It can be difficult for beauty or innovation to survive this process. Of course, there are exceptions, and in certain instances the design review process can greatly improve a building's original design.

It is instructive to review the origins of the preservation movement in Charleston to better understand the intent of our design review process.

We also need to remember: we just can't build buildings the way we used to. We now have modern building codes, ADA, energy codes, FEMA and the like. We have fire and seismic concerns, as well as the omnipresent issue of accommodating the automobile. Additionally, we don't have the same access to building materials, builders, and craftspeople that were historically available in our fair city.

It is instructive to review the origins of the preservation movement in Charleston to better understand the intent of our design review process. The original 1931 preservation ordinance, establishing the first local historic district in the country, was created "in order to promote general welfare through the preservation and protection of historic places and areas of historic interest..." Further, "the Board of Architectural Review in passing upon cases, shall consider, among other things, the general design, arrangement, texture, material and color of the building or structure in question and the relation of such factors to similar features of buildings in the immediate surroundings." The BAR's primary mission is "for the purpose of preventing developments obviously incongruous to the old historic aspects of the surroundings."¹

At the same time, the first broad survey of historic architecture in the city, published as *This Is Charleston in 1944*, actually celebrates the wide spectrum of buildings for their “dignity and individuality.”²

Today, the ordinance reads, in slightly more contemporary language, that the Board of Architectural Review was established “for the purpose of preventing developments which are not in harmony with the prevailing character of Charleston, or which are obviously incongruous with this character.” The ordinance further states that when reviewing applications for demolition, alterations, or new construction, “the Board of Architectural Review shall consider, among other things, the historic, architectural and aesthetic features of such structure, the nature and character of the surrounding area, the use of such structure and the importance to the city.”³

It is significant to note that in both the original and contemporary versions of the preservation ordinance, the language focuses on compatibility with the historic context of the surrounding district and not on the style of individual buildings. However, the ordinance does not define that context, leaving that determination to the BAR. The ordinance allows for an incredible degree of flexibility so that the BAR can review each project on a case-by-case basis. The intent of the regulations was not to mandate a particular taste or style, but to mitigate potential negative impacts of change on the district as a whole.

To truly understand controversy over design review, one must fully appreciate how iconoclastic Charleston’s approach to preservation is. Unlike most communities, Charleston has eschewed the typical approach to design review in historic districts by not adopting design guidelines or the Secretary of the Interior’s Standards. This flexibility allows for a more individualized, case-by-case interpretation of appropriateness, and this approach can result in both good and poor results. The use of codified standards in design review attempts to remove the application of personal taste and emotion from the process so that the review body can make decisions based on objective criteria. Another primary reason for establishing standards, even generalized ones, is to help avoid “arbitrary and capricious” decisions which can be inconsistent and therefore legally challenged.

Historic Charleston Foundation strongly felt that the adoption of some form of standards should be codified in the new Preservation Plan for the city, a comprehensive policy document co-sponsored by the Foundation in 2007. Introducing standards is not about mandating any particular taste or aesthetic, which is too personal; rather, it is about creating a foundation for defensible decision-making. The Foundation recognized that it was not “jarring” architectural

styles that have eroded the character of the historic districts, but the construction of new buildings that are incompatible in terms of height, scale and mass, and are built with inferior materials and detailing. To address these concerns, a section (titled “Stewardship Principles”) devoted to new construction and infill development was included in the Preservation Plan. In this section a broad “Charleston Vision” is established which helps to clarify some of the ambiguous language in the preservation ordinance.

During the development of the Preservation Plan, the recommendation that the city adopt the Secretary of the Interior’s Standards as the foundation of its preservation policies and review process generated an enormous amount of discussion and rancor. The intent of this recommendation was to provide the community, and particularly the BAR, with an objective foundation for decision-making. The Secretary’s Standards delineate a nationally-recognized approach for many different aspects of historic preservation and are typically used as the basis for preservation policy throughout the country.

There has been a longstanding concern that over the years the Secretary’s Standards have favored contemporary design over new, traditional design. Because of this perception of favoritism, many prominent members of the preservation community worked together to adapt the Standards for design review in Charleston after the Preservation Plan was adopted. The “Charleston Standards” were developed and subsequently adopted by the BAR in 2009. The language and tone of these localized standards helped to soften some of the Secretary’s language and move away from a perceived prejudice towards architecture that is overly differentiated from its historic context.

In summary, successful architecture ultimately represents a conversation—between property owner and architect, between owner and neighbors, between the city and the broader community. I would like to urge our community to move away from a polarizing debate about the appropriateness of classical versus modernist design in historic districts, and move toward a broader understanding of the common principles that we as preservationists can all agree with. We should not be fundamentalists about one style over another—rather, we should transcend that tired polemic and fight together for excellent new buildings in our historic districts that are both timeless and of their time.

1 Rules and Regulations of Board of Adjustment Under the Zoning Ordinance of the City of Charleston. §46 (1931).

2 Samuel Gaillard Stoney, *This Is Charleston: A Survey of the Architectural Heritage of a Unique American City Undertaken by the Civic Services Committee* (Charleston: Carolina Art Association, 1944), 7.

3 Zoning Ordinance of Charleston, South Carolina. § 54-240 (March 2010).



2012

A Milestone Year

IN 1939, Robert N. S. Whitelaw and a committee of the Carolina Art Association engaged the professional services of Frederick Law Olmsted, Jr., son of the noted nineteenth century landscape architect and planner, to create a plan for safeguarding the city's architectural heritage. He also asked Olmsted to assess the pressures of modern growth and articulate possible planning remedies. Olmsted offered a comprehensive set of recommendations, including the creation of a "permanent agency" to address preservation issues.

With the end of World War II, the institutional energies of the Civic Services Committee of the Carolina Art Association re-focused on the creation of that "permanent agency." To jump start this effort, the committee invited Kenneth Chorley, president of Colonial Williamsburg, Inc. and a national figure in the field of historic preservation, to lecture on "The Challenge to Charleston." His remarks emphasized the advantages of creating a foundation that would provide preservation expertise to private citizens and civic groups, advise public officials on the city's long-term planning, offer educational programs for visitors, and acquire and preserve historic properties.

IN APRIL 1947, Historic Charleston Foundation was formally incorporated as a nonprofit, educational institution chartered "to preserve and protect buildings of historical and architectural interest and their surroundings, in and about the City of Charleston." The Foundation was and continues to be a completely independent organization chartered by state government and still consists entirely of a Board of Trustees plus staff. Its structure allowed the organization to function like a business corporation in acquiring and managing property, promoting preservation and education, and operating in a prudent financial manner.

Many of the Foundation's first trustees, including Robert N.S. Whitelaw, had a long association with preservation in Charleston. In addition to Whitelaw, the first trustees were Loutrel Briggs, E. Milby Burton, C. Lester Cannon, Alston Deas, E. Gaillard Dotterer, C. Bissell Jenkins, Eliza D. Kammerer, Lionel K. Legge, Julian Mitchell, Marjorie Morawetz, Homer M. Pace, Josephine Pinckney, Albert Simons, Alice Ravenel Huger Smith, William Mason Smith, Henry Philip Staats, Samuel Gaillard Stoney, and Ben Scott Whaley. When these original nineteen trustees held their first meeting in May 1947, they elected Dorothy Haskell Porcher Legge to the board. Her election made a total of twenty founding trustees.

As the Foundation honors its past, in 2012

THE YEAR-LONG CELEBRATION OF 65 YEARS OF PRESERVATION BEGINS.

Adapted from *Historic Preservation for a Living City* by Robert R. Weyeneth

2012 Neighborhood Impact Initiative Breaks Ground

HISTORIC CHARLESTON FOUNDATION ONCE AGAIN PARTNERED with Charleston Habitat for Humanity, the City of Charleston, and others to rehabilitate a historic freedman's cottage. The project will enable a long-time neighborhood resident to remain in her community

This is the 14th house rehabilitated as part of the Foundation's Neighborhood Impact Initiative since the program was established in 1995. The goal of the Neighborhood Impact Initiative is to be a catalyst for the preservation of entire neighborhoods by rehabilitating deteriorated properties with architectural

merit, while also preventing displacement of residents. The Neighborhood Impact Initiative is a restricted fund within the Frances Edmunds Revolving Fund, established in 1958 to acquire and preserve important buildings. The Frances Edmunds Revolving Fund, the first of its kind in the country, has been replicated across the nation.



(left to right) Brad Brown, project architect; Carrie Naas, Foundation Preservation and Museums Coordinator; Sandra Miller, homeowner; Jeremy Browning, Charleston Habitat for Humanity Executive Director; Dan Jones, construction manager; and Jeremy Rees, AmeriCorps Construction Site Supervisor.

Commemorating the Life of Liz Young

IN 1985, ELIZABETH JENKINS YOUNG advised prospective Charleston tour guides how to succeed: "Cultivate two important factors: a love of Charleston and a genuine desire to impart, with enthusiasm, this love to your visitors." Liz Young's love for Charleston, her commitment to preserving its unique architecture, history and culture, and her devotion to sharing the city's historic treasures with visitors guided her life until her death on Wednesday, February 22, 2012.

Historic Charleston Foundation was a major beneficiary of Liz Young's tireless devotion to preservation. She served on Historic Charleston Foundation's Board of Trustees for 33 years and

was named a Life Trustee. Along with Frances R. Edmunds, the Foundation's first executive director, Mrs. Young found creative ways to replace wrecking balls with rehabilitation in order to preserve historic buildings and neighborhoods.

Wherever she encountered threatened demolition or decay, Mrs. Young rallied preservationists and city officials to take action, and in an emergency she never hesitated to step in front of a bulldozer or to order a demolition team to stop work. She and Frances Edmunds led Historic Charleston Foundation's pioneering effort to preserve the community fabric of entire neighborhoods, not just single buildings, through the purchase and renovation of deteriorating houses in Ansonborough in the 1950s and '60s.



Liz Young receives an award from Kitty Robinson, c. 2002.

Aiken-Rhett House Hosts Oyster Roast

THE FRIENDS OF HISTORIC CHARLESTON FOUNDATION enjoyed an Oyster Roast at the historic Aiken-Rhett House Museum, c. 1820 on Sunday, February 8. The Oyster Roast included: oysters, a Lowcountry picnic, drinks, live music and an Aiken-Rhett House behind-the-scenes tour.



This coastal feast encouraged group participation and conversation. Guests were surrounded by the expansive courtyard, shaded by stately Magnolia trees as they enjoyed oysters.



With the Aiken-Rhett House Museum as the backdrop, this oyster roast was unlike any other.



Historic Structures Team Shares Recent Findings about the Aiken-Rhett House Museum Outbuildings

A LARGE AND ENTHUSIASTIC AUDIENCE enjoyed a “Leap Day” lecture on February 29, 2012, by nationally renowned architectural historians Carl Lounsbury and Willie Graham of Colonial Williamsburg and Orlando Ridout V of the Maryland Historical Trust. The lecture highlighted the historical discoveries they have made during investigations in Charleston and around the world. The trio also discussed modern day techniques used to uncover bygone eras.

For the Historic Structures Report, the team researched and examined the outbuildings of the Aiken-Rhett House for clues about how enslaved African-Americans lived and worked on the property. Their findings have been compiled and will guide Historic Charleston Foundation’s future efforts to preserve and interpret the property.



Foundation Co-Hosts Exhibit “Preserving the Art of the Decoy”



HISTORIC CHARLESTON FOUNDATION, IN PARTNERSHIP WITH SOUTHEASTERN WILDLIFE EXPOSITION, presented an exhibition of duck and shore bird decoys from the private collection of Mr. and Mrs. Richard E. Coen. From February 16 to 20, 2012, with a opening night reception on February 15,

outstanding examples from the country’s most notable decoy makers were on view at the Aiken-Rhett House Museum, 48 Elizabeth Street, a property operated by the Foundation.

With an excellent eye for beauty, form, and the subtle art of the decoy maker, the Coens, highly-regarded preservation and conservation advocates, have spent forty years acquiring duck and shore birds that suited their own refined taste. They did not seek to amass a comprehensive regional collection, but rather focused on decoys of quality, rarity, distinguished provenance, and artful execution. Mr. Coen asserts that “collecting is really a matter of individual taste” combined with knowledge and a desire to acquire the best.

Originally made to lure migratory water

fowl for hunting, decoys were not intended to be decorative objects for the collector’s shelf. Regardless, over time the decoy has become one of the quintessential American art forms. The duck and water fowl decoys in the Coen collection survive as rare examples of a unique craft and artistic



The decoys came from the private collection of Mr. and Mrs. Richard E. Coen, highly-regarded preservationists, conservationists and collectors. Exclusive exhibit catalogs are available at the Shops of Historic Charleston Foundation for \$10.

tradition. Created for utilitarian use, decoys were made with a pride of workmanship and talent that elevated the hunter’s tool into an art that is today greatly sought after and collected.

These prized holdings that were on view at the Aiken-Rhett House Museum included decoys crafted by notable artisans such as Charles “Shang” Wheeler, the Ward brothers, and the Mason Decoy Factory of Detroit. Some of the most outstanding examples in the collection are decoys carved and painted in the New Jersey area by famed craftsmen including Harry V. Shourds and Nathan Rowley Horner. Mr. Coen reminisced that “my experience hunting with my father’s hand-carved decoys sparked my general interest in collecting.” Examples of his father’s decoys were exhibited with other fine works in his collection. Among the rare mergansers, mallards, curlews, buffleheads, and more, were many never-before exhibited decoys, which captivated seasoned collectors, avid duck hunters, and general admirers of American art.

Historic Charleston Foundation is thankful to the corporate and individual sponsors who made the exhibit possible, including: Mr. and Mrs. Richard E. Coen; Roper St. Francis Healthcare; Copley Fine Art Auctions, LLC, Boston, MA; Guyette & Schmidt, Inc. St. Michaels, Maryland; The Audubon Gallery, Charleston, SC; Mr. John E. Cay III; Mr. and Mrs. Frank W. Brumley; Mr. and Mrs. James L. Coker; Mrs. Roland W. Donnem; Governor and Mrs. James B. Edwards; Mr. and Mrs. Peter R. Kellogg; Mr. and Mrs. Hugh C. Lane Jr.; Mr. and Mrs. Benjamin F. Lenhardt Jr.; Mr. and Mrs. Robert S. McCoy, Jr.; Mr. and Mrs. Barclay McFadden; Mr. and Mrs. Robert Prioleau; and Rear Admiral and Mrs. Arthur M. Wilcox.



The Aiken-Rhett House elegantly lit, especially for the Duck Decoy exhibit opening night reception.

Connoisseur Tours Program Illuminates Charleston's Heritage

THE FOUNDATION'S CONNOISSEUR TOURS PROGRAM, coordinated primarily by volunteer extraordinaire Ginny Bush, offers custom-designed and exclusive tours of Charleston and the Lowcountry area for private groups and organizations. As a leader in preservation for more than 65 years, the Foundation has gained the expertise and relationships necessary to provide behind-the-scenes tours and unique experiences that illuminate the culture and heritage of Charleston.

While most visitors prefer the spring time in Charleston, tours can be arranged all year long. Visits include historic plantations, residences and gardens that would not otherwise be accessible to the public. In addition, expert speakers and interpretive presentations of history, decorative arts, culture and other topics of interest are provided. Curatorial tours of the Nathaniel Russell and Aiken-Rhett Houses, and luncheons, dinners and receptions in privately owned historic houses, as well as visits to Lowcountry plantations are also offered.

Each itinerary is tailored to reflect a group's needs and special interests, such as architecture, antiques, decorative arts, history or gardens. Private groups served have included museum benefactors, garden clubs, historical societies, patrons of the arts, antiques enthusiasts, and professional conference attendees and business executives.

The Trustees and staff express their appreciation to the supporters who generously open their houses and gardens for private visits and events, thereby enabling the Connoisseur



Ginny Bush, Connoisseur Tours Coordinator, plans for and leads groups throughout Charleston and the Lowcountry, leaving visitors with a strong understanding of Historic Charleston Foundation's mission.

Tours Program to generate revenue to support the Foundation's mission.

To develop a connoisseur group tour, please email connoisseurtours@historiccharleston.org

2012 Connoisseur Tours Groups:

- Associates of the American Wing, Detroit Institute of Arts, Detroit MI
- Garden Club of Nashville, Nashville TN
- Ligon/Lygon Family Reunion, U.K. and U.S.A.
- National Society of Clinical Rheumatologists
- New Jersey Institute of Technology
- Piedmont Garden Club, San Francisco CA
- University of Tennessee Arboretum Society, Knoxville TN
- Vintage Ladies of Williamsburg, Williamsburg VA

Educational *Friends* and Young Advocates Lecture Series

IN MARCH, the *Friends* and Young Advocates of Historic Charleston Foundation were invited to one of several educational lectures in 2012.

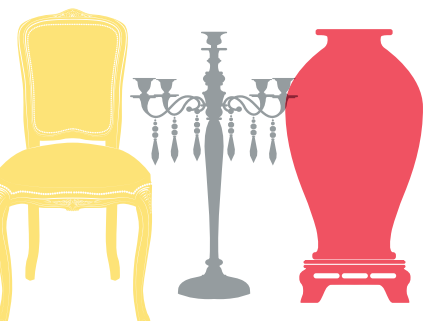
The First in the series was titled, "Mavericks, Mothers and Mavens: The History-Making Women of Charleston" by Valerie Perry, Historic Charleston Foundation's Manager of the Aiken-Rhett House Museum and author of the novel, *Upper King Street*. This lecture



offered a passionate and rollicking lecture focusing on Charleston's history making women, their tales, trials, and tribulations.

Learn more about becoming a Friend or Young Advocate of Historic Charleston Foundation, visit www.historiccharleston.org/friends.

Pastel portrait of Henriette Charlotte Chastaigne (Mrs. Nathaniel Broughton) by Henrietta Johnston, 1711. During the lecture "Mavericks, Mothers and Mavens" guests heard about Mrs. Johnston augmenting her husband's income with the sale of her commissions.



9th Annual Charleston International Antiques Show

Classic Design, Timeless Style



IN ITS 9TH YEAR IN 2012, the Charleston International Antiques Show continued to be the premier Charleston event showcasing antiques exhibitors from the across the country. Located for the first time in Memminger Auditorium, 56 Beaufain Street, just steps from the local antiques and design mecca on King Street, the show reached even greater heights in attendance and accolades.

The Preview Party kicked off the show in grand style. As visitors previewed the booths that were open to the public the following day, they were serenaded by a gospel choir as they sipped cocktails and sampled the finest local cuisine.

The “Behind-the-Scenes: In the Company of Experts” tour was the perfect starting point to learn more about the world of antiques. It included an educational and entertaining private tour of the show floor led by antiques

and decorative arts experts as well as a chance to meet the dealers one-on-one before the show opened for the day.

Guests enjoyed a lovely plated entrée and a glass of wine as they listened to speaker, David Easton, as he discussed “Timeless Elegance” during the Luncheon Lecture. Easton’s peers have honored him with the “Lifetime Achievement” Award at London’s Design and Decoration Awards and *Architectural Digest* has included him in its Top 100 Designers in the World a record nine times.

Historic Charleston Foundation Curator, Brandy S. Culp, and other experts led a study tour that gave a behind-the-scenes look at objects considered the most fashionable in their own time. During this “It Once Was Modern” Study Tour, which included a visit to a private collection, expert leaders discussed what the term “modern” really meant to tastemakers in each period.

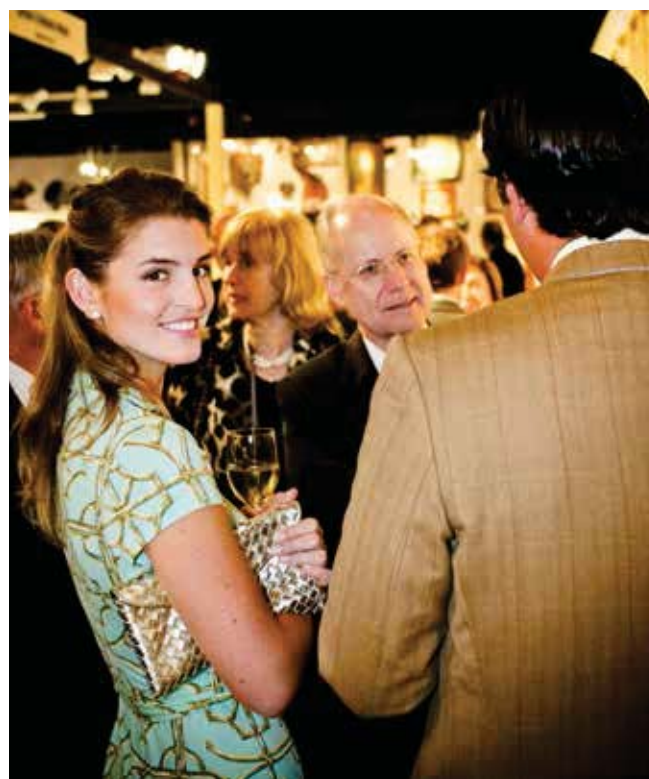


EXHIBITORS

Arader Galleries	Janice Paull
A Bird in Hand	Tucker Payne Antiques
American Eagle Antiques	Platt Fine Art
Carlson & Stevenson Antiques	Rumi Galleries
The Federalist Antiques	Sumpter Priddy III, Inc.
Fletcher/Copenhaver Fine Art	W.M. Schwind, Jr.
Michael Hall Antiques and Fine Art	Anthony Scornavacco
Jerry S. Hayes Fine Majolica	Rick Scott
Arthur Guy Kaplan	G. Sergeant Antiques L.L.C.
Leatherwood Antiques	Philip Suval, Inc.
Trace Mayer Antiques	Nula Thanhauser
Aileen Minor Antiques	Jayne Thompson Antiques
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SPONSORS

Wells Fargo	Event Works
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Captured by Kate photography	Event Doctors
Charleston Area Convention and Visitors Bureau	ICEBOX Innovative Beverage Service
Charleston Magazine	Mix Bartending
Charleston Place Hotel	Monica M. & Kenneth T. Seeger
Charming Inns	Natasha Lawrence Calligraphy
Coleman Fine Art	Westbrock Deliveries
Crave Catering	



Charleston International Antiques Show





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Mary Helen McCoy

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Phyllis P. Miller

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Shannon W. Ravenel

Maurice H. Thompson

Anne G. Warner

Kitsy Westmoreland

Barbara Zimmerman

Preview Party

Doerte McManus (Chair)

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Lynn Brooke

Susan H. Campbell

Martine Dulles

Randy P. Gamble

Susan Gamble

Mary Anne S. Hanckel

Joan Hazelton

Virginia D. Lane

Margaret E. Lee

Annette Mani

Rhetta Mendelsohn

Susan Payne

Elizabeth B. Ravenel

Gail Roddey

Sarah H. Smith

Sandra Vineyard

Luncheon Lecture

Anne F. Barnes (Co-Chair)

Janie Miller (Co-Chair)

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Sandra Deering

Emilie Dulles

Elaina England

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Anne Marie Hagood

Sarah Hamlin Hastings

John Hayes

Greer Hostetter

Carter Hudgins

Jenny Kennan

Paige King

Hugh McDaniel

Magda Pelzer

Biggs Powell

Courtney Rowson

Zoe L. Ryan

Ellen Smith

Jackie Thomson

Caroline von Nathusius

Molly Waring

Ashley H. Warnock

Dealers

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Jane Broadwater

Blanche C. Brumley

Janice Doniger

Bunny Meyercord

Elise Richardson



65th Annual FESTIVAL of HOUSES & GARDENS

2012 Festival of Houses and Gardens Property Owners

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Dr. and Mrs. Benjamin M. Gimarc

A Grand Tradition

Celebrating the 65th Anniversary of the Festival of Houses & Gardens

TODAY, EVERY WEEKEND in our beautiful city seems packed with programs and events. This was not the case 65 years ago, when Historic Charleston Foundation's "Tours of Homes" was born. Dorothy Haskell Porcher Legge visited Natchez, Mississippi, to study the logistics and economics of their local tours, and the following year Charleston's own event debuted. Publicity for the 1948 inaugural season was probably the first marketing of Charleston tours to a national audience. More than three thousand people from thirty-eight states attended and twenty-three properties were on tour that first March and April. Tickets were sold in the lobby of the Dock Street Theater for \$2, a nice sum at a time when a good hotel room cost six to ten dollars per night.

Among the prominent women of Charleston who volunteered to "hostess" that first year was a thirty-one-year old Frances Edmunds. In short order, she assumed responsibility as director of tours, the first paid staff position at the Foundation. Mrs. Edmunds organized a far-flung advertising campaign on behalf

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ORGANIZATIONS

Avery Research Center
 Captain James Missroon House
 Charleston County Courthouse
 First (Scots) Presbyterian Church
 First Baptist Church
 French Protestant Huguenot Church
 Governor's House Inn
 Indigo Fine Art Gallery
 John Rutledge House Inn
 Pink House Gallery
 Powder Magazine
 Redeemer Presbyterian Church
 RSVP Shoppe
 South Carolina Society Hall
 St. Johannes Lutheran Church
 St. Stephens Episcopal Church
 St. John's Reformed Episcopal
 Church
 Two Meeting Street Inn
 Wentworth Mansion



Festival Hostesses Chance Stevens Ravenel (seated) and Elizabeth Williams (standing)

of the program, and through her efforts articles appeared in more than 100 newspapers and magazines across the country. The publicity emphasized the worthiness of the preservation cause as well as the layers of history to explore in Charleston. Frances Edmunds and Historic Charleston Foundation were among the first to widely promote what would one day be called "heritage tourism."

The year 1967 marked a significant turning point in the history of the tours, when revenues almost

doubled from the previous year. For the first time, the spring tours were conceptualized as a "festival" and, for the first time, they included the city's enchanting gardens. Under the leadership of Alicia Rhett Walker Rudolf, director of tours from 1965 until 1977, the

program expanded from fifteen to twenty houses open to the public on early tours to an extravaganza of fifty to one hundred properties that included gardens, churches and houses.

In 1989, guided by Kitty Robinson, who like Frances Edmunds served as both tours director and executive director,

the "Glorious Gardens" tours were inaugurated to further take advantage of one of the city's greatest assets. They have remained among the Festival's most popular tours ever since. The following year, the spring tours were officially called the "Festival of Houses and Gardens" for the first time.

In recent years, plantation oyster roasts, a luncheon lecture series, harbor of history boat cruises, wine and spirits tastings, morning history walks, and musical concerts have been added to the timeless house and garden tours. Today, thanks to the foundation laid down by predecessors and the continuous support of generous property owners and volunteers, the Festival is as successful as it has ever been.

Adapted from *Historic Preservation for a Living City* by Robert R. Weyeneth



Bee Rhett (left) and Katherine Furman (right) welcoming visitors by a Church Street gate

2012 Leadership

THE FESTIVAL TOURS COMMITTEE works behind the scenes to give Historic Charleston Foundation's largest fundraiser its distinctive character and to maintain the quality and high standards of the tours that visitors and residents have come to expect and that have become a national model for similar programs.

Festival street chairmen spend countless hours recruiting volunteers, attending training sessions, making property assignments, distributing and collecting tour supplies, and managing a myriad of other tasks that keep the Festival operating smoothly. It takes a special kind of leader to motivate and manage about 60 volunteers per tour. Foundation Trustees and staff gratefully appreciate the contributions of time, energy and talent of its 2012 street chairmen and tours committee members.

Street Chairmen

Susanne Banks
Cheryl Bates
Cathryn Cato
Cheryl Clark
Hall Easton
Rebecca Geary
Leigh Handal
Vasiliki Moskos
Winnie Murray
Beth Neboschick
Bridget O'Brien
Cheryl Steadman
Steve Stewart
V.C. Sutton
Ann Hurd Thomas
Furman Williams
Madison Wynn

Tours Committee

Shannon Ravenel, Chair
Anne Blessing
Lynn Brooke
Ginny Bush
Mimi Cathcart
Bob Cox
Donna Cox
Leigh Handal
Peggy Rash
Zoe Ryan
Steve Stewart
Linda Williams



2012 Special Awards



Kitty Robinson
Homeowner of the Year
Steve & Mary Caroline Stewart



Ian MacDonald
Docent of the Year
Carolyn N. Anderson



Ward Smith
Street Marshal of the Year
Mel Eargle

Volunteer Anniversary Service Awards



25 Years

Mary Jacobs
Joan Levesque
Pauline Ray



20 Years

Janet Welsh



15 Years

Nancy Black
Pat Day
Susan Hartman
Dolores Osuna

10 Years

Hollace Boswell
Joan Bryce
Tom Bryce
Margie Carley
Melanie Donnelly
Pamela Eccles
Margaret Huchet
Barbara Johnson
Jayne Larion
Linda Leonard
Gail Masocco
Don Miller

Johanna Miller
Mary Ann Montague
Sue Murner
Charlotte Otterbein
Keith Otterbein
Virginia Reves
Marcia Rosenberg
Kathleen Seatter
Cheryl Small
Josephine Strum
Bill Tucker
Martha Tucker



5 Years

Garrett Altvater
Carolyn L. Anderson
Carolyn Atkinson
Brenda Beall
Carol Beckwith
Wayne Beckwith
Helen Bosshart

Marnette Bowen
Linda Breen
Patricia Buckheister
Elaine Chapman
John Day
Kathy Gates
Marge Hasbrouck
Dan Hill

Judy Hough
Patricia Hutton
Stella Hyatt
Elizabeth Jenkins
Katherine Kotz
John Kotz
Barbara Kraemer
Shirley Maggard

Natalie Martin
Stephanie Massey
Elizabeth McAnally
Kathryn McFadden
Vickey Middleton
Angie Miller
Sally Murray
Gail Nolan

Mary Peterson
Judy Presley
Mary Robinson
T.G. Robinson
Susan Stratton
Cheryl Thompson
Martha Walker
Sandra Watson

Tom Weinzierl
Mary Lou Weller
Furman Williams
April Wood
Sheryl Woodmansee
Cindy Wynne
Martha Young

Edmunds Society

IT IS PARTICULARLY APPROPRIATE that this elite group was named in honor of Frances R. Edmunds, who led Historic Charleston Foundation for nearly 40 years. The Edmunds Society honors her determined spirit, leadership, ‘can do’ attitude and her character. Members of the Edmunds Society share an attitude of cooperation, respect and consideration, working equally well with volunteers, homeowners, visitors and staff. When confronted with a challenge, they take it upon themselves to find a solution. Like Mrs. Edmunds, they set an example for others to follow.

2012 RECIPIENTS

Marnette Bowen
Marjean Braunch
Liz Caldbeck
Patti Childress
James Coker
Mr. and Mrs. Fitz Dove
Mr. and Mrs. John Dunn
Hall Easton
Barbara Feldman
Pam Gambrell
Will Hamilton

Mr. and Mrs. Paul Hulsey
Mr. and Mrs. Dick Keigher
Barbara Knapp
Susan Kreutzer
Jo Lemmons
Mr. and Mrs. Richard Lily
Mr. and Mrs. Bob McCoy
Mr. and Mrs. Peter Mehlman
Lynn Menches
Sue Murner
Sally Murray
Winnie Murray
Bridget O’Brien
Mr. and Mrs. Ned Payne
John Perreault
Grace Perreault
Shannon Ravenel
Jenny Reves
Jane Schachte
Trish Scott
Jean Spell
Rebekah Stewart
Josslyn Stiner
Lib Tiller
Martha Walker
Louis Weinstein
Andrea Weinstein
Furman Williams
Madison Wynne



Festival Special Events

DURING THE FESTIVAL OF HOUSES AND GARDENS, the Special Events series provides an opportunity for learning and fun, from musical concerts set in historical settings and luncheon lectures to indulging the five senses with wine tastings and harbor cruises.

Eat and Run Series

“What’s Cooking in the Lowcountry” by Emily Kimbrough of Charleston Cooks!
“Charleston Architecture” by Carter Hudgins, Sr. and Jr.
“Mavericks, Mothers and Mavens: History Making Women” by Valerie Perry
“Charleston’s Ironwork: An Artwork All Its Own” by Ann Andrus
“Charleston’s Historic Churches, Synagogues & Graveyards” by Ann Andrus
“The Heat is On: Flora for Summer Gardens” by PJ Gartin
“Notorious Exploits of Three Female Pirates” by Kathleen Staples
“Charleston in Bloom” by Jan MacDougal
“Fakes and Forgeries: How to Distinguish Real Antiques from Frauds” by the Crabtrees and Gary Leon

Tastings

Firefly Sweet Tea Vodka and Rum Tasting
Wine Tastings at Circa 1886

Boat Cruises on the Spirit of Carolina

Period Musical Concerts

Beethoven on Church Street—First Baptist Church
Bluegrass with the SC Broadcasters—St. Stephens Episcopal Church and Circular Congregational Church
Doin’ The Charleston Jazz in the French Quarter—Historic Dock Street Theater

Plantation Picnic and Oyster Roasts at Drayton Hall Plantation

65th Anniversary Celebration Gala

ON APRIL 25, Trustees and National Advisory Council members gathered at the Aiken-Rhett House to celebrate the Foundation's 65th Anniversary. At the gathering, Kitty Robinson declared that this is the year of the Aiken-Rhett House.



Benefactors Awed by Auldbrass Plantation

ON APRIL 24, 35 Historic Charleston Foundation benefactors took a day trip to Auldbrass Plantation in Yemassee, S.C. Participants were awed by Auldbrass, Frank Lloyd Wright's only plantation and a masterpiece of design. Each element of the building is at a 9 degree angle, mimicking the slants of surrounding live oak branches. Historic Charleston

Foundation holds a dual easement on the property with the Beaufort County Open Land Trust. After the tour of the property, the group had lunch and a discussion with Jessica Stevens Loring, the granddaughter of C. Leigh Stevens, who commissioned the designs for the property in 1940.



Due to support from the benefactors of Historic Charleston Foundation, we are able to build and maintain relationships with the preservation-minded owners of properties like Auldbrass. Learn more about these opportunities by contacting Julia Lane Willis, jwillis@historiccharleston.org or 843-724-8497.



Canadian Ambassador Visits Historic Charleston

THE HONORABLE GARY DOER, Canada's Ambassador to the United States, visited Charleston on Thursday, April 19, and attended a Tourism Roundtable at Historic Charleston Foundation's headquarters.

Several Charleston professionals in the tourism industry participated in the round table discussion, including: Cheryl Craven, President of the Charleston Area Hospitality Association; Suzi Parsell, Chair of the Board of Trustees of Historic Charleston Foundation; Kitty Robinson, President and CEO of Historic Charleston Foundation; Helen Hill, Executive Director of Charleston Area Convention & Visitor Bureau; Paula Edwards, Director of Marketing and Public Relations of Spoleto Festival; Jason Nichols, President of Charleston



Concert Association; Tim Stone, Superintendent of Fort Sumter/National Parks Service and Vanessa Turner-Maybank, Department Head/Chief Tourism Official. The group participated in engaging discussion and shared unique perspectives on the Charleston tourism industry.

Canada's representation in this region speaks to the importance of the relationship between Canada and South Carolina, whose bilateral trade relationship is \$5.1 billion. A 2010 analysis indicated that in that year alone nearly 450,000 Canadians visited South Carolina, spending more than \$262 million.

The Honorable Gary Doer and Kitty Robinson in front of the Captain James Misroon House.

S.C. State Historic Preservation Office Awards Matching Grant

THE S.C. STATE HISTORIC PRESERVATION OFFICE awarded a \$25,000 matching grant to Historic Charleston Foundation that holds exciting possibilities for the future of the Aiken-Rhett House. The grant will enable the Foundation to conduct a feasibility study that will result in an overall vision and approach for the museum house, located at 48 Elizabeth Street. Using information gathered through two Historic Structure Reports, archaeology, paint analysis, and more, the Foundation will be able to establish a plan for the house that is appropriate as well as economically and technically feasible.

The study will have two components:

- 1) Explore different philosophical approaches for maintaining and interpreting the Aiken-Rhett House, such as whether to restore the property to a particular period, preserve the property as it exists today, or whether to combine the different approaches.
- 2) Enumerate the costs and viability of each proposed approach for the treatment and interpretation of the property.

The project should start over the next few months, and is to be completed by August 2013.

Remembering Emily Farrow

HISTORIC CHARLESTON FOUNDATION FONDLY REMEMBERS Emily Ravenel Farrow for her generous spirit and commitment to preserving Charleston's heritage.

Mrs. Farrow grew up on her family's farm in West Ashley and attended Ashley Hall from kindergarten through her senior year, only the second woman to have done so. After World War II, and soon after she married Ashby Farrow in 1947, she returned to teaching young equestrians at the St. Andrews Parish Riding Academy that she and her father founded at Ashem Farm on Old Towne Road during the Depression. In 1948, Mrs. Farrow and her husband were among the first to offer their historic house at 64 South Battery for inclusion in the Foundation's second annual spring Festival of Houses, further demonstrating their support for preservation in Charleston and support of the Foundation's initiatives.

Mrs. Farrow served on the Foundation's Board of Trustees from 1950 until 1961, during which time the Foundation purchased the Nathaniel Russell House and established the nation's first Revolving Fund for neighborhood rehabilitation purposes.

Emily Ravenel Farrow lived on Ashem Farm in West Ashley from 1915 to 2011, and during 1947 to 1984, she and her family also resided downtown at the historic William

Gibbes House, 64 South Battery.

Upon her death in 2011, after bequeathing many items in her collection to local museums and archives, Emily gave the remainder of her estate to the Lowcountry Open Land Trust and Historic Charleston Foundation so that these organizations could employ them to support their preservation and conservation missions.

In addition, the enduring wish of one of Charleston's great preservationists became a reality in September 2011, when her beloved Ashem Farm was transferred by the Lowcountry Open Land Trust to the Charleston County Park and Recreation Commission for a public park.

Emily's hopes of generating revenue to support Historic Charleston Foundation and the Lowcountry Open Land Trust were further realized as the two organizations, along with Seymour Auctions, organized an auction on April 21, 2012. Auction items that descended in the Ravenel and Roebbling families included, monogrammed linens, signed books and a Louis Vuitton Trunk belonging to Washington Augustus Roebbling (1837-1926), best known

for his work on the Brooklyn Bridge.

The auction was a resounding success due to the participation of the Foundation and Lowcountry Open Land Trust as well as auction management, Seymour Auctions.



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Independent Study Shows Need to Regulate Cruise Ships in Charleston

SINCE ITS FOUNDING IN 1947, Historic Charleston Foundation has played a key role in guiding the preservation and development of Charleston and its historic environs. The Foundation's initiatives have set the pace for national preservation strategies and shaped the creation of local, regional and national policies. The basis for these successful preservation initiatives is com-

munity-based collaboration; open and transparent dialogue; and objective research, data, and analysis.

In the fall of 2011, the Foundation commissioned Miley & Associates, Inc. to prepare an objective study of the economic impacts of the cruise industry on the City of Charleston, thus providing the community with fact-based statistics on which to make informed decisions.

In April 2012, Miley & Associates, Inc. presented its findings of the impartial

analysis of the impacts of the cruise industry on the City of Charleston. The analysis focused on national trends in the cruise industry and on the macro-economic perspective of the impacts the cruise industry has on the Charleston area. The analysis provided an assessment of both the positive and negative impacts of the industry; including its short-term and long-term impacts on Charleston's economy; and the quality-of-life for local residents and businesses as it relates to the historical, architectural and cultural character of the city.

The scope of the Miley report:

- 1) places the cruise industry in perspective by evaluating demographic and economic trends of the City of Charleston as well as other port cities with cruise ship operations,
- 2) reviews several existing economic impact studies of the cruise industry,
- 3) determines opportunity costs, local business benefits, and displacement of non-cruise visitors, and
- 4) studies the quality-of-life impacts and provides recommendations for mitigation.

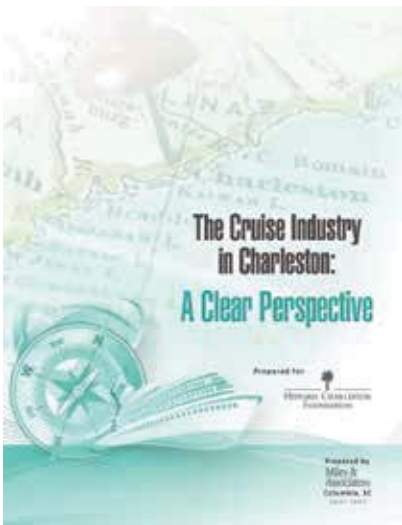
The recommendations in the report strive to successfully integrate the cruise industry in Charleston. Considering all recommendations within the objective analysis, the Foundation continued to remain an advocate for quality-of-life balance with the cruise industry by focusing on the following next steps:

- 1) Continue to advocate for the management and control of the cruise industry, in a manner similar to all other attractions and activities within the city. This includes enforceable regulations that seek to manage the cruise industry in a way that balances tourism, commerce and livability.
- 2) Suggest that the State Ports Authority negotiate with the cruise industry to impose a reasonable passenger fee to create an "Infrastructure Fund" which could offset the cost of improvements that will be required for the redevelopment of the southern portion of Union Pier and the special initiatives presented in the Union Pier Concept Plan. Such improvements could benefit the cruise industry as well as other sectors of the local economy.
- 3) The Foundation was present at the hearing of the South Carolina Department of Health and Environmental Control's Office of Ocean and Coastal Resource Management on April 18, 2012, to discuss the scope of environmental review that is being triggered by the new cruise terminal operation at Union Pier.

The Foundation requested that the State Ports Authority provide any research regarding reasonable alternatives for the site of the new terminal and justify that the proposed location is appropriate. The Foundation also requested data which analyzes the cumulative impacts of the proposed new cruise terminal use on the surrounding historic districts and neighborhoods.

The Miley report confirmed the complexity of the cruise industry, its supply chain network, and the importance for further review and community understanding. Funding for this objective report was made possible in part through a contribution by the National Trust for Historic Preservation.

The Foundation's vital work will continue according to its mission to protect and preserve the integrity of the architectural, historical, and cultural character of Charleston. To read the full report, *The Cruise Industry in Charleston: A Clear Perspective*; the extensive legal analysis funded by Historic Charleston Foundation; and the ordinance proposed by the Foundation; visit www.historiccharleston.org/cruiseships.



Charter Day: Honoring 65 Years of Preservation

ON APRIL 26, Historic Charleston Foundation commemorated a momentous anniversary, the day the founding Trustees signed the organization's Charter and Articles of Incorporation

65 years ago. The Foundation celebrates its founding each year by recognizing those exceptional organizations, individuals, and other entities that made extraordinary contributions to Charleston and its Lowcountry environs.

"We are privileged to work with many talented and generous, preservation-minded advocates who share a passion for our mission," said Kitty Robinson, President and CEO of Historic Charleston Foundation. "We are pleased to honor and recognize

many outstanding stewards of our community today as we celebrate 65 years of preservation work."

The following awards were presented during a Charter Day ceremony at First Baptist Church of Charleston:

THE SAMUEL GAILLARD STONEY CONSERVATION CRAFTSMANSHIP AWARD was created to recognize craftspeople who have kept alive the tradition of excellence in the building trades for which Charleston has been renowned for centuries.

- **David Boatwright**—Painting by commission in his studio evolved into a sub-specialty of creating large murals and mural-like signs on many exteriors around the Lowcountry. In addition to the signs, David has produced murals for both public and private buildings. His signature work has enlivened the public realm of Charleston and become a unique component of the Peninsula.
- **The Warren Lasch Conservation Center**—Part of the Clemson University Restoration Institute, is located on the Old Navy Base. The Center seeks to fulfill the three primary missions of the University: education, research, and service to the local, national and international community. To advance this mission, the lab has dedicated resources and expertise toward the conserva-



(Far left) Suzi Parsell, Chair of the Board of Trustees, and Kitty Robinson, President and CEO (far right) with 2012 Charter Day award recipients.

tion of important cultural artifacts ranging from The H.L. Hunley to early 18th century shoes uncovered in an archaeological dig. The Center was established in 2007 and currently has a staff of three conservators, three archaeologists, a research scientist, a research engineer and a visiting scholar as well as a director and an administrative staff member.

THE ROBERT N.S. AND PATTI FOOS WHITELAW AWARD was established to recognize citizens whose work embodies the spirit of achievement and high expectations that were the highlight of the Whitelaws' efforts to preserve Charleston's streetscapes, neighborhoods, and public buildings from the 1940s through the 1970s.

- **Ashley Hall School**—Features of the new Ashley Hall Dining Facility were designed to allow sustainable practices such as reducing food waste volumes and eliminating cooking equipment that produces unhealthy foods. The building itself includes high efficiency mechanical and electrical systems and thoughtful enclosures and designs that reduce energy loss and heat gain. Exterior materials such as stucco and cast stone as well as details recalling existing elements found on the surrounding campus anchor the visible corner of Ashley Hall's

(Continued)

Charter Day *(Continued from previous page)*

campus. The scale of this structure is appropriate for the campus and surrounding historic neighborhood.

- **Husk Restaurant and Bar**—The renovation of 74 Queen Street and 76 Queen Street presented the ownership group, design professionals and skilled craftsmen with many challenges. Renovations included: floor boards that were replaced with milled antique heart pine wood flooring, repointed brick, and a hand formed standing seam terne metal roof with rigid insulation. The exterior required a substantial amount of new siding which was milled to match the original siding. These two unique buildings were brought back to life as the acclaimed Husk Restaurant and its stand-alone bar building. Not only does this nationally-acclaimed new restaurant celebrate Southern food and the Lowcountry, but it has breathed new life into an underappreciated block of Queen Street.

- **Edward and Marguerite Lenahan**—The restoration of 463 Huger Street was designed to return the house and its grounds to a condition in keeping with both the historic character of Hampton Park Terrace and the ideals of the Arts and Crafts Movement. The exterior, interior, and landscaping have all been extensively researched and executed in a historically accurate manner. The home is a significant contributor to the neighborhood's historic status and has been individually listed on the National Register of Historic Places.

HISTORIC CHARLESTON FOUNDATION

SPECIAL RECOGNITION HONORS are awarded to partnering organizations or individuals that have furthered the Foundation's mission.

- **Lowcountry Digital Library**—Preservation of archival materials is crucial to ensure that they exist for researchers of today and the future. While digitization does not replace the original document or photograph, it does facilitate its preservation. By providing both technical assistance and the central web location, the Lowcountry Digital Library makes it possible for libraries, archives, museums, colleges, universities, and other organizations to preserve these precious and fragile original materials. Through collaboration, digitization and dissemination of partnering institutions' collections, the Lowcountry Digital Library safeguards the history and cultural heritage of Charleston and the South Carolina Lowcountry.

Advocacy Committee Established

WHILE HISTORIC CHARLESTON FOUNDATION's preservation staff has always accomplished much of its public advocacy through attendance at regulatory boards and commissions, a newly formed Advocacy Committee was established with intent to supplement this approach. By working pro-actively, focusing and working on big-picture issues in advance of regulatory board and commission meetings, the Advocacy Committee works to advance the goals and recommendations of the Preservation Plan.

In 2012, the Committee worked on a Zoning Study of Harleston Village and on identifying and studying those "emerging areas" on the peninsula that are likely to see more intensive development in the coming years. This dual approach means that the Foundation will encourage preservation and protection of historic neighborhoods while encouraging high-quality, dense developments in more appropriate areas of the city.

The Advocacy Committee is composed of Historic Charleston Foundation Trustees and community leaders. They are Zoe Ryan (chair), Eddie Bello, Robert Clement, William Cogswell, Sallie Duell, Laura Gates, Virginia Lane, Doug Lee, Scott Parker, Mike Seekings, Anne Smith, Van Smith, Park Smith, and Crayton Walters.



New Russell House Exhibit Focuses on Enslaved

A NEW EXHIBIT titled *The Russell Family and the Enslaved* opened on May 15, 2012 at the Nathaniel Russell House Museum, 51 Meeting Street, Charleston, SC. The permanent exhibition, funded by the City of Charleston's Accommodations Tax Grant, highlights the African-American experience at the Nathaniel Russell House and features several educational panels as well as artifacts. The exhibit is located in the kitchen building, a space where the enslaved members of the Russell household lived and worked during the 19th century.

"This installation allows the Foundation to further our education mission by revealing the lives of enslaved persons of African descent at the Russell House and by discussing Nathaniel Russell's involvement in the international slave trade," said Brandy Culp, curator of Historic Charleston Foundation. "The exhibit features artifacts associated with enslaved members of the Russell household, and these artifacts were actually recovered from archaeological surveys done on this very property."

Artifacts on display include:

- **Handmade pottery** created with the coil and pinch technique. The process included burnishing the pottery over an open flame which created a medium to dark brown vessel.
- **A slave badge fragment**, employed only in Charleston. Each one was unique to the person wearing it, and they were used as identification.
- **Decorative beads** commonly found on slave sites around the Carolina Lowcountry. In West African society they might be used for barter, religious charms, gaming pieces, and to show age or family relationships.

The exhibition addresses three themes: Nathaniel Russell's involvement in the slave trade; the lives of the enslaved at the Russell House, including biographies of Lydia Middleton, Daniel Payne and Thomas Russell; and archaeological objects found at the property relating to African-American material culture.

The Russell Family and the Enslaved exhibit was made possible by grants from the City of Charleston and the Charleston Area Convention & Visitors Bureau. The Foundation thanks Technical Theater Solutions for assistance during the exhibit design and installation.



Robert Smalls Honored

A SOUTH CAROLINA state historical marker was dedicated to Robert Smalls on Saturday, May 12, just south of the Capt. James Missroon House, 40 East Bay Street. This is one of several events that took place during the Robert Smalls Commemorative Weekend.

The story of Robert Smalls is one of courage in the face of seemingly insurmountable odds, with effects felt nationwide. Smalls, a slave, commandeered the

Confederate steamer *Planter* from the Southern Wharf, just east of what is now the Foundation's administrative offices, on the evening of May 13, 1862. After his successful and daring escape, the recruitment of black troops

by the Union Army was finally allowed to proceed in August of 1862. Following the war, Smalls became a major general in the South Carolina militia and a state legislator. He participated in drafting a new state constitution and also served five terms as a U.S. Congressman during Reconstruction.

Staff from Historic Charleston Foundation worked with colleagues from the S.C. Department of Archives and History, local historians, and the City of Charleston to craft the marker. Invaluable assistance and support was received from the descendants of Robert Smalls, who largely coordinated and paid for many of the weekend's events. The reception was underwritten by the Edwin Gardner Memorial Fund of the Community Foundation.

The African American Historical Alliance is a co-sponsor of the marker.



Preservation Night at The Joe Honoring Charleston's Past While Enjoying America's Pastime



HISTORIC CHARLESTON FOUNDATION RAISED AWARENESS about the benefits derived from historic preservation during a RiverDogs baseball "preservation"

theme-night. The Foundation's Property Manager, Will Hamilton, threw out the first pitch and led the staff in cheering-on the Charleston RiverDogs!



Your tax-deductible donation supports the Foundation's preservation and education initiatives

AS AN INTEGRAL PART of Historic Charleston Foundation, donors are an instrumental advocate of the mission to preserve the historical, architectural and cultural integrity that makes Charleston and the Lowcountry so unique. With your generous support of our efforts, together we have made a positive impact on our historic community, and we remain extremely grateful to you.

We are proud to continue to focus on the revitalization of neighborhoods, the quality of life in the Lowcountry and specifically the implementation of the 2008 Preservation Plan. We continue to investigate archaeological sites of historic significance and will carefully steward the upcoming major preservation projects at the Nathaniel Russell and Aiken-Rhett House Museums.

While Historic Charleston Foundation's preservation efforts are more significant than ever, we are playing a critical role in the future of our City as it grows and prospers. Your financial support ensures that Charleston remains real—preserved for our City's residents and visitors. Thank you for your kindest consideration

Strategic Visioning at the Nathaniel Russell House

IN EARLY JUNE, Historic Charleston Foundation welcomed noted decorative arts scholars Robert Leath, Margaret Pritchard and J. Thomas Savage for a three-day strategic visioning session at the Nathaniel Russell House Museum, one of the nation's most significant Federal dwellings. The group spent a day in the house with Foundation Curator, Brandy Culp, focusing on the site's future interpretation, collection and conservation goals, and a soft furnishings plan. Based on further discussions with Foundation staff and the Nathaniel Russell House Committee members, Robert, Margaret, and Tom made recommendations that will help the Foundation fulfill its strategic vision at the Russell House.

On the final day of their visit, the team gave a thorough presentation to the committee and staff regarding early nineteenth-century taste and fashion, and they showed successful restorations of several Federal interiors. Savage noted, "The past is a foreign land," and citizens of the early republic

avored bold colors and layered patterns.

This visioning session was the result of the Foundation's growing desire to complete the Nathaniel Russell House restoration, a project that was first initiated in the mid 1990s, with the implementation of a comprehensive furnishings plan. Robert, Margaret and Tom strongly recommended that the Foundation fully restore the house museum interiors, which would include re-examining previous research and scientific data in order to consider period-appropriate carpets, window treatments, and wallpapers. As a part of this process, the Foundation will also complete a furnishings plan that will carefully reflect its acquisition and conservation goals. The strategic visioning session was a great success, and it generated tremendous enthusiasm among the staff and committee alike. The Foundation looks forward to establishing an Advisory Board of interdisciplinary professionals who will work with Curator Brandy Culp and the museum team, as the Foundation re-evaluates and further researches the Nathaniel Russell House interiors.



Robinson Delivers Commencement Address to the Art Institute

KITTY ROBINSON, Historic Charleston Foundation's President and CEO, presented the keynote address and received an honorary degree during the Art Institute of Charleston's winter and spring Commencement in June. Robinson inspired the graduating class with a rousing speech that highlighted the ties between preservation, sense of place, forward thinking and great design.

About those ties, she commented,



PHOTO COURTESY OF STEPHEN BLACKMON

"I have the fortunate opportunity to work in a preservation environment that encompasses and fosters the protection of Charleston's architecture, history and culture, and at the same time encourages new ideas and creative designs for the future...because, like you, we believe in the integrity of great design, and we appreciate the value of great materials, we strive tirelessly to nurture the very essence of what makes Charleston so special."

Shop Manager Honored as Charlestonly Ambassador



ON JUNE 5, the Charleston Area Convention and Visitor's Bureau presented the Charlestonly Ambassador Award to Kathy Noland, manager of the Market Shop of Historic Charleston Foundation. In the fast paced, often hectic, setting of the popular City Market, Kathy's personal service and consistent attention to detail make her a daily hero to her customers!



Orlando Ridout V Receives the Frances R. Edmunds Award

THE TRUSTEES OF HISTORIC CHARLESTON FOUNDATION grant the Frances R. Edmunds Award to individuals deemed to be exceptionally deserving of recognition as leaders in preservation due to their personal achievements and enduring service to the principles embodied in the Foundation's mission.



Orlando Ridout, Kitty Robinson and Richard (Moby) Marks

Not only has recipient Orlando Ridout V devoted over 30 years of service to the State of Maryland, compiling the Maryland Inventory of Historic Properties and nurturing one of the most successful statewide survey programs in the country, he has also contributed significantly to the understanding of historical buildings

in Charleston. As a founder of the Vernacular Architecture Forum in 1979, Mr. Ridout fostered innovative approaches to studies of the built environment. He was a valuable contributor to the Vernacular Architecture Forum's Guide to Charleston Architecture, the publication that formed the nucleus of the

Foundation's book, *The Buildings of Charleston* by Jonathan Poston.

As a member of the consulting team that conducted the comprehensive study of the Foundation's Nathaniel Russell House, Mr. Ridout's research methods were groundbreaking, and his efforts were vital in determining the evolution of the house and its outbuildings. The Aiken-Rhett House has twice been the beneficiary of Mr. Ridout's exceptional scholarship, most recently in the ongoing study of the slave quarters, kitchen house, coach house and stable that has revealed important new evidence of the evolution of the property as well as the lifestyles of the individuals, both free and enslaved, who lived and worked on the mansion's property.

Historic Charleston Foundation established the Frances R. Edmunds Award in honor of its Executive Director and Trustee who for 37 years tirelessly demonstrated her commitment to the Foundation's mission of preserving and protecting the historical, architectural and cultural character of Charleston and its historic environs, and to educating the public about Charleston's history and the benefits that are derived from preservation.

Mr. Ridout's innovative contributions to the field of architectural history in Charleston and elsewhere have redefined the standards for scholars, historians and museum professionals who are the beneficiaries of his knowledge, his mentorship and his inspiring dedication to preserving historic resources for future generations.

Celebrating Carolina Day



A PARADE OF HISTORICAL AND CULTURAL ORGANIZATIONS from Washington Park to White Point Garden marks the celebration of Carolina Day each year on June 28. The procession commemorates the first decisive victory of the American Revolutionary War in South Carolina.

On June 28, 1776, a small band of South Carolina Patriots defeated the British Royal Navy in the Battle of Sullivan's Island. Patriots stationed at an unfinished palmetto log fort defeated a British naval force of nine warships. Charleston

was saved from British occupation, and the fort was named in honor of its commander, General William Moultrie.

The Liberty Flag designed by Colonel William Moultrie and waved by Sergeant William Jasper to rally the troops during that battle became the basis for the Flag of South Carolina, bearing on it an image of the saw palmetto that was used to build the fortress.

The anniversary of the battle was first celebrated locally in 1777 and was known then as "Palmetto Day" or "Sergeant Jasper's Day."

It became Carolina Day

in 1875 and remained popular into the mid-twentieth century. Even after other traditions faded, the custom of playing the tune of "Three Blind Mice" at noon at St. Michael's Episcopal Church continued. In 1995, the S.C. Historical Society and other groups helped to reinvigorate Carolina Day in order to raise awareness of South Carolina's and Charleston's role in the Revolutionary War.



The 2nd Annual Wall Crawl

ON FRIDAY JULY, 27 a large crowd enjoyed a self-guided walking tour that began at the Shops of Historic Charleston Foundation, 108 Meeting Street and concluded at the Powder Magazine.

For most of its first century, from the 1680s to the 1780s, the landscape of Charles Town included bastions, batteries, curtain walls, moats, drawbridges, and gates. In effect, early Charleston evolved like a European "walled city"—the only British settlement in North America of its kind.

For more information about *Friends* or Young Advocates, visit www.historiccharleston.org/friends.



Research for Historic Structures Report Completed

THE ACQUISITION by Historic Charleston Foundation of the grand mansion and outbuildings that comprise the Aiken-Rhett House, 48 Elizabeth Street, reflected a commitment to preserve and interpret African American heritage in Charleston as well as the lives of the Aiken and Rhett families.

The Foundation made a major financial commitment by



Carl Lounsberry and Willie Graham of Colonial Williamsburg come to Charleston to finalize their research at the Aiken-Rhett House Museum.

purchasing the property from The Charleston Museum, which had owned it since 1975 and operated it as a house museum from 1979 to 1993. The Foundation reopened its doors to the public in June

1996. Since then, a Save America's Treasures grant, and more recently, a matching \$25,000 Federal Historic Preservation

Grant administered by the South Carolina Department of Archives and History, as well as a Historic Structures Report on the house and outbuildings, have allowed



Orlando Ridout V documents his findings in the stable.

the Foundation to further enhance its exceptional care and interpretation of this national treasure.

The team working on the report—Carl Lounsberry, Willie Graham and Orlando Ridout V—thoroughly studied the stable and the rooms above them which included living quarters and a hayloft. Evidence of costly blue paint was found

in one of the living quarters and the hayloft was plastered and painted. These findings demonstrate that Aiken was spending money on embellishments in a work space.

Through the interpretation of historic sites and through research, more information can be disseminated in order to have a better understanding of all of Charleston's history and the people who lived in the antebellum period.



The hayloft was painted a deep red ochre, a form of earth pigment which produces color, which was a fashionable color in the mid-nineteenth century.

Interns Investigate and Document Medway Plantation

EACH YEAR, Historic Charleston Foundation sponsors a young architect/preservationist as an intern through an exchange program with the International Council on Monuments and Sites (ICOMOS). In 2012 the Foundation welcomed Mesut Dinler of Istanbul, Turkey. Clemson University's Master's Program in Historic Preservation sponsored Fabiana Yambay of Asunción, Paraguay. Mesut and Fabiana worked as a team to investigate and document the main house and the log cabin at Medway Plantation.

Preservation department staff and interns look forward to the summer as the preferred season to undertake architectural investigation and documentation projects. The recent purchase of Medway Plantation by new private owners, created an opportunity for staff and interns to look closely at this important colonial brick plantation house. Located in Berkeley County along the Back River, Medway is one of the oldest plantations in the Carolinas. The main house, c.1705, is part of a larger complex of structures on which the Foundation holds protective easements.

Working with Richard Marks and crew, Mesut and Fabiana took detailed measurements and produced floor plans, elevations and sections. Their finished drawings will help architectural historians and preservationists more



Interns Fabiana Yambay and Mesut Dinler

fully understand the construction and evolution of historic structures like Medway and create a permanent record for the Historic American Buildings Survey (HABS) and the Library of Congress.



Shelburne Museum Director, Tom Denenburg, with Foundation President and CEO, Kitty Robinson

Shelburne Museum Visit

President and CEO Kitty Robinson, Trustee Claire Allen and Claire's husband, Jim, were welcomed to the Shelburne Museum by Director Tom Denenburg, who gave them a private tour of the impressive facility. Located in Vermont's scenic Lake Champlain Valley, Shelburne Museum is one of the nation's most diverse and unconventional museums of art and Americana with more than 150,000 works in 39 exhibition buildings.

Long Time Valued Employees Retire



Betty Guerard with Foundation President and CEO Kitty Robinson

BETTY GUERARD RETIRED as Executive Assistant and Director of Operations after 24 years of devoted service to Historic Charleston Foundation. The staff held a retirement party for Betty to bid her a tearful goodbye even as her colleagues celebrated her accomplishments and wished her a wonderful retirement. The Board of Trustees honored Betty in numerous ways, including a resolution to be entered into the records that stated in part:

Betty Guerard's impact on the Foundation and the Lowcountry community will be forever admired and respected because of her legendary dedication, diplomacy, organizational mastery and compassion for her colleagues and for the community the Foundation serves.

JUDY MIDDLETON also announced that she would retire in 2012 after 34 years as the administrator of Historic Charleston Foundation's Nathaniel Russell House. Remarkably, Judy's dedication to the landmark house goes back even farther than that. As a child attending Charleston Day School in 1955, she sold lemonade in order to raise money for the purchase of the Russell House by the Foundation.

During her tenure, Judy successfully and skillfully managed a cadre of museum docents at the Russell House. Her gracious and professional leadership is unparalleled. A talented and avid gardener herself, she ensured that the famed Russell House garden was always in pristine condition through her supervision of master gardener volunteers as well as her own hands-on efforts.



Judy Middleton with son, Alston

Zoning Study in Harleston Village Aims to Protect Historic Character

IN COOPERATION WITH the Harleston Village Neighborhood Association, Historic Charleston Foundation staff worked

with planning consultant Josh Martin on assessing current zoning in Harleston Village and making recommendations for improvements.

Professionals at the Foundation have long realized that the underlying zoning for neighborhoods like Harleston

Village can be incompatible with the area's historic character. Frequently, large-scale or dense developments are permitted even though they may be inappropriate for the character of the neighborhood.

Preservation interns Molly Gallagher and Abby Rasch completed a survey for a 16 block portion of Harleston Village during which they gathered information for parcels on lot coverage, setbacks, building heights, number of stories, density, number of units, and parking for 656 parcels. This data has been analyzed and studied to formulate zoning recommendations so that future development can be more contextual and will reinforce the historic pattern of development in the neighborhood.

This study is an outgrowth of recommendations of the 2008 Preservation Plan for the City of Charleston for which the Foundation was the primary sponsor. Historic Charleston Foundation has been a strong advocate for the implementation of the plan's recommendations.



WILLIAM STRUHS

Harleston Village: Corner of George and Glebe Streets

Volunteers and Homeowners Celebrate with a Foundation Fiesta

ON SEPTEMBER 17, Historic Charleston Foundation celebrated the vital contributions of Festival of Houses and Gardens and Charleston International Antiques Show volunteers, homeowners and supporters during a Foundation Fiesta at the Aiken-Rhett House Museum, 48 Elizabeth Street. Kitty Robinson, President and CEO, expressed her appreciation on behalf of the Foundation to everyone for their involvement and generous support. In addition, individuals were recognized for their years of service and exemplary efforts during 2012.



Nearly 700 volunteers and 150 property owners are needed to put on the Festival. The Foundation celebrated all those involved with a Fiesta.



With nearly 100 events during the Festival, volunteers are integral to its success. The Foundation appreciates their hard work and honors them during this event.

Foundation Supports Upper Peninsula Ordinance

IN SEPTEMBER, Historic Charleston Foundation supported the proposed amendments to the current preservation ordinance submitted by city preservation staff—reflecting the commit-

ment to the 2008 Preservation Plan for the City of Charleston. The Foundation supported these amendments, which adjusted the local preservation regulations to make them more in line with national standards and will promote a higher level of design review consistency as development increases north on the peninsula.

The major changes for the Upper Peninsula proposed in the amendment adjusted the age of buildings subject to demolition review from 75 to 50 years of age and extended Board of Architectural Review (BAR) purview to all areas that are currently subject to Design Review Board (DRB) review.

Historic Charleston Foundation supports the BAR's having more oversight on demolitions, and taking over the review of those areas now covered by the DRB will help ensure that the neighborhood character in the Upper Peninsula is protected and that new development is both compatible and of high quality.



"Birds Eye View of the City of Charleston, South Carolina." Lithograph by C.N. Drie, 1872. Courtesy of the Library of Congress

Preservation Conferences in Charleston

ON OCTOBER 3 AND 4, 2012, Charleston welcomed 600 architects, conservators, architectural historians, and museum professionals to Charleston for the 2012 Association for



Winslow Hastie, Chief Preservation Officer, speaks to conference participants

Preservation Technology (APT) and Preservation Trades Network (PTN) annual conference. Members of the Foundation's preservation and museums department were instrumental in organizing and leading field sessions, tours, and a workshop covering numerous topics: preservation, cultural landscapes, cemetery research and conservation, infill, recent development, historic wall finishes and architectural investigation.

The Aiken-Rhett House Museum staff welcomed 40 participants for a half-day field session and 16 participants for a two-day workshop in which noted scholars presented their findings on the property's many historic wall finishes and the recent discoveries in the outbuildings. Participating speakers, including the architectural historians responsible for the Historic Structures Report, Carl Lounsbury, Ph.D. and Willie Graham, traveled to Charleston to share their knowledge with workshop attendees. The staff was pleased to welcome an internationally renowned group of scholars to the Aiken-Rhett House. Lounsbury, Graham, and paint conservator Dr. Susan

Buck discussed their long-standing work at the Aiken-Rhett site, while wallpaper conservator T. K. McClintock, founding partner of the wallpaper conservation center Studio TKM, and Matthew Webster, Architectural Conservator and Manager of Architectural Collections, Colonial Williamsburg, shared information regarding other nationally noted projects involving historic papers and painted surfaces. APT participants came from the United States, Latin America, England, and Australia, and they generated great discussion about the findings presented, and the possibilities for future conservation and interpretation.

The Foundation staff thanks all of the speakers for their participation in the field sessions, tours and workshops, and particularly recognizes our local experts:

Frances Ford, Architectural Conservator
David Hoffman, President, Edgewood Builders and HCF Trustee
Carter C. Hudgins, Ph.D., Director of Preservation and Education, Drayton Hall
David Hueske, ornamental plasterer and owner, David B. Hueske, LLC
Glenn Keyes, Principal, Glenn Keyes Architects
Stephanie Poe, decorative painter and owner of Stephanie Poe
Ashley Robbins Wilson, Chief Architect, National Trust for Historic Preservation
Martha Zierden, Curator of Archaeology, The Charleston Museum

Benefactor Trip to Edisto, SC



Tour attendees picnicking on lawn of Seabrook Plantation

A GROUP OF 40 Historic Charleston Foundation benefactors and newcomers toured Edisto Island plantations on Friday, October 19. First the group toured the Ernest F. Hollings ACE Basin National Wildlife Refuge, the home of The Grove Plantation, and heard about wildlife protection programs from Refuge Manager, Mark Purcell.

Next the group visited Prospect Hill Plantation, interpreted by homeowner Susan Ford and Glenn Keyes Architects', Adrienne Jacobson, who worked on the house during the renovation process. The group picnicked at the renowned historic Seabrook Plantation, home of Kitty and Hunter McEaddy and ended the afternoon with a visit to Brick House Ruins, where they were met by Jenkins ancestor, Jeannean Frank. The group was delighted to explore plantation homes from the Sea Island cotton heyday and to learn about Edisto's history through the Civil War.

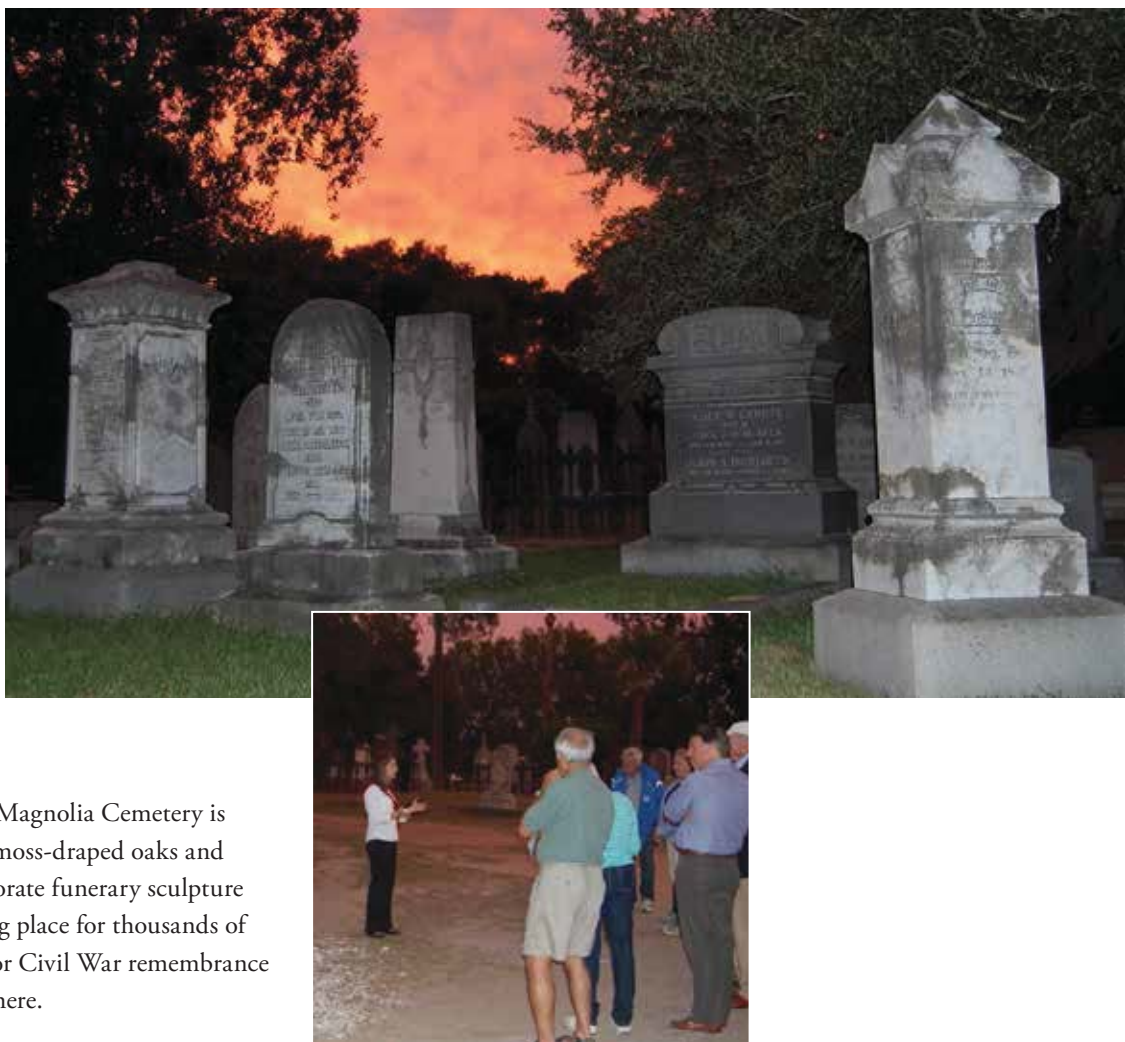
To learn more about Benefactor Day Tours, please contact Julia Lane Willis, jwillis@historiccharleston.org.

Magnolia Cemetery Leaves a Lasting Impression During Tour de Graves

TOUR DE GRAVES, was held at the picturesque Magnolia Cemetery on the Cooper River on Oct. 16. Victorian obelisks and temple mausoleums framed by the Ravenel Bridge in the distant sunset made a lasting impression on visitors.

Soaring monuments in silhouette against a glorious pink sky capped another successful event as guests learned about Charleston's picturesque mid-19th century rural cemetery and heard from experts on wrought and cast iron and gravestone iconography and restoration.

Charleston's "Garden of the Dead," Magnolia Cemetery is known for its park-like setting of giant moss-draped oaks and bridges over river-fed ponds, for its elaborate funerary sculpture and mausoleums, and as the final resting place for thousands of Charlestonians. It is also a focal point for Civil War remembrance as 2,200 Civil War soldiers are buried there.



Anthropologie Honors Historic Charleston Foundation

THE GRAND OPENING of Anthropologie, 260 King Street, on Thursday, Oct. 25, was an exciting affair with Historic Charleston Foundation as beneficiary. Anthropologie is a destination for those seeking a curated mix of clothing, accessories, gifts and home décor that reflects their personal style, from fashion to art to entertaining. The Foundation was grateful to have received 10% of the evening's proceeds from the store, a superb addition to King Street's retail scene.



Russell House Museum Renovation

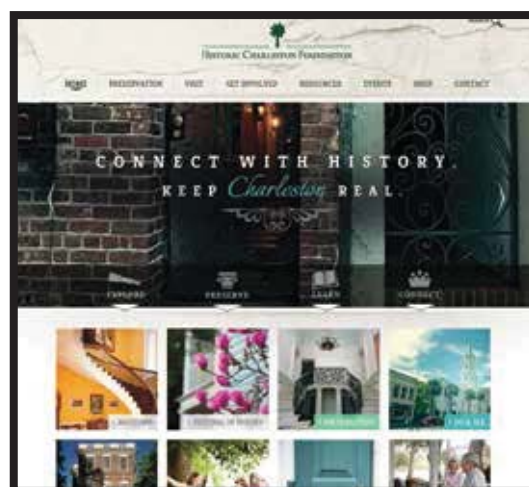


MAJOR RENOVATIONS at the Nathaniel Russell House Museum began in early November. Renovations will improve the visitor experience and preserve some of the most significant architectural features of the Museum. When completed in March 2013, visitors will enjoy an expanded gift shop, improved ticketing services, new exhibition areas and greater accessibility.

New Website and Constituent Management System Launched

HISTORIC CHARLESTON FOUNDATION unveiled a striking new Web design with increased, user-friendly functionality on November 1, 2012. With help from BlueKey Web Solutions, the site's look and tone are warm and inviting yet reflect the Foundation's longstanding leadership role in Charleston as well as the national preservation community. The site will continue to expand as fresh information is added.

In conjunction with the debut of the new Web design, tickets for the 66th Festival of Houses and Gardens, March 21-April 20, 2013, and the opening weekend Charleston Antiques Show went on sale via a new ticketing and constituent management system, Blackbaud's Altru solution.





Thanks, again, y'all for Voting Charleston #1

IN 2012, CHARLESTON was voted "Top City in the United States" for the second consecutive year and "Top City in the World" for the first time, in the *Condé Nast Traveler* Reader's Choice Awards. Through our preservation mission, Historic Charleston Foundation plays a major role in protecting and enhancing the city's charm, livability and character. To all the residents and visitors who acknowledged Charleston's distinctive architecture, historic integrity and unique appeal through your votes, our President and CEO, Kitty Robinson, was seen on trolleys around town, saying "Thanks, again, y'all!"

2012 Travel Study Group

HISTORIC CHARLESTON FOUNDATION'S TRAVEL PROGRAM consists of a group of adventurers who enjoy an annual educational trip to historic sites in magnificent cities. Returning participants have first priority for the next year's trip, making open slots very coveted, as most travelers continue to be loyal by making the Foundation's Travel Program a yearly vacation. Each destination is chosen in regard to its history, culture and architecture. Each participant's travel program payment includes a tax-deductible donation to Historic Charleston Foundation.

Recent trips have included visits to New Orleans, LA; Charlottesville and Richmond, VA; Boston, MA; Newport and Providence, RI; and Washington, DC.

The following participated in the trip to Philadelphia, PA and Wilmington, DE in November 2012:

Dr. and Mrs. James C. Allen, Mr. and Mrs. Richard J. Almeida, Mr. and Mrs. Martin Beirne, Mr. and Mrs. Ralph H. Doering, Jr., Mr. and Mrs. Ernest B. Lipscomb III, Mr. and Mrs. Edward M. Payne III, Dr. and Mrs. Armastead B. Pruitt, Jr., Mr. and Mrs. Thomas W. Rash, Jr., Mr. and Mrs. Randal M. Robinson, J. T. Savage, Jr., Mr. and Mrs. Blake Tartt, Mr. and Mrs. Philip P. Vineyard.



Chuck Woodward, Kitty Robinson and Anna Cooke at Krisheim in Chestnut Hill, PA

Historic Charleston Foundation Community Day

HISTORIC CHARLESTON FOUNDATION COMMUNITY DAY on Saturday, November 3, celebrated the preservation accomplishments of the past 65 years with locals and visitors. As an unprecedented gift to the community, complimentary admission was offered to everyone who came through the doors of the Aiken-Rhett House and the Nathaniel Russell House.

Trustees and Staff joined together to offer demonstrations and information at all the Foundation's locations and provided the following:

Tours of the Foundation's Headquarters, the Captain James Missroon House

A Foundation Information Fair in the garden of the Nathaniel Russell House Museum

Prizes for "passports" with stamps from Foundation properties

Hands-on demonstrations, under the allée of magnolias at the Aiken-Rhett House Museum revealing techniques in preservation and conservation. Children learned about the science behind archaeology as they explored a small "dig" in the rear-yard.

A temporary exhibit, titled "The Art of Building:

Historic Tools from the Collection of Edgewood Builders" at the Aiken-Rhett House Museum. This exhibit of 18th and 19th century tools included axes, molding planes, measuring devices and early drills from Europe and America.



Using tools from his extensive collection, Foundation Trustee, David Hoffman, demonstrates how historic wood working tools can be used today. These tools were exhibited at the Aiken-Rhett House, The Art of Building: Historic Tools from the Collection of Edgewood Builders.





Art and Architecture Study Series: “A Journey into the Past”

HISTORIC CHARLESTON FOUNDATION HOSTED its second annual Arts and Architecture Study Series titled, “A Journey into the Past.” In keeping with its mission to support preservation through education, the Foundation invited nationally regarded scholars to participate in this program, including Dr. Jonathan Clancy, Director of the American Fine and Decorative Arts Program at Sotheby’s Institute of Art NY and Daniel Ackerman, Assistant Curator at the Museum of Early Southern Decorative Arts in Winston-Salem, NC. Participants enjoyed lectures followed by exclusive visits to private and public collections as well as day-trips. With the help of Nathaniel Russell House Committee Member, Cynthia

Coker, Foundation Curator Brandy Culp organized this effort for a second year.

With education an important aspect of Historic Charleston Foundation’s mission, this group of 25 participants experienced a journey in a deeper understanding of and appreciation for the Lowcountry’s material culture. Participants stepped back in time to learn about Charleston’s notable, and sometimes infamous, past through the lens of art and architecture.

For more information about the Art and Architecture Study Series, contact Brandy Culp at 843-724-8483 or bculp@historiccharleston.org.

Brunk Auction in Asheville, NC

AN OUTSTANDING SELECTION of objects from the Emily Ravenel Farrow estate were auctioned at Brunk Auctions in Asheville, NC, on Nov. 10 and 11, 2012. Participants bid on items from the Farrow estate on-line, via absentee registration, or in the gallery during this two-day event. As bequeathed by Emily Farrow, proceeds from this sale benefitted Historic Charleston Foundation and the Lowcountry Open Land Trust.



Lowcountry Open Land Trust Trustee, Margaret Blackmer; Foundation Curator, Brandy Culp; and President of Brunk Auctions, Andrew Brunk

The Foundation Named “Top 5 Nonprofit of the Year”

THANKS TO VOTES FROM LOYAL SUPPORTERS, Historic Charleston Foundation was chosen as a “Top 5 Nonprofit of the Year” finalist for *Charleston Magazine’s* 2012 Giving Back Awards. The five finalists were profiled in *Charleston Magazine* and highlighted during the “Oscars of Lowcountry Giving” event at the Charleston Music Hall on Nov. 16.

“We are so very grateful to all our friends and supporters who voted for the Foundation, and we thank *Charleston Magazine* and the Coastal Community Foundation for recognizing Lowcountry philanthropy,” said Kitty Robinson, President and CEO. “Efforts paid off, and we were proud to have this opportunity to educate the public about the Foundation’s preservation mission.”

Kitty and Randal Robinson, pictured here on the red carpet, were proud to represent Historic Charleston Foundation during Charleston Magazine’s 2012 Giving Back Awards event.



As a “Top 5 Nonprofit of the Year” The Foundation was featured in a video highlighting its work.

Lord Ashley Site Archaeology Report Completed

AN ARCHAEOLOGICAL REPORT on the Lord Ashley Site, authored by Andrew Agha for Historic Charleston Foundation, has been completed. The site, now privately owned, was occupied 1675-1685 as a fortified Native American trading outpost and was owned by Lord Proprietor Anthony Ashley Cooper. The report, *St. Giles Cusoe and the Character of a Loyal Statesman*, details the archaeological investigations

that have been done to date on this early frontier plantation located on the upper reaches of the Ashley River.

In 2011, Historic Charleston Foundation coordinated work at the site, underwritten by a generous grant from Mead Westvaco and the College of Charleston Field School in

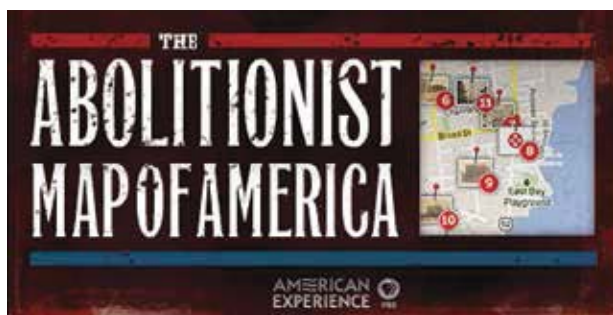
Historical Archaeology. Recent remote sensing on the site has identified a possible location for the moat and palisade and will guide future archaeological investigations at this important colonial site. The report is available to researchers through appointment with the Foundation Archivist Karen Emmons, kemmons@historic-charleston.org.



Andrew Agha holding a pipestem discovered at the Lord Ashley Site

Interactive Map Explores the Legacy of the Anti-Slavery Movement

HISTORIC CHARLESTON FOUNDATION partnered with “American Experience,” television’s most watched history series, on the Abolitionist Map of America, an interactive



website that explores events, characters and locations connected to the anti-slavery movement. An extension of the three-part series, “The

Abolitionists,” aired January 8-22, 2013, on PBS, the map engages communities regarding their local history, expanding upon the stories told in “The Abolitionists” and connecting them to real geographic locations. The map brings events

from the past to life and integrates them into present-day America.

The Foundation joins dozens of museums, libraries, archives and PBS member stations in populating the map with geo-tagged historical photos and documents, as well as more than 30 video clips from “The Abolitionists.” Individuals are also invited to upload their own content with the goal of creating a map that reflects the shared history of the movement and its indelible mark on local communities and the nation.

Developed with innovative technology from public media history platform Historypin, the Abolitionist Map of America allows users to superimpose an archival image of a specific location over the present-day street view of that same location, showing how a significant place has changed over time. Walking tours of Boston, Charleston, Cincinnati and Philadelphia can be experienced by users virtually on the Web or as they walk through the city.

To learn more, visit www.pbs.org/americanexperience.

Peninsula Grill Luncheon Honors the Foundation

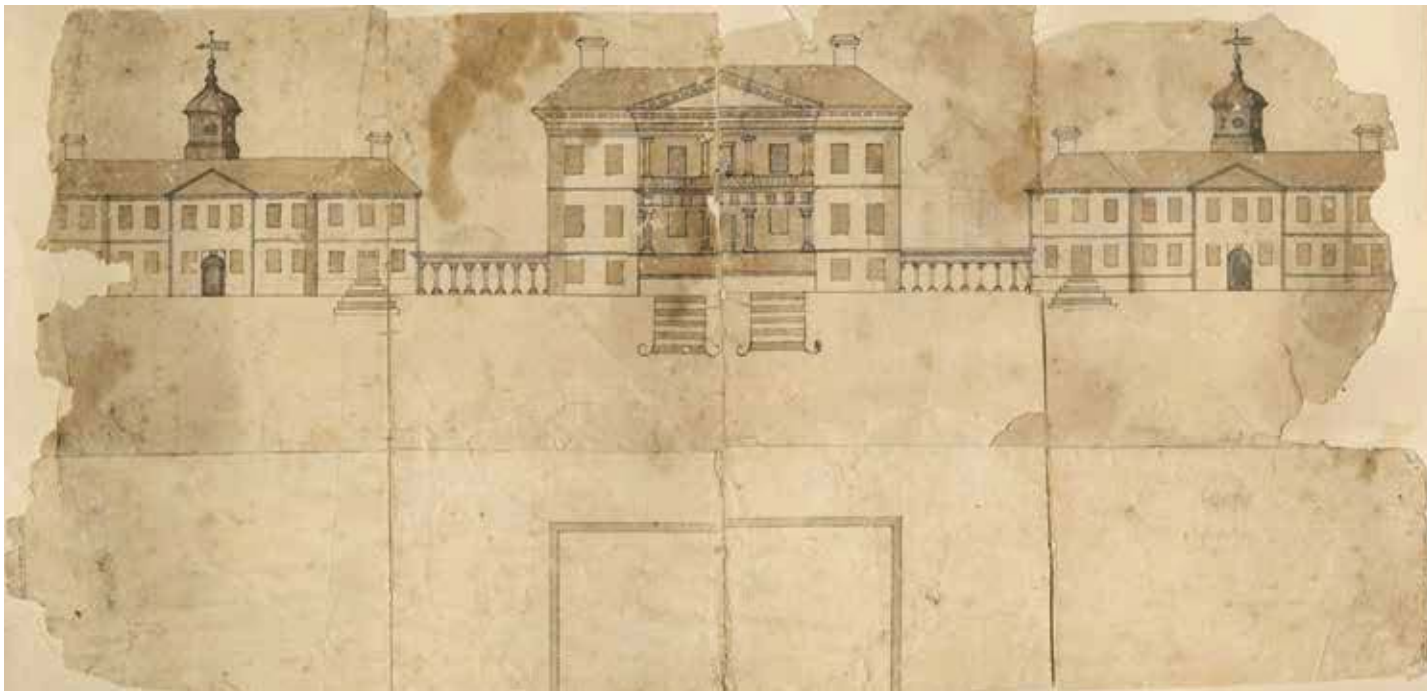


MANY THANKS TO Hank Holliday, the Peninsula Grill and Executive Chef Graham Dailey for hosting and donating proceeds from the Gala Holiday Luncheon and launch of the Chef’s new book, *Peninsula Grill: Served with Style*, to Historic Charleston Foundation. The occasion was very special and an extraordinary gift to Foundation. The meal was splendid and definitely served with style.



(Left) Kitty Robinson thanks Hank Holliday, owner of the Peninsula Grill, Chef Graham Dailey and the exceptional restaurant staff for a superb luncheon and for their generous support and commitment to Historic Charleston Foundation. (Above) Chef Dailey autographs his book for guests.

Architectural Drawing Returns to Drayton Hall



Drayton Hall elevation showing elaborate flanker buildings. The drawing likely pre-dates construction.

AN IMPORTANT, EARLY ARCHITECTURAL DRAWING of Drayton Hall, possibly the builder's elevation (or inspiration), was transferred from The Margareta Childs Archives as a gift to Drayton Hall on December 4. The drawing had been donated to Historic Charleston Foundation in the 1970s.

"Given the wealth of information that may be derived from the study of the drawing by Drayton Hall staff and scholars, as well as Historic Charleston Foundation's strong association with Drayton Hall for more than 40 years, we agreed immediately that the drawing should be given to Drayton Hall," said Karen Emmons, Historic Charleston Foundation's archivist.

Reproductions of the drawing will be available to show researchers of Drayton Hall who visit The Margareta Childs Archives.



(l-r) Karen Emmons (Foundation Archivist), Carter Hudgins (Drayton Hall Director of Preservation & Education), Kitty Robinson (Foundation President and CEO), and Joyce Keegan (Drayton Hall Collections Manager) at the signing of the Transfer document

Dedication of Historic Freedman's Cottage

THE DEDICATION CEREMONY for Historic Charleston Foundation's most recent Neighborhood Impact Initiative project on Romney Street, took place on December 19. The Foundation once again partnered successfully with the City of Charleston and Charleston Habitat for Humanity, this time to restore a historic Freedman's Cottage.

The group of approximately 100 guests was awed by the transformation of the property and attention to detail in the

work. Mayor Joseph P. Riley of Charleston lauded the groups involved and expressed his desire for similar efforts to continue and grow. Historic Charleston Foundation's President and CEO Kitty Robinson and Charleston Habitat for Humanity's Executive Director Jeremy Browning also spoke during the event, noting the success of the partnership and praising the many professionals and volunteers who worked tirelessly to complete the project. David Hoffman, Foundation Trustee, owner of Edgewood Builders, and an essential advisor on the restoration, praised the preservation ethic and respect displayed for the historic integrity of the building and materials by all involved. The homeowner, Sandra Miller, was clearly moved by the ceremony and thrilled to be in her restored house. She expressed her gratitude to everyone who helped and promised to "pay it forward." The house has been in her family since 1919, and she looks forward to taking care of the property and to remaining in her neighborhood.

The Romney Street rehabilitation was completed the first week of December, just less than one year after the rehabilitation of this historic property began. Charleston's Freedman's Cottages are continually becoming more appreciated and respected as part of the city's architectural fabric. These buildings are found as far south as Council Street and as far north as North Charleston, although many are currently threatened by deterioration and demolition. While this type of vernacular architecture has long been associated with post-bellum African American history and culture, the cottages were actually occupied by a wider cross-section of Charleston's citizenry.

Work was conducted by Charleston Habitat project manager, Dan Jones; the homeowner; volunteers from colleges around the country; volunteers from local businesses and organizations (including Historic Charleston Foundation), and, very significantly, the "Thursday Crew," a skilled group of weekly volunteers. April Wood, leader of the Foundation team and Manager of Easements and Technical Outreach, as well as other key Foundation staff made weekly visits to the property.

To protect its historic integrity, restrictive covenants will be placed on the property at closing. In addition, the homeowner has committed to living in her house for a period of 20 or more years. If you have any questions about this project, please contact April Wood, awood@historiccharleston.org.



159 Romney at beginning of restoration.



159 Romney restoration completed

“Harriet” Portrait Returns to Original Location After Conservation

IN ADDITION TO BEING AN IMPORTANT Aiken-Rhett family heirloom, the portrait of Harriet Lowndes Aiken by Henry Whiting Flagg (1816-1897) is of great historical significance.

Thanks to the benevolence of Harriet Aiken’s great, great grandson, Harold Bowen, and following thorough documentation at the Warren Lasch Lab and conservation treatment, the painting returned to the Aiken-Rhett House in December 2012. It was installed in its original nineteenth-century location, the art gallery, currently the only climate-controlled room in the Aiken-Rhett House. Based on intrinsic evidence in the art gallery and a nineteenth-century description, Curator Brandy Culp was able to determine that the painting was originally placed on the south wall of the gallery. The Rhett’s most probably moved this larger-than-life sized portrait into the double parlors in the early twentieth century after the painting

returned from an exhibition at the Carolina Art Association (Gibbes Museum of Art) in 1918. Harriet Aiken’s portrait was photographed upon its return, and based on this historic image, the painting remained in this location, hanging in the east window of the parlors.

Over time, exposure to the elements and temperature variations consistent with her location caused wear and damage to the canvas surface and the frame. Following a major conservation initiative in October 2012, undertaken by Catherine Rodgers and Nancy Newton, the canvas and frame were cleaned and stabilized. Helping to inform their work, a team from the Clemson Conservation Lab, including Paul Mardikia, Benjamin Rennison, Michael Scafuri, and Christopher Watters, conducted 3D scans and a life-size x-ray, with the contributions of time and material by GE Measurement & Control Solutions and Newco Incorporated.

After undergoing a life-size x-ray, conducted by the team from the Clemson Conservation Lab, scientists were able to determine

that the artist made extensive changes to the background of the canvas. The X-ray revealed elements of the previous composition including a different scenic background, which echoed an Italian landscape, and additional objects that had been painted over, such as a center table and chair similar to examples in the Aikens’ collection. For now, it is not known whether Flagg was an indecisive artist or Mrs. Aiken was a particularly demanding client, yet it is clear that major changes were made that not only darkened the hue of the entire background from daylight to dusk but also altered the objects and scenery that surrounded this most distinguished sitter.

Following these conservation efforts, it was crucial from a conservation and interpretation perspective to return the portrait of Mrs. Aiken to her original location within the art gallery, which was built by the family in 1858 to house their extensive art collection.

Curator Brandy Culp and the conservators located brackets on the south wall of the art gallery that match markings on the bottom of the frame as well as early hardware above the painting. They were therefore able to determine that the painting has in fact returned to its original and intended location, where it will remain in a stable climate controlled environment.

“After the thorough conservation treatment of the painting’s surface and the frame, which included cleaning and stabilization, Flagg’s portrait of Mrs. Aiken was greatly enlivened and the frame is remarkably improved,” said Culp. “She is truly the matron of the Aiken-Rhett House, and it is wonderful that the painting has returned to its place of great importance in the art gallery.”

The Foundation greatly appreciates the generosity of Aiken-Rhett descendant Harold Bowen. The Foundation is also thankful to the art handlers, conservators, and scientists, who made this project possible, as well as Zinnia Willits and Greg Jenkins from the Gibbes Museum of Art, who gave a great deal of their time during the reinstallation in December.



Harriet portrait being carefully lifted over the Aiken-Rhett House piazza banister as she returns.



X-ray shows differences to the portrait



Harriet portrait now hangs in the Art Gallery

Preservation and Museums Department Acquisitions Report

Archives and Library Acquisitions

The Margaretta Childs Archives is home to documents, photographs, architectural drawings and more. These resources provide historical and architectural information on buildings primarily in the downtown historic district. The Archives also house early institutional records of Historic Charleston Foundation. The Foundation's library collection consists of books, pamphlets, technical reports, and video recordings about historic preservation, architecture, building and decorative arts, Charleston and South Carolina history, gardens, landscaping and archaeology. Contact Karen Emmons at kemmons@historiccharleston.org to donate materials or to make a research appointment.

Collection Acquisitions

Guided by its mission statement, Historic Charleston Foundation is committed to procuring fine examples of decorative and fine art. The Foundation acquires museum quality artifacts in order to preserve and interpret Charleston's artistic traditions. These efforts are supported through the generosity of preservation-minded donors.

Gifts to Warehouse/Architectural Elements Collection

- 2011.019 Thirty sections of paneling/wainscoting, three complete door surrounds, one door surround header that had been removed from the Radcliffe-King Mansion, reinstalled in the Dock Street Theater, and then removed after Dock Street Theater restoration.



Detail of Door Surround



Archives and Library Gifts, Purchases, and Other Acquisitions

GIFTS

- 2012.008. Two books: *Across the Cobblestones* by the Junior League of Charleston (Charleston: The League, ©1965) and *Sandlapper* 1968 compiled by Robert Pearce Wilkins (Columbia, S.C.: Sandlapper Press, 1968).
- 2012.010. One hundred eight-two books about Charleston and South Carolina history, Charleston architecture, furniture and furnishings, etc. For a complete list, please contact Karen Emmons, Archivist/Librarian.
- 2012.014. One book: *The Complete Color Encyclopedia of Antiques* (New York: Hawthorn Books, 1975).
- 2012.015. Certificate of Holy Matrimony of James Missroon and Amanda Elizabeth Dix, November 2, 1898.
- 2012.016. Various antiques-related publications including the catalog *Williamsburg Reproductions: Interior Designs for Today's Living: Craft House* (Williamsburg, Va.: Williamsburg Restoration, Jan. 1966).
- 2012.017. Twenty-three books about Charleston history, architecture, and antiques. For a complete list, please contact Karen Emmons, Archivist/Librarian.
- 2012.019. Ca. 1925 travel guidebook, Charleston, South Carolina: *"America's Most Historic City."*

PURCHASES

- 2012.004.01 McInnis, Maurie D. *Slaves Waiting for Sale: Abolitionist Art and the American Slave Trade* (Chicago: University of Chicago Press, 2011)
- 2012.004.02 Hoffius, Stephen G. and Cuthbert, Robert B., eds. *Northern Money, Southern Land: The Lowcountry Plantation Sketches of Chlotilde R. Martin* (Columbia, S.C.: University of South Carolina Press, 2009)
- 2012.004.03 Schaeffer, Terry T. *Effects of Light on Materials in Collections: Data on Photoflash and Related Sources* (Los Angeles: Getty Conservation Institute, 2001)
- 2012.004.04 Brooks, Mary M. and Eastop, Dinah. *Changing Views of Textile Conservation* (Los Angeles: Getty Conservation Institute, 2011)
- 2012.004.05 Worsley, Lucy. *If Walls Could Talk: An Intimate History of the Home* (London, U.K.: Faber and Faber, 2011)
- 2012.004.06 Baumgarten, Linda. *What Clothes Reveal: The Language of Clothing in Colonial and Federal America* (Williamsburg, Va.: Colonial Williamsburg Foundation, 2011)
- 2012.004.07 Brocklebank, Ian. *Building Limes in Conservation* (Dorset, U.K.: Donhead, 2012)
- 2012.004.08 Ramsey, Charles George and Sleeper, Harold Reeve. *Architectural Graphic Standards for Architects, Engineers, Decorators, Builders and Draftsmen: 1932 Edition* (New York: John Wiley & Sons, 1998)

OTHER ACQUISITIONS

- 2012.007. Packet of six postcards of Magnolia Gardens, ca. 1932, and postcard advertising Henry's restaurant at 54 Market Street.
- 2012.018. Book: Young, David. *Salt Attack and Rising Damp: A Guide to Salt Damp in Historic and Older Buildings* (Australia: Heritage Council of NSW, 2008)



Donations

Work Table. Boston, 1810/15. Mahogany with gilt-brass drawer pulls, collars, and toe caps, and leather casters; secondary woods mahogany, pine, and poplar. Gift of Mr. and Mrs. James P. Barrow, 2012.011.001

Work tables became popular in the late eighteenth century, and they were designed to hold sewing materials, such as fabric, and tools for needle working. In addition to being functional objects, they were indicators of the owner's status and refinement. A high-style and elegant example, this work table includes a desk flap in the upper drawer, compartments for sewing equipment in the lower drawer, and a slide for a work bag. It bears a similar aesthetic to examples published in Thomas Sheraton's influential work, *The Cabinet-Maker and Upholster's Drawing-Book of 1793*, but the slightly broader and more robust reeds of the legs indicate that the present table was made circa 1810 to 1815.

The table draws from a decorative vocabulary associated with Boston. According to esteemed furniture dealers, Hirschl and Adler, the broad, bulbous reeds relate to a series of beds attributed by Robert Mussey in his study *Furniture Masterworks of John & Thomas Seymour to Thomas Seymour*, and the turnings above and below also relate to Seymour's work. The four drawer handles, adorned with leafy back plate and circular rings, are original and have been compared to handles on a table also attributed to Seymour; however, this English hardware was imported and may not help in determining an attribution. Unique to this example are the die-rolled gilt-brass collars that surround the tops of the legs, which do not have a precedent in other work tables, but strongly relate to larger gilt-brass collars on a grouping of Boston pianos. Exhibited in the back parlor of the Nathaniel Russell House, this work table allows the interpretation of the daily lives of women in the early nineteenth century and the activities that would have occurred within a more informal, family room such as the back parlor.

Bureau with Dressing Glass. Probably Joseph Rawson & Son (1808–1826), Providence, RI. Retailed by William Rawson (1785–1835), Charleston, 1817/19. Mahogany. Gift of Mr. and Mrs. James P. Barrow, 2012.011.002

Center small drawer with partial printed paper label: Rawson an elegant variety of furniture, Cabinet Warehouse, No. 86, Meeting Street Charleston, S.C.

Retaining the label of its Charleston retailer and made in Providence, this bureau with dressing glass is a significant example of Northern manufacture for the Southern market. The quantity

of such furniture, which was sold as venture cargo or in established retail locations, such as this dressing bureau, eventually decimated the city's local cabinetmaking market. The fragmented label in the central drawer indicates that William Rhoades Rawson (1785–1835), son of cabinetmaker Joseph Rawson, Sr. (1760–1835), retailed this dressing bureau at 86 Meeting Street, Charleston, where he operated his business between 1817 and 1819.

It is likely that Rawson was importing furniture made by his family's firm, Joseph Rawson & Son, and selling these items at his retail shop in Charleston. Because the label remains, this Rawson dressing bureau is the only example out of three similar forms attributed to the Rawson firm that can be identified as retailed in Charleston. However, one of these bureaus was given to Mary Wheaton (1793-1871) by her father Colonel Seth Wheaton (1759-1827) upon her marriage to Thomas Rivers (1793-1844) of Charleston, SC. It is thought that Rawson's bureaus were influenced by the furniture of Thomas Seymour (1771–1848) of Boston.

The Rawson family worked as cabinetmakers in Providence from the 1740s until the 1880s. Trained by his father, Joseph Rawson, Sr. partnered with his son Samuel (1786-1852) in 1808. Rawson Sr. sent his sons William Rhodes and Edward Dickens to Charleston to establish a retail location, most probably solely for the firm's production. Although William was listed as cabinetmaker in the 1819 Charleston directory, it is more likely that he was simply importing furniture from Providence. On March 15, 1819, he advertised in the *City Gazette and Commercial Advertiser*, "Mahogany furniture. Selling off cheap. W. R. Rawson, 86 Meeting Street: Has just received from his Manufactory at the North 22 Boxes Cabinet Furniture...Sideboards, Grecian Couches and Sofas..." The Rawson's business venture in Charleston lasted only a few years, and by June of 1819, William was announcing to his clients that he intended to close his retail business.

Previously in the collection of Francis D. Brinton, the dressing bureau was purchased by famed Rhode Island collector and historian Joseph K. Ott, who had a penchant for acquiring labeled furniture. The bureau was exhibited in Providence at The John



Brown House, operated by The Rhode Island Historical Society, from 1977 until 2011, when it was sold at Christie's and purchased for Historic Charleston Foundation's collection. A significant example of Rhode Island furniture intended for the Charleston market, this dressing bureau is an excellent addition to the collection, and it will allow the Foundation to further interpret, research, and document the furniture trade between Charleston and Rhode Island, as facilitated by cabinet makers and merchants such as Aaron Lopez and the Brown family, who were business associates of Nathaniel Russell.

For more information, please see Christie's: The Collection of Mr. and Mrs. Joseph K. Ott. (January 2012: 72.); Christopher Monkhouse, "American Furniture Recently Acquired by The Museum of Art, Rhode Island School of Design," (126-133) and Eleanore Bradford Monahan, "The Rawson Family of Cabinetmakers in Providence, Rhode Island," (134-147), *The Magazine Antiques* (July 1980).

Sideboard. Attributed to John (1738–1818) and Thomas Seymour (1771–1848), Boston, 1800/20. Mahogany. Gift of Mr. and Mrs. James P. Barrow, 2012.020.001.

This early nineteenth century sideboard, attributed to John (1738-1818) and Thomas (1771-1848) Seymour of Boston, has a stepped-back upper tier that reflects a standard Scottish design.

This double-tier style was popular in Charleston and brought to the city by the numerous craftsmen, who emigrated directly from Scotland to Charleston, such as Robert Walker. The mahogany sideboard has highly figured birds-eye-maple veneers, which was both fashionable and visually stunning. According to furniture specialists, "The straight front variant of the two-tiered sideboard has a circular recess in the lower tier for the service and presentation of a punch bowl. This beautiful and elaborate sideboard would have been a part of the highly ritualized social dining displays during the Federal period."

Cup. Joseph Bock (1859–1891), Charleston, 1859/91. Silver. Gift of Dr. Richard Dwight Porcher, 2012.012.001.

The cup is one of the few known objects with the mark of Charleston silversmith Joseph Bock, who worked in the city from 1859 to 1891. It descended in the Porcher family of Charleston and according to family history, the cup was made for Isaac D. Porcher (d. 1933) or Percival Ravenel Porcher. The Foundation is thankful to have received this significant example of nineteenth-century Charleston silver and to be the steward of a Porcher family heirloom. The cup joins several other important objects in the

collection with a Porcher family provenance, including a Federal mahogany sideboard made in Charleston, which was donated by Dr. Porcher in 2010.

Objects from the Emily Farrow Estate

Teapot. Peter and Ann Bateman (1791–1799), London, 1796. Silver. Transferred from the estate of Emily Farrow, 2012.021.001.

Julap Cup. W. Carrington & Company (circa 1838–1901), Charleston, c. 1859. Silver. Transferred from the estate of Emily Farrow, 2012.021.002.

This cup has a tapering cylindrical body and beaded upper and lower edges. It is stamped on the underside with London hallmarks and is engraved Julius D. Ravenel/1859. A later inscription reads, Emily S. Ravenel.

Meat Platter. Jeremiah King, London, 1745–46. Silver. Transferred from the estate of Emily Farrow, 2012.021.003.

This eighteenth-century turtle-shaped platter has a gadrooned border and is engraved with a coat of arms that depicts a divided cartouche with a leopard on one side and bales of hay on the other. On both sides of the coat of arms are fleur-de-lis. On the opposite side is a fleur-de-lis flanked by two seahorses.

Teaspoon. James Allan Company (1865–1920s), Charleston, SC, late nineteenth century. Silver; engraved with the initials CIR. Transferred from the estate of Emily Farrow, 2012.021.004.

Portrait of Emily Smith Green. Probably Virginia or South Carolina, c. 1840s. Daguerreotype. Transferred from the estate of Emily Farrow, 2012.021.005.

Sugar spoon. James Allan Company, (1865–1920s), Charleston, c. 1852. Silver; engraved with the initials JJE. Transferred from the estate of Emily Farrow, 2012.021.006.

Youth fork. William Carrington, Charleston, c. 1860. Silver; engraved with the initials CRW. Transferred from the estate of Emily Farrow, 2012.021.007.

Gravy ladle. John Mood (1816–1864), Charleston, nineteenth century. Silver; engraved with the initials MAB over the oval bowl, 2012.021.008. Attached to the ladle was a note that reads "Pieces from the Burbidge side of Ashby's ancestry?"

Tankard. Possibly Thomas Woodhouse or Thomas Wright, England, circa 1770–1771. Silver. Transferred from the estate of Emily Farrow, 2012.021.009.

Coin and card case, c.1915. Silver; engraved within center cartouche with script initials ELS, stamped Sterling, # 2483. Transferred from the estate of Emily Farrow, 2012.021.010.

Loans

Six Limoges Oyster Plates. Haviland Company (1842–present), France, probably nineteenth century. Porcelain. Lent by a private collector, L.2012.005.001-006.

Various objects for setting of the dinner service including punch cups, crystal water glasses, Belgian fruit knives and glass decanters. Lent by The Charleston Museum, L.2012.006.001.011.

Various objects for the setting of the dinner service including Set of Six Wine Glasses; Pair of Candlesticks, Russia, nineteenth century, Silver; Carving Set, Gorham (1831-present), Providence, RI, late nineteenth century, Steel, silver mounts and horn; Carving Set, Gorham (1831-present), Providence, RI, 1898, steel, silver mounts, horn, ruby inset; Pair of Casters, Gorham (1831-present), Providence, RI, late nineteenth century, silver; Pair of Saltcellars, Bailey and Kitchen (founded 1832), Philadelphia, PA, 1833–1846, silver and gilt; Salt Spoon, William Eley and William Fern (working 1797–1808), London, England, with earlier date letter for 1776/7, silver; Salt Spoon, Daniel Low and Company (established 1867), Salem, MA, nineteenth century, silver; Epergne, probably England, late nineteenth century, silver and crystal; Water Pitcher, Hayden Brothers and Company (1852–1855), Charleston, SC and New York, NY,), c. 1852/55, silver, engraved JEA. Lent by G. Fraser Wilson, Jr. and F. Preston Wilson, L.2012.007.001-021.

Conservation of the Recamier

The Grecian couch, or better known as the Recamier, exhibited in the oval drawing room at the Nathaniel Russell House, underwent a conservation treatment. Mr. and Mrs. James P. Barrow donated funds for the purchase of fabric and upholstery work. They also fully funded conservator Alan Andersen's work to the frame. Nationally-noted conservators, Andersen and Walt Mullen oversaw the work in close consultation with Curator Brandy Culp. Based on wood analysis, the conservators confirmed that the object was made in England, and the frame was originally ebonized, or given a dark finish imitating expensive ebony. Anderson restored the finish and gilt-brass mounts to their original appearance, and the frame was fully stabilized. According to Walt Mullen's analysis, the seat would have originally had a mattress, or cushion over a flat and sleek frame. Culp conducted a great deal of research regarding nineteenth-century fabrics available in Charleston and consulted colleagues at other institutions as well as nationally-noted textile experts. A blue worsted by Schumacher and gold trim was selected and approved by the Nathaniel Russell House Committee. This treatment is based closely on an 1809 color plate of a similar Recamier published by English tastemaker Rudolf Ackermann. Ackermann's serial publication, *Repository of arts, literature, commerce, manufactures, fashions, and politics* (1809-29), was widely circulated and was influential in England as well as in America. The particular blue selected for the Recamier was called "mazzarin" by Ackermann in his 1809 serial. The historically accurate upholstery treatment and application of the ebonized finish has returned the Grecian couch to its former elegance and grandeur, and allows Historic Charleston Foundation to better interpret the popularity of such forms in early nineteenth-century Charleston.



SINCE ITS FOUNDING IN 1947, the Foundation pursues its mission of preserving and protecting the historical, architectural and cultural character of Charleston and its historic environs in a manner that encourages transparent community dialogue, deliberation of public policy, economic realities and social values.

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*Aiken-Rhett
House
32,571*



*Nathaniel Russell
House
52,653*



HISTORIC CHARLESTON FOUNDATION

Locations

The Capt. James Missroon House,
c. 1808
(Foundation Headquarters)
40 East Bay Street
Charleston, SC 29401
Phone: 843-723-1623

Nathaniel Russell House, c. 1808
51 Meeting Street
Charleston, SC 29401
Phone: 843-724-8481
Monday - Saturday: 10 am - 5 pm
& Sunday: 2 - 5 pm

Aiken-Rhett House, c. 1820
48 Elizabeth Street
Charleston, SC 29401
Phone: 843-723-1159
Monday - Saturday: 10 am - 5 pm
& Sunday: 2 - 5 pm

Market Shop of Historic Charleston Foundation, c. 1841
Charleston City Market
188 Meeting Street
Charleston, SC 29401
Phone: 843-724-8484
Open Daily: 9:30 am - 6 pm

The Shops of Historic Charleston Foundation, c. 1930
108 Meeting Street
Charleston, SC 29401
Phone: 843-724-8484
Monday-Saturday: 9 am - 6 pm,
Sunday: 12 pm - 5 pm

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April Wood, *Manager of Easements & Technical Outreach*
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Judith H. Middleton, *Nathaniel Russell House Manager (through Oct. 2012)*
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Bridget O'Brien, *Preservation and Museums Coordinator (Feb. 2012)*
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Sandy Morckel, *Director of Philanthropy (May 2012)*
Kevin Krizan, *Philanthropy Associate and Database Administrator (through May 2012)*
Drew Laurens, *Philanthropy Coordinator (July 2012)*
Julia Lane Willis, *Strategic Partnerships Coordinator*

Retail & Licensing

Rich Gaskalla, *Director of Retail and Licensing*
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2012 Annual Report

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The Foundation's 2012 Financial Statement will be available in June 2013.



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