

SPECIAL COMMISSION ON EQUITY, INCLUSION, AND RACIAL CONCILIATION CITY OF CHARLESTON



Dr. Ade Offunniyin lifts up Marley Williams-Thrower, 3 months, during the 22nd annual Commemoration Remembrance on June 8, 2019 at Fort Moultrie on Sullivan's Island . Dozens gather to honor enslaved who died in the Middle Passage. Sylvia Jarrus Post and Courier

REPORT AND RECOMMENDATIONS / JULY 2021

Draft

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ACKNOWLEDGEMENTS

Criminal Justice Reform

Jerome Harris, Chair
Arthur McFarland
Allie Menegakis
Colleen Condon

Economic Empowerment

Alvin T. Johnson, Jr., PE, Chair
Kenya Dunn, Vice Chair
Smarel Brown
Lamar Bonaparte
Jerry Bias
Bernie Mazyck
Samuel Mylrea
Kenneth Battle

Health Disparities and Environmental Justice

Dr. Kimberly Butler Willis, Chair
Marcus McDonald
Christopher Welch
Areyonna Keels
Semaj Fielding
Renee Linyard Gary

History and Culture

Dr. Felice Knight, Chair
Angela Mack, Vice Chair
Vanessa Halyard
Lee Pringle
Tamika Gadsden
Dr. Licia Hendriks
Shawn Halifax

Housing and Mobility

Tracy Doran, Chair
Abraham Champagne, Vice Chair
Willie Heyward
Otha Meadows
Najeema Washington
Julie Davis
Melissa Maddox-Evans

Internal Review

Daron Lee Calhoun, II, Chair
John Mitchell, Vice Chair
Kendra Snipe
Tina Singleton
Marla Robertson

Youth and Education

Crystal Robinson Rouse, Chair
Audrey Lane, Vice Chair
Melissa Barrett
Radia Baxter
Dr. Elise Davis-McFarland
Vigi Orr

Mayor and City Council

Mayor John Tecklenburg
CM William Dudley Gregorie
CM Jason Sakran
CM Ross Appel
CM Marie Delcioppo
CM Carol Jackson
CM Perry Keith Waring

City Staff

Christina Auth
Lee Burbage
Eduardo Curry
Amber Johnson
Jennifer Gorham
Ruth Jordan
Katie McKain
Jason Mitchell
Matt Ojala
Amy Southerland
Wendy Stiver
Mindy Strum
Meg Thompson
Scott Watson
Mike Whack
Paul Wieters
Mark Wilbert

Clerk of Council

Jennifer Cook
Marcia Grant
Velvett Simmons

COMMISSION MEMBERS AND OVERVIEW

On June 9, 2020, Mayor John Tecklenburg and City Council voted to create the Special Commission on Equity, Inclusion, and Racial Conciliation (SCEIRC). SCEIRC was charged with making the City's Apology for Slavery and Jim Crow more than just a promise but rather a commitment to revealing and dismantling systemic racism through policy-level change. Specifically, the Commission is focused on the creation of measurable outcomes, promotion of greater accountability, and coordination of community wide efforts to achieve racial equity in our community.

The following set of recommendations are the result of a collaborative effort of six City councilmembers and over forty volunteers. The commission is structured into seven subcommittees: (1) Criminal Justice (2) Economic Empowerment (3) Health Disparities and Environmental Justice (4) History and Culture (5) Housing and Mobility (6) Internal Review and (7) Youth and Education. City of Charleston staff from a variety of departments assisted with administrative support as well as key guidance on several aspects of this document.

Commission Members

Mr. Jerome Harris, Chair of Criminal Justice Reform

Mr. Alvin T. Johnson Jr., PE, Chair of Economic Empowerment

Dr. Kimberly Butler Willis, Chair of Health Disparities and Environmental Justice

Dr. Felice Knight, Chair of History and Culture

Ms. Tracy Doran, Chair of Housing and Mobility

Mr. Daron Lee Calhoun, II, Chair of Internal Review

Ms. Crystal Robinson Rouse, Chair of Youth and Education

Councilmember William Dudley Gregorie (Co-Chair)

Councilmember Jason Sakran (Co-Chair)

Councilmember Ross Appel

Councilmember Marie Delcioppo

Councilmember Carol Jackson

Councilmember Perry Keith Waring

TIMELINE AND PROCESS

On June 9, 2020, Mayor John Tecklenburg and City Council voted to create the Special Commission on Equity, Inclusion, and Racial Conciliation. From June 2020 through August of 2020, co-Chair Gregorie, Co-Chair Sakran, Ms. Amber Johnson, city staff and the Mayor focused on building the structure to support the commission's work. The team agreed to use the Avery Disparities report as a foundation for its work. The report helped the team create subcommittees and the focus areas for their work. We started soliciting volunteers in July and August and by September we conducted our first meeting. Since September 2020, the subcommittee chairs conducted 68 individual subcommittee meetings and the larger commission met 14 times. Subcommittee members were encouraged to participate fully and welcome controversial perspectives. We were mindful of the group's composition and particularly wanted to ensure a mix of established community leaders along with newer faces and voices.

These initial recommendations have the potential for lasting and far-reaching effect in rebuilding the City of Charleston now and for generations to come as an actively anti-racist government. However, for these recommendations to be fully realized, these efforts to address structural racism must be sustained, funded, and widely adopted across all departments within the city.

On November 5, 2020 in partnership with the College of Charleston's Office of Institutional Diversity, Dr. Charissa Owens provided SCEIRC members with workshops to build knowledge, awareness, and skills to take practice-centered action in closing equity gaps. The four-part seminar provided information about science-based methods proven to advance access, equity, and inclusion. The sessions also offered participants opportunities to delve deeper into sensitive topics around race in a courageous, intimate setting.

The subcommittees invited community organizations to their meetings to discuss how they could collaborate with the City. Throughout the process it became clear that this process would require significant time, resources, and buy-in from all key stakeholders.

TIMELINE AND PROCESS

Addressing racial issues is tough and complex because individual experiences and perceptions frame how each person experiences and feels about racial disparities in our community. This means that the process had to be thoughtfully designed and planned in order to provide an opportunity for people representing the diversity of the city to come together and hear a broad perspective of community experiences, both good and bad. Race, diversity, and equity are topics that are difficult for many people to discuss, especially with others whom they do not know well and across lines of difference so early meetings were focused on building relationships among members and hearing different perspectives of commission members.

As is always the case when working across lines of difference, tensions arose. Some participants became distrustful of the process. Others wanted to elevate taking action versus building trusting relationships. The pace was too slow for some, while others wanted more time to reflect on the issues and build trust. As tensions arose, some members worked with them, challenging themselves and each other. Given these challenges, the original timeline for this work was adapted to respond to the needs and interests of those involved. The ninety (90) day deadline was extended to allow the committees to have more time to create intentional, thoughtful recommendations.

INTRODUCTION



"When we address the disparities facing black people, we get a lot closer to a true democracy where all lives matter."

Alicia Garza

Co-Founder of Black Lives Matter

From the inception of our country, government at the local, regional, state, and federal level has played a role in creating and maintaining racial inequity. A wide range of laws and policies were passed, from who could vote, who could be a citizen, who could own property, who was property, where one could live, whose land was whose and more. The Civil Rights movement forced the passage of anti-discrimination laws and policies that helped to create possibilities and pathways for minority people in America. Yet still, racial inequities continue to be deep, pervasive, and persistent across the country. Racial inequities exist across all indicators for success, and are often sustained by historical legacies, structures, and systems that repeat and enable patterns of exclusion. ¹

Government has the ability to implement policy changes at multiple levels and across multiple sectors to drive larger systemic conversations and cultural transformation. The Atlas of Equity defines an equitable region as one where all residents – regardless of their race/ethnicity or nativity, neighborhood of residence, or other characteristics – are fully able to participate in their region’s economic vitality, contribute to their region’s readiness for the future, and connect to their region’s assets and resources. ²

In our pursuit of an equitable region, Charleston City Council assembled a Special Commission of Equity, Inclusion and Racial Conciliation (SCEIRC). The commission was divided into seven volunteer led subcommittees.

INTRODUCTION

Each of the subcommittees consisted of subject matter expert community members and city support staff. Each subcommittee was charged with exploring their specific issue, uncovering inequities, and most importantly, proposing resolutions. These multidisciplinary mini-think tanks were essential in ensuring that diverse perspectives and experiences were considered.

Though much about Charleston has changed since its history of slavery; much has remained the same. According to the Avery's "The State of Racial Disparities in Charleston County Disparities Report", there is a growing wealth gap between Black and White Charlestonians that has persisted for over 50 years. Black Charlestonians earn 60% less of their White counterparts. Consequently, the Black population experiences greater poverty than any other racial or ethnic groups in Charleston County. Forty-two percent of Black children under age 18 are living below the poverty line, compared to 11% of white children.³

Despite these current disparities and adversities, the city of Charleston has untapped social and economic potential that will be realized when the inequities reflected in this document are meaningfully addressed.

MESSAGE FROM MAYOR



I'd like to extend my deepest thanks to the 49 men and women who have diligently served on the city's Special Commission on Equity, Inclusion, and Racial Conciliation (SCEIRC), as well as our Councilmembers William Dudley Gregorie and Jason Sakran who dutifully led the charge.

The task before them was not a simple one: to investigate the state of racial inequity in every sector of our city today and to challenge with bold recommendations to close those gaps. And yet they showed up each day with not just the passion, but the patience to face these issues head on and come up with recommendations for consideration by our City Council.

The report we have now is the result of their months of intentional and productively uncomfortable conversation, and it promises to challenge us as we consider the path toward progress in the city of Charleston. It also represents the next step in our promise to honestly reckon with our city's history, a process that began in 2018 when City Council voted to pass a resolution apologizing for the city's role in slavery.

I'd once again like to thank the remarkable group of public servants who, for the last 12 months, have welcomed this challenge with open arms and minds, and invite you all to continue working with us to ensure that the city of Charleston is a fair and equitable place for all.

Sincerely,
Mayor John J. Tecklenburg

MESSAGE FROM EQUITY, INCLUSION, RACIAL CONCILIATION MANAGER



“The City of Charleston has made a commitment to prioritize equity and inclusion. Historically, racial inequities were intentionally created and maintained, which is why it’s so important that, today, we work diligently and intentionally to dismantle them. An important piece of that work starts with local governments acknowledging their roles and actively taking steps to ensure that their policies and practices prioritize our most marginalized communities. “

This past year has been more than challenging for all of us. The pandemic highlighted the growing inequities within this city and made clear the work that remains to dismantle systemic racism. The process of developing the enclosed recommendations has been challenging, but I feel encouraged by what has been prepared to share with you. The final report has been sent to the Mayor and City Council to recommend a course of action for the city to begin its journey to advance racial equity. The report lays out the work we must do, who is accountable, and how to measure impact.

Charleston enjoys an economy that is more robust than ever, but our city faces increasing racial disparities in income and opportunity, and we must reshape our work accordingly. We must be more intentional in our efforts to ensure people of color, low income residents, and residents in underserved communities have the opportunity to achieve their full potential. Clearly specifying the problem, establishing baseline data on racial inequities, and articulating targeted solutions are all first steps in dismantling institutional and social determinants of structural racism.

This report is just the beginning. We look forward to working with you to learn, to improve our collective efforts, and to make Charleston more prosperous, equitable, and healthy.

Sincerely,
Amber L. Johnson, Esq

MESSAGE FROM CO-CHAIRS

Racial injustices are manifested in a myriad of ways, from notorious episodes of racial violence to less visible policies and practices that reinforce racial segregation and impact the health and economic opportunity of Charlestonians. The initial work of the commission examined how these forces shaped the physical and social geography of Charleston. The commission's structure and mission was to provide a platform for members and their guests to share their personal experiences, to participate in policy deliberations and play a significant role in the formation of our initial set of recommendations. The goal of our work isn't to punish the "offender". It is to restore the offended. The intent of the commission is not only to eradicate the vestiges of slavery, institutionalized racism, and symbols of white supremacy throughout Charleston -- but to also chart a new path forward and invite new, bold, visionary leaders to the decision table.

As Co-Chairs, we have been honored and humbled by the work and thoughtful conversations we've been privileged to lead. A large majority of the work was led by our dedicated commission chairs, vice-chairs, volunteers and city staff. We thank them for their commitment and their honest feedback throughout the process. We also want to acknowledge Ms. Amber Johnson for her contributions and leadership to the process. Without her focus and dedication, this very report wouldn't have been possible. It has been a pleasure working with and learning from her.

This is a unique opportunity for our citizens, our Council and our Mayor and we intend to capture this moment. We must not be afraid of difficult, yet important conversations as well as legal, legislative and economic policy changes which will not be embraced by all. The road forward will not be easy but it is necessary. It is destiny. This is just the beginning. Please join us, Charleston.

In Gratitude,

CM William Dudley Gregorie and CM Jason A. Sakran

EXECUTIVE SUMMARY

This report is the result of ten months of work by multiple stakeholders. The city convened a cross-sector of subject matter experts to develop a set of recommendations to advance racial equity within the city of Charleston. The complete set of recommendations for each subcommittee can be found under the section entitled "Recommendations and Strategies". This is meant to be a living document that will evolve as we learn more about our community and the disparities that lie therein. Commission members were appointed to assess each of the following areas and develop recommendations to address issues of racial inequity within the City of Charleston. Each subcommittee developed long term goals. The long term goals of each subcommittee are listed below:

Criminal Justice Reform

- Reimagine police services with the goal of building trust with the community and the police department.
- Eliminate municipal ordinances that have or could have the effect of promoting or enabling racial discrimination or inequity.
- Ensure Municipal Court as a third branch which encompasses independent judiciary, acquires technology and raises the level of trust objectives.

Economic Empowerment

- Improve access to capital for Black-owned businesses in Charleston
- Reduce the Black income poverty rate by 10% over 10 years and increase Black assets by 20% over the next 20 years.
- Create a formal mechanism to ensure Black owned businesses have the opportunity to pursue and secure government projects.
- Create a system by which the City will be held accountable to ensure it continues to move Equity, Inclusion, and Racial Conciliation forward.

EXECUTIVE SUMMARY

Health Disparities and Environmental Justice

- Improve the life expectancy of minority and/or underserved communities by implementing policies and programs that consider the social determinants of health giving all citizens the opportunity to reach and enjoy optimal health.
- Increase the number of high quality, subsidized healthcare providers on the Charleston peninsula.
- Sponsor free, consistent and sustainable COVID testing and vaccination.
- Prioritize flood mitigation strategies that address racial equity and environmental justice.
- Address climate change and systemic inequities simultaneously.

History and Culture

- Increase public awareness and public representation of the histories and cultures of local BIPOC (Black, Indigenous, and Other People of Color) individuals and communities by creating a board of public art review, establishing a fund to support the creation and installation of public art by BIPOC communities, allowing residents of neighborhoods and communities to participate in the process of deciding who and what to celebrate in their named public spaces, integrating complex and nuanced lessons on BIPOC histories and cultures into our public school curricula and our training programs for city tour guides, expanding historical and cultural awareness through public programs, and increasing access to public art through digital technologies.

Housing and Mobility

- Create new funding sources to support affordable housing.
- Optimize Charleston Housing Authority's Repositioning Strategy of Public Housing utilizing Rental Assistance Demonstration and other allowed HUD programs.
- Improve mobility infrastructure.
- Ensure Lowcountry Lowline is equitable and inclusive.
- Name West Ashley Bike and Pedestrian Bridge.
- Improve Mixed Use Workforce Housing/ Fee in lieu system.
- Provide support for owners of heirs property and help families build generational wealth.

EXECUTIVE SUMMARY

- Establish a Fair Housing Assistance Program.
- Create a Community Land Bank.
- Enact Mandatory Inclusionary Zoning.

Internal Review

- Implement a cultural and systemic shift within the city so more city employees will be able to recognize, evaluate, and set forth goals and benchmarks to make their departments racially equitable.
- Establish a living wage and system of compensation where city employees who wish to live within the city limits can do so.
- Develop a targeted recruitment, hiring and compensation system with the goal of creating a more diverse and equitable workforce.

Youth and Education

- Develop a more robust programmatic partnership with Charleston County School District to help advance racial equity in local schools.
- Examine how the role of public education funding and the Act of Consolidation have impacted the lives of Black and Brown students and families.

Racial equity work in the city of Charleston must be permanent, appropriately funded, appropriately staffed, and institutionally supported. The members of the Special Commission on Equity, Inclusion, and Racial Conciliation are concerned about issues of accountability and long-term sustainability of carrying out this work.

This work is not the responsibility of one person, one mayor, or one city council. It must be embedded into the fabric of the organization. The work must be ongoing and long-term. As part of this work, this document and the recommendations outlined will be submitted to City Council to consider and accept as information. Included in this acceptance will be the approval of racial equity training sessions for City Council members to reinforce sustainable equity and best practices. Additionally, the recommendations of the SCEIRC will be submitted to the appropriate Standing Committees of City Council. City Council training sessions will occur prior to the Standing Committees review of the Commission's recommendations.

WHY LEAD WITH RACE?

The SCEIRC recommended that the city become a member of the Government Alliance on Race and Equity (GARE). As a partner member of GARE we share in their philosophy calling for governments to lead with race.

Leading with race is important to:

- Foster maximum impact, focus and specificity. Strategies to achieve racial equity differ from those to achieve equity in other areas. “One-size-fits all” strategies are rarely successful.
- Create a racial equity framework that is clear about the differences between individual, institutional and structural racism. It is also important for the framework to consider the history and current reality of inequities and the implications for marginalized groups.
- Identify race as an issue that keeps other marginalized communities from effectively coming together. An approach that recognizes the interconnected ways in which marginalization takes place will help to achieve greater unity across communities. **4**

We lead with race because racial inequities persist in every system across the country, without exception. We can't find one example of a system where there are no racial disparities in outcomes: Health, Education, Criminal Justice, Housing, and so on. Baked into the creation and ongoing policies of our government, media, and other institutions racism operates at individual, institutional, and structural levels and is therefore present in every system we examine. We also lead with race because when you look within other dimensions of identity — income, gender, sexuality, education, ability, age, citizenship, and geography — there are inequities based on race. Knowing this helps us take a more intersectional approach, while always naming the role that race plays in people's experiences and outcomes. **5**

KEY TERMS

Equity vs. Equality

Equity involves trying to understand and give people what they need to enjoy full, healthy lives. Equality, in contrast, aims to ensure that everyone gets the same things in order to enjoy full, healthy lives. Like equity, equality aims to promote fairness and justice, but it can only work if everyone starts from the same place and needs the same things. ⁶

Explicit Bias

Bias that operates at the conscious level that is often intentional, voluntary, overt and/or expressed directly. ⁷

Implicit Bias

Bias that operates at the subconscious level that is often unintentional, involuntary, and/or expressed indirectly. ⁸

Inclusion

The act of creating environments in which any individual or group can be and feel welcomed, respected, supported, and valued to fully participate and bring their full, authentic selves. An inclusive and welcoming climate embraces differences and offers respect in the words/actions/thoughts of all people. ⁹

Individual Racism

Pre-judgment, bias, or discrimination based on race by an individual ¹⁰

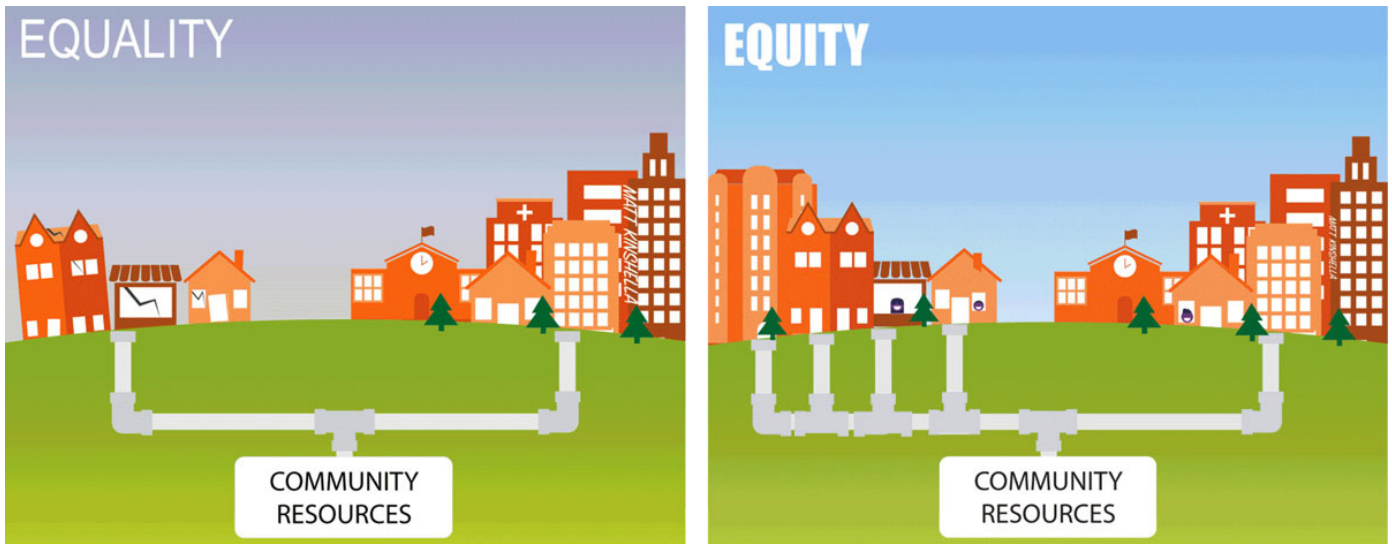
Institutional Racism

The network of institutional structures, policies, and practices that create advantages for White people and discrimination, oppression and disadvantage for racialized people. ¹¹

Racial Conciliation

Conciliation is a dispute resolution process. It is the action of mediating between two disputing people or groups. Racial conciliation is not about restoring a connection but attempting to create a new connection. ¹²

KEY TERMS



Racial Equity

The condition where one's race identity has no influence on how one fares in society. Race equity is one part of race justice and must be addressed at the root causes and not just the manifestations. This includes the elimination of policies, practices, attitudes, and cultural messages that reinforce differential outcomes by race. As an outcome, achieving racial equity would mean living in a world where race is no longer a factor in the distribution of opportunity. As a process, we apply racial equity when those most impacted by the structural racial inequities are meaningfully involved in the creation and implementation of the institutional policies and practices that impact their lives. ¹³

Structural Racism

Structural Racism in the U.S. is the normalization and legitimization of an array of dynamics – historical, cultural, institutional and interpersonal – that routinely advantage whites while producing cumulative and chronic adverse outcomes for people of color. It is a system of hierarchy and inequity, primarily characterized by white supremacy – the preferential treatment, privilege and power for white people at the expense of Black, Latino, Asian, Pacific Islander, Native American, Arab and other racially oppressed people. ¹⁴

RECOMMENDATIONS AND STRATEGIES

CRIMINAL JUSTICE REFORM



“If one really wishes to know how justice is administered in a country, one does not question the policemen, the lawyers, the judges, or the protected members of the middle class. One goes to the unprotected – those, precisely, who need the law’s protection most! – and listens to their testimony.”

Baldwin, No Name on the Street

This report presents the initial recommendations of the Special Commission on Equity, Inclusion, and Racial Conciliation Subcommittee on Criminal Justice Reform based on work undertaken in the period October 5, 2020 through April 26, 2021. After reviewing the descriptions and directives outlined in the Commission framework document and after assessing time and resource constraints the Subcommittee identified three areas of focus: 1) Review of Municipal Ordinances 2) Implementation of the recommendations of the 2019 Racial Bias Audit of the Charleston Police Department 3) Reform of the Municipal Courts.

Racial disparities in elements of the criminal justice system have been documented in the Avery’s “State of Racial Disparities in Charleston South Carolina 200-2015 Report” and the” Racial Bias Audit of the Charleston Police Department “(November 2018). Results of the Charleston Forum Survey 2020 indicated significant two to one Black/White differences in distrust of police officers and the judicial system. The work of this subcommittee has been focused on these realities.

The deliberations of the Subcommittee have been aided by the work of Charleston Police Department Director of Research and Procedural Justice, Wendy Stiver. Specifically, the One Year Annual Report on Racial Bias Audit Recommendations Implementation (February Draft) and the Final Report on the Illumination Project (February Draft) provided information on the status of Charleston Police Department reform efforts.

CRIMINAL JUSTICE REFORM

Important data was provided by the staff of the Municipal Court. In addition, ideas and concerns raised by CPAC, CAMJ, Charleston Black Lives Matter and the Charleston People's Budget Coalition also informed our work.

Time constraints did not allow for full exploration of the intersection of our Subcommittee with 1) Internal Review Subcommittee in areas associated with recruitment, hiring, training and promotion; 2) Economic Empowerment and Housing and Mobility Subcommittees in areas associated with services to previously incarcerated persons; 3) Youth and Education Subcommittee in areas of Charleston Police Department initiatives and engagement with youth as recommended in the Racial Bias Audit.

The recommendations in this report are initial steps that can be taken to achieve the stated purpose of the Commission to dismantle systemic racism and rebuilding Charleston as an actively anti-racist government. To achieve this end additional time and resources must be invested in the work of the Commission to complete the tasks of data collection and analysis, research of best practices and to fully engage community stakeholders, organizations, and institutions in this transformational undertaking.

Criminal Justice Reform

Long-Term Goal	Objective	Strategies and Actions	Performance Measures	Evaluation Tool	Lead Staff	Oversight	Due Date
Reimagine police services and building trusting relationships objectives	Reimagine delivery of policing services to achieve unbiased policing, procedural justice, and racial conciliation.	Strategy: Continuous assessment of policies and practices					
		Action(s): Utilize the "Continuum on Becoming an Anti- Racist Multicultural Organization	Score on the continuum rating scale (exclusive (1)-fully inclusive (6)) (See Attachment A)	TBD	Equity, Inclusion, and Racial Conciliation Manager, Cultural Affairs	Mayor's Office	2 Years
		Action(s): Apply Racial Equity Assessment tool framework in developing policies and practices.	The number of Racial Impact Statements prepared for priority CPD General Orders (possible priorities: Office of Internal Affairs; Authority to Exercise Alternatives to Arrest; Juvenile Operations; Handling Bond Hearings; Community Oriented Policing; Civil Disturbance Unit; Civil Disorder and Mob Violence; Body Worn Cameras.	TBD	Charleston Police Department	Public Safety Committee, Office of Equity, Inclusion and Racial Conciliation	Annually beginning January 2023
		Action(s): . Establish a permanent Commission on Equity, Inclusion and Racial Conciliation with a Public Safety and Criminal Justice Reform Subcommittee and provide necessary resources needed to accomplish its charge	Adoption of Ordinance	TBD	Mayor	City Council	Jun-21
		Strategy: Continue implementation of the CNA Racial Bias Audit Report Recommendations					
		Action(s): Develop comprehensive plan for the implementation of the recommendations with emphasis on measuring elimination of racial disparities	Comprehensive Plan completed	TBD	Charleston Police Department	CPAC, Public Safety Committee	Jan-22
		Action(s): Update the 2020-2025 CPD Leadership Plan to include improved outcome and impact measures in areas including: Use of Force, Arrests, Citations, Training, and Community Policing	Annually updated CPD Strategic Leadership Plan	TBD	Charleston Police Department	CPAC, Public Safety Committee	Jan-22
		Action(s): Engage Independent third- party entity to evaluate implementation of the CAN Racial Bias Audit Report Recommendations	Evaluation entity under contract	TBD	Public Safety Committee	CPAC, Mayor, and City Council	Jan-22
		Strategy: Examine CPD budget					
		Action(s): Examine CPD budget for potential reallocation , savings, priorities and best practices in public safety and service delivery for example in areas of homelessness, addiction, mental health, victims' services, school resource officers and re-entry.	Budget request includes detailed budget alternative narrative and fiscal impact statement	TBD	Charleston Police Department	Mayor, and City Council	Jan-22
		Strategy: Develop strategic partnerships					
		Action(s):Work in collaboration with state, county, and other local law enforcement agencies to advocate for, develop and implement anti-racist policy and practices. For example, the Charleston County Criminal Justice Coordinating Council implementation of The Juvenile Detention Alternative Initiative	Reported number of policies and practices implemented	TBD	Charleston Police Department	Public Safety Committee	Jan-22
		Strategy: Redefine Citizen Police Advisory Council					
		Action(s): Redefine the role of CPAC. Review CPAC history, current guidelines including mission, composition, appointment process, authority, staffing. (See CPD Illumination Final Report and CPAC Subcommittee recommendations.	New CPAC guidelines enacted.		Charleston Police Department	Public Safety Committee	Jan-22
		Strategy: Improve department transparency					
Action(s): Increase transparency by enhanced public access to information (e.g., body worn camera footage, acquisition of military equipment) improve accessibility of information via social media and conducting quarterly Public Safety Listening sessions.	Satisfaction rating captured in CPD Annual Citizen Safety and Satisfaction Survey.	TBD	Charleston Police Department	CPAC, Public Safety Committee	Dec-21		

Criminal Justice Reform

Long -Term goal	Objective	Strategies and Actions	Performance Measures	Evaluation Tools	Lead Staff	Oversight	Due Date
		Strategy: Support new legislation that will address public safety					
		Action(s): Support passage of the George Floyd Justice in Policing Act HR1280	Passage of City Council Resolution	TBD	Mayor	City Council	May-21
Eliminate municipal ordinances that have or could have the effect of promoting or enabling racial discrimination or inequity	Identify current ordinances that are disparately applied to Charleston civilians; and propose new ordinances and current ordinance changes that encourage equity and fairness amongst all members of the community.	Strategy - Conduct systematic examination of how different racial and ethnic groups will likely be affected by a proposed action or decision					
		Complete racial equity impact statements for proposed new ordinances and amendments related to Public Safety.	Recommended Amendments	TBD	Public Safety Committee	Mayor, City, CPAC	Dec-21
		Strategy: Collect data to determine disparate application					
		Action(s): Determine a team (internally or externally such as SC4CJR) to perform a comprehensive data analysis system at the municipal court level for recent years so research and analysis may be conducted to determine whether there is disparate application of ordinances.	Reports are available.	TBD	Third party entity such as SC4CJR or internal team	SCEIRC	Aug-21
		Strategy: Require more police accountability					
		Action(s): Develop and enhance ordinances that require police accountability.	Ordinance Adopted	TBD	Public Safety Committee	Mayor, City Council, CPAC	Jul-22
		Strategy: Assess current ordinances					
		Action(s): Review and analyze current ordinances for inequity or unfairness.	Assessment provided	TBD	Third party entity	Mayor, City Council	Dec-22
		Strategy: Update existing technology					
		Action(s): Replace the existing court software with a new case management system equipped to collect appropriate data, analyze for disparate impact, and provide public with more information.	Purchase and installation of new software.	TBD	Court Director	Mayor	Dec-21
Long -Term goal	Objective	Strategies and Actions	Performance Measures	Evaluation Tools	Lead Staff	Oversight	Due Date
Ensure the Charleston Municipal Court operates as a third branch of city government which encompasses independent judiciary, acquire technology and raise level of trust objectives.	Insure an independent judiciary in the City of Charleston	Strategy: Restructure municipal court					
		Action(s): Align administrative structure of court with City Ordinance Sections 20-1 et seq.: Remove Corporation counsel (prosecutor) from administrative responsibility over Court.	Restore responsibility for the administration of the court in the Chief Judge as required by Municode Sections 20-4 and 20-21.	TBD	Public Safety Committee of City Council	Mayor and City Council	1-Jul-21
		Strategy: Establish new policies and procedures					
		Action(s): Court personnel including Judge and Court Director shall establish all rules have sole authority to establish rules, regulations, schedules and budgets for the Court.	New policies adopted	TBD	Public Safety Committee	Mayor and City council	1-Jul-21
		Strategy: Implement anti-racism training					
		Action(s): Selection and supervision of Court personnel by Judge and Court Director to insure anti-racism training of all staff	Anti-racism and bias training of all Court staff	TBD	Judge and Court Director	Mayor	Jul-22
		Strategy: Update the current and outdated data management system					
		Action(s): Use updated system to collect racial and other data required to assess disparity in treatment of African Americans and other marginalized people, and make data available to self-represented litigants and public.	Budget request and approval of new case management system	TBD	Judge and Court Director	Mayor	Dec-22
		Strategy: Installation and use of e-filing court system					
		Action(s): Develop an e-filing system for cases with public accessibility to pending cases, schedules and outcome of trials	Budget for new case management system and installation	TBD	Judge and Court Director	Public Safety Committee and Mayor	December 2021- December 2022
		Strategy: Provide for the ability of court to track any differences in prosecutions between whites and non-white defendants					
		Action(s)Acquire a new case management system with the capability of tracking charges and case outcomes by race	Budget for new case management system and installation	TBD	Mayor and Public Safety Committee	City Council	Jul-22
		Strategy: Provide a diverse judiciary					
		Action(s): Establish a system of merit selection and retention of judges	monitor rate of turnover	TBD	Mayor and Public Safety Committee	City Council	Jan-22
		Strategy: Provide quality indigent defense services					
		Action(s): Establish rules for qualifying for indigent defense services	adoption of new rules	TBD	Judge and Court Director	Mayor	September 2021Budget
		Strategy: Fully fund public defender services					

Draft

Criminal Justice Reform

		Action(s): Budget for full-time public defender services	TBD	TBD	Mayor and Public Safety Committee	City Council	Dec-21
Strategy: Ensure written waiver of rights by pro se defendants							
		Action(s): Judges shall inform defendants of right to counsel, trial by jury and right to cross examine witness in writing	TBD	TBD	Judge	City Council	Jul-21
Strategy: Reduce trials in absence in criminal cases							
		Action(s): Require follow-up by staff where notice of court dates are returned as "undelivered"	monitor the data regarding trials in absence	TBD	Judge, Court Director	Public Safety Committee	Jan-22
Strategy: Reduce or eliminate pre-trial confinement because of financial inability to post bond							
		Action(s): Eliminate cash bail and bond system by ordinance	Ordinance Adopted	TBD	Judge, Mayor and Public Safety Committee	City Council	Jul-22

ECONOMIC EMPOWERMENT

"My hope is the work of the SCEIRC serves as the foundation and roadmap for creating systemic change in the City of Charleston. The finalizing of the report shouldn't be seen as 'crossing the finish line', but as us, collectively, getting on our marks."

Mr. Alvin T. Johnson, Jr. PE, Chair.
Subcommittee Economic
Empowerment



Photograph of Robert F. Morrison's Esso Station at 179 Coming Street, circa 1938

Economic empowerment is the capacity of individuals to participate in, contribute to and benefit from growth processes in ways that recognize the value of their contributions, respect their dignity, and make it possible to negotiate a fairer distribution of the benefits of growth. For African Americans, economic empowerment drives freedom, control, and power to break free from systemic barriers by establishing mechanisms that support generational wealth.

South Carolina, like most states in the country, is experiencing disparities in the numbers and profitability of minority-owned businesses. Business ownership is a key means for wealth building. In 2016, the average wealth of white families (\$919,000) was over \$700,000 higher than the average wealth of Black families (\$140,000) and of Hispanic families (\$192,000). According to the Federal Reserve Bank of Cleveland, the majority of the 27.2 million business firms in the country are microbusinesses. Twenty percent of all microbusinesses are minority owned, and nationally, only 2.4% of all microbusinesses are African American-owned.

In South Carolina, eleven percent (11%) of African American households own a business compared to twenty (20%) of White households. At the same time census data show that minority populations are growing at a much faster rate than the white population and will be the majority by 2050. Additional disparities can be seen in business valuation. African American average businesses valuation is \$59,168, compared to \$504,422 for White owned businesses

ECONOMIC EMPOWERMENT

In the City of Charleston, the business valuation for African American business owners is \$61,047, compared to \$346,092 for White business owners.

Numerous implications exist within these contrasting trends, including potential effects on future small business existence, productivity and consumer spending in the state. And, to make matters worse, COVID-19 has caused record-setting numbers of small businesses to close, many studies pointing to a disproportionate number of those being owned by people of color. According to a Washington Post article dated May 25, 2020, "African American Business owners plummeted by 40 percent as the coronavirus shut down the economy. This was a much steeper drop than any other ethnic group."

Intentionally addressing the business success rate disparity with minority-owned businesses will not only help minority populations recover from the pandemic and flourish at historic levels, but it will also create a broader base of spending power and increase small business development, both key ingredients to GDP measures and crucial for the state to achieve more sustainable and geographically even economic growth. A key approach to addressing the success of minority-owned businesses is developing a strong entrepreneurship ecosystem in communities of color.

Economic Empowerment

Long-Term Goal	Objective	Strategies and Actions	Performance Measures	Evaluation Tool	Lead Staff	Oversight	Due Date
Improve Access to Capital for Black-owned businesses in Charleston	Provide funding to 300 new Black owned businesses to become sustainable/viable over a five-year period, as well as existing Black owned businesses	Strategy: Establish Minority Business Operations Guaranty Fund					
		The City would capitalize a loan fund designed to assist minority businesses with operating costs. The funds would be provided to qualified lenders who agrees to the favorable terms (0% interest, 0 collateral) of the City to guaranty loans to minority businesses. The City's guaranty will provide loans at 0% interest until the borrower has the ability to start paying on that loan.	City allocates \$15 Million in loans to 100 businesses (avg. loan value of \$100k).	Loan originations, loan approval	Partnership with CDFIs	the Mayor and City Council with an annual report made to both.	Dec-26
		Strategy: Help Black Business Owners Become Black Building Owners: Buy Your Building Program					
		Action(s): a. The City would establish a 90% guarantee fund for any kind of real estate, C&I, or small business loans that can be layered with the equity fund. The City would make gap equity investments in a Black-owned business to allow Black building owners to buy their leased facilities or other buildings on the peninsula (or city of Charleston). b. Financial structure with building(s) that Black businesses can locate and eventually gain ownership of the space. The City would have an equity portion in a building that a Black business might want to purchase. c. Equity investment equal to gap amount of allow local conventional banks to finance permanent debt at 65% LTV including necessary improvements – 5 yr. term, 20 yr. am d. Mixed-used buildings can obtain residential improvement debt from CRC if residential units at 80% of AMI or less e. Equity converts to debt to be repaid to city when stabilized NOI allows Debt Service of 1.20 on senior debt + equity investment @ 4% with 20 year am or taken out when senior loan matures.	City guarantee \$11.25M (25% of 300 businesses with average building value of \$600K and 25% of LTV city gap equity investment).	Amount funded	City CFO, Work with lenders including SBA, Optus (bank), LDC.	Mayor and City Council	Dec-26
		Strategy: Establish a Black-owned bank within the City					
		Action(s): Look to "court" an existing black-owned banking institution on the Charleston Peninsula (i.e. Optus Bank)	A. Completion of functional black owned bank in Charleston. \$25M of funding/loans provided to black owned businesses.	Amount funded	Equity, Inclusion, and Racial Conciliation Manager	Mayor	Dec-23
		Strategy: Create database of all Black-owned businesses within the City					
Action(s): establish database of black-owned businesses that details type of business, revenue, employees. Database will not only help identify where there's opportunity for partnership with the city and other businesses, but be a compass for how the city is helping achieve their economic empowerment goals. Database will be responsibility of the city.	City to assign special Minority business coordinator that generates annual report on the progress of black-owned businesses to Mayor and City Council. The report is shared with the public.	Number of Black-owned businesses.	Minority Business Coordinator reporting to Mayor and City Council and Shared with public annually	Mayor and City Council	Jul-22		
Strategy: Create scorecard to track results of Black businesses: started, closed, funded, funding amounts, loans made, loan amounts.							
Action(s): Invest in educational initiatives through partnerships between relevant city departments and city commissions, Charleston and Berkeley County School Districts, local college and universities, and relevant local cultural/non-profit organizations.	Completion of score card to be shared publically.	TBD	Equity, Inclusion, and Racial Conciliation Manager	Mayor	Jul-22		
Long-Term Goal	Objective	Strategies and Actions	Performance Measures	Evaluation Tool	Lead Staff	Oversight	Due Date
Reduce the Black income	Improve economic well-being of Charleston's black population	Strategy: Reparations					

Economic Empowerment

poverty rate by 10% over 10 years and increase Black assets (home and business ownership) by 20% over the next 20 years.		<p>Action(s): a. Establish a funding mechanism to capture and match donations (ex. Clergy Council) to be used for reparations. Should be started with City dollars and grown through a match fundraising campaign.</p> <p>b. Poverty Index: There are around 10,000 Black people in the city who can't afford to live here.</p> <p>c. Potential Distributions:</p> <p>i. Determine descendants of slaves and provide benefits to those similar to compensation to holocaust victims, WW2 Japanese's Americans.</p> <p>ii. Offer personal tax reductions.</p> <p>iii. The City would provide a guaranteed minimum income fund indexed to the cost of living for black residents that have lived in Charleston for 10 years or more or were born in the City of Charleston.</p>	Raise public/private fund of \$100M over 5 years.	Amount of funding raised. Amount of funding distributed annually. Number of black residents living in Charleston, moved to Charleston, moved out of Charleston.	City CFO work with	Mayor's Office and the Economic Development Committee of City Council	Reparations fund to be established in 1 year, funding goal of \$100M to be hit in 5 years via public/private partnership.
		Strategy: Individual Development Accounts (IDAs)					
		<p>Action(s): a. Create a match savings fund for African American residents that can provide a 4 to 1 match for individuals' savings of up to the first \$1,000 saved. The match funds would go towards down payment assistance for home purchase and business start-ups in the City of Charleston.</p> <p>b. IDAs create opportunities for those who can't afford to contribute much.</p>	Create a \$10M fund. Track number of IDAs and what category it was used for such as start a business, buy a house, etc.	An annual report will be generated to measure the number of IDAs established and the assets acquired by the IDA participants. The report will also measure the location of the asset to ensure it was acquired or established in the City of Charleston. The report will also measure the economic impact of the assets acquired.	City identify a capable nonprofit organization to manage the IDA program for the City of Charleston.	Mayor's Office and the Economic Development Committee of City Council	Jul-24
Long-Term Goal	Objective	Strategies and Actions	Performance Measures	Evaluation Tool	Lead Staff	Oversight	Due Date
Create a formal mechanism to ensure Black owned businesses have the opportunity to pursue and secure government projects.	Support Black business development, start-ups, and expanding existing businesses.	Strategy: Improve Government Contracting					
		<p>Action(s) a. Prioritize Diversity Study to generate data and metrics on MWBs in the Charleston area.</p> <p>c. Change policy for classification for minority-owned business from two years to one year.</p> <p>d. Share information on how to do business with the city including access to BIDLINE, contracting, licensing/permitting.</p> <p>e. Achieve target spending of [x] % and {y} % with MWBs in 2021 and 2022.</p> <p>f. Establish system to track MWB spending</p>	Annual Report detailing various contracting goals	Complete audit of current municipal and local government contracting process. Identify 3-5 processes for improvement.	Office of W/MBE (Ruth Jordan) & various prime contractors		Dec-24
		Strategy: International African American Museum					
		<p>Action(s) a. Generate IAAM revenue into the Black community.</p> <p>b. Create economic development plan for Black businesses outside/around the museum.</p>	Economic impact to black community	Economic development around the IAAM (businesses created, revenue generated, etc.)	Department of Housing & Community Development, Charleston County Economic Development (PP), CRDA	City Council	Dec-22
Long-Term Goal	Objective	Strategies and Actions	Performance Measures	Evaluation Tool	Lead Staff	Oversight	Due Date
Create a system by which	Create a system by which the City will be held accountable to ensure	Strategy: Resolution from the City of Charleston stating their commitment to Equity, Inclusion, & Racial Conciliation					

Economic Empowerment

the City will be held accountable to ensure it continues to move Equity, Inclusion, and Racial Conciliation forward.	it continues to move Equity, Inclusion, & Racial Conciliation forward.	Action(s) This resolution will be conspicuously displayed in all City buildings and properties (i.e. parks).	Creation of a formal expression by Charleston City Council adopting the will of the work from the SCEIRC (formal vote)	Annual report on the progress of the work. Have commission host a public forum to report out and to allow the public to ask questions.	Equity, Inclusion and Racial Conciliation Manager, Legal	Mayor and City Council	Dec-21	
		Strategy: Creation of ED&I Department where the current EIRC Manager will become the Department Head						
		Action(s) The City will dedicate the necessary resources (staffing) to support the head of this department.	The Equity, Inclusion, and Racial Conciliation Manager would report directly to the Mayor and have a seat on the CEIRC.	Equity, Inclusion, and Racial Conciliation Manager is a voting member of the EIRC.	Mayor's Office	Mayor and City Council	Jun-22	
		Strategy: Expand Office of Minority & Women Business Enterprise						
		Action(s) The City will dedicate the necessary resources (staffing) to support the head of this office.	The MWBE Manager would report directly to the Mayor and have a seat on the CEIRC.	MWBE Manager is a voting member of the EIRC.	Mayor's Office	Mayor and City Council	Jun-22	
		Strategy: Creation of a Commission of EIRC						
		Action(s) An ordinance will be drafted to formalize the CEIRC as a permanent commission to execute and continue the work of the SCEIRC, to be staffed by the Equity, Inclusion, and Racial Conciliation Manager.	The members of the CEIRC shall be appointed by the Mayor & City Council for set terms, to follow immediately after the conclusion of the SCEIRC.	This Commission will create a report card where the City's progress in this particular area will be measured and the results will be disseminated to all Citizens.	Equity, Inclusion, and Racial Conciliation Manager	Legal	Dec-22	
		Strategy: The Final Report generated from the Special Commission on EIRC will become a living document to be updated on an "as-needed" basis determined by the Commission of EIRC						
Action(s) City departments will be expected to report on their progress to the EIRC against the strategies created by the SCEIRC.	Individual City Department progress reports (quarterly, annually, etc.)	Report card (see ab	Equity, Inclusion, and Racial Conciliation Manager	Mayor	Dec-22			

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HEALTH DISPARITIES AND ENVIRONMENTAL JUSTICE



“The AMA (American Medical Association) recognizes that racism negatively impacts and exacerbates health inequities among historically marginalized communities, without systemic and structural-level change, health inequities will continue to exist, and the overall health of the nation will suffer.”

Willarda Edwards, AMA board member

Health outcomes and environmental justice are closely linked to shared social and economic advantages that impact access to resources that are needed to achieve and sustain equity. When equity is not actualized, the community and its people are faced with chronic disparities with their health and throughout the environment that span across many dimensions, including race/ethnicity, socioeconomic status, age, location, gender, disability status, and sexual orientation. Moreover, disparities in health and the environment not only affect the groups facing disparities; but also limit overall gains in quality of care and health for the broader population and result in unnecessary costs. Addressing these disparities is increasingly important as the population becomes more diverse. It is projected that people of color will account for over half (52%) of the population in 2050 (Kaiser Family Foundation, 2021).

The purpose of the Health Disparities and Environmental Justice (HDEJ) Subcommittee was to (1) explore issues related to health and environmental equity; (2) determine which issues are most salient in the City of Charleston; (3) identify key priorities that would produce the greatest impact; and (4) present these priorities to the larger commission for evaluation and facilitation.

The subcommittee centered its equity work with consideration of the social determinants of health. Social determinants of health are the social and environmental conditions in which we live, work, play, worship and age.

HEALTH DISPARITIES AND ENVIRONMENTAL JUSTICE

It includes education, economic stability, food access, neighborhood and physical environmental attributes, interpersonal relationships and of course, healthcare access and quality. Grounding our thoughts and recommendations in this concept allows for interventions to be placed at the individual and population level to impact a variety of social conditions that contribute to the incidence of chronic illnesses to overall life expectancy. Thus, the emphasis is placed on creating conditions that allow people to be healthy while creating environments that support health throughout life. Understanding the interconnections of our region, health access strategies should align with the health improvement plans available in the 2019-2023 Tri-County Health Improvement Plan (TCHIP).

As evidenced by the tri-county's 2016 and 2019 Community Health Needs Assessment, access to quality health care remains a persistent priority for the community. In the 2019 assessment, 21% of respondents in Charleston County cited work schedules, lack of health coverage and lack of income as barriers that prevent routine doctor appointments. These social factors coupled with the near 11% uninsured rate in Charleston County validates why it is important to consider all social determinants of health to fundamentally impact healthcare access and equity in the City.

There is only one subsidized healthcare option for residents on the Charleston peninsula, Fetter Healthcare Network. The federally qualified health center was established in 1975 and continues to be a valuable resource for the community. However, this limits the options that uninsured and low-income residents have if seeking preventive care and ancillary medical services. It also reinforces the notion that options and value-based shopping are privileges in healthcare, not a right.

When we have the chance to explore the City's environmental disparities, we learn that the issues are pervasive, persistent and seemingly perpetual. Since 1938, the established, predominately Black, West Charleston neighborhoods have been struggling with severe environmental issues.

HEALTH DISPARITIES AND ENVIRONMENTAL JUSTICE

The City has used the banks of the community as a landfill for over 80 years. Not only did this increase the intensity and impact of the routine tidal flooding, it also resulted in a lingering, repulsive odor. The City of Charleston also built two incinerators between 1900-1956 with staunch opposition from the Black communities that would be most affected. The incinerators created a screen of smog over the Eastside and posed serious health concerns for nearby residents.

COVID-19 has shown a light on the glaring health, social and environmental disparities that exist throughout the world, some of which you will read about in relation to the City of Charleston. This is the opportunity to intentionally and strategically build policies, partnerships, infrastructures, and networks that consider the most vulnerable first.

Health Disparities and Environmental Justice

Long-Term Goal	Objective	Strategies and Actions	Performance Measures	Evaluation Tool	Lead Staff	Oversight	Due Date		
Improve the life expectancy of minority and/or underserved communities by implementing policies and programs that consider the social determinants of health giving all citizens the opportunity to reach and enjoy optimal health.	Support interventions at the individual and population level to impact a variety of social conditions from the incidence of chronic illnesses to overall life expectancy.	Strategy: Align health access strategies with the health improvement plans available in the 2019-2023 Tri-County Health Improvement Plan (TCHIP) and updated as appropriate.							
		Mandate a Health and Equity in All Policies approach for City government, City-sponsored programs, non-profits and community members that integrates and articulates health considerations into policymaking across sectors to improve the health of all communities and people.	# city-issued RFP with new mandate	TBD	Equity, Inclusion, and Racial Conciliation (EIRC) Manager, City Wellness Coordinator	Mayor's Office/ Health and Wellness Advisory Committee	Jun-23		
		2. Encourage healthy eating and physical activity by incorporating obesity-prevention tactics (sidewalks, healthy vending, healthy snacks, green spaces, senior activity areas, low-price farmer markets, etc.) in city expansion and event planning efforts.	# new developments with health and wellness considerations Life expectancy data analysis by zip code	annual report	EIRC Manager, Livability and Tourism, Parks, Recreation, Planning, Preservation and Sustainability	Mayor's Office /	Dec-22		
		3. Implement the Office of Minority Health's (OMH) 15 National Standards for Culturally and Linguistically Appropriate Services (CLAS) at the City of Charleston and promote its use as a road map for improving equity among organizations serving citizens in the physical, mental and socioeconomic health ecosystem, including, but not limited to, hospital systems, healthcare providers, healthcare insurers, schools, police, and community-based organizations.	# City departments with a CLAS policy	TBD	EIRC Manager, HR and Organizational Development	Mayor's Office	Dec-23		
		Strategy: Encourage collaboration and strategic partnerships to improve healthcare systems and networks for the underserved.							
		Action Items 1. Identify and promote SMART city-endorsed health disparity initiatives like Research Allies for Reaching Community Health Equity (ARCHE).	# initiatives identified # City staff actively involved in health disparity initiatives	TBD	EIRC Manager, City Wellness Coordinator	Mayor's Office;	Dec-23		
		2. Explore synergy with The South Carolina Department of Health and Human Services' Managed Care Withholds and Incentives Initiative, a major driver behind the prioritization and funding of quality improvement projects at Managed Care Organizations in South Carolina.	# exploration meetings with SC DHHS	TBD	EIRC Manager, Budget and Finance	Mayor's Office;	Dec-22		
		3. Collaborate with One80 Place to better understand the healthcare needs of the homeless and develop innovative solutions.	# patients served by One80 Place # patients identified as homeless by area healthcare systems Top chronic health conditions identified by One80 Place	EMR data report	EIRC Manager, City Wellness Coordinator, Housing and Community Development	Mayor's Office;	Dec-22		
		Strategy: Improve access to mental health training and resources for professionals and residents.							
		Action Items 1. Promote the use of local resources like SC Hopes, an anonymous support line with experienced mental health and addiction counselors.	# calls and referrals to SC Hopes and local DMH agencies	TBD	City Wellness Coordinator, Public Safety	Mayor's Office	Dec-23		
2. Mandate mental health introductory training for all City personnel to increase awareness, reduce stigma and reinforce de-escalation tactics.	# City personnel participating in training	Survey	HR and Organizational Development, Public Service	Mayor's Office	Dec-22				
Long-Term Goal	Objective	Strategies and Actions	Performance Measures	Evaluation Tool	Lead Staff	Oversight	Due Date		
Increase the number of high quality, subsidized healthcare providers on the Charleston peninsula.	Recruit more subsidized healthcare providers and/or services to the City of Charleston, to include SC DHEC.	Strategy: Improve access to healthcare for low-income residents.							
		1. Offer public transportation waivers for medical and social support appointments that extends outside of the Charleston peninsula.	# waivers requested	TBD	EIRC Manager, Budget and Finance	Mayor's Office	Dec-22		
		2. Encourage non-traditional hours for healthcare providers/services within the City of Charleston.	# agencies with non-traditional hours	Survey	EIRC Manager, City Wellness Coordinator	Mayor's Office	Dec-22		

Health Disparities and Environmental Justice

Long-Term Goal	Objective	Strategies and Actions	Performance Measures	Evaluation Tool	Lead Staff	Oversight	Due Date
		3.Promote the use of telehealth when and where available.	# agencies that use telehealth services # households without internet access	Survey	EIRC Manager, City Wellness Coordinator	Mayor's Office	Dec-21
		Strategy: Increase opportunities for COVID testing, vaccination and education.					
		1. Host simultaneous testing and vaccination locations with varying hours and testing options (rapid, standard).	# COVID events by type (testing, education, vaccination)	TBD	EIRC Manager, City Wellness Coordinator, Public Safety	Mayor's Office	Sep-21
		2. Offer free disinfectant cleaning products and toiletries for families and individuals in need.	# supplies requested# supplies provided	TBD	EIRC Manager, Public Safety	Mayor's Office	Sep-21
Long-Term Goal	Objective	Strategies and Actions	Performance Measures	Evaluation Tool	Lead Staff	Oversight	Due Date
		Strategy: Invest in more opportunities to address flooding in low-income areas					
		1. Create open spaces in underserved communities that can double function as water storage.	TBD	report and survey of residents	Stormwater, Parks	Mayor's Office	Dec-22
		2. Continue to invest in drainage projects in low-income areas and provide routine updates to residents.	TBD	report and survey of residents	Stormwater	Mayor's Office	Dec-21
		3. Increase marketing and promotion of existing environmental initiatives like Adopt-a-Drain and Charleston Rainproof programs.	TBD	report and survey of residents	Resilience & Sustainability	Mayor's Office	Oct-21
		4. Provide educational resources about elevating homes in low-income areas, and consider creating a funding mechanism to assist low-income homeowners with elevation	TBD	report and survey of residents	Stormwater, Business and Neighborhoods	Mayor's Office	Dec-22
		Strategy: Consider how environmental design can be used to support resident safety and crime prevention.					
		Lighting - Remove heavy growth from existing lighting and poles. Employ a resident to report burned out lights.Lighting should be uniformly spread to reduce contrast between shadows and illuminated areas. More fixtures with lower wattage rather than fewer fixtures with higher wattage help reduce deep shadows and avoid excessive glare.	crime statistics before and after improved lighting	report and survey of residents	Parks, Public Service	Mayor's Office	Aug-22
		Vegetation -Create landscapes that allow unobstructed views of the surrounding area. Add murals, gardens, and landscaping to create a sense of ownership. 3'-7' window of visibility – trim trees up to 7' and shrubs down to 3' All shrubs should be kept trimmed 6" below a window line	crime statistics before and after improved lighting	report and survey of residents	Parks	Mayor's Office	Oct-22
Long-Term Goal	Objective	Strategies and Actions	Performance Measures	Evaluation Tool	Lead Staff	Oversight	Due Date
		Strategy: Implement the new equitable Climate Action Plan					
		1. Advocate for pollution-control measures with major commercial polluters, such as shorepower at a new cruise terminal.	# of new policies created	TBD	City Council	Mayor's Office	Oct-21
		2. Highlight climate change as a public health emergency in regular communication with residents to raise awareness.	education materials created and provided to residents	TBD	Resilience & Sustainability	Mayor's Office	Oct-21

HISTORY AND CULTURE



"George Bernard Shaw, said it best: "Progress is impossible without change." It is my hope that the work of this commission will serve as a catalyst for progress in the areas of racial conciliation, equity, and inclusion. But that progress will not be realized unless there is change. Real change from the top down and bottom up in our city. May we all-- from the greatest to the least-- be committed to change so we can become the city we need and desire to be."

Dr. Felice Knight
Chair, Subcommittee History and Culture

The History and Culture Subcommittee of the City of Charleston's Special Commission on Equity, Inclusion, and Racial Conciliation is pleased to present its final report and recommendations.

This report is the product of six months of biweekly meetings, extensive hours of research, and robust discussions with organizational leaders and subject-matter experts on topics related to equity, inclusion, racial conciliation, and the history and culture of our city. To gain additional insights, we also examined best practices of other cities.

Our recommendations reflect the collective desire of the subcommittee members to see the City of Charleston tell a more comprehensive history of Charleston that increases public awareness and public representation of the histories and cultures of local BIPOC (Black, Indigenous, and Other People of Color) individuals and communities. We also believe the City of Charleston should intentionally promote and invest in the public presentation, celebration, and memorialization of the history and culture of local BIPOC individuals and communities.

HISTORY AND CULTURE

To that end we have provided seven (7) recommendations in our final report that address the gaps we have identified in the city's current offerings on the history and culture of local BIPOC individuals and communities.

Though each recommendation is important, we wish to emphasize our first recommendation: the creation of a board of public art review. At present, the City of Charleston does not have a centralized process for reviewing, adding, and removing historic markers, monuments, memorials, and other public art installations. A formal board of public art review would remedy this oversight and provide a single-source for constituents to contact with concerns and ideas about monuments, markers, memorials, and other public art-pieces in our city. This board would also have the authority to make decisions about these items, using a method of assessment that is based on best practices of other cities and standards utilized by subject-matter experts. We strongly encourage the City of Charleston to accept this recommendation, and to rely upon subject-matter experts and appropriate city staff to identify the structure and composition of this board. We have provided some guidelines for the type of work this board should perform. We hope the city will consider these when determining the structure and member-composition of the board.

Additionally, we would like to mention a point that is not included in our formal recommendations but serves as a statement of solidarity with members of other subcommittees on a matter of central importance to this work. We are proud of the work we have accomplished through our 90+ day special commission, but we acknowledge the work that still needs to be done. We have only touched the tip of the iceberg of the very important—and necessary—work toward equity, inclusion, and racial conciliation in our city. The road ahead may be long, but we believe it will be made infinitely more manageable with the creation of a permanent Commission on Equity, Inclusion, and Racial Conciliation. We fully support the creation of such a commission and the concomitant hire of staff members to assist the City Manager of Equity, Inclusion, and Racial Conciliation in this important work.

History and Culture

Long-Term Goal	Objective	Strategies and Actions	Performance Measures	Evaluation Tool	Lead Staff	Oversight	Due Date	
Increase public awareness and public representation of the histories and cultures of local BIPOC (Black, Indigenous, and Other People of Color) individuals and communities by creating a board of public art review, establishing a fund to support the creation and installation of public art by BIPOC communities, allowing residents of neighborhoods and communities to participate in the process of deciding who and what to celebrate in their named public spaces, integrating complex and nuanced lessons on BIPOC histories and cultures into our public school curricula and our training programs for city tour guides, expanding historical and cultural awareness through public programs, and increasing access to public art through digital technologies.	Intentionally promote and invest in the public presentation, celebration, and memorialization of the history and culture of local BIPOC (Black, Indigenous, and Other People of Color) individuals and communities in and around the City of Charleston.	<p>Strategy: Establish a formal process for reviewing, adding, and removing public art installations.</p> <p>Action(s): Create a board of public art review (similar to the Board of Architectural Review) that will: 1) assess, review, and update existing inventories of public art installations (see Appendix A-- Brockington and Associates "Phase I Surveys of Monuments in the Charleston Historic District"; Appendix B-- Gibbes Art Museum Inventory of City of Charleston Art Collection; Appendix C-- SCDAH Inventory of Charleston County Historic Markers; Appendix D-- Historic Charleston Foundation Monuments Survey Summary; Appendix E-- Historic Charleston Foundation Monuments Survey)</p> <p>2) assess and review the propriety of removing or re-contextualizing existing public art installations, using the following categories of assessment:</p> <ul style="list-style-type: none"> a. historical context b. content c. impact on the community d. demographic representation (i.e. race, gender, class, sexual identity, gender identity, disability, age, etc.) <p>3) assess and accept/reject future proposals for public art installations on city grounds using the following categories of assessment:</p> <ul style="list-style-type: none"> a. historical context b. content c. impact on the community d. demographic representation (i.e. race, gender, class, sexual identity, gender identity, disability, age, etc.) <p>4) establish a mechanism for soliciting suggestions from the public for addition, removal, and re-contextualization of public art installations. (For examples of future markers for the City of Charleston and methods used by other cities to solicit public input see Appendix F-- SCEIRC History and Culture Subcommittee Recommended Future Markers, Monuments, and Memorials; Appendix G-- Monument Lab's Report to the City of Philadelphia; Appendix H-- Report to the City of New York by the Mayoral Advisory Commission on City Art, Monuments, and Markers)</p>	TBD by appropriate city government departments/offices/ commissions	TBD by appropriate city government departments/offices/ commissions	TBD by appropriate city government departments/offices/ commissions	Equity, Inclusion, and Racial Conciliation Manager; Office of Cultural Affairs	Jul-23	
		<p>Strategy: Address historic economic inequities in the ability of BIPOC (Black, Indigenous, and Other People of Color) communities to commission and erect permanent and temporary public art installations.</p>	<p>Action(s): Establish a cultural reparations fund to support projects originating among underrepresented BIPOC groups and/or allies either through a tax on large scale development projects or a designated portion of the accommodations tax to stimulate memorials, makers, and monument equity. (For an example of the need for such funds see Appendix I - Grimke Brothers Historical Marker Letter)</p>	TBD by appropriate city government departments/offices/commissions	TBD by appropriate city government departments/offices/commissions	Equity, Inclusion, and Racial Conciliation Manager	Department of Budget, Finance, and Revenue Collections	Jun-26
		<p>Strategy: Give agency to constituents of city council districts to decide what and whom to celebrate in their named public spaces.</p>	<p>Action(s): Establish a mechanism for community-generated naming and renaming of public spaces-- including but not limited to parks, streets, and buildings. (For example a community-generated petition to rename a public space, see Appendix J--Letter from Wagener Terrace Neighborhood Association)</p>	TBD by appropriate city government departments/offices/ commissions	TBD by appropriate city government departments/offices/ commissions	TBD by appropriate city government departments/offices/ commissions	Equity, Inclusion, and Racial Conciliation Manager; City Council	Jun-26
		<p>Strategy: Integrate complex and nuanced histories that highlight BIPOC (Black, Indigenous, and Other People of Color) histories and cultures into public school curricula.</p>						

History and Culture

		Action(s): Invest in educational initiatives through partnerships between relevant city departments and city commissions, Charleston and Berkeley County School Districts, local colleges and universities, and relevant local cultural/non-profit organizations.	TBD by appropriate city government departments/ offices/ commissions	TBD by appropriate city government departments/ offices/ commissions	TBD by appropriate city government departments/ offices/ commissions	Equity, Inclusion, and Racial Conciliation Manager; Office of Cultural Affairs	Jun-26
Strategy: Integrate complex and nuanced histories that highlight BIPOC (Black, Indigenous, and Other People of Color) histories and cultures into city tours.							
		Action(s): Revise the city tour guide manual and update the content of tour guide licensing test to include and highlight this history.	TBD by appropriate city government departments/ offices/ commissions	TBD by appropriate city government departments/ offices/ commissions	TBD by appropriate city government departments/ offices/ commissions	Equity, Inclusion, and Racial Conciliation Manager; Department of Livability and Tourism	Jun-26
Strategy: Expand historical and cultural awareness about public art and its various meanings to diverse communities.							
		Action(s): Host or co-host public discussions and/or public programs to address issues raised by controversial art, memorials, monuments, or markers and to promote nuanced conversations—featuring diverse voices in terms of gender, ethnicity, and race-- about these public art installations.	TBD by appropriate city government departments/ offices/ commissions	TBD by appropriate city government departments/ offices/ commissions	TBD by appropriate city government departments/ offices/ commissions	Equity, Inclusion, and Racial Conciliation Manager; Office of Cultural Affairs	Jun-26
Recommendation 7: Use digital content and new technologies to make the city's public art installations more accessible to the public.							
		Action(s): Partnership with local colleges and universities and local businesses and organizations to invest in and implement programs for the use of digital and new technologies that make the city's public art installations (including, but not limited to the city's art collection in City Hall, monuments, markers, and memorials) more accessible to the public.	TBD by appropriate city government departments/ offices/ commissions	TBD by appropriate city government departments/ offices/ commissions	TBD by appropriate city government departments/ offices/ commissions	Equity, Inclusion, and Racial Conciliation Manager; Department of Livability and Tourism; Department of Parks and Recreation	Jun-26

HOUSING AND MOBILITY

“Our country has an immense responsibility—and profound opportunity—to address the housing crisis facing so many people. Every community faces unique challenges that require its own unique solutions. We all want and deserve the same basic things: a safe place to live and an opportunity to succeed with dignity, with grace, and with hope.”



Marcia Fudge, Secretary of Housing and Urban Development

The Housing and Mobility Subcommittee was tasked with identifying action steps to ensure a more equitable and inclusive City of Charleston in the areas of housing and mobility within 90 days. The subcommittee was asked to review the intersection of people’s ability to secure stable and affordable housing, proximity to economic hubs, and the ability to move between the two.

The Subcommittee was expected to work in partnership with the City of Charleston Traffic and Transportation Committee, Community Development Committee, Bike and Pedestrian Advisory Committee and Planning Commission as well as local, regional, and national organizations centered around affordable housing and transportation opportunities. The Subcommittee was charged with reviewing policy and recommending any changes it deemed necessary to ensure that impediments to fair housing choice are eliminated. The Subcommittee was asked to review applicable current policies, procedures, and legislation and to make recommendations it deemed necessary.

The Housing and Mobility Subcommittee began meeting bi-monthly in September and collectively identified areas of focus related to the purpose set forth by the City of Charleston. The resulting recommendations are the beginning, but certainly not the end, toward achieving a more inclusive community related to housing and mobility.

HOUSING AND MOBILITY

The Subcommittee realizes that our recommendations only scratch the surface of the work still to be done and we strongly recommend the City continue the work by making the Special Commission on Equity, Inclusion, and Racial Conciliation a permanent Commission. We also ask that the City provide resources to the City departments responsible for the implementation and oversight of the work moving forward.

It has been an honor to serve and the Housing and Mobility Subcommittee members look forward to continuing to support the City of Charleston in their efforts to become a more equitable and inclusive place to live for all of its citizens.

Housing and Mobility

Long-Term Goal	Objective	Strategies and Actions	Performance Measures	Evaluation Tool	Lead Staff	Oversight	Due Date
Create new funding sources to support affordable housing	To identify and pursue additional funding sources to support the development of affordable housing, Heirs' properties, Transit and Mobility initiatives and other programs related to Racial Equity and Inclusion.	Strategy: Developmental Impact Fee					
		<p>1) Infrastructure must be in place to support housing and sustain economic opportunity. Availability and capacity create a barrier to more affordable housing within the City of Charleston. Impact fees are payments required by local governments of new development (commercial or residential) for the purpose of providing new or expanded capital improvements and infrastructure that serve that development such as water and sewer facilities, stormwater transmission, retention, detention, flood control facilities, roads, streets, bridges, right of ways, traffic signals, parks, recreation, public facilities, revitalization, etc.</p> <p>By adopting an ordinance authorizing the imposition of developmental impact fees on commercial and/or residential development, it creates a steady and long-term source of funding to target capital improvement and infrastructure needs necessary to bridge the gap and reduce barriers to more affordable housing within the City of Charleston.</p>	Adoption of ordinance	Adoption of ordinance	Director of Planning, Preservation & Sustainability	Mayor's Office	Jun-22
		Strategy: Advocate for State Approval of Commercial Linkage Fees for Affordable Housing					
		<p>2) The purpose of a commercial linkage fee is to mitigate the impact of new market rate development on the demand for affordable housing. When a city or county adopts a commercial linkage fee, it must establish a reasonable relationship or connection "link" between the development project and the fee charged.</p> <p>Studies which demonstrate this connection are call Nexus Studies. This commercial linkage fee nexus study quantifies the connection between the development of commercial hotel, retail/restaurants/services, and business park/light industrial projects and the demand for affordable housing units. The study also considers feasibility and other policy implications of implementing an impact fee. The nexus study uses a 5-step methodology to calculate the max legal fee charged on new commercial development for affordable housing.</p> <p>The fees would go towards the City's Affordable Housing Fund and can be used for the development of more affordable housing, Heirs' property fund, anti-displacement policy, homeowner repair assistance program, potential application for economic hardship-demo by neglect and more.</p> <p>NOTE: This concept can be introduced by local option legislative delegations at the state level to enable local government to adopt an ordinance to implement linkage fees on specific geographic areas such as the City of Charleston. With the dire need of more affordable housing and financial assistance in the City, this initiative would gain a lot of support.</p>	State allows local adoption of commercial linkage fee	State allows local adoption of commercial linkage fee	Director of Housing and Community Development	Mayor's Office	Dec-22
Long-Term Goal	Objective	Strategies and Actions	Performance Measures	Evaluation Tool	Lead Staff	Oversight	Due Date
Optimize Charleston Housing Authority's Repositioning Strategy of Public Housing utilizing Rental Assistance Demonstration and other allowed HUD programs.	To maximize the number of affordable and mixed income housing units created by the City of Charleston Housing Authority utilizing the Rental Assistance Demonstration (RAD) and/or other HUD allowed program for the redevelopment of Public Housing units. Encourage and facilitate dialogue with the community of color related to the economic and educational impacts of desegregation while addressing their concerns of displacement and change.	Strategy: Choice Neighborhood Implementation Grant					
		<p>1) Pursue a Choice Neighborhood Implementation Grant for the revitalization of the Eastside and/or Westside neighborhoods in partnership with the Housing Authority of the City of Charleston (CHA).</p>	Grant submitted	Grant submitted	Community Development Coordinator, Housing and Community Development	Director, Housing and Community Development	Jun-22

Housing and Mobility

		Strategy: Increased density on RAD sites					
		2) Receive commitment from CHA to increase density of each public housing development being repositioned under the Rental Assistance Demonstration (RAD) Program or other approved HUD Program.	Commitment received	Commitment received	Director of Planning, Preservation & Sustainability	Mayor's Office	Aug-21
		Strategy: Advocate for improved conversion schedule					
		3) Review CHA's RAD conversion schedule and forward recommendation to CHA to amend order of conversion that aligns with the level of urgency needed for rehabilitation and other environmental concerns (i.e. flooding).	Recommendation submitted	Recommendation submitted	Director of Housing and Community Development	Mayor's Office	Aug-21
		Strategy: Commit City funds to redevelopment of public housing					
		4) Commit to a certain amount from its Affordable Housing Fund for the redevelopment of public housing within its jurisdiction. For example, \$X amount per unit up to \$2 million per project. Identify parcels of land within the City of Charleston that can be used for the development of replacement housing.	Dollars committed	Dollars committed	Director of Housing and Community Development	Mayor's Office	Dec-21
		Strategy: Improve community engagement					
		5) Engage Black and Brown community leaders and stakeholders and address the issues facing the neighborhoods like crime, lack of recreational opportunities, lack of restaurants and healthy food availability, flooding and lack of economic opportunity. Tie these issues to the opportunities that will be created through the redevelopment of public housing through RAD.	Input received	Community engagement campaign	Director of Planning, Preservation & Sustainability	Mayor's Office	Aug-21
		Strategy: Create Eastside zoning plan					
		6) Create a zoning plan for the Eastside optimizing the development opportunities and coordinate with CHA and the City of Charleston to rezone the public housing properties allowing for future RAD development.	Zoning plan created	Zoning plan created	Director of Planning, Preservation & Sustainability	Mayor's Office	Dec-21
		Strategy: Identify replacement housing for Public Housing Units					
		7) Identify existing or to be developed affordable housing properties that can be utilized as replacement housing for the Public Housing units.	Housing units identified	Housing units identified	Director of Housing and Community Development	Mayor's Office	Aug-21
Long-Term Goal	Objective	Strategies and Actions	Performance Measures	Evaluation Tool	Lead Staff	Oversight	Due Date
Improve mobility infrastructure	To prioritize efforts to improve mobility safety efforts in minority communities, thus increasing efforts towards improving quality of life in said communities. People of color in under resourced communities in the Charleston, SC area are disproportionately in danger of transportation related accidents resulting in death. Communities of color often suffer from neglected infrastructure, which negatively affects the quality of life of residents.	Strategy: Neighborhood Sidewalk Expansion/ Improvement Project					
		1) Establish a Neighborhood Sidewalk Expansion/Improvement Project for the improvement and establishment of city-owned sidewalks in line with the Greenville, SC NSTEP program.	Program created	Program created	Director of Traffic and Transportation	Mayor's Office	Dec-21
		Strategy: Data collection					
		2) Collect and analyze more area-specific data to pinpoint the locations and neighborhoods which would benefit from increased street-scaping, lighting, and right of way in order to properly assess mobility needs across the city.	Data collected	Data collected	Director of Traffic and Transportation	Mayor's Office	Aug-21
Long-Term Goal	Objective	Strategies and Actions	Performance Measures	Evaluation Tool	Lead Staff	Oversight	Due Date
Ensure Lowcountry Lowline is equitable and inclusive	The future Lowcountry Lowline exists within proximity of communities where people of color have played a significant role. Moreover, as seen in other cities, the introduction of significant public improvements has the potential to have negative impacts for communities of color. Diversity, equity, and inclusion practices should be implemented in both the Lowcountry Lowline project and within the nonprofit leading Lowline efforts, Friends of the Lowcountry Lowline (FLL).	Strategy: Community Advisory Council					
		1) FLL should create a Community Advisory Council to provide voting or decision-making input as it relates to the design, operations, and programming of the Lowline Project.	Council created	Council created	Director of Parks	Mayor's Office	Aug-21
		Strategy: Reduction of police activity along Lowline					
		2) Specific efforts should be taken to identify and avoid potential negative outcomes related to disproportionate police activity impacting people of color along the Lowline.	Number of police interactions	Number of police interactions	Chief of Police	Mayor's Office	should coincide with completion of first phase of the Lowline
		Strategy: Matrix to review monetary decisions					
		3) A matrix should be developed to assess monetary decisions benefiting the Lowline that could negatively impact the Eastside neighborhood.	Matrix created	Matrix created	Deputy Chief Financial Officer	Chief Financial Officer	Aug-21
		Strategy: Support for Eastside Communities					

Housing and Mobility

		4) Identify specific ways to benefit the Eastside Neighborhood utilizing CRB TIF funds.	List of ways to support created	List of ways to support created	Equity, Inclusion, and Racial Conciliation Manager	Mayor's Office	Dec-21
Strategy: MBE Participation							
		5) Ensure that there is at least 30% participation from qualified and diverse teams. Some of the following strategies could be used to reach this goal. a. A mentor-protégé model that would guide emerging businesses who are not yet eligible for the City of Charleston's MBE certification. b. Small business set-asides c. Joint ventures d. Partner with the Eastside Community Development Corporation to utilize their social network to fulfill participation goals. Establishing a strong partnership would help increase their capacity to invest in development projects that could directly impact their community.	Percentage of MBE participation	Lowline contracts	Minority Business Enterprise Manager	Director of Planning, Preservation & Sustainability	Jun-22
Strategy: Public campaign for names							
Name West Ashley Bike and Pedestrian Bridge	To seek recommendations for the naming of the West Ashley Bike and Pedestrian Bridge, which would highlight, celebrate and educate residents to the accomplishments and historic significance of the work of a person of color who made a profound impact on the City of Charleston.	1) Conduct a public campaign to identify appropriate names for the Bridge, and should invite specific input from organizations such as the NAACP, the Avery Research Center, and the Association for the Study of African American Life and History (Charleston Chapter). Examples of possible honorees include: Modie Rischer; Leaders of the 1969 MUSC Hospital Strike including Bill Saunders and Louise Brown; Mary Mathews Just.	Campaign implemented	Responses received	Director of Traffic and Transportation	Mayor's Office	Aug-21
Strategy: Approve name from those solicited							
		2) Select a name from those solicited and approve the renaming of the Bridge.	Bridge is renamed	Bridge is renamed	Director of Traffic and Transportation	Mayor's Office	Apr-22
Long-Term Goal	Objective	Strategies and Actions	Performance Measures	Evaluation Tool	Lead Staff	Oversight	Due Date
Improve Mixed Use Workforce Housing/ Fee in lieu	To foster more affordable housing in gentrifying neighborhoods and to prevent displacement, the MU/WH zoning fee in lieu should be increased. The MU/WH zoning has resulted in every developer but one choosing to pay the Fee-In-Lieu rather than develop 20% of their units as affordable. This has resulted in a reduction in the total number of affordable units that could have potentially been built as a result of MU/WH rezonings. Should developers continue to choose the Fee-In-Lieu option, additional funding garnered could also facilitate units serving residents at lower AMI in various parts of the City.	Strategy: Increase Fee In Lieu					
		1) Increase the Fee-In-Lieu connected to the Mixed-Use/Workforce Housing (MU/WF) zoning district to at least 50% above current levels.	Complete	Complete	Complete	Complete	Complete
		Strategy: Offset impact of constructing workforce units					
		2) Provide a menu of options for the developer used to offset the impact of constructing workforce units. Ideally, the developer could choose one of the following: a. Extend affordable housing concierge services to those agreeing to provide 20% of workforce units in place. b. Eliminate or significantly reduce off-street parking requirements for not only the affordable units but the market-rate units as well. c. Other methods of expediting land entitlement for those building units in place.	Incentives created	Incentives created	Director of Planning, Preservation & Sustainability	Mayor's Office	Aug-21
Strategy: Determine if units could be approved to accept Housing Authority vouchers							

Housing and Mobility

		3) Collaborate with City of Charleston Housing Authority on ways to utilize tenant based or project based section 8 vouchers to improve the affordability of units created in the Mixed-Use/Workforce Housing (MU/WF) zoning district.	Review completed	Review completed	Deputy Director of Housing and Community Development	Director of Housing and Community Development	Aug-21
Long-Term Goal	Objective	Strategies and Actions	Performance Measures	Evaluation Tool	Lead Staff	Oversight	Due Date
Provide support for owners of heirs property and help families build generational wealth.	To help families who own Heirs property clear title, repair their homes and navigate the legal system and City of Charleston BAR in an effort to maximize their property values and build generational wealth. Many families do not qualify for the current programs available through organizations like the Center for Heirs Property because the family members are either not all identified or not in agreement. The element of trust should be emphasized in any proposal to litigate and clear title to Heirs Property because of the abuse suffered due to the disadvantageous position of minority property owners. Legal devises have been used in the past to divest them of their interest because of the lack of ability to defend themselves. It is important to understand that once they start down the road of litigation to clear title and the Heirs are identified, the Heirs will either continue to own the property or it will be sold outside of the family. Any heir, now Tenants in Common, has the right to the value of their interest. It becomes Family vs. Money. Any outreach to the possible Heirs should involve some historical context of era in which the deceased property owner lived and the difficulties in procuring and keeping the property to pass on the subsequent generations. There are often various impediments to maintaining property ownership, i.e.; borrowing money at usurious loan rates, fraud, putting the house up as collateral or as an asset for a criminal bond, were all devises used to divest property owners. Application for Economic Hardship Claims under historic preservation ordinances. Historic preservation ordinances in effect around the country often include a process for administrative relief from preservation restriction in situations of economic hardship. Under typical economic hardship procedures, an applicant can apply for a certificate of economic hardship after a preservation commission has denied a request to alter or demolish a historic property protected under the ordinance. The exact meaning of the term economic hardship depends on how the standard is defined in the ordinance. Under many ordinances it can be defined as consistent with the legal standard for an unconstitutional regulatory taking, which requires a property owner to establish they have been denied all reasonable beneficial use or return on the property as a result of the denial of a permit for alteration or demo.	Strategy: Create new partnerships					
		1) Identify and negotiate partnerships with community programs like Center for Heirs Property Preservation, Charleston Pro Bono and the Charleston County BAR which already supports these 501(c)(3) programs.	Partnerships created	Partnerships created	Housing Program Manager	Director of Housing and Community Development	Dec-21
		Strategy: Externship program					
		2) Collaborate with Charleston School of Law Director of Externship programs to have students involved in the initiative to alleviate Heirs property issues.	Externship program created	Externship program created	Housing Program Manager	Director of Housing and Community Development	Dec-21
		Strategy: Prioritize hiring of attorneys of color					
		3) Encourage the City to include more Attorneys of color in all programs related to Heirs properties.	Number of attorneys hired	City staffing	Equity, Inclusion, and Racial Conciliation Manager	Mayor's Office	Jun-22
		Strategy: Maintain database of dilapidated and endangered homes					
4) Identify and maintain the existing Database of all dilapidated and endangered homes located on the peninsula.	Number of properties identified	Database	Deputy Director of Livability & Tourism	Director of Livability & Tourism	Dec-22		
Strategy: Provide information							
5) Coordinate with Historic Charleston Foundation, Preservation Society and the BAR to provide information and assistance to homeowners that qualify for Demolition by Neglect waivers and to allow homeowners to qualify for waivers on renovation requirements if they have owned their home more than 25 years.	Number of homeowners contacted	Community engagement campaign	Deputy Director of Livability & Tourism	Director of Livability & Tourism	Dec-22		
Strategy: Identify new funding sources							
6) Identify additional funding sources to pay for the legal, site studies and other costs related to clearing title and renovations.	Dollars committed	Dollars committed	Deputy Director of Housing and Community Development	Director of Housing and Community Development	Dec-21		
Long-Term Goal	Objective	Strategies and Actions	Performance Measures	Evaluation Tool	Lead Staff	Oversight	Due Date
Create a Community Land	To address the patterns of deterioration in dilapidated homes and	Strategy: Create a Land Bank					

Housing and Mobility

Bank	buildings and to provide a program for revitalization while creating more affordable housing in the City of Charleston.	<p>1) Land banks are created by local jurisdictions – usually as a public entity but occasionally as an independent nonprofit –to hold abandoned, vacant, and tax-delinquent properties for future development. Not only does this provide local jurisdictions with land for future development, it also reduces the number of “problem properties” in a community by creating a process for management and disposition. Land banks are a powerful tool for jurisdictions faced with problems from both the hot and cold ends of the housing market spectrum. In hot markets, land banks allow jurisdictions to make development decisions with less concern about the cost of land because they already have a portfolio of parcels ready for development. In cold markets, land banks reduce blight by acquiring abandoned and/or delinquent properties, clearing title, and then putting the properties back into productive use consistent with community priorities.</p> <p>This concept can be reintroduced by local option legislative delegations at the state level to enable local government to adopt an ordinance for community land banks. Both the Developer Impact Fee or Commercial Linkage Fee could fund this initiative and a program is developed specifically to address Heirs’ property, title clouds and demo by neglect needs. This is also a means for creating more affordable housing opportunities in the City of Charleston.</p>	Land Bank created	Land Bank created	Deputy Director of Housing and Community Development	Director of Housing and Community Development	Jun-22
Long-Term Goal	Objective	Strategies and Actions	Performance Measures	Evaluation Tool	Lead Staff	Oversight	Due Date
Establish a Fair Housing Assistance Program	<p>To establish a Fair Housing Assistance Program (FHAP) in the City of Charleston. While the City of Charleston has a Fair Housing Ordinance, it needs to be reviewed if it is substantially equivalent to the Federal Fair Housing Act. In addition, the City does not have an enforcement mechanism for bringing fair housing complaints. The process of establishing a FHAP would ensure substantially equivalency and an enforcement entity at the City.</p> <p>The estimated timeline for recommendation implementation is 18-24 months and could be administered by the City’s Legal Department and/ or Housing and Community Development Department.</p>	<p>1) Determine if the City of Charleston Fair Housing Ordinance is substantially equivalent to the Fair Housing Act.</p> <p>2) If necessary, draft changes to the Ordinance that would bring the City into substantial equivalency.</p> <p>3) Determine its capacity to become a FHAP according to the following: a. Review 24 C.F.R. part 115 b. Where it fits organizationally within the City’s administration c. Staffing requirements and costs: i. HUD provides FHAP funding annually on a noncompetitive basis to state and local agencies that administer fair housing laws that provide rights and remedies that are substantially equivalent to those provided by the Fair Housing Act.</p> <p>Funding provided by HUD is not intended to cover 100 percent of the costs of the agencies’ operations, so local resources must be provided by the jurisdiction. Resources from the jurisdiction should include both funding and the legal resources necessary to pursue administrative and/or judicial enforcement.</p> <p>Through FHAP, HUD reimburses both interim and certified substantially equivalent state and local agencies in their fair housing enforcement efforts, consistent with congressional appropriations.</p> <p>4) Drafted ordinance and FHAP recommendations should be submitted to City Council for approval.</p>	<p>Complete</p> <p>Complete</p> <p>Review of existing staffing and staffing needs completed</p> <p>City Council approval</p>	<p>Complete</p> <p>Complete</p> <p>Review of existing staffing and staffing needs completed</p> <p>City Council approval</p>	<p>Complete</p> <p>Complete</p> <p>Equity, Inclusion, and Racial Conciliation Manager</p> <p>Equity, Inclusion, and Racial Conciliation Manager</p>	<p>Complete</p> <p>Complete</p> <p>Mayor’s Office</p> <p>Mayor’s Office</p>	<p>Complete</p> <p>Complete</p> <p>Aug-21</p> <p>Dec-21</p>
Strategy: Determine substantial equivalency							
Strategy: Draft new ordinance							
Strategy: Determine capacity to become FHAP							
Strategy: Approve FHAP recommendations							
Strategy: Submit application							

Housing and Mobility

		<p>5) Submit application to HUD for Substantial Equivalent Certification:</p> <p>a. There are two phases in determining whether an agency is substantially equivalent. In the first phase, the Assistant Secretary for Fair Housing and Equal Opportunity determines whether, "on its face," the state or local law provides rights, procedures, remedies and judicial review provisions that are substantially equivalent to the Fair Housing Act. If so, HUD offers the agency interim certification for up to three years. During the three years of interim certification, the agency builds its capacity to operate as a fully certified substantially equivalent agency.</p> <p>b. The City of Charleston may be certified as substantially equivalent after it applies for certification and HUD determines that the agency administers a law that provides substantive rights, procedures, remedies and judicial review provisions that are substantially equivalent to the Fair Housing Act.</p>	Application submitted	Application submitted	Equity, Inclusion, and Racial Conciliation Manager	Mayor's Office	Dec-21
Strategy: Implement FHAP							
		<p>6) Requirements of the City of Charleston if Substantial Equivalent Certification is awarded:</p> <p>a. HUD will provide resources to the FHAP in the form of training, technical assistance and funding, the City of Charleston must demonstrate a commitment to thorough and professional complaint processing. This includes all phases of complaint processing, from accurate identification of issues at intake, through complete and sound investigations, to following through on administrative or judicial enforcement to ensure that victims of unlawful housing discrimination obtain full remedies and the public interest is served.</p> <p>b. The City must demonstrate that it can provide an investigative, judicial and administrative process according to the following: (See Attached Chart)</p>	FHAP program established	FHAP program established	Equity, Inclusion, and Racial Conciliation Manager	Mayor's Office	Dec-22

Housing and Mobility

Long-Term Goal	Objective	Strategies and Actions	Performance Measures	Evaluation Tool	Lead Staff	Oversight	Due Date
Enact Mandatory Inclusionary Zoning	To increase the number of affordable homes in the City by requiring new developments to include a percentage of units that are restricted by income.	Strategy: Advocate for state enabling legislation to allow jurisdictions to enact inclusionary zoning					
		1) The State of South Carolina prohibits cities from enacting mandatory inclusionary zoning. Since 2017, the City of Charleston has led an advocacy effort in support of legislation that would provide jurisdictions the option to enact inclusionary zoning. Thus far, state legislators have not been supportive of this bill. The City should continue to advocate for state enabling legislation that could pass at the state level.	Votes in support of enabling legislations	State legislation adopted	Director of Housing and Community Development	Mayor's Office	December 21
		Strategy: Create and approve a mandatory inclusionary zoning ordinance					
		2) If state enabling legislation is adopted, an ordinance should be drafted with community input that would implement mandatory inclusionary zoning and approved by Council.	Ordinance adopted	Ordinance adopted	Director of Housing and Community Development	Mayor's Office	Jun-24

INTERNAL REVIEW



"Achieving a truly inclusive democracy means that government must proactively take on structural racism. Today we have the opportunity to change how local government works so that racial equity is a priority in both policy and practice."

Glenn Harris
President, Race Forward

Due to the reorganization of the Internal Review Committee, the Chair—with consensus of the board—felt it was necessary to deploy the resources of the committee to the issues of Hiring, Employment, Training and Development for our formal recommendations. As noted in our interim report, significant funds are required for the Manager of Equity, Inclusion and Racial Conciliation to fulfill the mission of making the City of Charleston the standard of workplace equity in the Lowcountry. Our recommended strategies are as follows: 1) Racial equity training for all city employees. 2) Establish a livable wage for all city staff that coincides with the cost of living within city limits. 3)

As opposed to addressing each issue from the top down with hopes that standards trickle down, our committee developed recommendations that will have an immediate effect on each employee and contractor of the city that can be measured on an annual basis. Each strategy recommended requires the city government to financially invest in an equitable workforce such as pay increases for the lowest earners, professional development and targeted equity training for all employees, and amendments to the requirements for all city contractors. Implementing these strategies offer a solutions-based model for reversing centuries-old uneven and unjust systems of power that have perpetually prevented city workers from upward mobility within the workforce.

Internal Review

Long-Term Goal	Objective	Strategies and Actions	Performance Measures	Evaluation Tool	Lead Staff	Oversight	Due Date
Implement a cultural and systemic shift within the city so more city employees will be able to recognize, evaluate, and set forth goals and benchmarks to make their departments racially equitable.	To make the City of Charleston a racially equitable working place.	Strategy: Racial equity training for all city employees.					
		Action(s): 1) City of Charleston establishes budget under Manager of Equity, Inclusion and Racial Conciliation to perform renewable training for all city employees on a bi-annual basis. 2) City of Charleston requires all city employees to attend racial equity training. 3) City of Charleston requires all city employees to pass assessment prior to onboarding and renew certification on a bi-annual basis. 4) Work with community partners to develop a racial equity framework to reverse uneven hiring and promotion standards. 5) Require all city contractors to adopt the City's racial equity framework prior to obtaining city funds	1) Assess staffing and funding needs. 2) Development of city assessment with community partners.	City of Charleston employee compliance to training. Benchmarks developed by department heads with measurable goals.	Manager of Equity, Inclusion and Racial Conciliation, Human Resources	Mayor's Office	Jul-23
		1.)Racial Equity Core Team is formed (with representation from staff across departments), to provide focus and direction to the items in this plan. This team may form smaller work groups to carry out specific tasks. 2.)Racial Equity Training – Require training on an annual basis for all employees, elected officials to develop a baseline understanding of diversity, equity and inclusion and the role they play as well as building cultural competency. Work with outside consultants/contractors as needed to offer these trainings and department or topic specific training if appropriate. 3.)Conversational Opportunities – Offer less formal opportunities such as watching videos or conversations around racial equity in a lunch & learn format. 4.)Community Conversations – work with local partners to host some community conversations around racial equity.	Racial equity core team has members and meeting scheduled. Trainings offered. Percent of employees who have attended racial equity training. Participants show growth in knowledge and competence.	Survey of participants to evaluate changes in knowledge and comfort level in having conversations about race. Qualitative written responses to questions or journaling.	Manager of Equity, Inclusion and Racial Conciliation	Mayor's Office	Jul-23
1.)Employee Racial Equity survey – Conduct employee and City Council racial equity survey on a biennial basis. 2.)Racial equity as core competency in select job descriptions –Departments identify as appropriate specific job classifications with key racial equity responsibilities and incorporate racial equity as a core competency / expectation into those job descriptions. 3.)Clear racial equity expectations for managers – Training on equitable hiring practices, management and supervising employees for all staff with hiring and supervisory duties. Develop clear expectations and accountability for racially equitable work places. Develop best practices that can be used by manager within hiring processes to minimize bias and incorporate equity throughout all phases of the process.	Percent of employees who complete survey. Percent of employees who understand key terms and can provide examples. Job descriptions include racial equity as core competency.	Survey responses. Training provided. Best practices developed and used in hiring processes. Percent of people of color who apply. Accurate baseline established.	Manager of Equity, Inclusion, and Racial Conciliation, Human Resources	Mayors Office	Jul-23		

Internal Review

		<p>1.)Departmental Racial Equity Plans and use of Racial Equity Tool – Core Team develops a template for departments to use to create department Racial Equity Plan and Tool. Use data collected regarding inequities in Community and information gathered from Community Conversations to help identify gaps in service/access to guide departments on plan development. Each department will pilot with one program or policy in first year 2.)Incorporate use of the Racial Equity Tool into the budget process - Pilot template for use in one department/expense are in the 2022 budget process. Based on what is learned modify and implement across all departments in 2023. City Council reviews decisions and the cumulative impacts of the proposed budget with Racial Equity lens. May 3.)Strengthen personnel policy and practices – review policies to identify racial equity barriers to hiring, retention, and upward mobility. Use the Racial Equity Tool to develop recommended changes. Barriers to be considered include minimum qualifications (education and experience equivalencies) and the role of seniority in promotions and benefits. 4.)Establish a framework for effective and inclusive engagement with Charleston’s diverse communities – Review current practices for how the city does community engagement. Develop jurisdiction policies and practices that engage diverse communities in jurisdictional processes. 5.)Inclusive Outreach and Public Engagement Training – Provide introductory Inclusive Outreach and Public Engagement training to employees that routinely engage with the public.</p>	<p>Percent of departments who have developed racial equity plan and tool and beginning to implement. Percent of budget items reviewed using a racial equity tool. Policies are revised and or developed. Policy guidance developed. Number of employees attending trainings. Participant increase in knowledge, competence and confidence using public engagement approach.</p>	<p>Equity Plans, completed equity tools, revised policies, new community engagement guidelines</p>	<p>Manager Equity, Inclusion, and Racial Conciliation, Human Resources, and Chief Financial Officer</p>	<p>Mayor's Office</p>	<p>Jul-24</p>
Long-Term Goal	Objective	Strategies and Actions	Performance Measures	Evaluation Tool	Lead Staff	Oversight	Due Date
Establish a living wage and system of compensation where city employees who wish to live within the city limits can do so.	To intentionally decrease the pay disparities for city employees.	<p>Strategy: Establish a livable wage for all city staff that coincides with the cost of living within city limits.</p> <p>Action(s): 1) Audit wages of all city employees that evaluates race and gender disparities. 2) Develop cost analysis study that will determine the annual cost of increased wages aligned with Harvard study on minimum wage to live within the City of Charleston. 3) Reallocation of the City of Charleston yearly budget to annual increase of lowest 10% earners over five year term. 4) Develop a Section 8 Savings Plan for city employees to establish early stages of wealth accumulation with the potential to lead to homeownership within the city or support other wealth creating investments.</p>	<p>Disparities based on race and gender decline on annual basis.</p>	<p>City of Charleston commission department of Human Resources to audit the decrease of disparities based on race and gender following every fiscal year.</p>	<p>Manager of Equity, Inclusion and Racial Conciliation, Human Resources</p>	<p>Human Resources</p>	<p>Dec-26</p>
Long-Term Goal	Objective	Strategies and Actions	Performance Measures	Evaluation Tool	Lead Staff	Oversight	Due Date
Develop a targeted recruitment, hiring and compensation system with the goal of creating a more diverse and equitable workforce.	To address structural inequities in recruitment, hiring, and promotion of city employees.	<p>Strategy: Address the hiring practices in city departments to dismantle systemic barriers to hiring and promoting qualified minority candidates.</p> <p>Action(s): 1) Audit the demographical data of hiring and promotion within the city from the past five years that evaluates race and gender disparities. 2) Increase diversity recruitment and in-house pipeline for all City supervisors, managers, and human resource positions. 3) Reestablish city funded professional development and continuing education through Trident Technical College and College of Charleston open to all city employees. 4) Require departmental level reviews that establishes the short-term and long-term goals for all city employees. This review should develop a plan of action that will establish what professional development is needed for the employee to achieve said goals.</p>	<p>1) The city increases diversity in leadership and supervisorial roles annually. 2) Retention of and promotion of minority employees increase annually. 3) Each city employee will have a record of short and long-term goals with actionable professional development items.</p>	<p>TBD</p>	<p>Manager of Equity, Inclusion and Racial Conciliation, Human Resources, Individual Department Heads</p>	<p>Mayor's Office</p>	<p>Dec-26</p>

YOUTH AND EDUCATION



“I believe unconditionally in the ability of people to respond when they are told the truth. We need to be taught to study rather than believe, to inquire rather than to affirm.”

Septima P. Clark, Charleston
Educator and Activist

The enclosed report includes the initial recommendations of the Special Commission on Equity, Inclusion, and Racial Conciliation Youth and Education subcommittee. The enclosed initial recommendations are the result of six months of biweekly meetings and extensive hours of research.

History reveals that throughout the formation of the public education system, students and families of color have been largely excluded from the decision-making process that has shaped the way that the current system functions. This becomes especially apparent as one considers that in the 384 year history of public education, people of color have only been able to freely access public education for 17% of the time that schools have existed in America. Access is emphasized because *Brown vs. Board of Education* prompted the end of segregation in schools but did not ensure that families of color could participate in decision-making processes at the school, district, state, and federal levels.

Black students are rarely represented in school curricula. When they are shown Black people are generally represented by pain and not by their full humanity. Curricula that reflect Black, Indigenous, People of Color are typically stereotypical and inauthentic. Black students face the most consequences, followed by students with disabilities, and are disciplined at the highest rates, for the same offense as white students. Typically, this is based on non-violent behaviors. Schools where black students and students of color are the majority, have a high police presence and far more police officers than counselors. Black students are more likely to be arrested at school than any other group of students. Schools are more likely to bring a black police officer for “inclusion” than a restorative justice approach.

YOUTH AND EDUCATION

There are some common practices shared by schools identified as providing personalized and equitable education. Those schools commonly have a school wide emphasis on equity. School leaders personalized professional development for teachers in an effort to teach them how to personalize instruction for their students. Data is disaggregated by race/ethnicity, gender, socioeconomic status, and other student characteristics. When data are disaggregated, it allows disparities across group outcomes to become more apparent so that inequitable practices can be addressed and changed (Annie E. Casey Foundation, 2016).

In every situation, school leaders and staff members ask themselves, “who has a seat at the decision making table and who is missing?” If there are perspectives missing from that table (i.e. parents, students, individuals of color), equity-focused leaders ensure that groups are brought into the conversation and included in decisions that will affect students. School leaders, staff, and community members should define and talk about equity on a regular basis.

The goal of this subcommittee is to provide recommendations that can create substantial change and help to dismantle oppressive systems by creating a mechanism that holds our local education system accountable by naming, acknowledging, and interrogating when white supremacy shows up in our education spaces.

Youth and Education

Long-Term Goal	Objective	Strategies and Actions	Performance Measures	Evaluation Tool	Lead Staff	Oversight	Due Date
The City of Charleston understands why racial equity is an integral part of the organization's approach inside and outside the organization.	Develop racial equity competency to better inform decision making processes	Strategy: City leadership and employees at all levels increase awareness, knowledge, shared commitment to anti-racism.					
		Action(s): Implement racial equity training at all levels.	Number of trainings held, number of participants and staff levels trained	survey responses, staff exit interviews	Office of Equity, Inclusion, and Racial Conciliation	Mayor	Jan-22
		Action(s): Conduct research that includes interviews, listening sessions, inputs, and funding.	Initiates and facilitates conversations at the organizational level and with external stakeholders to deepen mutual understanding and learning	Youth sessions, Family Sessions, and Community Organization Sessions	Mayor's Office for Children, Youth, and Families	Mayor	3-22
		Action(s): City staff collect relevant data, coordinate data systems to understand and track needs and impacts	City staff consolidate data, increasingly use analysis tools to more deeply identify racial equity trends. Increasingly communicating data publicly in an easy to understand manner.	Memorandum of Understanding with Trident Cradle to Career - to collect data; provide training to parents and community members about achievement gap; Assist in facilitating listening sessions	Chief Innovation Officer	Mayor	Jan-22
		Action(s): Use resolutions and declarations to prioritize, elevate and evaluate racial equity	Publicly formalizing the city's commitments to racial equity for increased community knowledge and engagement, and to increase city accountability to advance racial equity	ordinance adopted	Equity, Inclusion, and Racial Conciliation Manager	Mayor	Oct-21
		Action(s): All city departments and offices implement racial equity plans	All departments have developed equity plans to address identified departmental gaps	Department equity plans	Department heads	Equity, Inclusion, and Racial Conciliation Manager Mayor	Dec-22
		Strategy: Require racial equity audit of all city departments					
		Action(s): Audit all city departments to determine where inequities may exist within the department and in the services provided	Consultant is hired and provides timeline for completing audit	audit is conducted and mechanism created to implement recommendations	Equity, Inclusion, and Racial Conciliation Manager	Mayor	Dec-21
		Strategy: Codify the Special Commission on Equity, Inclusion, and Racial Conciliation					
		Action(s): Make the SCEIRC a standing committee	ordinance adopted	TBD	Legal and Equity, Inclusion, and Racial Conciliation Manager	Mayor and City Council	Jun-21
Long -Term goal	Objective	Strategies and Actions	Performance Measures	Evaluation Tools	Lead Staff	Oversight	Due Date
Develop a more robust	Redesign curriculum and disciplinary procedures that reinforce	Strategy: Memorandum of Understanding with Charleston County School District					

Draft

Youth and Education

<p>programmatic partnership with Charleston County School District to help advance racial equity in local schools.</p>	<p>systemic racism</p>	<p>Action(s): 1.)Support cultural competency work and changes to curriculum i.e. Critical Race Theory and 1619 Project 2.) Bridge the gap in family and community engagement 3.) Official partnership with the Office of Family & Community Engagement 4.) Increase student participation in City of Charleston youth programming and recreation programs 5.) Incorporate remote location PODS for youth and families in need 6.) Participate in restorative practice training to be implemented in all City of Charleston programming 7.) Establish and support community schools throughout Charleston to better provide wraparound services that incorporate equitable practices8.)Examine how public education is funded and advocate for changes to the existing funding formula in order to ensure resources and services are delivered in an equitable manner. 9.)Develop a more meaningful partnership with Charleston County School District and hold them accountable for the achievement gap and opportunity gap that continues to plague underserved Black and Brown students. 10.) Examine all forms of high quality K-12 public education to include charter schools and magnet schools and play a more active role in attracting and brokering partnerships in order to disrupt the cycle of poor academic outcomes 11.)Play an active role in recruiting and supporting high quality teachers by working with the Charleston County School District to provide more affordable housing options. 12.) Play an active role in recruiting and supporting high quality teachers by working with the Charleston County School District to provide more affordable housing options.</p>	<p>suspension and expulsion data collected at the school or district level must be disaggregated, at minimum, by race, disability, age, gender, and type of offense. Examine data beyond suspensions and expulsions to inform strategies for improving school climate, behavioral interventions, and partnerships between police and the school community, and for minimizing student arrests and referrals to the juvenile justice system. Vertical and horizontal alignment of curriculum (across grade levels and across subject areas), corresponding to the standards; improving assessment</p> <p>(ability to compile and distribute useful data disaggregated by race, class, language, and other key demographic categories; building educators' skills to use data to improve their practice); and creating more effective approaches to institutional planning, leadership, and management (inc. short- and long-term planning for improvement related to budgeting, human resources, data and evaluation, support services, leadership development, facilities management, information technology, communication systems, etc.).</p>	<p>establishing meaningful criteria for deciding on who needs to be involved in developing goals, plans, and strategies, and evaluating progress and impact at each stage of a school, district, or other educational institution's improvement efforts; including both those who implement and those who are impacted by educational institutions' policies, strategies, and programs; establishing robust and ongoing dialogue and feedback mechanisms for each stakeholder group;student placement in grade-level, advanced placement, special education, English-learner, and remedial courses; resource distribution (e.g., locating, cultivating, and distributing quality teachers, facilities, materials, technology; and funding distributed with attention to students with</p>	<p>Mayor's Office for Children, Youth and Families and Equity, Inclusion, and Racial Conciliation Manager</p>	<p>Mayor</p>	<p>Jun-22</p>
<p>Strategy: Provide additional mental health support for students of color</p>							

Youth and Education

		<p>Action(s): Students with better mental health not only have greater overall well-being but also greater education attainment. Hiring more racially diverse and culturally competent mental health professionals, increasing funding to resources such as telehealth options and anti-racist programs, and collecting and disaggregating data can all help schools make mental health services more accessible and specific to BIPOC student needs.</p>	<p>Spaces and programming provided by schools aimed at breaking down mental health stigma; funding to address family economic instability and support mental health services for uninsured students Targeted district recruitment of Black counselors, social workers, and mental health professionals funding for anti-racist and trauma-informed mental health practices; districtwide increased data collection and disaggregation by race and ethnicity</p>	<p>data collected regarding recruitment efforts; number of trainings held and amount of funding received; community partnerships established</p>	<p>Mayor's Office of Youth and Family Services</p>	<p>Mayor</p>	<p>Dec-22</p>
<p>Strategy: Incorporation of CDF Freedom Schools throughout City of Charleston</p>							
		<p>Action(s): 1.) Increased partnerships with black and brown led organizations 2.) Increased partnerships with faith-based organizations 3.) Increased partnerships with CCSD 4.) Incorporates family and community engagement 5.) Includes culturally relevant curriculum 6.) Flexibility to include education around other systems impacting equity and inclusion 7.) Incorporate anti-racism mini sessions with family and community members</p>	<p>Development of meaningful partnerships with black/brown led organizations; faith-based organizations; and CCSD. Community engagement that meaningfully incorporates the community wants and needs; development of culturally relevant and anti-racist curriculum</p>	<p>Community feedback and surveys; evaluation of curriculum</p>	<p>Mayor's Office of Youth and Family Services</p>	<p>Mayor</p>	<p>Dec-22</p>
Long -Term goal	Objective	Strategies and Actions	Performance Measures	Evaluation Tools	Lead Staff	Oversight	Due Date
Examine how the role of public education funding and the Act of Consolidation have impacted the lives of Black and Brown students and	Provide additional resources to the schools that have been historically underfunded and understaffed	<p>Strategy: Examine new and innovative funding models for CCSD</p>					
		<p>Action(s): 1.) Audit other city funding models and determine best practices i.e. City run schools, deconsolidation. 2.) Conduct authentic community engagement to co-produce a model that will meet the needs of the community we are serving</p>	<p>TBD</p>	<p>Community feedback and surveys; evaluation of curriculum</p>	<p>Mayor's Office of Youth and Family Services</p>	<p>Mayor</p>	<p>Dec-22</p>

CONCLUSION

"You can't go back and change the beginning, but you can start where you are and change the ending." C.S. Lewis

These recommendations of the Special Commission on Equity, Inclusion and Racial Conciliation exemplify a great city once again embracing the challenges of transformative social change. Our city has been at similar junctures before in our history. This time however, we may be on the precipice of an historic opportunity to begin anew a long-term, intentional process of truly advancing racial equity. We understand that this process will be complex, and that it will require additional discussions, planning sessions and policy changes in order to move this work forward. There will be ample opportunities for the citizens of Charleston to engage in the work ahead as our Mayor, City Council and the requisite committees of council fully vet these recommendations prior to final adoption. We are confident that our city leaders and our citizens are committed to creating a more equitable and just governance of our city. As a commission, we are appreciative of having had this opportunity to help create a path forward.

"Let us be dissatisfied until they who live on the outskirts of Hope are brought into the metropolis of daily security." The Reverend Dr. Martin Luther King Jr.



Quanza Washington prays as she enters the shore of Sullivan's Island during 22nd Annual Charleston Middle Passage Remembrance Program Saturday, June 8, 2019. The program honored the Africans who died en route to America during Atlantic Slave Trade. Grace Beahm Alford Post and Courier

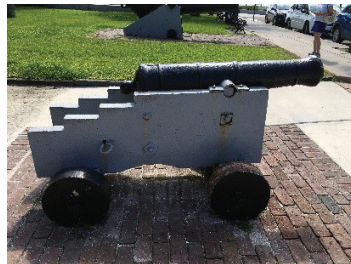
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APPENDICES

Phase I Surveys of Monuments within Charleston's Historic District

Charleston County, South Carolina



December 2018


Phase I Survey of Monuments within Charleston's Historic District

Charleston County, South Carolina

Final Report

December 2018

Prepared for:
City of Charleston
Charleston, South Carolina

Prepared by:


Rachel Bragg
Preservation Specialist

Inna Moore
Senior Archaeologist/GIS Specialist

and

Frances Ford
Conservation and Materials Specialist
Ford Restored

Brockington and Associates, Inc.

Atlanta • Charleston • Jackson • Nashville • Savannah

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1.0 Introduction

In May 2018 the City of Charleston (the City) contracted Brockington and Associates (Brockington) to conduct a survey of a maximum of 120 monuments, focusing on the Charleston peninsula. Brockington preservation specialists Frances Ford and Tisha Bell conducted the survey August 6-10, 2018. We surveyed 126 monuments utilizing a custom survey form. In addition to recording the attributes of the monuments and their locations, we assessed their physical conditions and recommended repairs where necessary. A table of the surveyed monuments appears in Appendix A with survey forms in Appendix B. Appendix C includes a list of South Carolina Historical Markers administrated by the South Carolina Department of Archives and History and a link to a map of the markers. Appendix D includes links and documents regarding maintenance, cleaning, and repair of monuments.

2.0 Methodology

Prior to undertaking the field survey, Brockington created a customized survey form and compiled a list of 120 monuments to be surveyed. The survey form is based on the South Carolina Intensive Level Architectural Survey form with additional fields to capture monument-specific data. We attempted to capture the information that will be most useful to the City in future planning efforts. The City approved the forms and the list of monuments before field work was initiated. Brockington created an interactive Geographical Information Systems (GIS) database and linked the survey forms to the previously identified locations of the monuments to facilitate completing the forms in the field. Surveyors were able to edit the map in the field to add additional monuments.

During the survey, Ford and Bell described details of the monuments, including location, primary significance, material, approximate dimensions, and condition. They noted previous repairs, specific areas of concern, and other pertinent details. They took 1-4 pictures of each monument.

After the survey was completed, Brockington used parcel data to identify the owner, individual TMS numbers, and addresses. We also added relevant historical information from sources such as *A Walk in the Parks* by John R. Young and previous surveys conducted by Historic Charleston Foundation, the Gullah Society, and Charleston Parks Department. We conducted brief background research into the identities of some of those commemorated to attempt to identify the Secondary Significance of the monuments. This category attempts to capture more of the nuance of what is being commemorated.

The completed forms represent our best efforts to identify and describe the different attributes of the monuments based on the scope of this initial survey. See Section 5.0 Recommendations for our thoughts for future projects that will help ensure that the details of the monuments are fully documented and analyzed.

3.0 Overview of Types of Monuments

In an effort to make the data useful for future city planning, we divided the monuments into two broad categories: commemorative and non-commemorative. There are many other ways to categorize public monuments. For example, philosopher Arthur C. Danto (1985) encourages us to think of this as a dichotomy between monuments and memorials. Monuments “commemorate the memorable and embody the myths of beginnings. Memorials ritualize remembrance and mark the reality of ends.” In other words, monuments celebrate origins (Shapiro, 2017), while memorials encourage the viewer to remember. Due to the scope of this project, we chose to attempt a clearer division to more effectively compile initial survey results.

As we've defined the categories, commemorative monuments are those explicitly dedicated, named for, or associated with a person or event. These range from weapons associated with the Civil War to statues of men from colonial history. Non-commemorative monuments are those with no clear historical association or dedication and those that are more symbolic or artistic in intent, for example the Pineapple Fountain in Waterfront Park.

After identifying a monument as commemorative or non-commemorative, we classified it as one of seven sub-types: Architectural, Fountain, Plaque, Sculpture, Statue, Marker, Object. This categorization, along with the monument's material, should be helpful when determining future maintenance requirements and procedures. Examples of the most common commemorative and non-commemorative monuments follow.



Figure 3.1 An example of a commemorative plaque. This plaque commemorates those who lost their lives due to Hurricane Hugo.



Figure 3.2 An example of a commemorative statue, depicting Judge J. Waites Waring.



Figure 3.3 An example of a commemorative sculpture. The Holocaust Memorial includes a sculpture of a prayer shawl within a four-sided structure.



Figure 3.4 An example of a non-commemorative fountain, the Allan Park Fountain.



Figure 3.5 An example of a non-commemorative architectural monument, Hampton Park Gazebo.

4.0 Significance of Commemorative Monuments

We erect monuments so that we shall always remember, and build memorials so that we shall never forget.
-Arthur C. Danton

Monuments are constructed to convey a message (Danton, 1985; Levinson, 1998; Upton, 2013). To understand the significance of a commemorative monument, we use a three-pronged approach. First, we assess the stated purpose of the monument. For example, the inscription on the USS *Hobson* Memorial in White Point Garden dedicates the monument to the men who died when the *Hobson* was struck by another US Navy vessel on April 26, 1952.

Second, we assess the historical context of the monument. The *Hobson*, a Gleaves-class destroyer, was built in Charleston in 1940 and later converted into a destroyer-minesweeper and upgraded again at the Charleston Navy Yard in 1944 (Young, 2010). When she sank, she was based out of Charleston. During the dedication of the monument in 1954, Mayor William McG. Morrison stated, “This is perhaps the most serious moment I shall witness in my tenure of office. It particularly saddens the hearts of Charleston folk” (Young, 2010). This historical context suggests that the USS *Hobson* Memorial may have another level of meaning because it was supported, dedicated, and located in Charleston.

Finally, we assess the aesthetics of the monument. The form, style, and symbolism of the monument should be examined. Continuing the example of the USS *Hobson* Memorial, the monument is shaped to resemble the bow of a ship and the stones surrounding it are said to be from the home states or localities of those killed in the disaster (Young, 2010).



Figure 4.1 Image of front elevation of the USS Hobson Memorial.

4.1 Historical Context

Monuments often say more about the time of their creation than they do about the subject they honor. There are two periods of increased monument construction in the United States. The first occurred from 1880 to World War I. The second began in 1982 with the installation of the Vietnam Memorial and is ongoing. During both periods the United States experienced social and economic change (Upton, 2013). The installation of monuments in Charleston reflects this national trend. Scholars Levinson (1998), Doss (2010), and Upton (2013) suggest that this increase in monument construction is a direct response to social and economic upheaval and an attempt to convey a message about society's values.

4.2 Aesthetics

Skilled craftspeople and artists create monuments. Well-known tradesmen such as E.J. Mcarthy (sic) & Sons Monument Company, renowned architects such as Sasaki Associates and highly-skilled local artisans such as Philip Simmons created the surveyed monuments. While some monument's form and material may directly reinforce the message of their explicit commemoration, as in the case of the memorial for the USS *Hobson* (Young, 2010), others are less clear and open to interpretation, as in the case of *The Little Dancer* in White Point Garden. The form, style, and symbolism of the monument must be considered when evaluating the monument's meaning and significance.

5.0 Findings

Brockington surveyed 126 monuments, describing the physical location, the physical description, and limited historical information. We determined 110 monuments were commemorative and 16 were non-commemorative (see Chart 5.0). The most common subtype of monument surveyed were plaques and markers (75), followed by fountains (16) (see Chart 5.1). Because of this, the most frequent primary material for monuments surveyed was bronze (56) followed by iron (28). Granite (22) was the third most frequent primary material (see Chart 5.2).

Many of the surveyed monuments had significant associations across time periods (see Chart 5.3). The period most associated with monuments was before 1840 (38). Although this period was not subdivided during this survey, this is likely because of the significance of the colonial period in Charleston, including early settlement, enslavement, commerce, and the Revolutionary War. The period 1840-1870 was the second most commemorated period (25) because of Charleston's extensive Civil War history.

Based on property records, the City of Charleston owns the majority of the monuments (79) surveyed (see Chart 5.4). Other owners include: The Washington Light Infantry (9), the United States government (8) and South State Bank (5). In some cases, the City does not own the property on which the monument is sited, but they are the monument's steward.

The majority of monuments (68) are in good condition, while 46 are in fair condition and 14 are in poor condition. The most common recommendation across condition categories is appropriate cleaning. Most of the monuments in poor condition are the artillery in White Point Garden (see Table 5.0). They have active corrosion that is causing the paint to peel.

By focusing on the most represented types, sub-types, and materials of monuments, the City can easily and cost-effectively develop and implement a maintenance plan and target future planning projects.

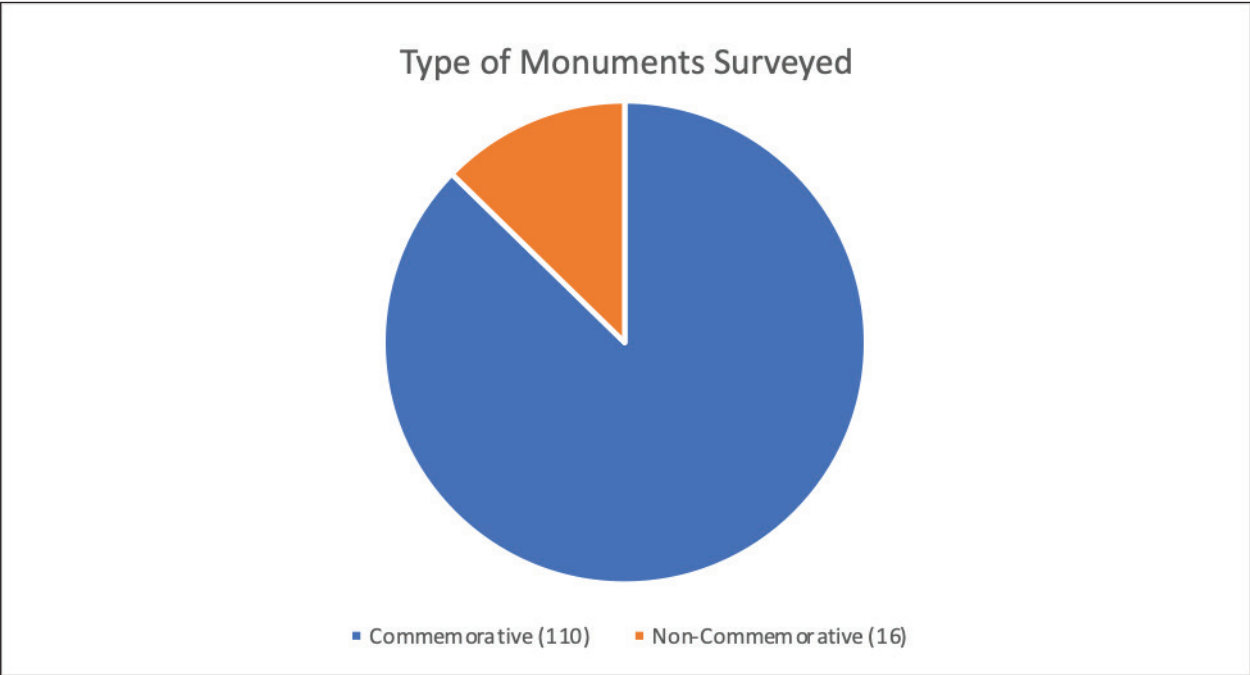


Chart 5.1 Types of Monuments, Commemorative vs Non-Commemorative.

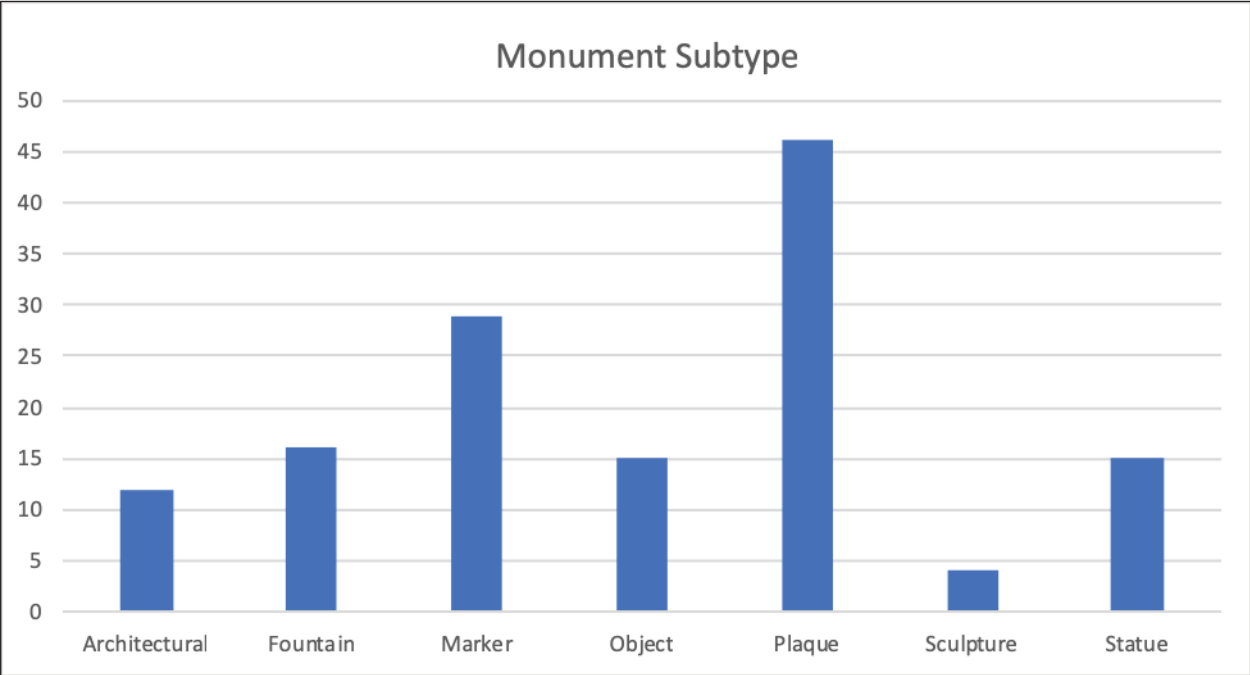


Chart 5.2 Monument Sub-type (Architectural, Fountain, Plaque, Sculpture, Statue, Marker, Object). Some monuments are classified as two sub-types.

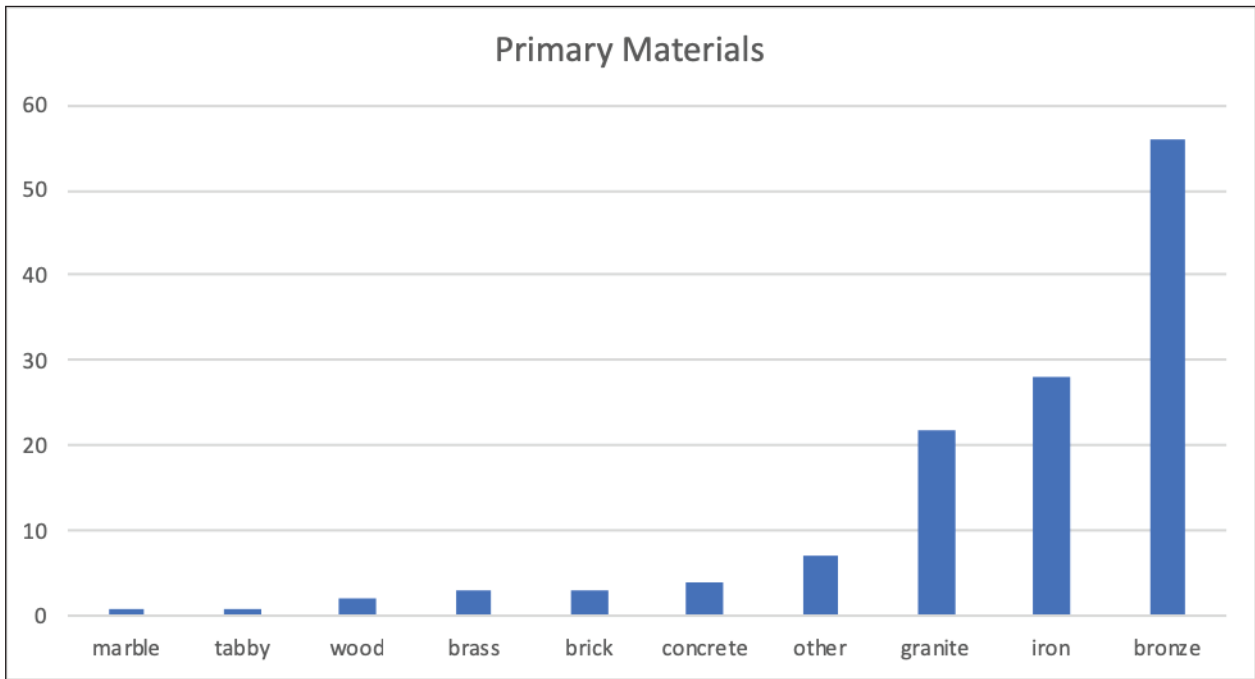


Chart 5.3 Primary Material of Monuments, Marble, Tabby, Wood, Brass, Brick, Concrete, Other, Granite, Iron, Bronze.

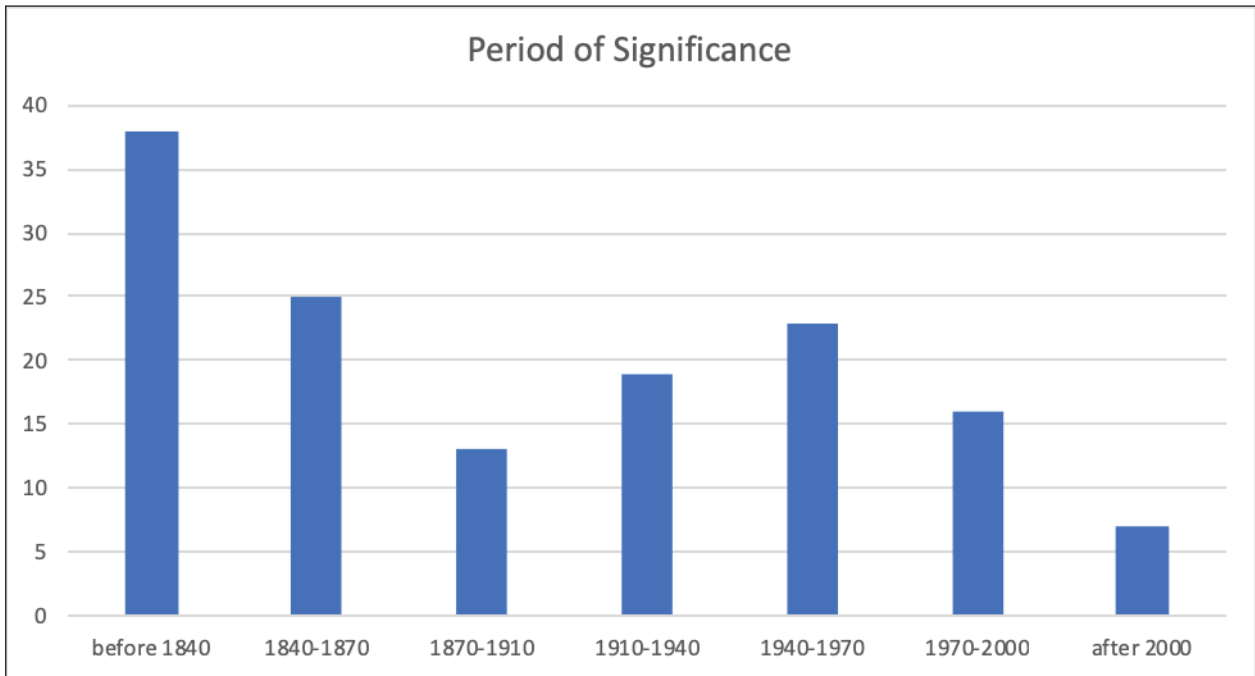


Chart 5.4 Monument Period of Significance. Many monuments overlap multiple periods of significance.

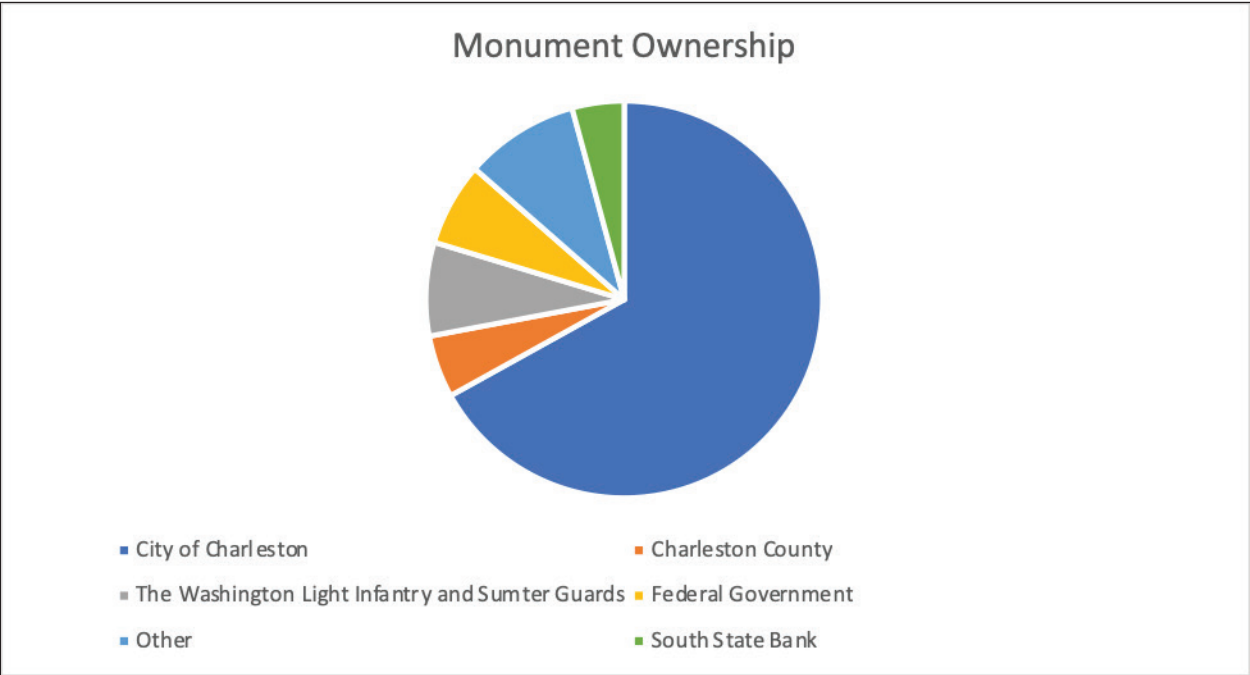


Chart 5.5 Owner of Monuments based on property record search.

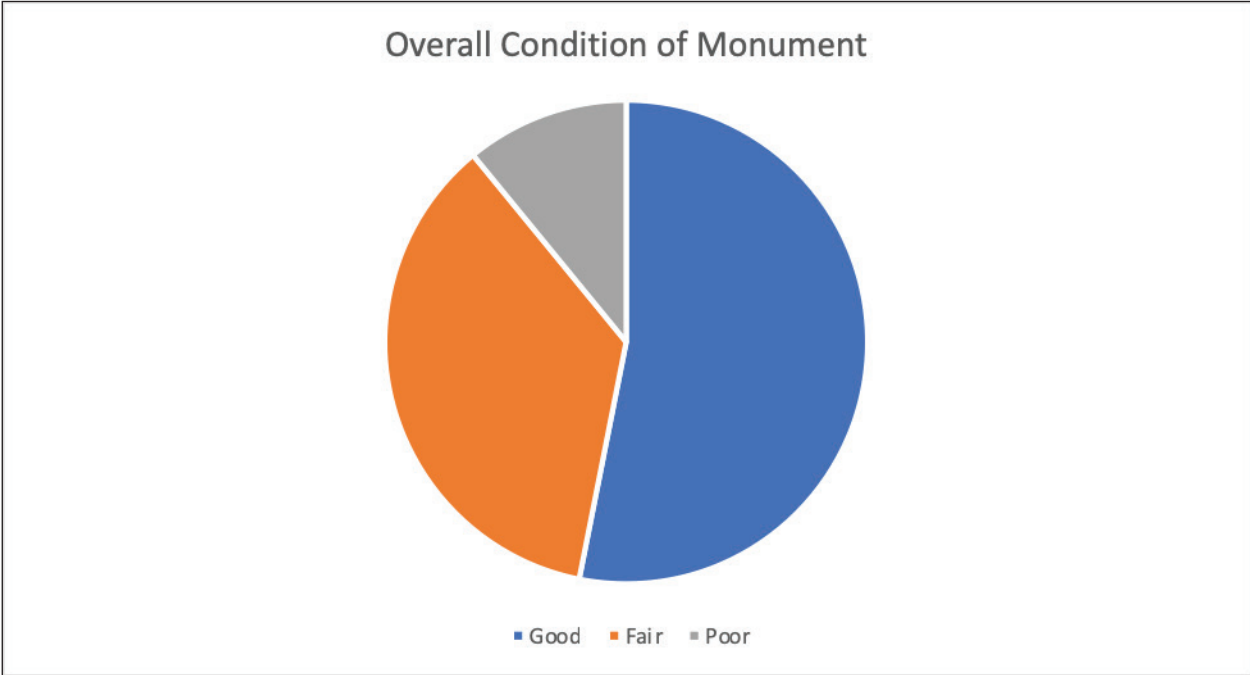


Chart 5.6 Overall Condition of Monuments.

Table 5.1 Monuments with poor overall condition.

Monument Name	Location	Steward	Area of Concern
Brooklin Rifle	White Point Gardens	City of Charleston	Active corrosion in carriage. Peeling paint.
Mortars/Canonballs 1	White Point Gardens	City of Charleston	Active corrosion in carriage. Peeling paint. Lead hazard.
Confederate Coumbiad 2	White Point Gardens	City of Charleston	Active corrosion in carriage. Peeling paint. Lead hazard.
Confederate Columbiad 1	White Point Gardens	City of Charleston	Active corrosion in carriage. Peeling paint. Lead hazard.
Dahlgren (Keokuk) Gun	White Point Gardens	City of Charleston	Active corrosion in carriage. Peeling paint. Lead hazard.
Mortars/Canonballs 3	White Point Gardens	City of Charleston	Active corrosion. Peeling paint.
Mortars/Canonballs 2	White Point Gardens	City of Charleston	Plaque on ground. Active corrosion. Peeling paint Lead hazard.
Mortars/Canonballs 4	White Point Gardens	City of Charleston	Active corrosion in carriage. Peeling paint.
WWI Howitzer	White Point Gardens	City of Charleston	Needs repainting
House of the Future	House Park	City of Charleston	Stairs are a safety hazard, park is not maintained.
Brookes rifle	White Point Gardens	City of Charleston	Active corrosion in carriage. Peeling paint. Lead hazard.
Unnamed Fountain *	81 Broad Street	US Post Office	Active corrosion. Areas of metal without paint exposed to element.
Chapel Street Fountain	Chapel St Triangle	City of Charleston	Active corrosion. Peeling paint. Rust.
The Fountain at Wragg Mall	Wragg Mall	City of Charleston	Needs high priority for conservation.
			Active corrosion, rusting and paint loss

* Not on City Property.

6.0 Recommendations

Brockington recommends the City appropriately clean all monuments under their stewardship as soon as possible, focusing on those in the poorest condition first. We recommend the development of a detailed maintenance plan that can help the City manage long-term maintenance issues and repairs. We conducted this initial survey as broadly as possible to better understand the range of monument types, styles, conditions and materials within the City. Future surveys can focus on those monuments most relevant to planning and maintenance. Finally, we outline GIS mapping projects that can bring additional clarity to the data.

6.1 Regular Maintenance

Monuments should be regularly cleaned and maintained. Appendix D includes a number of documents (or links to documents) prepared by the National Park Service (NPS) regarding cleaning, maintenance, and graffiti removal from different materials. Of particular relevance is *Caring for Outdoor Bronze Plaques*, which details the steps to clean and wax bronze plaques, many of which fall under the stewardship of the City. For other monuments, dirt and vegetation should be removed without using abrasive chemicals or pressure washing. The best way to ensure regular and proper maintenance of the monuments is to develop a maintenance plan.

6.2 Maintenance Plan

A maintenance plan can help prevent costly and dangerous damage to the monuments. Maintenance plans consist of a description of the monument, building materials, photographs, a schedule for regular maintenance, and a log of maintenance or repairs performed. It may also include detailed directions for cleaning and repairing the monument.

6.3 Additional Surveys

Due to the scope of this survey project (a maximum of 120 monuments), there are many monuments within the City of Charleston that have not been surveyed. Many are located outside of the downtown peninsula, including James Island and West Ashley. These areas should be surveyed for potential monuments to have the clearest understanding of the types, styles, and subjects of commemoration. The survey form and methodology developed for this survey can be used to complete any additional surveys efficiently and economically. The cost of future projects could also be limited by seeking public input about monument locations or focusing on a limited number of monument sub-types, for example statues and fountains.

6.4 Additional GIS Mapping

After compiling the data from the survey, we discovered several monuments in the City that are comprised of clusters of objects and plaques. In future projects, we recommend that each of these cluster monuments be mapped as a polygon and each individual element mapped as well. This will permit a better understanding of the number, type, and style of monuments within the City, while removing duplicate or overlapping data.

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Appendix A
Table of Surveyed Monuments

Field No	Title	Address
1	French Cannon	White Point Gardens - 2 Murray Blvd
2	WWI Howitzer	White Point Gardens - 2 Murray Blvd
3	USS Hobson Memorial	White Point Gardens - 2 Murray Blvd
4	USS Amberjack Memorial	White Point Gardens - 2 Murray Blvd
5	Mortars/Cannonballs 4	White Point Gardens - 2 Murray Blvd
6	The Little Dancer	White Point Gardens - 2 Murray Blvd
7	Hunley Replica	360 Meeting Street
8	Mortars/Cannonballs 3	White Point Gardens - 2 Murray Blvd
9	Mortars/Cannonballs 2	White Point Gardens - 2 Murray Blvd
10	Mortars/Cannonballs 1	White Point Gardens - 2 Murray Blvd
11	Brooklin Rifle	White Point Gardens - 2 Murray Blvd
12	Brookes rifle	White Point Gardens - 2 Murray Blvd
13	Confederate Defenders of Charleston (Fort Sumter Monument)	White Point Gardens - 2 Murray Blvd
14	Colonel William Moultrie	White Point Gardens - 2 Murray Blvd
15	Dahlgren (Keokuk) Gun	White Point Gardens - 2 Murray Blvd
16	Hurricane Hugo Plaque	High Battery Park - E Battery St
17	Pirate Marker	White Point Gardens - 2 Murray Blvd
18	Defenders of Ft. Moultrie Monument (Jasper Monument)	White Point Gardens - 2 Murray Blvd
19	William Gilmore Simms	White Point Gardens - 2 Murray Blvd
20	Williams Music Pavilion	White Point Gardens - 2 Murray Blvd
21	Torpedo Boat Monument (Hunley Foundation)	White Point Gardens - 2 Murray Blvd
22	Rapid-Fire Gun	White Point Gardens - 2 Murray Blvd
23	Genevieve McMahon Marker	McMahon Playground - 55 Cleveland St
24	Old Museum	Cannon Park - 123 Rutledge Ave
25	Confederate Columbiad 2	White Point Gardens - 2 Murray Blvd
26	Alberta Long Marker	Alberta Long Lake
27	Blue Star Memorial	Cheney Park
28	Murray Boulevard Monument	Murray Blvd
29	Confederate Columbiad 1	White Point Gardens - 2 Murray Blvd
30	Colleton Bastion Marker	53 Meeting Str
31	Granville Bastion Marker	40 East Bay St
32	Hazel Parker Plaque	Hazel Parker Playground
33	Original Piece of the City Wall	Hazel Parker Playground
34	Nathaniel Johnson Monument	Waterfront Park
35	USS Pringle	High Battery Park - E Battery St
36	Freemasons of South Carolina 1	46 Broad St
37	William G. Giles	46 Broad St
38	Society of the Cincinnati	46 Broad St
39	Solomon's Lodge plaque	46 Broad St
40	Shepherd's Tavern Marker	46 Broad St
41	William B. Regan plaque	50 Broad St
42	Old Bank Building Plaque	50 Broad St
43	Unnamed Fountain *	81 Broad Street
44	Ernest "Fritz" Hollings Statue *	81 Broad Street
45	Judge J. Waites Waring *	81 Broad Street
46	Howard Chapman Plaque	19 Ann St
47	James Byrnes Statue*	81 Broad Street
48	The Little Dancers	Washington Park

* Note not on City property or not owned by City

Field No	Title	Address
49	Governor Robert Gibbes Plaque	Washington Park
50	Ellison Capers Plaque	Washington Park
51	Memorial Marker to Captain John Christie	Washington Park
52	Beauregard Memorial Arch	Washington Park
53	Salvador Monument	Washington Park
54	Timrod Memorial	Washington Park
55	Washington Light Infantry Monument	Washington Park
56	George Washington Statue	Washington Park
57	Washington Memorial Tree	Washington Park
58	Memorial to Elizabeth Hutchinson Jackson	Washington Park
59	Fort Sumter Centennial Time Capsule	Washington Park
60	L. Mendel Rivers Memorial *	4 Court House Square
61	Quaker Burial Ground Marker *	4 Court House Square
62	Johnathan Lucas Monument	Lucas Park
63	Gedney Main Howe Jr. Statue *	4 Court House Square
64	The Fountain at Cougar Mall	Green Way
65	SC Institute Hall	134 Meeting Street
66	Daniel and Sarah Latham Burial *	4 Court House Square
67	Robert Smalls	34 Prioleau Street
68	Pineapple Fountain	Waterfront Park
69	Joseph P. Riley Jr. Plaque	Waterfront Park
70	Charleston Development Plaques (4)	Waterfront Park
71	Joe Riley Park Memorial Blocks (8)	Waterfront Park
72	Vendue Plaza Fountain	Waterfront Park
73	Charleston Gas Light Company	141 Meeting St
74	Craven Bastion Marker	200 East Bay St
75	Shaft to John C. Calhoun (Calhoun Monument) and Statue	Marion Square - 329 Meeting St
76	Fountain Plaque	95 Calhoun St
77	Chapel Street Fountain	Chapel St Triangle
78	Arbor Day 1984	160 Meeting St
79	Carteret Bastion Marker	155 Meeting St
80	The Fountain at Wragg Mall	Wragg Mall
81	Courtney Square Gazebo	Courtney Square - 262 Meeting St
82	Courtney Square Bell	Courtney Square - 262 Meeting St
83	Affa Harleston Coming Marker	98 Wentworth St
84	Wragg Mall Plaque	Wragg Mall
85	Elizabeth Jackson Burial	154 Calhoun Street
86	Charleston Rotary Fountain	Marion Square - 329 Meeting St
87	Hornwork	Marion Square - 329 Meeting St
89	Holocaust Memorial Plaques (3)	Marion Square - 329 Meeting St
90	Holocaust Memorial	Marion Square - 329 Meeting St
91	Holocaust Memorial Dedication Plaque	Marion Square - 329 Meeting St
92	Cast Iron Fountain	Marion Square - 329 Meeting St
93	Wragg Mall Ext Gates	Wragg Mall Ext
94	Wragg Square Plaque	342 Meeting Street
95	Hampton Obelisk	Marion Square - 329 Meeting St
96	Emanuel AME Bicentennial	110 Calhoun St
97	Seagull Fountain	Gadsdenboro Park - 309 Concord St

* Note not on City property or not owned by City

Field No	Title	Address
98	Gaillard Fountain	95 Calhoun St
99	Mother Emmanuel Memorial Plaque	95 Calhoun St
100	Theodora Park Fountain	Theodora Park - 86 Anson St
101	Phillips Simmons Gate	Theodora Park - 86 Anson St
102	East Hampstead Square Fountain	East Hampstead Square
103	Philip Simmons	Hampstead Park
104	Martin Park Monument	155 Jackson St
105	First Memorial Day Plaque	Hampton Park - 30 Mary Murray Dr
106	Joseph P. Riley Jr.	Hampton Park - 30 Mary Murray Dr
107	Denmark Vesey Statue	Hampton Park - 30 Mary Murray Dr
108	Hampton Park Gazebo	Hampton Park - 30 Mary Murray Dr
109	Hampton Park Marker 2	Hampton Park - 30 Mary Murray Dr
110	Hampton Park Marker 1	Hampton Park - 30 Mary Murray Dr
111	Allan Park Fountain	Allan Park
112	Johnson Hagood Reburial Plaque	266 Fishburne St
113	Charleston Police Memorial	Brittlebank Park - 181 Lockwood Blvd
114	John H. White Boulevard Marker	Brittlebank Park - 181 Lockwood Blvd
115	Brittlebank Park Marker	Brittlebank Park - 181 Lockwood Blvd
116	Mitchell Playground Monument	Mitchell Playground - 145 Fishburne St
117	Liberty Square Stone Monuments	336 UT Concord St
118	Shaw Memorial School Plaque	20 Mary St
119	House of the Future	House Park - 44 America St
120	Flag Park Flag Pole	Flag Park
121	Irish Immigrant Memorial	Charlotte Street Park
122	Mayors Gate	Charlotte Street Park
123	Septima Clark Monument	336 UT Concord St
124	Liberty Square Stone Monuments (8)	336 UT Concord St
125	54th Massachusetts	High Battery Park - E Battery St
126	Wragg Square Fountain	342 Meeting Street

* Note not on City property or not owned by City

Appendix B
Monument Survey Cards

City of Charleston Mounument Survey

Brockington and Associates
498 Wando Park Blvd, Suite 700
Mt. Pleasant, SC 29464
843 881 3128

Field Number 1
TMS Number 4571604001
County/State Charleston County/South C

General Information

Title: French Cannon
Address: White Point Gardens - 2 Murray Blvd
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Artillery
Date of Subject of Commeration before 1840

Secondary Significance Revolutionary War

Installation Date 1/1/1900

Artist

Original Funder/Dedicator

Original Location

Physical Description

Monument Type object

Dimensions 80"L x36"w x 52h

Setting park

Primary Material iron

Secondary Material brick, concrete

Tertiary Material

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern other

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule (New Paint)

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounment Survey

Brockington and Associates
498 Wando Park Blvd, Suite 700
Mt. Pleasant, SC 29464
843 881 3128

Field Number 1
TMS Number 4571604001
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounument Survey

Brockington and Associates
498 Wando Park Blvd, Suite 700
Mt. Pleasant, SC 29464
843 881 3128

Field Number 2
TMS Number 4571604001
County/State Charleston County/South C

General Information

Title: WWI Howitzer
Address: White Point Gardens - 2 Murray Blvd
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Artillery
Date of Subject of Commeration 1910-1940

Secondary Significance WWI
Installation Date
Artist Bethlem Steel Company
Original Funder/Dedicator
Original Location

Physical Description

Monument Type object
Dimensions 48" L x 41"W x 80" h
Setting park
Primary Material iron
Secondary Material brick, concrete
Tertiary Material

Physical Assessment

Overall Condition Poor: A monument in poor condition has significant deterioration or damage which requires repair. Repairs should be completed soon (within two years).
Areas of Concern other

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Full Evaluation/Maintenance Plan

Notes Needs repainting.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounment Survey

Brockington and Associates
498 Wando Park Blvd, Suite 700
Mt. Pleasant, SC 29464
843 881 3128

Field Number 2
TMS Number 4571604001
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounument Survey

Brockington and Associates
498 Wando Park Blvd, Suite 700
Mt. Pleasant, SC 29464
843 881 3128

Field Number 3
TMS Number 4571604001
County/State Charleston/South Carolina

General Information

Title: USS Hobson Memorial
Address: White Point Gardens - 2 Murray Blvd
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Naval Disasters
Date of Subject of Commeration 1940-1970

Secondary Significance WWII
Installation Date 4/26/1952
Artist American Institute for Commemorative Art of New York
Original Funder/Dedicator USS Hobson Memorial Society

Original Location

Physical Description

Monument Type architectural
Dimensions 60" l x 40" w
Setting park
Primary Material granite
Secondary Material other
Tertiary Material bronze

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounment Survey

Brockington and Associates
498 Wando Park Blvd, Suite 700
Mt. Pleasant, SC 29464
843 881 3128

Field Number 3
TMS Number 4571604001
County/State Charleston/South Carolina



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounument Survey

Brockington and Associates
498 Wando Park Blvd, Suite 700
Mt. Pleasant, SC 29464
843 881 3128

Field Number 4
TMS Number 4571604001
County/State Charleston/South Carolina

General Information

Title: USS Amberjack Memorial
Address: White Point Gardens - 2 Murray Blvd
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration USS Amberjack
Date of Subject of Commeration 1940-1970

Secondary Significance WWII
Installation Date 5/23/1970
Artist E.J. MCarthy & Sons Monument Co.
Original Funder/Dedicator Swamp Fox Chapter of South Carolina, United States Submarine Veterans of W

Original Location

Physical Description

Monument Type marker
Dimensions 36" w x 12" x 80" h/ 56" l x 22" w x 19" h
Setting park
Primary Material granite
Secondary Material bronze
Tertiary Material

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern other

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Full Evaluation/Maintenance Plan

Notes Staining on marker. Hairline crack. Plaques need to be cleaned sand waxed.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounment Survey

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Mt. Pleasant, SC 29464
843 881 3128

Field Number 4
TMS Number 4571604001
County/State Charleston/South Carolina



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounument Survey

Brockington and Associates
498 Wando Park Blvd, Suite 700
Mt. Pleasant, SC 29464
843 881 3128

Field Number 5
TMS Number 4571604001
County/State Charleston/South Carolina

General Information

Title: Mortars/Cannonballs 4
Address: White Point Gardens - 2 Murray Blvd
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Artillery
Date of Subject of Commeration 1840-1870

Secondary Significance Civil War
Installation Date 1/1/1901
Artist Fort Pitt Foundry
Original Funder/Dedicator

Original Location

Physical Description

Monument Type object
Dimensions 110" l x 72" w x 70" h
Setting park
Primary Material iron
Secondary Material brick, concrete
Tertiary Material

Physical Assessment

Overall Condition Poor: A monument in poor condition has significant deterioration or damage which requires repair. Repairs should be completed soon (within two years).
Areas of Concern other

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Full Evaluation/Maintenance Plan

Notes Active corrosion in carriage. Peeling paint.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounment Survey

Brockington and Associates
498 Wando Park Blvd, Suite 700
Mt. Pleasant, SC 29464
843 881 3128

Field Number 5
TMS Number 4571604001
County/State Charleston/South Carolina



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounument Survey

Brockington and Associates
498 Wando Park Blvd, Suite 700
Mt. Pleasant, SC 29464
843 881 3128

Field Number 6
TMS Number 4571604001
County/State Charleston/South Carolina

General Information

Title: The Little Dancer
Address: White Point Gardens - 2 Murray Blvd
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance noncommemorative

Subject of Commemoration

Date of Subject of Commeration 1940-1970

Secondary Significance

Installation Date 1/1/1962
Artist William Hirsch
Original Funder/Dedicator Sallie C. Carrington

Original Location

Physical Description

Monument Type fountain, sculpture
Dimensions 20" w x 20" l x 42" h / 46" w x 36" l x 6" h
Setting park
Primary Material bronze
Secondary Material granite
Tertiary Material

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Full Evaluation/Maintenance Plan

Notes Granite is stained. Joint materials between statue and fountain is separating.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounment Survey

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Mt. Pleasant, SC 29464
843 881 3128

Field Number 6
TMS Number 4571604001
County/State Charleston/South Carolina



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounument Survey

Brockington and Associates
498 Wando Park Blvd, Suite 700
Mt. Pleasant, SC 29464
843 881 3128

Field Number 7
TMS Number 4591301016
County/State Charleston County/South C

General Information

Title: Hunley Replica
Address: 360 Meeting Street
Steward: Charleston County
Owner: Charleston County
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Hunley
Date of Subject of Commeration 1840-1870

Secondary Significance Civil War
Installation Date 8/1/1999
Artist
Original Funder/Dedicator Hunky Commission

Original Location

Physical Description

Monument Type object
Dimensions 50' l x 6'
Setting public building
Primary Material iron
Secondary Material
Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition
Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounment Survey

Brockington and Associates
498 Wando Park Blvd, Suite 700
Mt. Pleasant, SC 29464
843 881 3128

Field Number 7
TMS Number 4591301016
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounument Survey

Brockington and Associates
498 Wando Park Blvd, Suite 700
Mt. Pleasant, SC 29464
843 881 3128

Field Number 8
TMS Number 4571604001
County/State Charleston/South Carolina

General Information

Title: Mortars/Cannonballs 3
Address: White Point Gardens - 2 Murray Blvd
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Artillery
Date of Subject of Commeration 1840-1870

Secondary Significance Civil War
Installation Date 1/1/1901
Artist Fort Pitt Foundry

Original Funder/Dedicator

Original Location

Physical Description

Monument Type object
Dimensions 112" l x 60" w x 70" h / 52" x 52" x 36" h
Setting park
Primary Material iron
Secondary Material brick, concrete
Tertiary Material

Physical Assessment

Overall Condition Poor: A monument in poor condition has significant deterioration or damage which requires repair. Repairs should be completed soon (within two years).
Areas of Concern other
Inscription Condition Very Poor: Inscriptions and names are barely or no longer legible.
Area of Concern
Previous Repair
Necessary Repair Full Evaluation/Maintenance Plan
Notes Active corrosion. Peeling paint. Plaque needs to be stripped to see inscription.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounment Survey

Brockington and Associates
498 Wando Park Blvd, Suite 700
Mt. Pleasant, SC 29464
843 881 3128

Field Number 8
TMS Number 4571604001
County/State Charleston/South Carolina



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 9
TMS Number 4571604001
County/State Charleston/South Carolina

General Information

Title: Mortars/Cannonballs 2
Address: White Point Gardens - 2 Murray Blvd
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Artillery
Date of Subject of Commeration 1840-1870

Secondary Significance Civil War
Installation Date 1/1/1901
Artist Fort Pitt Foundry

Original Funder/Dedicator

Original Location

Physical Description

Monument Type object
Dimensions 112"l x 52"w x 70" h / 52" wx52"lx 36" h
Setting park
Primary Material iron
Secondary Material brick, concrete
Tertiary Material

Physical Assessment

Overall Condition Poor: A monument in poor condition has significant deterioration or damage which requires repair. Repairs should be completed soon (within two years).
Areas of Concern other

Inscription Condition Good: Inscriptions and names are legible.

Area of Concern surface dirt

Previous Repair

Necessary Repair Full Evaluation/Maintenance Plan

Notes Plaque on ground. Active corrosion. Peeling paint. Lead hazard.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 9
TMS Number 4571604001
County/State Charleston/South Carolina



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 10
TMS Number 4571604001
County/State Charleston/South Carolina

General Information

Title: Mortars/Cannonballs 1
Address: White Point Gardens - 2 Murray Blvd
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Artillery
Date of Subject of Commeration 1840-1870

Secondary Significance Civil War
Installation Date 1/1/1901
Artist Fort Pitt Foundry

Original Funder/Dedicator

Original Location

Physical Description

Monument Type object
Dimensions 112"l x 60" w x 70" h /52" x 52" x 36" h
Setting park
Primary Material iron
Secondary Material brick, concrete
Tertiary Material

Physical Assessment

Overall Condition Poor: A monument in poor condition has significant deterioration or damage which requires repair. Repairs should be completed soon (within two years).
Areas of Concern other

Inscription Condition Good: Incriptions and names are legible.

Area of Concern surface dirt

Previous Repair

Necessary Repair Full Evaluation/Maintenance Plan

Notes Active corrosion in carriage. Peeling paint. Lead hazard.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 10
TMS Number 4571604001
County/State Charleston/South Carolina



Surveyor

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Date

8/3/2018

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Field Number 11
TMS Number 4571604001
County/State Charleston/South Carolina

General Information

Title: Brooklin Riffle
Address: White Point Gardens - 2 Murray Blvd
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Confederate Ironclad Virginia
Date of Subject of Commeration 1840-1870

Secondary Significance Civil War
Installation Date 1/1/1933

Artist
Original Funder/Dedicator
Original Location

Physical Description

Monument Type object
Dimensions 82" l x 40" w x 40" h
Setting park
Primary Material concrete, iron
Secondary Material brick, concrete
Tertiary Material

Physical Assessment

Overall Condition Poor: A monument in poor condition has significant deterioration or damage which requires repair. Repairs should be completed soon (within two years).
Areas of Concern other

Inscription Condition
Area of Concern

Previous Repair
Necessary Repair Full Evaluation/Maintenance Plan

Notes Active corrosion in carriage. Peeling paint.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington) Date 8/3/2018

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Field Number 11
TMS Number 4571604001
County/State Charleston/South Carolina



Surveyor

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Date

8/3/2018

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Field Number 12
TMS Number 4571604001
County/State Charleston County/South C

General Information

Title: Brookes rifle
Address: White Point Gardens - 2 Murray Blvd
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Artillery
Date of Subject of Commeration 1840-1870

Secondary Significance

Installation Date 1/1/1900
Artist Confederate Naval Ordnance Works, Selma, AL
Original Funder/Dedicator

Original Location

Physical Description

Monument Type object
Dimensions 152" l x 40" w x 60" h
Setting park
Primary Material iron
Secondary Material iron
Tertiary Material

Physical Assessment

Overall Condition Poor: A monument in poor condition has significant deterioration or damage which requires repair. Repairs should be completed soon (within two years).
Areas of Concern other

Inscription Condition Good: Inscriptions and names are legible.

Area of Concern surface dirt

Previous Repair

Necessary Repair Full Evaluation/Maintenance Plan

Notes Active corrosion in carriage. Peeling paint. Lead hazard.

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Field Number 12
TMS Number 4571604001
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/6/2018

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Field Number 13
TMS Number 4571604001
County/State Charleston/South Carolina

General Information

Title: Confederate Defenders of Charleston (Fort Sumter Monument)
Address: White Point Gardens - 2 Murray Blvd
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Confederate Soldiers
Date of Subject of Commeration 1840-1870

Secondary Significance Civil War
Installation Date 1/1/1932
Artist founder Alex Rudier/ artist Hamac Niel
Original Funder/Dedicator United Daughters of the Confederacy - Charleston Chapter

Original Location

Physical Description

Monument Type statue
Dimensions 200" h
Setting park
Primary Material granite
Secondary Material bronze
Tertiary Material granite

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern other

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Full Evaluation/Maintenance Plan

Notes Return open joints to original material. Routine maintenance of bronze. Some stone loss at base.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 13
TMS Number 4571604001
County/State Charleston/South Carolina



Surveyor

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Date

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Field Number 14
TMS Number 4571604001
County/State Charleston/South Carolina

General Information

Title: Colonel William Moultrie
Address: White Point Gardens - 2 Murray Blvd
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration William Moultrie
Date of Subject of Commeration before 1840

Secondary Significance Revolutionary War

Installation Date 6/28/2007

Artist John N. Michel

Original Funder/Dedicator

Original Location

Physical Description

Monument Type statue

Dimensions 65" x 65" x 200" h

Setting park

Primary Material bronze

Secondary Material granite

Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition Good: Inscriptions and names are legible.

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 14
TMS Number 4571604001
County/State Charleston/South Carolina



Surveyor

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Date

8/3/2018

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Field Number 15
TMS Number 4571604001
County/State Charleston/South Carolina

General Information

Title: Dahlgren (Keokuk) Gun
Address: White Point Gardens - 2 Murray Blvd
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Artillery
Date of Subject of Commeration 1840-1870
Secondary Significance Civil War - Union warship Keokuk
Installation Date 1/1/1899
Artist
Original Funder/Dedicator Charleston Chapter UDC 4

Original Location

Physical Description

Monument Type object
Dimensions 192" l x 60" w x 100" h
Setting park
Primary Material iron
Secondary Material brass, bronze
Tertiary Material

Physical Assessment

Overall Condition Poor: A monument in poor condition has significant deterioration or damage which requires repair. Repairs should be completed soon (within two years).
Areas of Concern other
Inscription Condition Good: Inscriptions and names are legible.
Area of Concern surface dirt
Previous Repair
Necessary Repair Full Evaluation/Maintenance Plan
Notes Active corrosion in carriage. Peeling paint. Lead hazard.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 15
TMS Number 4571604001
County/State Charleston/South Carolina



Surveyor

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Date

8/3/2018

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Field Number 16
TMS Number N/A
County/State Charleston/South Carolina

General Information

Title: Hurricane Hugo Plaque
Address: High Battery Park - E Battery St
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Hurricane Hugo
Date of Subject of Commeration 1970-2000

Secondary Significance

Installation Date 1/1/1990
Artist
Original Funder/Dedicator City of Charleston, WCIV

Original Location

Physical Description

Monument Type plaque
Dimensions 24" x 36"
Setting park
Primary Material bronze

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern cracking/britt

Inscription Condition Good: Inscriptions and names are legible.

Area of Concern

Previous Repair

Necessary Repair Full Evaluation/Maintenance Plan

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 16
TMS Number N/A
County/State Charleston/South Carolina



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Field Number 17
TMS Number 4571604001
County/State Charleston/South Carolina

General Information

Title: Pirate Marker
Address: White Point Gardens - 2 Murray Blvd
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Steve Bonnet
Date of Subject of Commeration before 1840

Secondary Significance Piracy
Installation Date 11/13/1943
Artist E.J. MCarthy & Sons Monument Co.
Original Funder/Dedicator

Original Location

Physical Description

Monument Type marker
Dimensions 44" w x 16" Dax 84" h
Setting park
Primary Material granite
Secondary Material
Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition Good: Inscriptions and names are legible.
Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes

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Field Number 17
TMS Number 4571604001
County/State Charleston/South Carolina



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 18
TMS Number 4571604001
County/State Charleston/South Carolina

General Information

Title: Defenders of Ft. Moultrie Monument (Jasper Monument)
Address: White Point Gardens - 2 Murray Blvd
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Defenders of Fort Moultrie
Date of Subject of Commeration before 1840

Secondary Significance Revolutionary War

Installation Date 6/28/1877

Artist

Original Funder/Dedicator Palmetto Guard

Original Location

Physical Description

Monument Type statue

Dimensions 96" x 96" base/ 200" h

Setting park

Primary Material bronze

Secondary Material granite

Tertiary Material

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern other

Inscription Condition Good: Inscriptions and names are legible.
Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule (Clean and Wax, Remove Biogrowth)

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 18
TMS Number 4571604001
County/State Charleston/South Carolina



Surveyor

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Date

8/3/2018

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Field Number 19
TMS Number 4571604001
County/State Charleston/South Carolina

General Information

Title: William Gilmore Simms
Address: White Point Gardens - 2 Murray Blvd
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration William Simms
Date of Subject of Commeration before 1840, 1840-1870

Secondary Significance Literary History, Civil War
Installation Date 6/11/1879
Artist J. Qa. Ward
Original Funder/Dedicator Carolina Art Association and the Simms Memorial Association

Original Location

Physical Description

Monument Type statue
Dimensions 57" w x 62" l
Setting park
Primary Material bronze
Secondary Material granite
Tertiary Material brick

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern other

Inscription Condition Good: Inscriptions and names are legible.

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule (Clean and Wax, Remove Biogrowth)

Notes Minor care (base). West face is good.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 19
TMS Number 4571604001
County/State Charleston/South Carolina



Surveyor

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Date

8/3/2018

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Field Number 20
TMS Number 4571604001
County/State Charleston/South Carolina

General Information

Title: Williams Music Pavilion
Address: White Point Gardens - 2 Murray Blvd
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration M. F. Williams
Date of Subject of Commeration 1870-1910

Secondary Significance Women's History
Installation Date 3/21/1905
Artist William Morton Aiken

Original Funder/Dedicator

Original Location

Physical Description

Monument Type architectural
Dimensions
Setting park
Primary Material iron
Secondary Material brick, concrete
Tertiary Material wood

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition Good: Inscriptions and names are legible.

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes Minor corrosion. Needs treatment.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 20
TMS Number 4571604001
County/State Charleston/South Carolina



Surveyor

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Date

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Field Number 21
TMS Number 4571604001
County/State Charleston/South Carolina

General Information

Title: Torpedo Boat Monument (Hunley Foundation)
Address: White Point Gardens - 2 Murray Blvd
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Artillery
Date of Subject of Commeration 1840-1870
Secondary Significance Civil War - Confederate Submariners
Installation Date 5/1/1899
Artist
Original Funder/Dedicator United Daughters of the Confederacy South Carolina

Original Location

Physical Description

Monument Type fountain, marker
Dimensions 76" w x 16" d x 84" h
Setting park
Primary Material granite
Secondary Material bronze
Tertiary Material iron

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern other
Inscription Condition Good: Inscriptions and names are legible.
Area of Concern
Previous Repair
Necessary Repair Regular Maintenance Schedule (Clean and Wax)
Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington) Date 8/3/2018

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Field Number 21
TMS Number 4571604001
County/State Charleston/South Carolina



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 22
TMS Number 4571604001
County/State Charleston County/South C

General Information

Title: Rapid-Fire Gun
Address: White Point Gardens - 2 Murray Blvd
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Artillery
Date of Subject of Commeration before 1840

Secondary Significance Spanish-American War

Installation Date 1/1/1937

Artist

Original Funder/Dedicator American Legion

Original Location

Physical Description

Monument Type object

Dimensions 38" x 38" x 58" h

Setting park

Primary Material iron

Secondary Material brick

Tertiary Material

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Full Evaluation/Maintenance Plan

Notes Brick base needs to be re-laid. Northwest corner gun base has active corrosion. Lead Hazard. Missing plaque.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 22
TMS Number 4571604001
County/State Charleston County/South C



Surveyor

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Date

8/3/2018

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Field Number 23
TMS Number 4600000002
County/State Charleston County/South C

General Information

Title: Genivieve McMahon Marker
Address: McMahon Playground - 55 Cleveland St
Steward: City Council of Charleston
Owner: City Council of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Genevieve Kanapaux McMahan
Date of Subject of Commeration 1940-1970

Secondary Significance Public Service
Installation Date 10/3/1999
Artist
Original Funder/Dedicator Hampton Park Alumi Association

Original Location

Physical Description

Monument Type marker
Dimensions 29" w x 8" d x 48" h
Setting park
Primary Material granite
Secondary Material
Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition
Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes Small amount of graffiti on top of south face.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 23
TMS Number 460000002
County/State Charleston County/South C



Surveyor

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Date

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Field Number 24
TMS Number 4570301096
County/State Charleston County/South C

General Information

Title: Old Museum
Address: Cannon Park - 123 Rutledge Ave
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance noncommemorative
Subject of Commemoration
Date of Subject of Commeration 1870-1910, 1970-2000

Secondary Significance

Installation Date 1/1/1899
Artist
Original Funder/Dedicator

Original Location

Physical Description

Monument Type architectural
Dimensions
Setting park
Primary Material brick
Secondary Material concrete
Tertiary Material

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Full Evaluation/Maintenance Plan

Notes Assessment by structural engineer. Monitor stairs for loss on treads and joints. Front section is dipping.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounment Survey

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Field Number 24
TMS Number 4570301096
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 25
TMS Number 4571604001
County/State Charleston/South Carolina

General Information

Title: Confederate Coumbiad 2
Address: White Point Gardens - 2 Murray Blvd
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Artillery
Date of Subject of Commeration 1840-1870

Secondary Significance Civil War

Installation Date

Artist

Original Funder/Dedicator

Original Location

Physical Description

Monument Type object
Dimensions 144" l x 54" l x 48" w
Setting park
Primary Material iron
Secondary Material iron
Tertiary Material

Physical Assessment

Overall Condition Poor: A monument in poor condition has significant deterioration or damage which requires repair. Repairs should be completed soon (within two years).
Areas of Concern other

Inscription Condition Good: Inscriptions and names are legible.

Area of Concern surface dirt

Previous Repair

Necessary Repair Full Evaluation/Maintenance Plan

Notes Active corrosion in carriage. Peeling paint. Lead hazard.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 25
TMS Number 4571604001
County/State Charleston/South Carolina



Surveyor

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Date

8/3/2018

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Field Number 26
TMS Number 4570202004
County/State Charleston County/South C

General Information

Title: Alberta Long Marker
Address: Alberta Long Lake
Steward: City Council of Charleston
Owner: City Council of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Alberta Sottile Long
Date of Subject of Commeration 1940-1970

Secondary Significance

Installation Date 8/1/1982

Artist

Original Funder/Dedicator

Original Location

Physical Description

Monument Type marker
Dimensions 12"x18"/base: 20" dx28" wx28"h
Setting park
Primary Material bronze
Secondary Material granite
Tertiary Material

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern

Inscription Condition Fair: Inscriptions are generally legible but should be monitored as some deterioration is noticeable.
Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule (Clean and Wax)

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounment Survey

Brockington and Associates
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Mt. Pleasant, SC 29464
843 881 3128

Field Number 26
TMS Number 4570202004
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounument Survey

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Field Number 27
TMS Number N/A
County/State Charleston County/South C

General Information

Title: Blue Star Memorial
Address: Cheney Park
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Armed Forces
Date of Subject of Commeration before 1840, 1840-1870, 1870-1910, 1910-1940, 1940-1970,

Secondary Significance Military
Installation Date
Artist
Original Funder/Dedicator Garden Club of Charleston/City of Charleston

Original Location

Physical Description

Monument Type marker
Dimensions 46" w x 44" h
Setting park
Primary Material bronze
Secondary Material
Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern
Inscription Condition Good: Inscriptions and names are legible.
Area of Concern
Previous Repair
Necessary Repair Regular Maintenance Schedule
Notes

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Field Number 27
TMS Number N/A
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 28
TMS Number
County/State Charleston County/South C

General Information

Title: Murry Boulevard Monument
Address: Murry Blvd
Steward:
Owner:
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Murry Boulevard
Date of Subject of Commeration 1910-1940

Secondary Significance

Installation Date 6/5/1911

Artist

Original Funder/Dedicator

Original Location

Physical Description

Monument Type marker
Dimensions 34"x42"/base: 48"w x 24" d x 60"h /2nd base 62w x 3hl x18d
Setting roadway
Primary Material bronze
Secondary Material granite
Tertiary Material granite

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern cracking/britt

Inscription Condition Fair: Inscriptions are generally legible but should be monitored as some deterioration is noticeable.
Area of Concern cracking bri

Previous Repair

Necessary Repair Full Evaluation/Maintenance Plan

Notes Plaque needs to be cleaned. Caulk needs to be removed and replaced. Bases - fill areas of stone loss. Clean to remove staining

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 28
TMS Number
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 29
TMS Number 4571604001
County/State Charleston/South Carolina

General Information

Title: Confederate Columbiad 1
Address: White Point Gardens - 2 Murray Blvd
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Artillery
Date of Subject of Commeration 1840-1870

Secondary Significance Civil War

Installation Date

Artist

Original Funder/Dedicator

Original Location

Physical Description

Monument Type object
Dimensions 200" l x 46 w x 90" h
Setting park
Primary Material iron
Secondary Material iron
Tertiary Material

Physical Assessment

Overall Condition Poor: A monument in poor condition has significant deterioration or damage which requires repair. Repairs should be completed soon (within two years).
Areas of Concern other

Inscription Condition Good: Inscriptions and names are legible.

Area of Concern surface dirt

Previous Repair

Necessary Repair Full Evaluation/Maintenance Plan

Notes Active corrosion in carriage. Peeling paint. Lead hazard.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 29
TMS Number 4571604001
County/State Charleston/South Carolina



Surveyor

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Date

8/3/2018

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Field Number 30
TMS Number 4571602007
County/State Charleston County/South C

General Information

Title: Colleton Bastion Marker
Address: 53 Meeting Str
Steward:
Owner: The First Presbyterian Church
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Colleton Bastion
Date of Subject of Commeration before 1840

Secondary Significance Colonial History
Installation Date 8/1/1943
Artist
Original Funder/Dedicator City of Charleston

Original Location

Physical Description

Monument Type plaque
Dimensions 24"x20"
Setting roadway
Primary Material bronze

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern other

Inscription Condition Good: Inscriptions and names are legible.

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule (Clean and Wax)

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 30
TMS Number 4571602007
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounument Survey

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Field Number 31
TMS Number 4581302029
County/State Charleston County/South C

General Information

Title: Granville Bastion Marker
Address: 40 East Bay St
Steward:
Owner: Historic Charleston Foundation
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Granville Bastion
Date of Subject of Commeration before 1840

Secondary Significance Colonial History - Walled City
Installation Date 1/1/1940
Artist
Original Funder/Dedicator City of Charleston

Original Location

Physical Description

Monument Type plaque
Dimensions 24"x20"
Setting roadway
Primary Material bronze

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern surface dirt

Inscription Condition Good: Inscriptions and names are legible.

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule (Clean and Wax)

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 31
TMS Number 4581302029
County/State Charleston County/South C



Surveyor

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Date

8/3/2018

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Field Number 32
TMS Number 4581302003
County/State Charleston County/South C

General Information

Title: Hazel Parker Plaque
Address: Hazel Parker Playground
Steward: City Council of Charleston
Owner: City Council of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Hazel Parker
Date of Subject of Commeration after 2000

Secondary Significance

Installation Date 10/23/2011
Artist
Original Funder/Dedicator City of Charleston

Original Location

Physical Description

Monument Type plaque
Dimensions 18"x12"
Setting park
Primary Material bronze

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition Good: Inscriptions and names are legible.

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 32
TMS Number 4581302003
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 33
TMS Number 4581302003
County/State Charleston County/South C

General Information

Title: Original Piece of the City Wall
Address: Hazel Parker Playground
Steward: City Council of Charleston
Owner: City Council of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Walled City
Date of Subject of Commeration before 1840

Secondary Significance Colonial History - Walled City

Installation Date

Artist

Original Funder/Dedicator

Original Location

Physical Description

Monument Type architectural

Dimensions 18"x12"

Setting park

Primary Material brick

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes Small information plaque needs to be redone.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 33
TMS Number 4581302003
County/State Charleston County/South C



Surveyor

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Date

8/3/2018

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Field Number 34
TMS Number 4580904051
County/State Charleston County/South C

General Information

Title: Nathaniel Johnson Monument
Address: Waterfront Park
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Sir Nathaniel Johnson
Date of Subject of Commeration before 1840

Secondary Significance

Installation Date 4/27/1985
Artist E.J. McCarthy & Sons Monument Co.
Original Funder/Dedicator Society of the First Families of South Carolina, 1670

Original Location

Physical Description

Monument Type marker
Dimensions 44" w x 8" d x 60" h
Setting park
Primary Material granite
Secondary Material granite
Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition Good: Inscriptions and names are legible.
Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes Mild cleaning to remove staining on second base made of granite.

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Field Number 34
TMS Number 4580904051
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 35
TMS Number N/A
County/State Charleston County/South C

General Information

Title: USS Pringle
Address: High Battery Park - E Battery St
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration USS Pringle
Date of Subject of Commeration 1940-1970

Secondary Significance WWII
Installation Date 1/1/1950

Artist
Original Funder/Dedicator
Original Location

Physical Description

Monument Type plaque
Dimensions 24"x36"
Setting park
Primary Material bronze

Secondary Material
Tertiary Material

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern other

Inscription Condition Good: Incriptions and names are legible.
Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule (Clean and Wax)

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington) Date 8/6/2018

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Field Number 35
TMS Number N/A
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/6/2018

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843 881 3128

Field Number 36
TMS Number 4580903039
County/State Charleston County/South C

General Information

Title: Freemasons of South Carolina 1
Address: 46 Broad St
Steward:
Owner: South State Bank
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Freemasons
Date of Subject of Commeration before 1840

Secondary Significance

Installation Date 8/1/1987
Artist
Original Funder/Dedicator Grand Lodge of Freemasons

Original Location

Physical Description

Monument Type plaque
Dimensions 41" h x 26" w
Setting roadway
Primary Material other

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern other

Inscription Condition Good: Inscriptions and names are legible.

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule (New Paint)

Notes Minor paint loss.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/7/2018

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843 881 3128

Field Number 36
TMS Number 4580903039
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/7/2018

City of Charleston Mounument Survey

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Field Number 37
TMS Number 4580903039
County/State Charleston County/South C

General Information

Title: William G. Giles
Address: 46 Broad St
Steward:
Owner: South State Bank
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Freemasons
Date of Subject of Commeration 1910-1940

Secondary Significance

Installation Date
Artist
Original Funder/Dedicator
Original Location

Physical Description

Monument Type plaque
Dimensions 12" h x 18" w
Setting roadway
Primary Material bronze
Secondary Material
Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern
Inscription Condition Good: Inscriptions and names are legible.
Area of Concern
Previous Repair
Necessary Repair Regular Maintenance Schedule
Notes

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Field Number 37
TMS Number 4580903039
County/State Charleston County/South C



Surveyor

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Date

8/7/2018

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Field Number 38
TMS Number 4580903039
County/State Charleston County/South C

General Information

Title: Society of the Cincinnati
Address: 46 Broad St
Steward:
Owner: South State Bank
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Society of Cincinnati
Date of Subject of Commeration before 1840

Secondary Significance

Installation Date
Artist
Original Funder/Dedicator Society of Cincinnati

Original Location

Physical Description

Monument Type plaque
Dimensions 36" w x 24" h
Setting roadway
Primary Material bronze

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition Good: Inscriptions and names are legible.
Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes

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Field Number 38
TMS Number 4580903039
County/State Charleston County/South C



Surveyor

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Date

8/7/2018

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Field Number 39
TMS Number 4580903039
County/State Charleston County/South C

General Information

Title: Solomon's Lodge plaque
Address: 46 Broad St
Steward:
Owner: South State Bank
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Solomon's Lodge Freemasons
Date of Subject of Commeration before 1840

Secondary Significance

Installation Date
Artist
Original Funder/Dedicator
Original Location

Physical Description

Monument Type plaque
Dimensions 24" h x 31" w
Setting roadway
Primary Material bronze
Secondary Material
Tertiary Material

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern
Inscription Condition Good: Incriptions and names are legible.
Area of Concern
Previous Repair
Necessary Repair Regular Maintenance Schedule (New Paint)
Notes Paint peeling along lower edge.

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Field Number 39
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County/State Charleston County/South C



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Field Number 40
TMS Number 4580903039
County/State Charleston County/South C

General Information

Title: Shephard's Tavern Marker
Address: 46 Broad St
Steward:
Owner: South State Bank
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Sheppard's Tavern Marker
Date of Subject of Commeration before 1840

Secondary Significance C. Fredkleinknechat

Installation Date 10/2/2001

Artist

Original Funder/Dedicator

Original Location

Physical Description

Monument Type marker

Dimensions 25"x25"x 45" h

Setting roadway

Primary Material granite

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition Good: Inscriptions and names are legible.

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/7/2018

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Field Number 40
TMS Number 4580903039
County/State Charleston County/South C



Surveyor

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Date

8/7/2018

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Field Number 41
TMS Number 4580903040
County/State Charleston County/South C

General Information

Title: William B. Regan plaque
Address: 50 Broad St
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration William Regan
Date of Subject of Commeration 1970-2000

Secondary Significance

Installation Date
Artist
Original Funder/Dedicator
Original Location

Physical Description

Monument Type plaque
Dimensions 17"x17"
Setting roadway
Primary Material bronze
Secondary Material
Tertiary Material

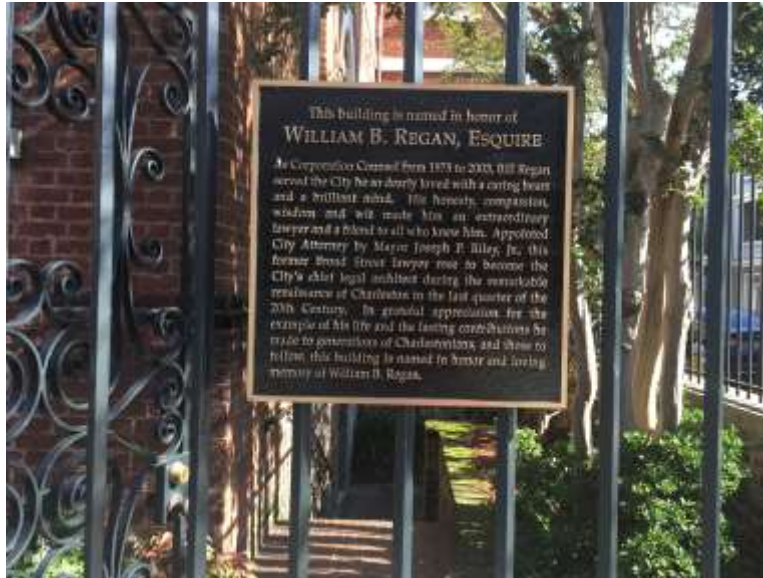
Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern
Inscription Condition Good: Inscriptions and names are legible.
Area of Concern
Previous Repair
Necessary Repair Regular Maintenance Schedule
Notes

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Field Number 41
TMS Number 4580903040
County/State Charleston County/South C



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843 881 3128

Field Number 42
TMS Number 4580903040
County/State Charleston County/South C

General Information

Title: Old Bank Building Plaque
Address: 50 Broad St
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Bank of South Carolina
Date of Subject of Commeration before 1840

Secondary Significance

Installation Date 8/1/1967

Artist

Original Funder/Dedicator

Original Location

Physical Description

Monument Type plaque
Dimensions 27" w x 41 " w
Setting roadway
Primary Material other

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition Good: Inscriptions and names are legible.

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/7/2018

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Field Number 42
TMS Number 4580903040
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/7/2018

City of Charleston Mounument Survey

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Field Number 43
TMS Number 4571204023
County/State Charleston County/South C

General Information

Title: Unnamed Fountain
Address: 81 Broad Street
Steward: United States Post Office
Owner: United States Post Office
Accessible to the Public yes

Historic Description

Primary Significance noncommemorative

Subject of Commemoration

Date of Subject of Commeration

Secondary Significance

Installation Date

Artist

Original Funder/Dedicator

Original Location

Physical Description

Monument Type fountain

Dimensions

Setting public building

Primary Material iron

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition

Areas of Concern cracking/britt

Poor: A monument in poor condition has significant deterioration or damage which requires repair. Repairs should be completed soon (within two years).

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Full Evaluation/Maintenance Plan

Notes Active corrosion. Areas of metal without paint exposed to element.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 43
TMS Number 4571204023
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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843 881 3128

Field Number 44
TMS Number 4571204023
County/State Charleston County/South C

General Information

Title: Ernest "Fritz" Hollings Statue
Address: 81 Broad Street
Steward: United States Post Office
Owner: United States Post Office
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Ernest Hollings
Date of Subject of Commeration 1970-2000

Secondary Significance

Installation Date 8/4/2016
Artist Weaver
Original Funder/Dedicator

Original Location

Physical Description

Monument Type statue
Dimensions 8' h
Setting public building
Primary Material bronze
Secondary Material bronze
Tertiary Material granite

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition Good: Inscriptions and names are legible.
Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 44
TMS Number 4571204023
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounment Survey

Brockington and Associates
498 Wando Park Blvd, Suite 700
Mt. Pleasant, SC 29464
843 881 3128

Field Number 45
TMS Number 4571204023
County/State Charleston County/South C

General Information

Title: Judge J. Waites Waring
Address: 81 Broad Street
Steward: United States Post Office
Owner: United States Post Office
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Judge J. Waties Waring
Date of Subject of Commeration 1940-1970

Secondary Significance

Installation Date 8/1/2013
Artist Weaver
Original Funder/Dedicator

Original Location

Physical Description

Monument Type statue
Dimensions 8'h
Setting public building
Primary Material bronze
Secondary Material granite
Tertiary Material

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern

Inscription Condition Good: Inscriptions and names are legible.
Area of Concern other

Previous Repair

Necessary Repair Regular Maintenance Schedule (Clean and Wax)

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington) Date 8/7/2018

City of Charleston Mounment Survey

Brockington and Associates
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Mt. Pleasant, SC 29464
843 881 3128

Field Number 45
TMS Number 4571204023
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/7/2018

City of Charleston Mounument Survey

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498 Wando Park Blvd, Suite 700
Mt. Pleasant, SC 29464
843 881 3128

Field Number 46
TMS Number 4601602010
County/State Charleston County/South C

General Information

Title: Howard Chapman Plaque
Address: 19 Ann St
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Edward R. Chapmen
Date of Subject of Commeration 1970-2000

Secondary Significance

Installation Date
Artist
Original Funder/Dedicator City of Charleston

Original Location

Physical Description

Monument Type plaque
Dimensions 12"x18"
Setting roadway
Primary Material bronze

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule (Clean and Wax)

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington) Date 8/3/2018

City of Charleston Mounument Survey

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Field Number 46
TMS Number 4601602010
County/State Charleston County/South C



City of Charleston Mounument Survey

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843 881 3128

Field Number 47
TMS Number 4571204023
County/State Charleston County/South C

General Information

Title: James Byrnes statue
Address: 81 Broad Street
Steward: United States Post Office
Owner: United States Post Office
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration James Byrnes
Date of Subject of Commeration 1870-1910

Secondary Significance

Installation Date 8/1/1969
Artist Parks
Original Funder/Dedicator

Original Location

Physical Description

Monument Type marker, statue
Dimensions 42" h /base: 40"
Setting public building
Primary Material bronze
Secondary Material granite
Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition Good: Inscriptions and names are legible.
Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/7/2018

City of Charleston Mounment Survey

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843 881 3128

Field Number 47
TMS Number 4571204023
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/7/2018

City of Charleston Mounument Survey

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Mt. Pleasant, SC 29464
843 881 3128

Field Number 48
TMS Number 4580903002
County/State Charleston County/South C

General Information

Title: The Little Dancers
Address: Washington Park
Steward: City Council of Charleston
Owner: City Council of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Marguerite Sinlker Valk
Date of Subject of Commeration 1940-1970, 1970-2000

Secondary Significance Women's History

Installation Date 8/1/1981
Artist Willard Hurch

Original Funder/Dedicator

Original Location

Physical Description

Monument Type sculpture
Dimensions 60" h
Setting park
Primary Material bronze
Secondary Material granite
Tertiary Material

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern surface dirt

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule (Clean and Wax)

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington) Date 8/3/2018

City of Charleston Mounment Survey

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Field Number 48
TMS Number 4580903002
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounment Survey

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Field Number 49
TMS Number 4580903002
County/State Charleston County/South C

General Information

Title: Governor Robert Gibbes Plaque
Address: Washington Park
Steward: City Council of Charleston
Owner: City Council of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Robert Gibbes
Date of Subject of Commeration before 1840

Secondary Significance

Installation Date
Artist Newman Brothers Inc. Of Cincinnati
Original Funder/Dedicator South Carolina Society Colonial Dames Division Century

Original Location

Physical Description

Monument Type plaque
Dimensions 28"x36"
Setting park
Primary Material bronze

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern surface dirt

Inscription Condition Good: Inscriptions and names are legible.

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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843 881 3128

Field Number 49
TMS Number 4580903002
County/State Charleston County/South C



Surveyor

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Date

8/3/2018

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Mt. Pleasant, SC 29464
843 881 3128

Field Number 50
TMS Number 4580903002
County/State Charleston County/South C

General Information

Title: Ellision Capers Plaque
Address: Washington Park
Steward: City Council of Charleston
Owner: City Council of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Ellision Capers
Date of Subject of Commeration 1840-1870

Secondary Significance Civil War

Installation Date

Artist Ashley Crest Cemetery Corporation of Charleston

Original Funder/Dedicator United Daughters of the Confederacy South Carolina

Original Location

Physical Description

Monument Type plaque

Dimensions 36"x28"

Setting park

Primary Material bronze

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition Good: Inscriptions and names are legible.

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes

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Field Number 50
TMS Number 4580903002
County/State Charleston County/South C



City of Charleston Mounument Survey

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843 881 3128

Field Number 51
TMS Number 4580903002
County/State Charleston County/South C

General Information

Title: Memorial Marker to Captain John Christie
Address: Washington Park
Steward: City Council of Charleston
Owner: City Council of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration John Christie
Date of Subject of Commeration before 1840

Secondary Significance Masonic History
Installation Date 4/24/1961
Artist
Original Funder/Dedicator The Grand Lodge Free and Accepted Masons of Michigan

Original Location

Physical Description

Monument Type plaque
Dimensions base:56"hx32" x12"d/28"x36"
Setting park
Primary Material bronze
Secondary Material granite
Tertiary Material

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern

Inscription Condition Good: Inscriptions and names are legible.
Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule (Clean and Wax)

Notes

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843 881 3128

Field Number 51
TMS Number 4580903002
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounument Survey

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843 881 3128

Field Number 52
TMS Number 4580903002
County/State Charleston County/South C

General Information

Title: Beauregard Memorial Arch
Address: Washington Park
Steward: City Council of Charleston
Owner: City Council of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration P.G.T. Beauregard
Date of Subject of Commeration 1840-1870, 1870-1910

Secondary Significance Civil War

Installation Date

Artist

Original Funder/Dedicator Beauregard Memorial Committee of the Camp Sumter Chapter, United Confed

Original Location

Physical Description

Monument Type marker
Dimensions 123" w x 12.5' h x 26" d
Setting park
Primary Material granite
Secondary Material concrete
Tertiary Material

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern open joints,

Inscription Condition

Area of Concern

Previous Repair Inappropriate cleaning has removed polished face from inscription, tree growth

Necessary Repair Full Evaluation/Maintenance Plan

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 52
TMS Number 4580903002
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 53
TMS Number 4580903002
County/State Charleston County/South C

General Information

Title: Salvador Monument
Address: Washington Park
Steward: City Council of Charleston
Owner: City Council of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Francis Salvator
Date of Subject of Commeration before 1840

Secondary Significance Jewish History
Installation Date 11/20/1950
Artist United States Bronze Sign Company of New Hyde Park, NY
Original Funder/Dedicator Historical Commission of SC

Original Location

Physical Description

Monument Type plaque
Dimensions plaque: 18x26"/base: 53"x12"
Setting park
Primary Material bronze
Secondary Material granite
Tertiary Material

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern surface dirt,

Inscription Condition Fair: Inscriptions are generally legible but should be monitored as some deterioration is noticeable.
Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule (Clean and Wax)

Notes

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Field Number 53
TMS Number 4580903002
County/State Charleston County/South C



Surveyor

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Date

8/3/2018

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843 881 3128

Field Number 54
TMS Number 4580903002
County/State Charleston County/South C

General Information

Title: Timrod Memorial
Address: Washington Park
Steward: City Council of Charleston
Owner: City Council of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Henry Timrod
Date of Subject of Commeration before 1840, 1840-1870

Secondary Significance Civil War
Installation Date 5/1/1901
Artist Edward Virginius Valentine
Original Funder/Dedicator The Timrod Memorial Association of South Carolina

Original Location

Physical Description

Monument Type marker, statue
Dimensions 12' tall
Setting park
Primary Material bronze
Secondary Material granite
Tertiary Material

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern surface dirt
Inscription Condition Fair: Inscriptions are generally legible but should be monitored as some deterioration is noticeable.
Area of Concern surface dirt

Previous Repair

Necessary Repair Regular Maintenance Schedule (Clean and Wax)

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington) Date 8/3/2018

City of Charleston Mounment Survey

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843 881 3128

Field Number 54
TMS Number 4580903002
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounment Survey

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498 Wando Park Blvd, Suite 700
Mt. Pleasant, SC 29464
843 881 3128

Field Number 55
TMS Number 4580903002
County/State Charleston County/South C

General Information

Title: Washington Light Infantry Monument
Address: Washington Park
Steward: City Council of Charleston
Owner: City Council of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Washington Light Infantry
Date of Subject of Commeration 1840-1870

Secondary Significance Civil War
Installation Date 7/21/1891
Artist
Original Funder/Dedicator Washington Light Infantry

Original Location

Physical Description

Monument Type marker
Dimensions 300" / 40"x40" /panels: 54"x24"
Setting park
Primary Material granite
Secondary Material bronze
Tertiary Material

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern surface dirt
Inscription Condition Fair: Inscriptions are generally legible but should be monitored as some deterioration is noticeable.
Area of Concern surface dirt

Previous Repair

Necessary Repair Regular Maintenance Schedule (Clean and Wax)

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington) Date 8/3/2018

City of Charleston Mounment Survey

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498 Wando Park Blvd, Suite 700
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843 881 3128

Field Number 55
TMS Number 4580903002
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounment Survey

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Mt. Pleasant, SC 29464
843 881 3128

Field Number 56
TMS Number 4580903002
County/State Charleston County/South C

General Information

Title: George Washington Statue
Address: Washington Park
Steward: City Council of Charleston
Owner: City Council of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration George Washington
Date of Subject of Commeration before 1840

Secondary Significance

Installation Date 12/14/1999
Artist John M. Michel
Original Funder/Dedicator

Original Location

Physical Description

Monument Type statue
Dimensions
Setting park
Primary Material bronze
Secondary Material brick
Tertiary Material granite

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern surface dirt

Inscription Condition Good: Inscriptions and names are legible.

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington) Date 8/3/2018

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Field Number 56
TMS Number 4580903002
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounument Survey

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Mt. Pleasant, SC 29464
843 881 3128

Field Number 57
TMS Number 4580903002
County/State Charleston County/South C

General Information

Title: Washington Memorial Tree
Address: Washington Park
Steward: City Council of Charleston
Owner: City Council of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration George Washington
Date of Subject of Commeration before 1840

Secondary Significance

Installation Date 2/23/1932
Artist
Original Funder/Dedicator Rebecca Motte Chapter DAR

Original Location

Physical Description

Monument Type plaque
Dimensions plaque: 5"x11"/base 9"hx15"w x 9" t
Setting park
Primary Material bronze
Secondary Material granite
Tertiary Material

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern surface dirt
Inscription Condition Fair: Inscriptions are generally legible but should be monitored as some deterioration is noticeable.
Area of Concern surface dirt

Previous Repair

Necessary Repair Regular Maintenance Schedule (Clean and Wax)

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington) Date 8/3/2018

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Field Number 57
TMS Number 4580903002
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounument Survey

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Field Number 58
TMS Number 4580903002
County/State Charleston County/South C

General Information

Title: Memorial to Elizabeth Hutchinson Jackson
Address: Washington Park
Steward: City Council of Charleston
Owner: City Council of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Elizabeth Hutchinson Jackson
Date of Subject of Commeration before 1840

Secondary Significance Women's History, Andrew Jackson
Installation Date 4/30/1954
Artist
Original Funder/Dedicator Rebecca Motte chapter DAR

Original Location

Physical Description

Monument Type marker
Dimensions 30" w x 10" d x 46" h
Setting park
Primary Material granite

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule (Remove Biogrowth)

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounment Survey

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Field Number 58
TMS Number 4580903002
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounment Survey

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843 881 3128

Field Number 59
TMS Number 4580903002
County/State Charleston County/South C

General Information

Title: Fort Sumter Centennial Time Capsule
Address: Washington Park
Steward: City Council of Charleston
Owner: City Council of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Fort Sumter
Date of Subject of Commeration 1840-1870

Secondary Significance Civil War
Installation Date 4/12/1961

Artist
Original Funder/Dedicator
Original Location

Physical Description

Monument Type marker
Dimensions 12"x16"
Setting park
Primary Material granite

Secondary Material
Tertiary Material

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern surface dirt
Inscription Condition Fair: Inscriptions are generally legible but should be monitored as some deterioration is noticeable.
Area of Concern

Previous Repair
Necessary Repair Regular Maintenance Schedule (Clean and Wax)

Notes

City of Charleston Mounment Survey

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843 881 3128

Field Number 59
TMS Number 4580903002
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounument Survey

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Field Number 60
TMS Number 4571202003
County/State Charleston County/South C

General Information

Title: L. Mendel Rivers Memorial
Address: 4 Court House Square
Steward: Charleston County
Owner: Charleston County
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration L. Mendel Rivers
Date of Subject of Commeration 1910-1940

Secondary Significance

Installation Date 8/1/1971
Artist Willard Hursch
Original Funder/Dedicator Charleston County

Original Location

Physical Description

Monument Type marker, statue
Dimensions 17' w x 9' h x 20" d
Setting public building
Primary Material bronze
Secondary Material granite
Tertiary Material

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern surface dirt

Inscription Condition Good: Inscriptions and names are legible.

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule (Clean and Wax)

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington) Date 8/3/2018

City of Charleston Mounment Survey

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Field Number 60
TMS Number 4571202003
County/State Charleston County/South C



City of Charleston Mounument Survey

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Field Number 61
TMS Number 4571202003
County/State Charleston County/South C

General Information

Title: Quaker Burial Ground Marker
Address: 4 Court House Square
Steward: Charleston County
Owner: Charleston County
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Quaker
Date of Subject of Commeration before 1840

Secondary Significance Cemetery

Installation Date

Artist

Original Funder/Dedicator

Original Location

Physical Description

Monument Type plaque
Dimensions 24"x14"/base:16"w x26 l x10" d
Setting public building
Primary Material bronze

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition Good: Inscriptions and names are legible.

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounument Survey

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Field Number 61
TMS Number 4571202003
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounment Survey

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498 Wando Park Blvd, Suite 700
Mt. Pleasant, SC 29464
843 881 3128

Field Number 62
TMS Number 4570204002
County/State Charleston County/South C

General Information

Title: Johnathan Lucas Monument
Address: Lucas Park
Steward: City Council of Charleston
Owner: City Council of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Johnathan Lucas
Date of Subject of Commeration before 1840

Secondary Significance Colonial History
Installation Date
Artist
Original Funder/Dedicator Lucas Historical Commission

Original Location

Physical Description

Monument Type marker
Dimensions 14" x18" /base: 22"x18"
Setting park
Primary Material bronze
Secondary Material
Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition Good: Inscriptions and names are legible.
Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounment Survey

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Field Number 62
TMS Number 4570204002
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounument Survey

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843 881 3128

Field Number 63
TMS Number 4571202003
County/State Charleston County/South C

General Information

Title: Gedney Main Howe Jr. Statue
Address: 4 Court House Square
Steward: Charleston County
Owner: Charleston County
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Gedney Main Howe Jr.
Date of Subject of Commeration 1910-1940, 1940-1970, 1970-2000

Secondary Significance

Installation Date 8/1/2002
Artist J. M.
Original Funder/Dedicator

Original Location

Physical Description

Monument Type statue
Dimensions 94" h x 36" w x 36"l
Setting public building
Primary Material bronze
Secondary Material bronze
Tertiary Material cast stone

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition Good: Inscriptions and names are legible.

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule (Clean and Wax)

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington) Date 8/3/2018

City of Charleston Mounment Survey

Brockington and Associates
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843 881 3128

Field Number 63
TMS Number 4571202003
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 64
TMS Number 4570402045
County/State Charleston County/South C

General Information

Title: The Fountain at Cougar Mall
Address: Green Way
Steward: City of Charleston
Owner: College of Charleston
Accessible to the Public yes

Historic Description

Primary Significance noncommemorative

Subject of Commemoration

Date of Subject of Commeration

Secondary Significance

Installation Date 8/1/2002

Artist

Original Funder/Dedicator College of Charleston - Class of 2002

Original Location

Physical Description

Monument Type fountain

Dimensions 10' h

Setting public building

Primary Material iron

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.

Areas of Concern

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Full Evaluation/Maintenance Plan

Notes Active corrosion. Peeling paint. Water appears to be restricted in its output.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 64
TMS Number 4570402045
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 65
TMS Number 4580901088
County/State Charleston County/South C

General Information

Title: SC Institute Hall
Address: 134 Meeting Street
Steward:
Owner: 134 Meeting CMB LLC
Accessible to the Public yes

Historic Description

Primary Significance commemorative

Subject of Commemoration Ordinance of Secession

Date of Subject of Commeration 1840-1870

Secondary Significance Civil War

Installation Date 1/1/2010

Artist

Original Funder/Dedicator Ft. Sumter/ Ft. Moultrie Historical Trust, SC Civil War SesquicentennialFt. Sumte

Original Location

Physical Description

Monument Type plaque

Dimensions 20"x30"

Setting roadway

Primary Material bronze

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.

Areas of Concern

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule (Clean and Wax)

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/7/2018

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Field Number 65
TMS Number 4580901088
County/State Charleston County/South C



Surveyor

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Date

8/7/2018

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Field Number 66
TMS Number 4571202003
County/State Charleston County/South C

General Information

Title: Daniel and Sarah Latham
Address: 4 Court House Square
Steward: Charleston County
Owner: Charleston County
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration
Date of Subject of Commeration 1840-1870

Secondary Significance

Installation Date
Artist
Original Funder/Dedicator
Original Location

Physical Description

Monument Type marker, object
Dimensions 72"x36"
Setting public building
Primary Material marble
Secondary Material
Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern
Inscription Condition Good: Inscriptions and names are legible.
Area of Concern
Previous Repair
Necessary Repair Regular Maintenance Schedule
Notes

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Field Number 66
TMS Number 4571202003
County/State Charleston County/South C



Surveyor

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Date

8/7/2018

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Field Number 67
TMS Number 4580902158
County/State Charleston County/South C

General Information

Title: Robert Smalls
Address: 34 Prioleau Street
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Robert Smalls
Date of Subject of Commeration 1840-1870
Secondary Significance Civil War - African American History
Installation Date 1/1/2012
Artist
Original Funder/Dedicator City of Charleston

Original Location

Physical Description

Monument Type plaque
Dimensions plaque: 18"x15" /base: 15"w x 18"l x 38" h
Setting public building
Primary Material bronze
Secondary Material concrete
Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern
Inscription Condition Good: Inscriptions and names are legible.
Area of Concern
Previous Repair
Necessary Repair Regular Maintenance Schedule
Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington) Date 8/3/2018

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Field Number 67
TMS Number 4580902158
County/State Charleston County/South C



Surveyor

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Date

8/3/2018

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Field Number 68
TMS Number 4580904051
County/State Charleston County/South C

General Information

Title: Pineapple Fountain
Address: Waterfront Park
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance noncommemorative

Subject of Commemoration

Date of Subject of Commeration

Secondary Significance

Installation Date 5/11/1990
Artist Sasaki Associates
Original Funder/Dedicator City of Charleston

Original Location

Physical Description

Monument Type fountain
Dimensions
Setting park
Primary Material granite
Secondary Material iron
Tertiary Material

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern open joints

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Full Evaluation/Maintenance Plan

Notes Treat corrosion on metal elements.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 68
TMS Number 4580904051
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 69
TMS Number 4580904051
County/State Charleston County/South C

General Information

Title: Joseph P. Riley Jr. Plaque
Address: Waterfront Park
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Joseph P. Riley
Date of Subject of Commeration 1970-2000

Secondary Significance

Installation Date 5/11/1990
Artist
Original Funder/Dedicator City of Charleston

Original Location

Physical Description

Monument Type plaque
Dimensions 22"x12"
Setting park
Primary Material bronze

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule (Clean and Wax)

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington) Date 8/3/2018

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Field Number 69
TMS Number 4580904051
County/State Charleston County/South C



Surveyor

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Date

8/3/2018

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Field Number 70
TMS Number 4580904051
County/State Charleston County/South C

General Information

Title: Charleston Development Plaques (4)
Address: Waterfront Park
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance noncommemorative

Subject of Commemoration

Date of Subject of Commeration before 1840, 1840-1870, 1870-1910, 1910-1940, 1940-1970,

Secondary Significance

Installation Date 5/11/1990

Artist

Original Funder/Dedicator City of Charleston

Original Location

Physical Description

Monument Type plaque

Dimensions 46"x46"/base: 48" w x 48l x 36" h

Setting park

Primary Material brass

Secondary Material granite

Tertiary Material

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern

Inscription Condition Fair: Inscriptions are generally legible but should be monitored as some deterioration is noticeable.
Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule (Clean)

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 70
TMS Number 4580904051
County/State Charleston County/South C



Surveyor

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Date

8/3/2018

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Field Number 71
TMS Number 4580904051
County/State Charleston County/South C

General Information

Title: Joe Riley Park Memorial Blocks (8)
Address: Waterfront Park
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Joesph Riley
Date of Subject of Commeration 1910-1940, 1940-1970, 1970-2000

Secondary Significance

Installation Date 11/24/2015
Artist
Original Funder/Dedicator City of Charleston

Original Location

Physical Description

Monument Type marker
Dimensions 8' x 34" x 16" h
Setting park
Primary Material granite

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition Good: Inscriptions and names are legible.

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes Very important to have regular stains (food and drink) before they become permanent.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/7/2018

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Field Number 71
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County/State Charleston County/South C



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Date

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Field Number 72
TMS Number 4580904051
County/State Charleston County/South C

General Information

Title: Vendue Plaza Fountain
Address: Waterfront Park
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance noncommemorative

Subject of Commemoration

Date of Subject of Commeration

Secondary Significance

Installation Date 5/11/1990
Artist Stu Dawson of Sasaki and Associates
Original Funder/Dedicator City of Charleston

Original Location

Physical Description

Monument Type fountain
Dimensions
Setting park
Primary Material granite

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes Irregular maintain end required to clean flat surfaces of biogrowth.

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Field Number 72
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County/State Charleston County/South C



Surveyor

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Date

8/3/2018

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Field Number 73
TMS Number 4570804003
County/State Charleston County/South C

General Information

Title: Charleston Gas Light Company
Address: 141 Meeting St
Steward:
Owner: South Carolina Electric
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Charleston Gas Light
Date of Subject of Commeration 1940-1970

Secondary Significance

Installation Date 1/1/1948
Artist
Original Funder/Dedicator South Carolina Power Company

Original Location

Physical Description

Monument Type plaque
Dimensions 26"x17"
Setting roadway
Primary Material brass

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern

Inscription Condition Good: Inscriptions and names are legible.

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule (Clean and Wax)

Notes

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Date

8/7/2018

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Field Number 73
TMS Number 4570804003
County/State Charleston County/South C



Surveyor

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Date

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Field Number 74
TMS Number 4580504004
County/State Charleston County/South C

General Information

Title: Craven Bastion Marker
Address: 200 East Bay St
Steward:
Owner: United States Customs House
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Craven Bastion
Date of Subject of Commeration before 1840

Secondary Significance Colonial History - Walled City
Installation Date 1/1/1940
Artist
Original Funder/Dedicator City of Charleston

Original Location

Physical Description

Monument Type plaque
Dimensions 20"x26"
Setting public building
Primary Material bronze
Secondary Material
Tertiary Material

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern surface dirt

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule (Clean and Wax)

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

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Field Number 74
TMS Number 4580504004
County/State Charleston County/South C



Surveyor

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Date

8/3/2018

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Field Number 75
TMS Number 4601604005
County/State Charleston County/South C

General Information

Title: Shaft to John C. Calhoun (Calhoun Monument) and Statue
Address: Marion Square - 329 Meeting St
Steward:
Owner: The Washington Light Infantry and Sumter Guards
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration John C. Calhoun
Date of Subject of Commeration before 1840, 1840-1870

Secondary Significance Civil War, Slavery, Senate History
Installation Date 6/27/1896
Artist John Massey Rhind
Original Funder/Dedicator Ladies Calhoun Movement Association

Original Location

Physical Description

Monument Type statue
Dimensions 33' w x 33' l x 54' h
Setting park
Primary Material bronze
Secondary Material granite
Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern open joints,

Inscription Condition Good: Inscriptions and names are legible.

Area of Concern

Previous Repair

Necessary Repair Full Evaluation/Maintenance Plan

Notes Monitor base for open joints and plant growth. Routine maintenance to wax statue, plaques, and palm trees.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 75
TMS Number 4601604005
County/State Charleston County/South C



Surveyor

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Date

8/3/2018

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Field Number 76
TMS Number 4580101001
County/State Charleston County/South C

General Information

Title: Fountain Plaque
Address: 95 Calhoun St
Steward: City Council of Charleston
Owner: City Council of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration John Champney Noisette
Date of Subject of Commeration 1970-2000

Secondary Significance

Installation Date 5/1/1978

Artist

Original Funder/Dedicator

Original Location

Physical Description

Monument Type plaque
Dimensions 24" x 24" /base : 27"x27"x9"
Setting public building
Primary Material bronze
Secondary Material concrete
Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/8/2018

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Field Number 76
TMS Number 4580101001
County/State Charleston County/South C



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Field Number 77
TMS Number N/A
County/State Charleston County/South C

General Information

Title: Chapel Street Fountain
Address: Chapel St Triangle
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance noncommemorative

Subject of Commemoration

Date of Subject of Commeration

Secondary Significance

Installation Date

Artist

Original Funder/Dedicator

Original Location

Physical Description

Monument Type fountain

Dimensions 22' w x 9' h

Setting park

Primary Material iron

Secondary Material concrete

Tertiary Material

Physical Assessment

Overall Condition

Areas of Concern

Poor: A monument in poor condition has significant deterioration or damage which requires repair. Repairs should be completed soon (within two years).

Inscription Condition

Area of Concern

Previous Repair Inappropriate repair around one panel

Necessary Repair Full Evaluation/Maintenance Plan

Notes Active corrosion. Peeling paint. Rust.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 77
TMS Number N/A
County/State Charleston County/South C



Surveyor

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Date

8/3/2018

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Field Number 78
TMS Number 4580503097
County/State Charleston County/South C

General Information

Title: Arbor Day 1984
Address: 160 Meeting St
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Arbor Day
Date of Subject of Commeration 1970-2000

Secondary Significance

Installation Date
Artist
Original Funder/Dedicator
Original Location

Physical Description

Monument Type plaque
Dimensions 12"x14"
Setting roadway
Primary Material granite
Secondary Material bronze
Tertiary Material

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/7/2018

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Field Number 78
TMS Number 4580503097
County/State Charleston County/South C



Surveyor

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Date

8/7/2018

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Field Number 79
TMS Number 4570802011
County/State Charleston County/South C

General Information

Title: Carteret Bastion Marker
Address: 155 Meeting St
Steward:
Owner: M and H Hotel Investments
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Carteret Bastion
Date of Subject of Commeration before 1840

Secondary Significance Colonial History - Walled City
Installation Date 1/1/1940
Artist US Bronze Sign Company
Original Funder/Dedicator City of Charleston

Original Location

Physical Description

Monument Type plaque
Dimensions 20"x24"
Setting roadway
Primary Material bronze

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule (Clean and Wax)

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Surveyor

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Date

8/3/2018

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Field Number 80
TMS Number 4590903120
County/State Charleston County/South C

General Information

Title: The Fountain at Wragg Mall
Address: Wragg Mall
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance noncommemorative
Subject of Commemoration
Date of Subject of Commeration 1970-2000

Secondary Significance

Installation Date
Artist
Original Funder/Dedicator Rotary Club
Original Location

Physical Description

Monument Type fountain
Dimensions 10' w x 9' h
Setting park
Primary Material iron
Secondary Material brick
Tertiary Material

Physical Assessment

Overall Condition Poor: A monument in poor condition has significant deterioration or damage which requires repair. Repairs should be completed soon (within two years).
Areas of Concern

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Full Evaluation/Maintenance Plan

Notes High Priority: Active corrosion. Peeling paint. Rusting.

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Field Number 80
TMS Number 4590903120
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounument Survey

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Field Number 81
TMS Number 4580103086
County/State Charleston County/South C

General Information

Title: Courtney Square Gazebo
Address: Courtney Square - 262 Meeting St
Steward:
Owner: Artesian Well House
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Mayor William A. Courteney
Date of Subject of Commeration 1870-1910

Secondary Significance

Installation Date
Artist
Original Funder/Dedicator
Original Location

Physical Description

Monument Type architectural
Dimensions 15" w x 18' h
Setting park
Primary Material iron
Secondary Material granite
Tertiary Material brick

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes Regular scheduled maintenance required to treat for rust and paint loss.

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Field Number 81
TMS Number 4580103086
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounument Survey

Brockington and Associates
498 Wando Park Blvd, Suite 700
Mt. Pleasant, SC 29464
843 881 3128

Field Number 82
TMS Number 4580103086
County/State Charleston County/South C

General Information

Title: Courtney Square Bell
Address: Courtney Square - 262 Meeting St
Steward:
Owner: Artesian Well House
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Firefighters
Date of Subject of Commeration 1870-1910

Secondary Significance

Installation Date
Artist
Original Funder/Dedicator
Original Location

Physical Description

Monument Type object
Dimensions 54" square platform 42" high
Setting park
Primary Material iron
Secondary Material
Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 82
TMS Number 4580103086
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Surveyor

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Date

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Field Number 83
TMS Number 4570401029
County/State Charleston County/South C

General Information

Title: Affra Harleston Coming Marker
Address: 98 Wentworth St
Steward:
Owner: Grace Episcopal Church
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Affra Harleston Coming
Date of Subject of Commeration before 1840

Secondary Significance

Installation Date 8/1/1986
Artist
Original Funder/Dedicator Society of the First Families of South Carolina

Original Location

Physical Description

Monument Type marker
Dimensions 44" w x 64" h x 8" d
Setting park
Primary Material granite
Secondary Material granite
Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington) Date 8/3/2018

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Field Number 83
TMS Number 4570401029
County/State Charleston County/South C



Surveyor

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Date

8/3/2018

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Field Number 84
TMS Number 4590903120
County/State Charleston County/South C

General Information

Title: Wragg Mall Plaque
Address: Wragg Mall
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration John Wragg
Date of Subject of Commeration before 1840

Secondary Significance

Installation Date 1/1/1801
Artist
Original Funder/Dedicator Estate of John Wragg

Original Location

Physical Description

Monument Type plaque
Dimensions 40"x60"
Setting park
Primary Material iron

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 84
TMS Number 4590903120
County/State Charleston County/South C



Surveyor

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Date

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Field Number 85
TMS Number 4570402046
County/State Charleston County/South C

General Information

Title: Elizabeth Jackson Burial
Address: 154 Calhoun Street
Steward: College of Charleston
Owner: College of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Grave marker
Date of Subject of Commeration before 1840

Secondary Significance Cemetery, Women's History

Installation Date

Artist

Original Funder/Dedicator Daughters of the American Revolution

Original Location

Physical Description

Monument Type marker
Dimensions 25" w x 8 " d x 39" h
Setting public building
Primary Material granite

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern surface dirt

Inscription Condition Fair: Inscriptions are generally legible but should be monitored as some deterioration is noticeable.
Area of Concern

Previous Repair

Necessary Repair Full Evaluation/Maintenance Plan

Notes Monitor base for sinking northeast, potential falling hazard.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/8/2018

City of Charleston Mounment Survey

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Field Number 85
TMS Number 4570402046
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/8/2018

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Field Number 86
TMS Number 4601604005
County/State Charleston County/South C

General Information

Title: Charleston Rotary Fountain
Address: Marion Square - 329 Meeting St
Steward:
Owner: The Washington Light Infantry and Sumter Guards
Accessible to the Public yes

Historic Description

Primary Significance noncommemorative

Subject of Commemoration

Date of Subject of Commeration

Secondary Significance

Installation Date 1/1/1990

Artist

Original Funder/Dedicator Charleston Rotary Club

Original Location

Physical Description

Monument Type fountain

Dimensions 12 yards

Setting park

Primary Material copper

Secondary Material tabby

Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern open joints

Inscription Condition Good: Inscriptions and names are legible.

Area of Concern

Previous Repair

Necessary Repair Full Evaluation/Maintenance Plan

Notes Monitor cement joints for cracking and loss.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 86
TMS Number 4601604005
County/State Charleston County/South C



Surveyor

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Date

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Field Number 87
TMS Number 4601604005
County/State Charleston County/South C

General Information

Title: Hornwork
Address: Marion Square - 329 Meeting St
Steward:
Owner: The Washington Light Infantry and Sumter Guards
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration American Revolution
Date of Subject of Commeration before 1840

Secondary Significance

Installation Date
Artist
Original Funder/Dedicator
Original Location

Physical Description

Monument Type architectural
Dimensions 121" l x 72.5" D x 74" h
Setting park
Primary Material tabby
Secondary Material iron
Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition
Area of Concern

Previous Repair
Necessary Repair Regular Maintenance Schedule

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington) Date 8/3/2018

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TMS Number 4601604005
County/State Charleston County/South C



Surveyor

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Date

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843 881 3128

Field Number 88
TMS Number 4601604005
County/State Charleston County/South C

General Information

Title: Marion Square plaque
Address: Marion Square - 329 Meeting St
Steward: City of Charleston
Owner: The Washington Light Infantry and Sumter Guards
Accessible to the Public yes

Historic Description

Primary Significance Marion Square plaque
Subject of Commemoration General Frances Marion
Date of Subject of Commeration before 1840

Secondary Significance

Installation Date 1/1/1941
Artist US Bronze Sign Company
Original Funder/Dedicator City of Charleston

Original Location

Physical Description

Monument Type plaque
Dimensions 28"x36"/base: 38" w x24" d x 54" h
Setting park
Primary Material bronze
Secondary Material brick, other
Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern surface dirt

Inscription Condition Good: Inscriptions and names are legible.

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule (Clean and Wax, Remove Biogrowth)

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington) Date 8/3/2018

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Field Number 88
TMS Number 4601604005
County/State Charleston County/South C



Surveyor

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Date

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Field Number 89
TMS Number 4601604005
County/State Charleston County/South C

General Information

Title: Holocaust Memorial Plaques (3)
Address: Marion Square - 329 Meeting St
Steward:
Owner: The Washington Light Infantry and Sumter Guards
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Holocaust
Date of Subject of Commeration 1910-1940, 1940-1970

Secondary Significance

Installation Date 8/1/1999
Artist John Levi Architects
Original Funder/Dedicator Board of Officers of Sumter Guard, Washington Light Infantry, City of Charlesto
Original Location

Physical Description

Monument Type plaque
Dimensions 72" l x 24" h x 24" d
Setting park
Primary Material bronze
Secondary Material bronze
Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 89
TMS Number 4601604005
County/State Charleston County/South C



Surveyor

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Date

8/3/2018

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Field Number 90
TMS Number 4601604005
County/State Charleston County/South C

General Information

Title: Holocaust Memorial
Address: Marion Square - 329 Meeting St
Steward:
Owner: The Washington Light Infantry and Sumter Guards
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Holocaust
Date of Subject of Commeration 1910-1940, 1940-1970

Secondary Significance

Installation Date 8/1/1999
Artist Jonathan Levi Architects
Original Funder/Dedicator Board of Officers of Sumter Guard, Washington Light Infantry, City of Charlesto

Original Location

Physical Description

Monument Type sculpture
Dimensions
Setting park
Primary Material other
Secondary Material concrete
Tertiary Material bronze

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern other

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Full Evaluation/Maintenance Plan

Notes Stain concrete floor has areas of loss. Tallit could be cleaned and waxed per artists intent. Memorial structure has some lower rusting. Clean and wax per artist intent.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington) Date 8/8/2018

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Field Number 90
TMS Number 4601604005
County/State Charleston County/South C



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Date

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Field Number 91
TMS Number 4601604005
County/State Charleston County/South C

General Information

Title: Holocaust Memorial Dedication Plaque
Address: Marion Square - 329 Meeting St
Steward:
Owner: The Washington Light Infantry and Sumter Guards
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Holocaust
Date of Subject of Commeration 1910-1940, 1940-1970

Secondary Significance

Installation Date 8/1/1999
Artist Jonathan Levi Architects
Original Funder/Dedicator City of Charleston, Charleston Jewish Federation, Washington Light Infantry

Original Location

Physical Description

Monument Type plaque
Dimensions 12"x 24"
Setting park
Primary Material bronze

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition Good: Inscriptions and names are legible.

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/8/2018

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Field Number 91
TMS Number 4601604005
County/State Charleston County/South C



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Date

8/8/2018

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Field Number 92
TMS Number 4601604005
County/State Charleston County/South C

General Information

Title: Cast Iron Fountain
Address: Marion Square - 329 Meeting St
Steward:
Owner: The Washington Light Infantry and Sumter Guards
Accessible to the Public yes

Historic Description

Primary Significance noncommemorative

Subject of Commemoration

Date of Subject of Commeration

Secondary Significance

Installation Date

Artist

Original Funder/Dedicator

Original Location

Physical Description

Monument Type fountain

Dimensions 8 sided 17' x 10'

Setting park

Primary Material iron

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition

Areas of Concern cracking/britt

Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Full Evaluation/Maintenance Plan

Notes Peeling paint. Rust and active corrosion. Monitor on a regular basis.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 92
TMS Number 4601604005
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 93
TMS Number 4590903119
County/State Charleston County/South C

General Information

Title: Wragg Mall Ext Gates
Address: Wragg Mall Ext
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance noncommemorative

Subject of Commemoration

Date of Subject of Commeration

Secondary Significance

Installation Date

Artist

Original Funder/Dedicator

Original Location

Physical Description

Monument Type architectural

Dimensions 21' w x 14.5' h

Setting roadway

Primary Material iron

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.

Areas of Concern

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 93
TMS Number 4590903119
County/State Charleston County/South C



Surveyor

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Date

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Field Number 94
TMS Number 4591301001
County/State Charleston County/South C

General Information

Title: Wragg Square Plaque
Address: 342 Meeting Street
Steward:
Owner: Second Presbyterian Church
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration John Wragg
Date of Subject of Commeration before 1840

Secondary Significance

Installation Date 1/1/1801
Artist
Original Funder/Dedicator Estate of John Wragg

Original Location

Physical Description

Monument Type plaque
Dimensions 5'x 3.5'
Setting park
Primary Material iron

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule (Clean and Wax)

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington) Date 8/3/2018

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Field Number 94
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County/State Charleston County/South C



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Field Number 95
TMS Number 4601604005
County/State Charleston County/South C

General Information

Title: Hampton Obelisk
Address: Marion Square - 329 Meeting St
Steward:
Owner: The Washington Light Infantry and Sumter Guards
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Wade Hampton
Date of Subject of Commeration before 1840, 1870-1910, 1840-1870

Secondary Significance

Installation Date 3/28/1912
Artist
Original Funder/Dedicator United Daughters of the Confederacy - Charleston Chapter

Original Location

Physical Description

Monument Type statue
Dimensions 117" w x 117" l x 200" h
Setting park
Primary Material granite
Secondary Material
Tertiary Material

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern open joints, s
Inscription Condition Fair: Inscriptions are generally legible but should be monitored as some deterioration is noticeable.
Area of Concern
Previous Repair
Necessary Repair Full Evaluation/Maintenance Plan
Notes Previous cleaning with power washer has left obelisk with spotty surface.

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County/State Charleston County/South C



Surveyor

Frances Ford/TishFrances Ford (Ford Restored)/Tisha Bell (

Date

8/3/2018

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Field Number 96
TMS Number 4591303020
County/State Charleston County/South C

General Information

Title: Emanuel AME Bicentennial
Address: 110 Calhoun St
Steward:
Owner: Emanuel African Methodist
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Bicentennial of AME Church
Date of Subject of Commeration before 1840

Secondary Significance

Installation Date 12/12/1987
Artist Robert m. Stanfield, Sr
Original Funder/Dedicator Four Horseman Liberation Church

Original Location

Physical Description

Monument Type plaque
Dimensions 24" x 16"
Setting roadway
Primary Material bronze

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern surface dirt

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule (Clean and Wax)

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington) Date 8/3/2018

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Field Number 96
TMS Number 4591303020
County/State Charleston County/South C



Surveyor

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Date

8/3/2018

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Field Number 97
TMS Number 4580102027
County/State Charleston County/South C

General Information

Title: Seagull Fountain
Address: Gadsdenboro Park - 309 Concord St
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance noncommemorative

Subject of Commemoration

Date of Subject of Commeration after 2000

Secondary Significance

Installation Date 1/1/2015

Artist

Original Funder/Dedicator City of Charleston

Original Location

Physical Description

Monument Type fountain

Dimensions 33' l x 18' w x 10' h

Setting park

Primary Material other

Secondary Material cast stone

Tertiary Material

Physical Assessment

Overall Condition

Areas of Concern other

Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.

Inscription Condition

Area of Concern

Good: Inscriptions and names are legible.

Previous Repair

Necessary Repair

Regular Maintenance Schedule

Notes

Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 97
TMS Number 4580102027
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 98
TMS Number 4580101001
County/State Charleston County/South C

General Information

Title: Gaillard Fountain
Address: 95 Calhoun St
Steward: City Council of Charleston
Owner: City Council of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration John Champney Phillips Stanlau Noisette
Date of Subject of Commeration 1970-2000

Secondary Significance

Installation Date 5/1/1976

Artist

Original Funder/Dedicator

Original Location

Physical Description

Monument Type fountain
Dimensions 9' w x 9' h
Setting public building
Primary Material iron

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 98
TMS Number 4580101001
County/State Charleston County/South C



Surveyor

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Date

8/3/2018

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Field Number 99
TMS Number 4580101001
County/State Charleston County/South C

General Information

Title: Mother Emmanuel Memorial Plaque
Address: 95 Calhoun St
Steward: City Council of Charleston
Owner: City Council of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration AME Church Shooting
Date of Subject of Commeration after 2000

Secondary Significance African American History

Installation Date 8/1/2016

Artist

Original Funder/Dedicator

Original Location

Physical Description

Monument Type plaque

Dimensions 14"x26"x12"

Setting public building

Primary Material bronze

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition Good: Inscriptions and names are legible.

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 99
TMS Number 4580101001
County/State Charleston County/South C



City of Charleston Mounument Survey

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843 881 3128

Field Number 100
TMS Number 4580101020
County/State Charleston County/South C

General Information

Title: Theodora Park Fountain
Address: Theodora Park - 86 Anson St
Steward: City Council of Charleston
Owner: City Council of Charleston
Accessible to the Public yes

Historic Description

Primary Significance noncommemorative

Subject of Commemoration

Date of Subject of Commeration after 2000

Secondary Significance

Installation Date 1/1/2015
Artist Paul Heroux
Original Funder/Dedicator City of Charleston

Original Location

Physical Description

Monument Type fountain
Dimensions 32' l x 5' w x 15" h
Setting park
Primary Material other

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes

City of Charleston Mounment Survey

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498 Wando Park Blvd, Suite 700
Mt. Pleasant, SC 29464
843 881 3128

Field Number 100
TMS Number 4580101020
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 101
TMS Number 4580101020
County/State Charleston County/South C

General Information

Title: Phillips Simmons Gate
Address: Theodora Park - 86 Anson St
Steward: City Council of Charleston
Owner: City Council of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Phillip Simmons
Date of Subject of Commeration 1970-2000, after 2000

Secondary Significance African American History
Installation Date 1/1/2015
Artist Philip Simmons
Original Funder/Dedicator City of Charleston

Original Location

Physical Description

Monument Type architectural
Dimensions 42" w x 56" h
Setting park
Primary Material iron
Secondary Material
Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition
Area of Concern

Previous Repair

Necessary Repair Full Evaluation/Maintenance Plan

Notes Plaque needed to describe gate. Regular schedule maintenance for rust and peeling paint.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 101
TMS Number 4580101020
County/State Charleston County/South C



Surveyor

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Date

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Field Number 102
TMS Number 4590601044
County/State Charleston County/South C

General Information

Title: East Hampstead Square Fountain
Address: East Hampstead Square
Steward:
Owner: Trident Technical College
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Sister Conway
Date of Subject of Commeration 1910-1940

Secondary Significance

Installation Date
Artist
Original Funder/Dedicator
Original Location

Physical Description

Monument Type fountain
Dimensions 128" w 8 sided 20" h/plaque: 10" x 14"
Setting park
Primary Material brick
Secondary Material concrete
Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern surface dirt

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule (New Paint)

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington) Date 8/3/2018

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Field Number 102
TMS Number 4590601044
County/State Charleston County/South C



Surveyor

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Date

8/3/2018

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Field Number 103
TMS Number 4590902125
County/State Charleston County/South C

General Information

Title: Philip Simmons
Address: Hampstead Park
Steward: Charleston County
Owner: Charleston County
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Philip Simmons
Date of Subject of Commeration 1910-1940, 1940-1970, 1970-2000

Secondary Significance African American History

Installation Date

Artist

Original Funder/Dedicator

Original Location

Physical Description

Monument Type plaque, statue
Dimensions 7' / base : 6' l x 40" w/plaque: 24"x12"
Setting park
Primary Material bronze
Secondary Material brick
Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern plant growth

Inscription Condition Good: Inscriptions and names are legible.

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule (Clean and Wax)

Notes

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Date

8/3/2018

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Field Number 103
TMS Number 4590902125
County/State Charleston County/South C



Surveyor

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Date

8/3/2018

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Field Number 104
TMS Number 4590502003
County/State Charleston County/South C

General Information

Title: Martin Park Monument
Address: 155 Jackson St
Steward: City Council of Charleston
Owner: City Council of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration J. Elmore Martin
Date of Subject of Commeration 1910-1940

Secondary Significance

Installation Date 1/1/1932
Artist Simons and Lapham Architects
Original Funder/Dedicator
Original Location

Physical Description

Monument Type marker
Dimensions 6' w x 8.5' h x 32' d
Setting park
Primary Material concrete
Secondary Material other
Tertiary Material

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Full Evaluation/Maintenance Plan

Notes Horizontal crack along south top. Graffiti south side. Graffiti on north side. Overall cleaning would be recommended. Truly unique formed concrete deco structure that should have high priority for preservation.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington) Date 8/3/2018

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Field Number 104
TMS Number 4590502003
County/State Charleston County/South C



Surveyor

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Date

8/3/2018

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Field Number 105
TMS Number 4600000002
County/State Charleston County/South C

General Information

Title: First Memorial Day Plaque
Address: Hampton Park - 30 Mary Murray Dr
Steward: City Council of Charleston
Owner: City Council of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration First Memorial Day
Date of Subject of Commeration 1870-1910, 1910-1940, 1940-1970

Secondary Significance African American History

Installation Date 1/1/2010

Artist

Original Funder/Dedicator City of Charleston

Original Location

Physical Description

Monument Type plaque

Dimensions 24" x 15"

Setting park

Primary Material bronze

Secondary Material cast stone

Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition Good: Inscriptions and names are legible.
Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes Trim plants so plaque stands out.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 105
TMS Number 460000002
County/State Charleston County/South C



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Field Number 106
TMS Number 4600000002
County/State Charleston County/South C

General Information

Title: Joseph P. Riley Jr.
Address: Hampton Park - 30 Mary Murray Dr
Steward: City Council of Charleston
Owner: City Council of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Mayor Joseph P. Riley
Date of Subject of Commeration after 2000

Secondary Significance

Installation Date 12/15/2005
Artist
Original Funder/Dedicator Employees of the City of Charleston

Original Location

Physical Description

Monument Type plaque
Dimensions plaque: 12" x 15" /base: 14" w x 18" l x 20" h
Setting park
Primary Material bronze
Secondary Material other
Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition Good: Inscriptions and names are legible.

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule (Clean and Wax)

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington) Date 8/3/2018

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Field Number 106
TMS Number 4600000002
County/State Charleston County/South C



Surveyor

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Date

8/3/2018

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Field Number 107
TMS Number 4600000002
County/State Charleston County/South C

General Information

Title: Denmark Vesey Statue
Address: Hampton Park - 30 Mary Murray Dr
Steward: City Council of Charleston
Owner: City Council of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Denmark Vesey
Date of Subject of Commeration before 1840

Secondary Significance African American History

Installation Date 1/1/2014

Artist

Original Funder/Dedicator City of Charleston

Original Location

Physical Description

Monument Type statue

Dimensions 10' h/base: 45" w x 45" l x 55" h

Setting park

Primary Material bronze

Secondary Material granite

Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule (Clean and Wax)

Notes Check joint materials periodically in base.

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Date

8/3/2018

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TMS Number 4600000002
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Date

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Field Number 108
TMS Number 4600000002
County/State Charleston County/South C

General Information

Title: Hampton Park Gazebo
Address: Hampton Park - 30 Mary Murray Dr
Steward: City Council of Charleston
Owner: City Council of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration World's Fair
Date of Subject of Commeration 1870-1910

Secondary Significance World's Fair

Installation Date 1/1/1901

Artist

Original Funder/Dedicator

Original Location

Physical Description

Monument Type architectural

Dimensions

Setting park

Primary Material wood

Secondary Material other

Tertiary Material other

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Full Evaluation/Maintenance Plan

Notes Roof concern. Ballisters have rotted wood, falling apart.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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TMS Number 460000002
County/State Charleston County/South C



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Date

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Field Number 109
TMS Number 4600000002
County/State Charleston County/South C

General Information

Title: Hampton Park Marker 2
Address: Hampton Park - 30 Mary Murray Dr
Steward: City Council of Charleston
Owner: City Council of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Mary Murray
Date of Subject of Commeration 1910-1940

Secondary Significance

Installation Date 1/1/1924

Artist

Original Funder/Dedicator

Original Location

Physical Description

Monument Type plaque
Dimensions 3' w x 3' l x 7' h /plaque: 20" x24"
Setting park
Primary Material brass
Secondary Material granite
Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition Good: Inscriptions and names are legible.

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule (Clean and Wax)

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 109
TMS Number 460000002
County/State Charleston County/South C



Surveyor

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Date

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Field Number 110
TMS Number 4600000002
County/State Charleston County/South C

General Information

Title: Hampton Park Marker 1
Address: Hampton Park - 30 Mary Murray Dr
Steward: City Council of Charleston
Owner: City Council of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Mary Murray
Date of Subject of Commeration 1910-1940

Secondary Significance

Installation Date 1/1/1924
Artist
Original Funder/Dedicator

Original Location

Physical Description

Monument Type plaque
Dimensions 80"L x36"w x 52h
Setting park
Primary Material brass
Secondary Material granite
Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule (Clean and Wax)

Notes East face in the past was damaged by vehicle, it has not compromised its stability.

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Date

8/3/2018

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TMS Number 4600000002
County/State Charleston County/South C



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Date

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Field Number 111
TMS Number 4600303117
County/State Charleston County/South C

General Information

Title: Allan Park Fountain
Address: Allan Park
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance noncommemorative

Subject of Commemoration

Date of Subject of Commeration

Secondary Significance

Installation Date 1/1/2000

Artist

Original Funder/Dedicator

Original Location

Physical Description

Monument Type fountain

Dimensions 6' h

Setting park

Primary Material iron

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition

Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.

Areas of Concern

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Full Evaluation/Maintenance Plan

Notes Original intent most likely meant cast iron to have not been painted. Peeling paint, streaked appearance visible.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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County/State Charleston County/South C



Surveyor

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Date

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Field Number 112
TMS Number 4600000009
County/State Charleston County/South C

General Information

Title: Johnson Hagood Reburial Plaque
Address: 266 Fishburne St
Steward:
Owner: The Citadel Military College of South Carolina
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Reburial
Date of Subject of Commeration before 1840

Secondary Significance Cemetery
Installation Date 9/15/2008

Artist
Original Funder/Dedicator
Original Location

Physical Description

Monument Type plaque
Dimensions 12" x 30"
Setting public building
Primary Material bronze
Secondary Material
Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition
Area of Concern

Previous Repair
Necessary Repair Full Evaluation/Maintenance Plan
Notes Clean and Wax. Return to original materials.

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Field Number 112
TMS Number 4600000009
County/State Charleston County/South C



Surveyor

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Date

8/3/2018

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Field Number 113
TMS Number 4600000016
County/State Charleston County/South C

General Information

Title: Charleston Police Memorial
Address: Brittlebank Park - 181 Lockwood Blvd
Steward: City Council of Charleston
Owner: City Council of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Officers of Charleston
Date of Subject of Commeration after 2000

Secondary Significance

Installation Date
Artist
Original Funder/Dedicator
Original Location

Physical Description

Monument Type marker
Dimensions 20" w x 20" l x 45" h
Setting park
Primary Material granite
Secondary Material
Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition
Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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TMS Number 4600000016
County/State Charleston County/South C



Surveyor

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Date

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Field Number 114
TMS Number 4600000016
County/State Charleston County/South C

General Information

Title: John H. White Boulevard Marker
Address: Brittlebank Park - 181 Lockwood Blvd
Steward: City Council of Charleston
Owner: City Council of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration John H. White
Date of Subject of Commeration 1940-1970

Secondary Significance

Installation Date 8/1/1978

Artist

Original Funder/Dedicator

Original Location

Physical Description

Monument Type marker
Dimensions 8.5" d x 40" w x 53" h
Setting park
Primary Material granite

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/9/2018

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Field Number 114
TMS Number 4600000016
County/State Charleston County/South C



Surveyor

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Date

8/9/2018

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Field Number 115
TMS Number 4600000016
County/State Charleston County/South C

General Information

Title: Brittlebank Park Marker
Address: Brittlebank Park - 181 Lockwood Blvd
Steward: City Council of Charleston
Owner: City Council of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Julius Brittlebank
Date of Subject of Commeration 1910-1940, 1940-1970

Secondary Significance

Installation Date
Artist
Original Funder/Dedicator
Original Location

Physical Description

Monument Type architectural, marker
Dimensions 5'x3'
Setting park
Primary Material bronze
Secondary Material concrete
Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule (Clean and Wax)

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington) Date 8/9/2018

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Field Number 115
TMS Number 4600000016
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/9/2018

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Field Number 116
TMS Number 4600403007
County/State Charleston County/South C

General Information

Title: Mitchell Playground Monument
Address: Mitchell Playground - 145 Fishburne St
Steward:
Owner: Mitchell School
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Edward Mckevlin
Date of Subject of Commeration 1940-1970

Secondary Significance

Installation Date 8/1/1957
Artist
Original Funder/Dedicator His Many Friends

Original Location

Physical Description

Monument Type marker, plaque
Dimensions plaque: 15"x15"/base: 60" h x 20" w x 22" l
Setting park
Primary Material bronze
Secondary Material granite
Tertiary Material

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern cracking/britt

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Full Evaluation/Maintenance Plan

Notes One Broken screw. One missing screw.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 116
TMS Number 4600403007
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 117
TMS Number 4590000166
County/State Charleston County/South C

General Information

Title: Liberty Square Stone Monuments
Address: 336 UT Concord St
Steward: United States of America
Owner: United States of America
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Liberty Square
Date of Subject of Commeration 1870-1910, 1910-1940, 1940-1970, 1970-2000

Secondary Significance Liberty/Freedom

Installation Date

Artist

Original Funder/Dedicator

Original Location

Physical Description

Monument Type plaque
Dimensions 20"x14"/base: 24"x 18"x12" (8 total)
Setting public building
Primary Material bronze
Secondary Material concrete
Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule (Clean and Wax)

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

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Field Number 117
TMS Number 4590000166
County/State Charleston County/South C



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Field Number 118
TMS Number 4590903090
County/State Charleston County/South C

General Information

Title: Shaw Memorial School Plaque
Address: 20 Mary St
Steward: City Council of Charleston
Owner: City Council of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Robert Gould
Date of Subject of Commeration 1840-1870

Secondary Significance

Installation Date 9/30/2004
Artist
Original Funder/Dedicator Mojo Arts Festival

Original Location

Physical Description

Monument Type plaque
Dimensions 12" x18"
Setting roadway
Primary Material bronze

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule (Clean and Wax)

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounment Survey

Brockington and Associates
498 Wando Park Blvd, Suite 700
Mt. Pleasant, SC 29464
843 881 3128

Field Number 118
TMS Number 4590903090
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounument Survey

Brockington and Associates
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Mt. Pleasant, SC 29464
843 881 3128

Field Number 119
TMS Number 4590904025
County/State Charleston County/South C

General Information

Title: House of the Future
Address: House Park - 44 America St
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Places with a Past
Date of Subject of Commeration 1970-2000

Secondary Significance

Installation Date 5/1/1991
Artist David hammons
Original Funder/Dedicator

Original Location

Physical Description

Monument Type architectural
Dimensions 6.5' w x 12' l x 12' h
Setting park
Primary Material wood
Secondary Material
Tertiary Material

Physical Assessment

Overall Condition Poor: A monument in poor condition has significant deterioration or damage which requires repair. Repairs should be completed soon (within two years).
Areas of Concern cracking/britt

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Full Evaluation/Maintenance Plan

Notes Stairs are a safety hazard, park is not maintained. The premise of the building as an education for construction purposes Was a noble idea but has been lost due to missing materials.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington) Date 8/3/2018

City of Charleston Mounment Survey

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Field Number 119
TMS Number 4590904025
County/State Charleston County/South C



City of Charleston Mounument Survey

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Mt. Pleasant, SC 29464
843 881 3128

Field Number 120
TMS Number 4590902182
County/State Charleston County/South C

General Information

Title: Flag Park Flag Pole
Address: Flag Park
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Art Installation
Date of Subject of Commeration 1970-2000

Secondary Significance

Installation Date 8/1/1991

Artist

Original Funder/Dedicator

Original Location

Physical Description

Monument Type sculpture

Dimensions

Setting park

Primary Material other

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition Good: Inscriptions and names are legible.

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounment Survey

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Mt. Pleasant, SC 29464
843 881 3128

Field Number 120
TMS Number 4590902182
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounument Survey

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Mt. Pleasant, SC 29464
843 881 3128

Field Number 121
TMS Number
County/State Charleston County/South C

General Information

Title: Irish Immigrant Memorial
Address: Charlotte Street Park
Steward:
Owner:
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Irish Immigrants
Date of Subject of Commeration before 1840

Secondary Significance

Installation Date 6/10/2013
Artist Sheila Wertimer
Original Funder/Dedicator City of Charleston

Original Location

Physical Description

Monument Type marker
Dimensions 10" thick/23' w x 27' l
Setting park
Primary Material granite
Secondary Material iron
Tertiary Material bluestone

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition Fair: Inscriptions are generally legible but should be monitored as some deterioration is noticeable.
Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes

Anchor: fair rusting at lower edgesSlab base

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounment Survey

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Field Number 121
TMS Number
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounument Survey

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Mt. Pleasant, SC 29464
843 881 3128

Field Number 122
TMS Number
County/State Charleston County/South C

General Information

Title: Mayors Gate
Address: Charlotte Street Park
Steward:
Owner:
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Irish Mayors
Date of Subject of Commeration 1910-1940, 1970-2000

Secondary Significance

Installation Date 6/10/2013
Artist Sheila Wertimer
Original Funder/Dedicator City of Charleston

Original Location

Physical Description

Monument Type architectural, marker
Dimensions 9.5' w x 10.5' h
Setting park
Primary Material iron
Secondary Material bluestone
Tertiary Material

Physical Assessment

Overall Condition Fair: A monument in fair condition is generally stable and secure but in need of some minor maintenance or repair. Continued monitoring for accelerating deterioration is required.
Areas of Concern surface dirt,

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes Active corrosion. Peeling paint. Rust.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/10/2018

City of Charleston Mounument Survey

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843 881 3128

Field Number 122
TMS Number
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/10/2018

City of Charleston Mounment Survey

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498 Wando Park Blvd, Suite 700
Mt. Pleasant, SC 29464
843 881 3128

Field Number 123
TMS Number 4590000166
County/State Charleston County/South C

General Information

Title: Septima Clark Monument
Address: 336 UT Concord St
Steward: United States of America
Owner: United States of America
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Septima Clark
Date of Subject of Commeration 1940-1970

Secondary Significance African American History

Installation Date 8/1/2001

Artist

Original Funder/Dedicator

Original Location

Physical Description

Monument Type marker
Dimensions 117" w x 30" x 20" h for each plaque base
Setting public building
Primary Material bronze
Secondary Material concrete
Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Full Evaluation/Maintenance Plan

Notes Monitor concrete bases for visible cracks and unusual areas of water retention.
Clean and Wax as needed (Bronze)

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounment Survey

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843 881 3128

Field Number 123
TMS Number 4590000166
County/State Charleston County/South C



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

City of Charleston Mounument Survey

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Mt. Pleasant, SC 29464
843 881 3128

Field Number 124
TMS Number 4590000166
County/State Charleston County/South C

General Information

Title: Liberty Square Stone Monuments (8)
Address: 336 UT Concord St
Steward: United States of America
Owner: United States of America
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Liberty Square
Date of Subject of Commeration before 1840, 1840-1870, 1870-1910, 1910-1940, 1940-1970,

Secondary Significance Liberty/Freedom

Installation Date

Artist

Original Funder/Dedicator

Original Location

Physical Description

Monument Type plaque
Dimensions 20"x14"/base: 24"x 18"x12" (8 total)
Setting public building
Primary Material bronze
Secondary Material concrete
Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern

Inscription Condition

Area of Concern

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

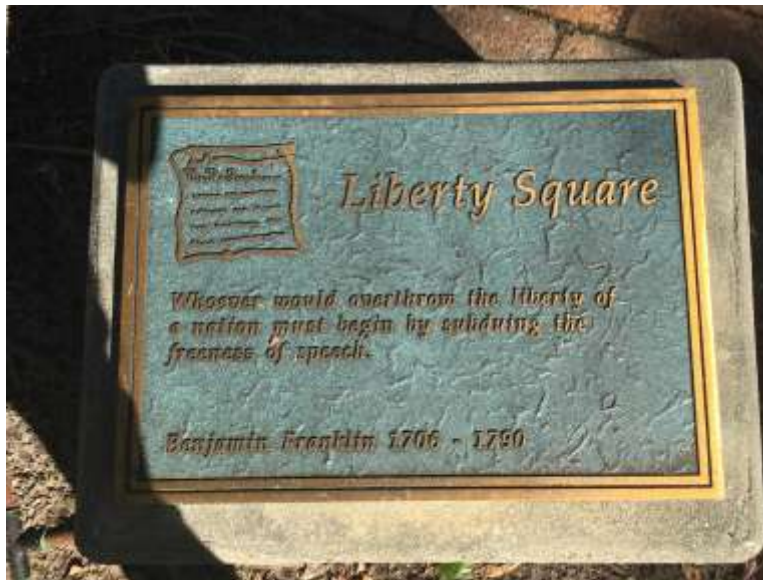
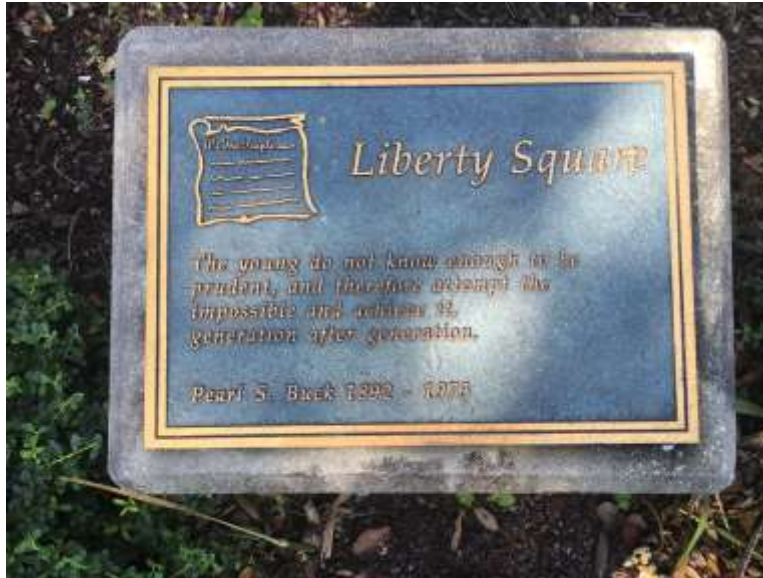
Date

8/3/2018

City of Charleston Mounment Survey

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Field Number 124
TMS Number 4590000166
County/State Charleston County/South C



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Field Number 125
TMS Number N/A
County/State Charleston/South Carolina

General Information

Title: 54th Massachusetts
Address: High Battery Park - E Battery St
Steward: City of Charleston
Owner: City of Charleston
Accessible to the Public yes

Historic Description

Primary Significance commemorative
Subject of Commemoration Charge on Battery Wagner
Date of Subject of Commeration 1840-1870

Secondary Significance Civil War - African American History

Installation Date 1/1/2013

Artist

Original Funder/Dedicator The 54th Massachusetts Volunteer Infantry

Original Location

Physical Description

Monument Type plaque

Dimensions 5' x 2'

Setting park

Primary Material bronze

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.
Areas of Concern other

Inscription Condition Good: Inscriptions and names are legible.

Area of Concern other

Previous Repair

Necessary Repair Regular Maintenance Schedule

Notes Appears to retain salt water due to location on sea wall.

Surveyor Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

9/27/2018

City of Charleston Mounument Survey

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Field Number 125
TMS Number N/A
County/State Charleston/South Carolina



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

9/27/2018

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Field Number 126
TMS Number 4591301001
County/State Charleston/South Carolina

General Information

Title: Wragg Square Fountain
Address: 342 Meeting Street
Steward:
Owner: Second Presbyterian Church
Accessible to the Public yes

Historic Description

Primary Significance noncommemorative

Subject of Commemoration

Date of Subject of Commeration

Secondary Significance

Installation Date 1/1/2017

Artist

Original Funder/Dedicator

Original Location

Physical Description

Monument Type fountain

Dimensions

Setting park

Primary Material cast stone

Secondary Material

Tertiary Material

Physical Assessment

Overall Condition

Areas of Concern

Good: A monument in good condition is stable and secure, with no visible deterioration. It needs nothing more than to be on a regular maintenance schedule.

Inscription Condition

Area of Concern

Good: Inscriptions and names are legible.

Previous Repair

Necessary Repair

Regular Maintenance Schedule

Notes

Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

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Field Number 126
TMS Number 4591301001
County/State Charleston/South Carolina



Surveyor

Frances Ford (Ford Restored)/Tisha Bell (Brockington)

Date

8/3/2018

Appendix C

South Carolina Historical Markers by Time Period

South Carolina Historical Markers

This list of historical markers is divided into the time periods as written in the South Carolina Social Studies Standards. Each time period lists the name of the historical marker, organized alphabetically by county. To read the full text of the historical marker, visit the South Carolina Historical Markers database at: <http://www.scaet.org/markers/>.

South Carolina has over 1,400 historical markers, and new markers are added to this list twice a year.

View a map of all SC Historical Markers here:

[https://www.google.com/maps/d/u/0/viewer?mid=1t3m4iA_-](https://www.google.com/maps/d/u/0/viewer?mid=1t3m4iA_-a3hA8J_oPtxxNJJ2M_A&ll=32.794350215765846%2C-79.94178881052909&z=14)

[a3hA8J_oPtxxNJJ2M_A&ll=32.794350215765846%2C-79.94178881052909&z=14](https://www.google.com/maps/d/u/0/viewer?mid=1t3m4iA_-a3hA8J_oPtxxNJJ2M_A&ll=32.794350215765846%2C-79.94178881052909&z=14)

Colonial (Precontact-1763):

Boonesborough Township (1763) (Abbeville)	Broom Hall Plantation (Berkeley)
Long Cane Cemetery (Abbeville)	Crowfield Plantation (Berkeley)
Savannah Town/Fort Moore (Aiken)	Early Indian Trading Paths/The Goose Creek Men (Berkeley)
Silver Bluff Baptist Church (Aiken)	Goose Creek Bridge (Berkeley)
Beaufort (Beaufort)	The Yamasee War at Goose Creek (1715) (Berkeley)
Chapel of Ease (Beaufort)	Berkeley County (Berkeley)
Ruins of Old Sheldon/Prince William's Parish Church (Beaufort)	Medway (Berkeley)
Hilton Head (Beaufort)	French Huguenot Plantation (Berkeley)
Pinckney Island (Beaufort)	First Land Granted in Calhoun County Area (Calhoun)
St. Helena's Church (Beaufort)	St. Matthew's Lutheran Church/Parent Lutheran Church of this Area (Calhoun)
Old Monck's Corner (Berkeley)	Savany Hunt (Calhoun)
Mulberry Plantation (Berkeley)	Old Wappetaw Church (Charleston)
Goose Creek Church (Berkeley)	St. Paul's, Stono/St. Paul's Churchyard (Charleston)
Biggin Church (Berkeley)	Hampton Plantation (Charleston)
Pompion Hill Chapel (Berkeley)	William Rhett House (Charleston)
St. Thomas Church (Berkeley)	John's Island Presbyterian Church (Charleston)
Old Jamestown (Berkeley)	Thomas Smith (Charleston)
Strawberry Chapel (Berkeley)	Christ Church (Charleston)
Silk Hope Plantation (Berkeley)	John Rutledge Home (Charleston)
Berkeley County (Berkeley)	The Grand Lodge of Ancient Freemasons of South Carolina (Charleston)
Cherokee Path (Berkeley)	The Stono Rebellion, 1739 (Charleston)
Otranto Plantation (Berkeley)	Maybank Green/Hobcaw Plantation (Charleston)
Wassamassaw (Berkeley)	The Elms (Charleston)
Springfield Plantation (Berkeley)	Windsor Hill Plantation (Charleston)
Howe Hall Plantation (Berkeley)	St. Andrew's Parish Church (Charleston)
Liberty Hall Plantation (Berkeley)	Plainsfield Plantation (Charleston)
Boochawee Hall (Berkeley)	Fishing Creek Church (Chester)
Button Hall (Berkeley)	
St. James, Goose Creek (Berkeley)	
Thorogood Plantation/Mount Holly Plantation (Berkeley)	
The Oaks (Berkeley)	

Cantey Family Cemetery (Clarendon)
 Bethel Presbyterian Church (Colleton)
 Temple of Sport (Colleton)
 Pon Pon Chapel (Colleton)
 Salkehatchie Presbyterian Church (Colleton)
 Welsh Neck Church (Darlington)
 Archdale Hall (Dorchester)
 Old Dorchester (Dorchester)
 Parish Church of St. George (Dorchester)
 Old White Meeting House and Cemetery (Dorchester)
 Newington Plantation (Dorchester)
 Big Stevens Creek Baptist Church (Edgefield)
 Dewitt Bluff (Florence)
 Lake City (Florence)
 Georgetown (Georgetown)
 Prince George's Parish Church, Winyah (Georgetown)
 Winyah Indigo Society (Georgetown)
 Antipedo Baptist Church/Old Baptist Cemetery (Georgetown)
 William Screven/Elisha Screven (Georgetown)
 Prince George Winyah Parish, 1721/Prince Frederick's Parish, 1734 (Georgetown)
 John and Mary Perry Cleland House (Georgetown)
 Long Canes Massacre (Greenwood)
 George Whitefield (Horry)
 Purrysburg Township (Jasper)
 Eutaw Baptist Church (Jasper)
 Coosawhatchie (Jasper)
 Waxhaw Presbyterian Church (Lancaster)
 King Hagler's Murder (Lancaster)
 Congaree Fort (Lexington)
 The Cherokee Path (Lexington)

Dreher's Fort (Lexington)
 Christian Theus (Lexington)
 Britton's Neck/Britton's Ferry (Marion)
 Welsh Neck Settlement (Marlboro)
 Fort Boone (McCormick)
 New Bordeaux (1764) (McCormick)
 St. John's Church (Newberry)
 The Rock House (Newberry)
 St. Paul Lutheran Church (Newberry)
 The Cherokee Path (Oconee)
 Keowee Town (Oconee)
 Oconee Town (Oconee)
 Chattooga Town (Oconee)
 Old Charleston Road (Orangeburg)
 Pioneer Graveyard (Orangeburg)
 Church of the Redeemer (Orangeburg)
 Hanover House (Pickens)
 Early Richland County Settlements (Richland)
 Broad River (Richland)
 Nazareth Church (Spartanburg)
 Salem (Black River) Presbyterian Church (Sumter)
 Early Charleston Road (Sumter)
 St. Mark's Episcopal Church (Sumter)
 Otterson's Fort (Union)
 Fairforest Meeting (Union)
 Fairforest Church (Union)
 Indiantown Presbyterian Church (Williamsburg)
 Black Mingo-Willtown/Black Mingo Baptist Church (Williamsburg)
 Black Mingo Presbyterian Meeting House (Williamsburg)
 Williamsburg Church (Williamsburg)
 Nation Ford (York)

American Revolution (1764-1783):

Patrick Calhoun Family Burial Ground (Abbeville)
Due West (Abbeville)
Action at Pratt's Mill/Pratt's Mill (Abbeville)
The Martintown Road (Aiken)
Samuel Hammond (Aiken)
Pickens Cemetery (Anderson)
Tarlton Brown (1757-1845) (Barnwell)
Morris Ford Earthworks 1780 and 1865 (Barnwell)
Battle of Port Royal Island (Beaufort)
Revolutionary War Ambush (Beaufort)
The Martinangeles (Beaufort)
Charles Cotesworth Pinckney (Beaufort)
Skirmish at Wambaw Bridge/Skirmish at Wambaw Creek (Berkeley)
Battle of Lenud's Ferry (Berkeley)
Mepkin Plantation (Berkeley)
Quimby Bridge (Berkeley)
Brabant Plantation (Berkeley)
Thomas Sumter's Store (Berkeley)
Lewisfield Plantation (Berkeley)
Francis Marion/Francis Marion's Grave (Berkeley)
Wadboo Barony (Berkeley)
Francis Marion (Berkeley)
Otranto Indigo Vat (Berkeley)
Barnet's Tavern (Berkeley)
St. Stephen's Episcopal Church (Berkeley)
White House Plantation (Berkeley)
Steepbrook Plantation (Berkeley)
Belle Isle Plantation (Berkeley)
St. Matthew's Parish Episcopal Church (Calhoun)
Sandy Run Church/Christian Theus (Calhoun)
Chamber of Commerce (Charleston)
Lord Cornwallis (Charleston)
The Elms Plantation (Charleston)
St. James Santee Parish Church (Charleston)
Battle of Fort Sullivan (Charleston)
Point Plantation (Charleston)
John's Island (Charleston)
The Siege of Charleston, 1780 (Charleston)
Whig Hill (Cherokee)
Frederick Hambright (Cherokee)
Steen Family Cemetery (Cherokee)
Groucher Baptist Church (Cherokee)
Catholic Presbyterian Church (Chester)
Battle of Fishdam Ford (Chester)
Battle of Fishing Creek (Chester)
Home Site of Justice John Gaston (Chester)
Landsford in the Revolution/Landsford (Chester)
Alexander's Old Fields (Chester)
Old St. David's (Chesterfield)
Capt. Thomas Ellerbe (Chesterfield)
Fort Watson (Clarendon)
Revolutionary Skirmish near Tearcoat Branch (Clarendon)
Encounter at Halfway Swamp/Site of Original St. Mark's Church (Clarendon)
Revolutionary Skirmish near Wyboo Swamp (Clarendon)
Old Jacksonborough (Colleton)
Colonel John Laurens (Colleton)
General Greene at the Round O (Colleton)
Martyr of the Revolution/Hayne Hall (Colleton)
Battle of Parker's Ferry (Colleton)
Williamson's Bridge (Darlington)
Execution of Adam Cusack (Darlington)
Andrew Hunter (Darlington)
Major Robert Lide (Darlington)
Long Bluff (Darlington)
Evan Pugh (Darlington)
Samuel Bacot 1745-1795 (Darlington)
Augustin Wilson (Darlington)
Four Hole Swamp Bridge/Harley's Tavern (Dorchester)
Fort Dorchester (Dorchester)
Middleton Place/Arthur Middleton (Dorchester)
Lott's Tavern and Post Office (Edgefield)
Richard Tutt Home/Tutt Cemetery (Edgefield)
Horns Creek Baptist Church/Revolutionary Skirmish at Horns Creek (Edgefield)
Kincaid-Anderson House (Fairfield)
Fairfield County/Winnsboro (Fairfield)
Thomas Woodward (Fairfield)
Battle of Mobley's Meeting House (Fairfield)
Mt. Zion Society (Fairfield)

Graveyard of the Richmond Covenanter Church/Reformed Presbyterian (Fairfield)
 Witherspoon's Ferry/Johnsonville (Florence)
 Marion at Port's Ferry (Florence)
 Ebenezer Church (Florence)
 Browntown (Florence)
 Roseville Plantation (Florence)
 Roseville Plantation Slave and Freedman's Cemetery/Clarke Cemetery (Florence)
 Hopewell Presbyterian Church (Florence)
 Attacks upon Georgetown (Georgetown)
 Hopsewee (Georgetown)
 Gabriel Marion (Georgetown)
 Sampit Bridge (Georgetown)
 Lafayette (Georgetown)
 Skirmish at Black Mingo Creek (Georgetown)
 Sargeant McDonald (Georgetown)
 Georgetown (Georgetown)
 Beth Elohim Cemetery (Georgetown)
 All Saints Parish (1767)/All Saints, Waccamaw (Georgetown)
 Battle of Great Cane Break (Greenville)
 Indian Boundary Line (Greenville)
 Cherokee Boundary 1767 (Greenville)
 Early White Settlement/The Massacre of Jacob Hite (Greenville)
 About 1765 (Greenville)
 Long Cane Associated Reformed Presbyterian Church (Greenwood)
 Old Ninety Six (Greenwood)
 Londonborough Settlement (Greenwood)
 Francis Salvadore, 1747-1776 (Greenwood)
 Lawtonville Church (Hampton)
 Boundary House (Horry)
 Tomb of Thomas Heyward, Jr., 1746-1809 (Jasper)
 Battle of Camden/British Troops Engaged/American Troops Engaged (Kershaw)
 Battle of Hobkirk Hill (Kershaw)
 General Greene's Headquarters (Kershaw)
 Camden (Kershaw)
 Gaol (Kershaw)
 Peay's Ferry/Peay's Ferry Road (Kershaw)
 Battle of Hanging Rock (Lancaster)
 Buford's Bloody Battleground (Lancaster)
 Beaver Creek Skirmish/Capture of Provisions at Flat Rock (Lancaster)
 Flat Creek Baptist Church (Lancaster)
 The Revolution in the Backcountry/Sumter's Camp at Clems Branch (Lancaster)
 Lindley's Fort/Johnathan Downs (Laurens)
 Battle of Ratcliff's Bridge (Lee)
 Captain Peter DuBose, 1755-1846 (Lee)
 Henry Durant (Lee)
 Battle of Cloud's Creek (Lexington)
 Revolutionary Skirmish Near Juniper Springs (Lexington)
 Laurence Corley House (Lexington)
 St. Peter's (Meetze's) Lutheran Church (Lexington)
 Battle of Blue Savannah (Marion)
 Snow's Island (Marion)
 Bowling Green (Marion)
 Battle of Hunt's Bluff/Old River Road (Marlboro)
 Pegues Place/Revolutionary Cartel (Marlboro)
 Abel Kolb's Murder/Welsh Neck Cemetery (Marlboro)
 Grave of General Tristram Thomas (Marlboro)
 Greene's Encampment (Marlboro)
 Ammons Family Cemetery (Marlboro)
 Fort Charlotte (McCormick)
 Guillebeau Home and Family Cemetery (McCormick)
 Battle of Long Cane (McCormick)
 Bush River Quaker Meeting (Newberry)
 Bush River Church (Newberry)
 Cherokee Boundary (Oconee)
 Jocassee Town (Oconee)
 Eutaw Springs Battlefield (Orangeburg)
 Grave of Major Majoribanks/Northhampton (Orangeburg)
 The Battle of Seneca Town/Fort Rutledge (Pickens)
 Greene Street (Richland)
 Barnwell Street (Richland)
 Gadsden Street (Richland)
 Pulaski Street (Richland)
 Wayne Street (Richland)
 Wateree River Ferries (Richland)
 Congaree Baptist Church (Richland)
 Grave of Joseph Reese (Richland)

Richardson Street/The North-South Streets
in the City of Columbia (Richland)
Pickens Street (Richland)
Williams Street/Gist Street (Richland)
Bull Street (Richland)
Huger Street (Richland)
Roberts Street/Pinckney Street (Richland)
Laurens Street (Richland)
Lincoln Street (Richland)
Henderson Street (Richland)
Sumter Street (Richland)
Park Street (Richland)
Marion Street (Richland)
Harden Street (Richland)
Ambush at Mine Creek (Saluda)
Kate Barry (Spartanburg)
Fort Prince (Spartanburg)
Early Iron Works (Spartanburg)
High Hills Baptist Church (Sumter)
General Thomas Sumter (Sumter)

Richard Richardson (Sumter)
Bethel Baptist Church (Sumter)
William Tennent (Sumter)
Battle of Blackstock's (Union)
Fair Forest Plantation (Union)
Battle of Lower Bridge (Williamsburg)
Battle of Kingstree (Williamsburg)
Old Muster Ground and Courthouse
(Williamsburg)
Early Settlers/Potatoe Ferry (Williamsburg)
Captain William Henry Mouzon (Williamsburg)
King's Mountain Battlefield (York)
Bullock Creek Presbyterian Church (York)
Site of White's Mill (York)
William Hill (1741-1816)/Hill's Ironworks
(York)
Huck's Defeat (York)
Lacey's Fort (York)
Dickey-Sherer House (York)

Constitution (1784-1791):

Good Hope Church (Anderson)
Printer John Miller (Anderson)
Pendleton (Anderson)
Roberts Church (Anderson)
Winton County Court House Site (Barnwell)
Thomas Walter (Berkeley)
St. Michael's Church (Charleston)
St. Philip's Church (Charleston)
Drayton Hall/Drayton Family (Charleston)
Snee Farm (Charleston)
Grave of Colonel William A. Washington
(Charleston)
French Botanical Garden (Charleston)
Chesterfield Courthouse (Chesterfield)
Francis Asbury's First Visit to S.C.
(Chesterfield)
Andrews Chapel Church (Clarendon)
Edmundsbury (Colleton)
Hickory Valley (Colleton)
Lamuel Benton (Darlington)
St. David's Academy (Darlington)
Mount Pleasant Baptist Church/Lowther's Hill
Cemetery (Darlington)
Old Simkins Cemetery (Edgefield)
Mount Olivet Church (Fairfield)
Old Brick Church (Fairfield)
Clifton Plantation (Georgetown)
Washington's Visit (Georgetown)
Methodists (Georgetown)
Retreat Rice Plantation (Georgetown)
Robert Stewart House (Georgetown)
Sullivan (Grove) Cemetery (Greenville)
Fairview Church/Fairview Cemetery
(Greenville)
Tigerville (Greenville)
Cedar Springs A.R.P. Church (Greenwood)
Washington's Southern Tour (Horry)
James Ingram Home (Lancaster)
Barr's Tavern Site (Lancaster)
Mayor Crawford's Home (Lancaster)
Laurens County/Laurens Historic District
(Laurens)
Rembert Church (Lee)
Lee's Tavern Site (Lexington)
The Sycamore Tree (Lexington)
Zion Lutheran Church (Lexington)
Saw Mill Baptist Church (Marlboro)
Old Beauty Spot (Marlboro)
Frederick Charles Hans Bruno
Poellnitz/Ragtown (Marlboro)
Marlborough Court House/Old River Road
(Marlboro)
Brownsville Church (Marlboro)
Capt. Samuel Earle (Oconee)
Hopewell/Hopewell Indian Treaties (Pickens)
Pendleton Street (Richland)
Bethlehem Church (Marker #1) (Richland)
Commissioner's Oak (Richland)
Friday's Ferry (Richland)
Taylor Cemetery (Richland)
Gervais Street/The East-West Streets in the
City of Columbia (Richland)
Elmwood Avenue (Richland)
Washington Street (Richland)
Laurel Street (Richland)
Richland Street (Richland)
Senate Street (Richland)
Lady Street (Richland)
Taylor and Main Streets, Columbia (Richland)
Assembly Street (Richland)
Jacob Odom House (Saluda)
Site of Fredonia (Spartanburg)
Green Swamp Methodist Church (Sumter)
Padgett's Creek Baptist Church (Union)
Site of Union Church, 1783-1819 (Union)
McClary Cemetery (Williamsburg)
Fort Mill (York)

Antebellum (1792-1860):

Millwood/Home of James Edward Calhoun (Abbeville)
Bowie Family Memorial (Abbeville)
Birthplace of Calhoun (Abbeville)
Lowndesville (Abbeville)
Secession Hill (Abbeville)
Western Terminus/South Carolina Railroad (Aiken)
Hamburg (Aiken)
Beech Island Agricultural Club (Aiken)
Pascal's Plantation/Pascalina (Aiken)
Graniteville Mill (Aiken)
South Carolina Canal and Railroad Company/Original Track Location (Aiken)
Aiken (Aiken)
Pickens-Salley House (Aiken)
Original Survey of Aiken (Aiken)
Graniteville Cemetery (Aiken)
The S.C. Railroad (Aiken)
Coker Spring (Aiken)
Old Allendale (Allendale)
Old St. Nicholas Cemetery (Allendale)
Farmers Hall (Anderson)
William Bullein Johnson (1782-1862) (Anderson)
Old Hopewell Cemetery (Anderson)
Ashtabula (Anderson)
Moffettsville/Moffettsville Postmaster Appointments (Anderson)
Woodburn Plantation (Anderson)
Greenville and Columbia Railroad/Belton (Anderson)
Woodlands (Bamberg)
South Carolina Canal and Railroad Company Original Track Location (Bamberg)
Mountain Home Plantation (Bamberg)
Pinewood Plantation (Bamberg)
Boiling Springs Academy (Barnwell)
Barnwell (Barnwell)
Ashley-Willis House (Barnwell)
Beaufort College (Beaufort)
Maxcy-Rhett House/"Secession House" (Beaufort)
Bluffton, SC (Beaufort)
Rose Hill (Beaufort)
Moss Grove (Berkeley)
Santee Canal (Berkeley)
Pinopolis (Berkeley)
Barnet's Tavern (Berkeley)
The Village of Pineville (Berkeley)
Mount Holly Station (Berkeley)
Spring Grove Plantation (Berkeley)
Jacob Bond l'On (1782-1859) (Charleston)
Boone Hall Plantation (Charleston)
South Carolina Canal and Railroad Company Original Track Location (Charleston)
Old Bank Building (Charleston)
War of 1812 Encampment (Charleston)
Thomas Pinckney 1750-1828/St. James, Santee (Charleston)
McClellanville (Charleston)
Mills House Hotel (Charleston)
Magnolia Cemetery (Charleston)
Institute Hall/"The Union Is Dissolved!" (Charleston)
Hampstead Cemetery (Charleston)
Limestone College (Cherokee)
Limestone Springs (Cherokee)
Nuckolls-Jeffries House (Cherokee)
Chester County Courthouse (Chester)
John Craig House (Chesterfield)
Austin-Craig-Laney House (Chesterfield)
Richardson Graves (Clarendon)
Colleton County Courthouse (Colleton)
Island Creek Meeting House (Colleton)
Walterborough Academy (Colleton)
Walterboro Jail (Colleton)
Catholic Hill (Colleton)
Caleb Coker House (Darlington)
Wilds-Edwards House/Samuel Hugh Wilds (Darlington)
David Rogerson Williams (Darlington)
George W. Dargan 1802-1859 (Darlington)
Darlington District Agricultural Society/The Mineral Spring (Darlington)
Thomas E. Hart House (Darlington)
Darlington County/Darlington County Courthouse (Darlington)
John L. Hart/John Hart House (Darlington)
Society Hill Library Society (Darlington)

Julius A. Dargan House (Darlington)
 John L. Hart House (Darlington)
 John Westfield Lide House (Darlington)
 The Meeting House (Dillon)
 Early Cotton Press (Dillon)
 Joel Allen House (Dillon)
 Selkirk Farm (Dillon)
 Koger-Murray-Carroll House (Dorchester)
 Old Law Building (Edgefield)
 Village Academy/Furman Academy and
 Theological Institution (Edgefield)
 Sheppard's Crossroads (Edgefield)
 Edgefield (Edgefield)
 Halcyon Grove (Edgefield)
 Fairfield County Courthouse (Fairfield)
 Feasterville Female and Male Academy
 (Fairfield)
 Cathcart-Ketchin House/Catharine Ladd
 (Fairfield)
 John Hugh Means/William Harper (Fairfield)
 The Oaks (Fairfield)
 William Gee (Florence)
 Asbury at Port's Ferry (Florence)
 William W. Harllee (Florence)
 Red Doe (Florence)
 William R. Johnson House/The Columns
 (Florence)
 Ney School (Florence)
 Hewn-Timber Cabins (Florence)
 Florence Depot (1852)/Wilmington &
 Manchester RR (Florence)
 Prospect Hill (Georgetown)
 Washington Allston (Georgetown)
 Joseph Alston (Georgetown)
 Theodosia Burr Alston (Georgetown)
 Pawley's Island/Waccamaw Neck
 (Georgetown)
 Hot and Hot Fish Club (Georgetown)
 Joseph Blyth Allston House/"Pawley House"
 (Georgetown)
 R.F.W. Allston House (Georgetown)
 P.C.J. Weston House/Pelican Inn
 (Georgetown)
 Ward House/Liberty Lodge (Georgetown)
 Nesbit/Norburn House (Georgetown)
 All Saints Academy Summer House
 (Georgetown)
 LaBruce/Lemon House (Georgetown)
 R.F.W. Allston Causeway (Georgetown)
 Georgetown County Courthouse Town Clock
 (Georgetown)
 The Oaks Plantation (Georgetown)
 Chicora Wood Plantation (Georgetown)
 The Old Record Building (Greenville)
 General Store/Alexander McBeth & Co.
 (Greenville)
 Old Fountain Inn (Greenville)
 Ordinance of Secession (Greenville)
 Whitehall (Greenville)
 "The Poplars"/Elias Earle (Greenville)
 Joel Roberts Poinsett, 1779-1851 (Greenville)
 Old Greenville Graveyard (Greenville)
 Furman University (Greenville)
 Greenville Woman's College (Greenville)
 Cotton Mills (Greenville)
 Tullyton (Greenville)
 Fountain Fox Beattie House (Greenville)
 Cooley's Bridge (Greenville)
 Stone's Mill/Jones Mill (Greenville)
 Hopkins Farm (Greenville)
 Toney's Store/Militia Muster Ground
 (Greenville)
 Oakland Plantation (Greenville)
 Simpsonville (Greenville)
 Old Stage Road (Greenville)
 Preston Brooks Dinner (Greenwood)
 Tabernacle Cemetery (Greenwood)
 John Henry Logan, December 7, 1821-March
 29, 1885 (Greenwood)
 John Perkins Barratt, May 11, 1795-
 September 29, 1859 (Greenwood)
 John Waller, 1741-1802 (Greenwood)
 Dr. Wesley C. Norwood (Greenwood)
 Hermitage Plantation (Hampton)
 Robert Conway/Kingston-Conway (Horry)
 Horry County/Peter Horry (Horry)
 Galivants Ferry (Horry)
 Gillisonville (Jasper)
 Grahamville (Jasper)
 Warrenton Muster Ground (Kershaw)
 The Courthouse/Lancaster County/John
 Simpson (Lancaster)
 The Jail/Robert Mills (Lancaster)
 Franklin Academy/Oldest Continuous Public
 School Site in Lancaster County (Lancaster)

Birthplace of Andrew Jackson (Lancaster)
 Boundary Line (Lancaster)
 Kilburnie (Lancaster)
 Leroy Springs House (Lancaster)
 Stephen Decatur Miller (Lancaster)
 Lancaster (Lancaster)
 Haile Gold Mine (Lancaster)
 Rose Mont (Laurens)
 Masonic Lodge #19/Samuel Saxon (Laurens)
 Watts-Todd-Dunklin House (Laurens)
 Martin's Store (Laurens)
 Belfast Plantation (Laurens)
 Rev. John Leighton Wilson, D.D., March 25,
 1809-July 13, 1886 (Lee)
 Bishopville (Lee)
 James Jenkins, 1764-1847/James Jenkins
 (Lee)
 Lexington Courthouses (Lexington)
 Saluda Factory (Lexington)
 Old State Road (Lexington)
 Lutheran Classical and Theological Seminary
 (Lexington)
 Hartley House (Lexington)
 Tomb of Dr. E.L. Hazelius (Lexington)
 Pinarea/Quattlebaum Sawmill, Flour Mill, and
 Rifle Factory (Lexington)
 Marion County/Marion Courthouse (Marion)
 Mullins Depot/Mullins (Marion)
 Bennettsville (Marlboro)
 Marlborough County Court House (Marlboro)
 Edward Crosland House (Marlboro)
 Old Female Academy (Marlboro)
 John Lyde Wilson (Marlboro)
 Robert Blair Campbell/John Campbell
 (Marlboro)
 Bleheim (Marlboro)
 Barnabas Kelet Henagan House (Marlboro)
 Grave of Mason Lee/Will of Mason Lee
 (Marlboro)
 Jennings-Brown House (Marlboro)
 Magnolia (Marlboro)
 Early Cotton Mill (Marlboro)
 Clio (Marlboro)
 Cherry Hill/Noble Cemetery (McCormick)
 John De La Howe (ca. 1710-1797)/John De
 La Howe School (McCormick)
 Willington Academy (McCormick)
 Badwell/Badwell Cemetery (McCormick)
 Dorn Gold Mine (McCormick)
 Calhoun Mill (McCormick)
 Lutheran Theological Southern Seminary
 (Newberry)
 Newberry College (Newberry)
 Old Court House (Newberry)
 Pomaria (Newberry)
 Mount Bethel Academy (Newberry)
 Peak (Newberry)
 Folk-Holloway House (Newberry)
 Newberry Village Cemetery (Newberry)
 Stumphouse Tunnel (Oconee)
 The English School (Oconee)
 South Carolina Canal & Railroad Company
 Original Track Location (Orangeburg)
 Eutawville (Orangeburg)
 Court House Square (Orangeburg)
 Judge Glover's Home (Orangeburg)
 Miller Cemetery (Orangeburg)
 The Rocks Plantation (Orangeburg)
 Santee Limestone/Limestone and Marl
 Formations (Orangeburg)
 Pickensville (Pickens)
 Fort Hill (Pickens)
 Old Stone Church Graveyard (Pickens)
 Keowee/John Ewing Colhoun (Pickens)
 Pumpkintown (Pickens)
 Gladden Home Site (Richland)
 James H. Adams (Richland)
 Seibels House (Richland)
 Former Site of Columbia Theological
 Seminary (Richland)
 Hampton-Preston House (Richland)
 Site of Columbia Male Academy (Richland)
 Cemetery of the Hebrew Benevolent Society
 (Richland)
 Debruhl-Marshall House (Richland)
 Site of Blanding House (Richland)
 Site of Gibbes House (Richland)
 Site of Columbia Female Academy (Richland)
 Horry-Guignard House (Richland)
 Entrance to Hebrew Benevolent Society
 (Richland)
 University of South Carolina (Richland)
 South Carolina State Hospital (Richland)
 Horrell Hill (Richland)

Hopkins (Richland)
Gadsden (Richland)
Early Summer Resorts (Richland)
South Carolina Female Collegiate Institute
(Richland)
Columbia Canal (Richland)
Early Country Homes (Richland)
Fisher's Mill on Gill Creek (Richland)
Antebellum Plantations (Richland)
Woodlands and Millwood (Richland)
Early Columbia Racetrack (Richland)
Court House Square (Richland)
Blanding Street (Richland)
College Street (Richland)
Calhoun Street (Richland)
Blossom Street (Richland)
Gibbes Green (Richland)
Spring Hill (Richland)
Mann-Simons Cottage (Richland)
Kensington (Richland)
George P. Hoffman House (Richland)
Kingville (Richland)
Minervaville (Richland)
Pierce M. Butler/The Palmetto Regiment
(Saluda)
Luther Rice (1783-1836) (Saluda)
Butler Family Graves (Saluda)
Ridge Spring Cemetery/W.H. Scarborough
(Saluda)

Jones Cemetery/General James Jones
(Saluda)
Grave of William Walker/Magnolia Cemetery
(Spartanburg)
Wofford College (Spartanburg)
Old Rutherford Road (Spartanburg)
Mount Zion Baptist Church Cemetery
(Spartanburg)
Site of Manchester (Sumter)
Sumter's Court Houses (Sumter)
Lenoir Store (Sumter)
Furman Academy and Theological Institution
(Sumter)
Col. John Blount Miller School Site (Sumter)
Elizabeth White House (Sumter)
Cane Savannah Plantation (Sumter)
Rose Hill Mansion (Union)
Cross Keys House (Union)
Union County Jail (Union)
Culp-Beaty Hall (Union)
Presbyterian Cemetery (Union)
McConnells (York)
Village of Rock Hill/City of Rock Hill (York)
Hickory Grove (York)
Town of Yorkville/Town of York (York)
Black Plantation (York)
Springfield Plantation (York)
Rock Hill Depots (York)

Antebellum (Churches Only):

Broadmouth Baptist Church (Abbeville)
Historic Church (Aiken)
St. Thaddeus Church (Aiken)
Beech Island Baptist Church (Aiken)
Aiken First Baptist Church (Aiken)
St. John's Methodist Church (Aiken)
First Presbyterian Church of Aiken (Aiken)
Smyrna Baptist Church (Allendale)
Beench Branch Baptist Church (Allendale)
Antioch Christian Church (Allendale)
Bethlehem Church (Allendale)
Bethel Baptist Church (Allendale)
Grace Episcopal Church (Anderson)
Generoste A.R.P. Church (Anderson)
Good Hope Presbyterian Church Cemetery (Anderson)
Big Creek Baptist Church (Anderson)
St. John's Methodist Church (Anderson)
Hopewell Church (Anderson)
Nazareth on the Beavertdam Presbyterian Church/Townville Presbyterian Church (Anderson)
St. Paul Methodist Church (Anderson)
Mt. Pleasant Church (Bamberg)
Mizpah Church (Bamberg)
Salem Methodist Church (Bamberg)
Boiling Springs Presbyterian Church (Barnwell)
Bethlehem Baptist Church (Barnwell)
Lower Three Runs Baptist Church (Barnwell)
Zion Chapel of Ease and Cemetery (Beaufort)
St. Luke's Church (Beaufort)
Spring Hill Methodist Church (Berkeley)
Rehoboth Methodist Church (Berkeley)
St. James, Goose Creek Chapel of Ease/Bethlehem Baptist Church (Berkeley)
Friendship Methodist Church (Berkeley)
Jericho Methodist Church (Calhoun)
Shady Grove Church (Calhoun)
Mt. Lebanon Church (Calhoun)
Trinity Methodist Church Original Site/William Hammet (Charleston)
St. John's Church (Charleston)
Mount Pleasant Presbyterian Church (Charleston)
Cavalry Episcopal Church (Charleston)
Old Bethel Methodist Church (Charleston)
Midway Church (Clarendon)
Cross Swamp Methodist Church (Colleton)
First Baptist Church (Darlington)
Damascus Methodist Church (Darlington)
Lower Fork of Lynches Creek Baptist Church/Gum Branch Church (Darlington)
Wesley Chapel (Darlington)
Trinity Church (Darlington)
First Baptist Church (Hartsville) (Darlington)
New Providence Baptist Church (Darlington)
Catfish Creek Baptist Church (Dillon)
Pee Dee Church (Dillon)
Applebee's Methodist Church (Dorchester)
Grover Methodist Church (Dorchester)
Cypress Methodist Camp Ground (Dorchester)
First Baptist Church/Village Cemetery (Edgefield)
First Methodist Church (Fairfield)
Bethel Church (Fairfield)
Saint John's Episcopal Church (Fairfield)
Christ Episcopal Church (Florence)
Pisgah Methodist Church (Florence)
Mount Tabor Church (Georgetown)
All Saints Summer Parsonage/The Rectory (Georgetown)
First Baptist Church (Georgetown)
Prince Frederick's Chapel (Georgetown)
Sampit Methodist Church (Georgetown)
Christ Church (Episcopal) (Greenville)
Lebanon Church (Greenville)
Site of First Baptist Church/Baptist Seminary (Greenville)
Siloam Baptist Church (Greenwood)
Rock Presbyterian Church (Greenwood)
Lawtonville Church (Hampton)
Prince Williams Baptist Church (Hampton)
Cherry Grove Christian Church (Hampton)
First Methodist Church (Horry)
Kingston Church (Horry)
Green Sea Baptist Church (Horry)
Socastee Methodist Church (Horry)
Church of the Holy Trinity (Jasper)
Gillisonville Baptist Church (Jasper)
Great Swamp Baptist Church (Jasper)

Pleasant Hill Baptist Church (Kershaw)
Lancasterville Presbyterian Church (Lancaster)
Camp Creek Methodist Church (Lancaster)
Providence Associate Reformed
Presbyterian Church (Laurens)
Dials Methodist Church (Laurens)
Mt. Zion Presbyterian Church (Lee)
Lynchburg Presbyterian Church and
Cemetery (Lee)
St. Andrew's Lutheran Church (Lexington)
Mt. Hebron United Methodist
Church/Temperance Hall (Lexington)
St. Stephen's Church (Lexington)
St. Peter Church (Lexington)
Marion Presbyterian Church (Marion)
Ebenezer Church (Marion)
Bennettsville Methodist Church (Marlboro)
Bennettsville Presbyterian Church (Marlboro)
Brownsville Baptist Church (Marlboro)
Bethany Church (Marlboro)
New Chapel Church (Newberry)
Bethlehem Lutheran Church (Newberry)
St. John's Lutheran Church (Oconee)
White House Church (Orangeburg)
Zion Church (Orangeburg)
Walnut Grove Church (Orangeburg)
Episcopal Church of the Redeemer and
Graveyard (Orangeburg)
Trinity Lutheran Church (Orangeburg)
Target Methodist Church (Orangeburg)
Providence Methodist Church (Orangeburg)
Oolenoy Baptist Church (Pickens)
Bethlehem Church (Marker #2) (Richland)
Trinity Episcopal Church (Richland)
Ebenezer Lutheran Church (Richland)

First Baptist Church (Richland)
Washington Street Baptist Church (Richland)
First Presbyterian Church (Richland)
St. Peter's Church and Ursuline Convent
(Richland)
St. Philip A.M.E. Church (Richland)
Bethel Methodist Church (Richland)
Sandfield Baptist Church/Sandfield Cemetery
(Richland)
Sandy Level Baptist Church (Richland)
Israelite Sunday School/Columbia's First
Synagogue (Richland)
Red Bank Church (Saluda)
Cavalry Church/Glenn Springs (Spartanburg)
Shiloh Methodist Church (Spartanburg)
Central Methodist Church (Spartanburg)
New Hope Baptist Church (Spartanburg)
Church of the Holy Cross, Stateburg
(Episcopal)/Holy Cross Churchyard (Sumter)
First Baptist Church (Sumter)
Bethel United Methodist Church (Sumter)
St. Paul African Methodist Episcopal Church
(Sumter)
Enon Baptist Church (Sumter)
Concord Presbyterian Church (Sumter)
Episcopal Church of the Nativity (Union)
Ebenezer United Methodist Church
(Williamsburg)
Suttons Methodist Church (Williamsburg)
Trinity M.E. Church, South (York)
Columbia Seminary Chapel (York)
First Presbyterian Church/Church Leaders
(York)
Bethesda Presbyterian Church (York)
Unity Presbyterian Church (York)

Civil War (1861-1865):

Abbeville's Confederate Colonels (Abbeville)
Burt-Stark House/Jefferson Davis's Flight (Abbeville)
Thomas Chiles Perrin House (Abbeville)
Barker's Mill/Skirmish at Barker's Mill (Allendale)
Sandy Springs Camp Ground/Confederate Muster Ground (Anderson)
Clement Hoffman Stevens (Anderson)
Confederate Skirmish (Anderson)
Barnard Elliott Bee (Anderson)
Buford's Bridge (Bamberg)
St. John's Baptist Church (Bamberg)
Battle of River's Edge (Bamberg)
Battle of River's Bridge/Memorials at River's Bridge (Bamberg)
Blackville: "Town of the Phoenix"/Battle of Blackville, 1865 (Barnwell)
Morris Ford Earthworks 1780 and 1865 (Barnwell)
Battery Saxton (Beaufort)
"Robbers Row" (Beaufort)
Battle of Port Royal (Beaufort)
Fort Sherman (Beaufort)
Fort Walker (Beaufort)
Beaufort Arsenal (Beaufort)
Penn School (Beaufort)
Fish Hall Plantation/Thomas Fenwick Drayton (Beaufort)
Mitchelville Site (Beaufort)
Emancipation Day/Camp Saxton Site (Beaufort)
Fort Howell (Beaufort)
Stony Landing Plantation (Berkeley)
Freedman's Plantation (Berkeley)
Riversville/Battle of Secessionville (Charleston)
Confederate Lines (Charleston)
Laurel Hill Plantation (Charleston)
CS H.L. Hunley (Charleston)
Federal Expedition on John's Island/Battle of Burden's Causeway (Charleston)
Battery Haig (Charleston)
Battery Number 5 (Charleston)
Battery Haskell (Charleston)
Battery Cheves (Charleston)
Redoubt Number 3 (Charleston)
Fort Pemberton (Charleston)
Camp of Wild's "African Brigade," 1863-1864/Wild's Brigade Cemetery (Charleston)
W.D.Craig House (Chesterfield)
Clarendon County/Manning (Clarendon)
Hendersonville/Arab the Horse (Colleton)
Henry "Dad" Brown (Darlington)
Jacob Kelley House (Darlington)
Attempted Ambush (Darlington)
Old Town Hall (Dorchester)
Lt. General James Longstreet, 1821-1904 (Edgefield)
Confederate Headquarters (Fairfield)
Moses s. Haynsworth (Florence)
Bethel Church (Georgetown)
General Arthur M. Manigault (Georgetown)
Sinking of the USS Harvest Moon (Georgetown)
Patrick H. Bradley, 1813-1887 (Greenwood)
Old Pocotaligo Road/March from the Sea (Hampton)
Whippy Swamp Muster Ground (Hampton)
Fort Randall (Horry)
Robertville (Jasper)
Battle of Honey Hill (Jasper)
Fighting Near Coosawhatchie/Robert E. Lee (Jasper)
The Frampton Lines/John Edward Frampton House (Jasper)
Battle of Pocotaligo (Jasper)
Battle of Boykin's Hill (Kershaw)
West's Crossroads (Kershaw)
Tiller's Ferry (Kershaw)
Jefferson Davis' Flight (Laurens)
Skirmish at Spring Hill (Lee)
Battle of Mount Elon (Lee)
Rev. Thomas Reese English, 1806-1869 (Lee)
Shelling of Columbia (Lexington)
Providence Church (Lexington)
Skirmish at Red Bank Creek/Site of Federal Encampment (Lexington)
Battle of Congaree Creek (Lexington)
Confederate Navy Yard (Marion)

Albert M. Shipp (Marlboro)
General John McQueen (Marlboro)
Sherman's March (Marlboro)
Calvin Crozier Murder Site (Newberry)
Cross Roads Baptist Church/Cross Roads School (Oconee)
Defense of Edisto Bridge (Orangeburg)
Camp Johnson (Richland)
Chestnut Cottage (Richland)
Old State Fair Grounds (Richland)
Site of Palmetto Iron Works (Richland)
Birthplace of General Maxcy Gregg (Richland)
Site of Wayside Hospital (Richland)
Sherman's Headquarters (Richland)
Original Site of Columbia College (Richland)
Gregg Street (Richland)
The State House (Richland)
Confederate Printing Plant (Richland)
Skirmish at Killian's Mill (Richland)
Lucinda Horne (Saluda)

Battle of Dingle's Mill, April 9, 1865 (Sumter)
Clara Louise Kellogg (Sumter)
Battle of Beech Creek/The Civil War Ends in S.C. (Sumter)
Potter's Headquarters/Federal Order of Battle (Sumter)
Skirmish at Dinkins' Mill (Sumter)
Oakland Plantation (Sumter)
Battle of Stateburg (Sumter)
Balloon Landing, 1861 (Union)
Jefferson Davis's Flight South, April 26-27, 1865/Last Confederate Cabinet Meeting, April 27, 1865 (York)
Jefferson Davis's Flight (York)
Sims Home Site (York)
Bratton House Site/Jefferson Davis' Flight (York)
King's Mountain Military Academy Site/ Micah Jenkins (York)

Reconstruction (1866-1876):

Aiken County (Aiken)
Storm Branch Baptist Church (Aiken)
Schofield School (Aiken)
Highland Park Hotel (Aiken)
The Hamburg Massacre (Aiken)
Town of Allendale (Allendale)
Happy Home Baptist Church (Allendale)
Williamston Female College (Anderson)
Thomas Green Clemson (1807-1888)
(Anderson)
African American School Site (Anderson)
Barnwell County Courthouse (Barnwell)
Macedonia Baptist Church (Barnwell)
Tabernacle Baptist Church/Robert Smalls
(Beaufort)
Mather School (Beaufort)
Casey (Caice) (Berkeley)
Howe Hall (Berkeley)
Mount Holly (Berkeley)
Mount Pleasant Baptist Church (Calhoun)
Laing School (Charleston)
Friendship A.M.E. Church (Charleston)
Liberty Hill (Charleston)
The Parsonage/Miss Izard's School
(Charleston)
Gaffney (Cherokee)
Brainerd Institute (Chester)
Pee Dee Union Baptist Church (Chesterfield)
Thomas E. Lucas House (Chesterfield)
Mt. Zion A.M.E. Church (Clarendon)
Trinity A.M.E. Church (Clarendon)
Fair Hope Presbyterian Church (Darlington)
"Yankee Hill" (Darlington)
Macedonia Church (Darlington)
St. James Church (Darlington)
Lawrence Faulkner/Simon Brown (Darlington)
Society Hill Depot (Darlington)
Mount Zion Baptist Church (Darlington)
John Wesley Methodist Church (Darlington)
Saint Paul Methodist Church (Dillon)
Shady Grove Camp Ground (Dorchester)
Johnston (Edgefield)
Mt. Canaan Baptist Church (Edgefield)
Johnston Schools/Johnston Educators
(Edgefield)
William Porcher Dubose (Fairfield)
Fairfield Institute/Kelly Miller, 1863-1939
(Fairfield)
St. Paul Baptist Church (Fairfield)
Mt. Zion Methodist Church (Florence)
Jamestown (Florence)
The Assassination of Rep. Alfred Rush
(Florence)
Wilson School/Wilson High School (Florence)
Joseph Hayne Rainey (Chesterfield)
Bethesda Baptist Church (Georgetown)
Kaminski Building (Georgetown)
Mt. Olive Baptist Church (Georgetown)
Brutontown (Greenville)
Good Hope Baptist Church (Greenwood)
The Town of Brunson (Hampton)
Morrison Academy (Hampton)
Hickory Grove Baptist Church (Hampton)
Pine Level Baptist Church (Jasper)
Oak Grove Baptist Church (Jasper)
St. Matthew Baptist Church (Jasper)
Monroe Boykin Park (Kershaw)
Mt. Carmel Campground (Lancaster)
Clinton Memorial Cemetery/Isom C. Clinton
(Lancaster)
Rich Hill (Laurens)
Francis Rapley Owings House/Owings
(Laurens)
Lewie Chapel (Old Gilbert Methodist
Church)/The Lewie Family (Lexington)
Saluda Factory Cemetery (Lexington)
Bluefields (Marion)
Miller Chapel A.M.E. Church (Newberry)
Seneca (Oconee)
Newberry College 1868-1877 (Oconee)
Claflin College (Orangeburg)
Hagood-Mauldin House (Pickens)
City Hall (Richland)
Howard School Site (Richland)
Early Howard School Site (Richland)
Cavalry Baptist Church, 1865-1945 (Richland)
Site of Parade Ground (Richland)
Governor's Mansion (Richland)
Ladson Presbyterian Church (Richland)
Hampton Street (Richland)

St. Paul Church/Oak Grove (Richland)
Randolph Cemetery (Richland)
Wesley Methodist Church (Richland)
Benedict College (Richland)
Bethel A.M.E. Church (Richland)
Alston House (Richland)
Harriet Barber House (Richland)
Hopkins (Richland)
Spann Methodist Church/Captain Clinton
Ward (Saluda)
Evins-Bivings House (Spartanburg)

The Sumter Institute 1867-1901 (Sumter)
Military Post/Potter's Raid (Sumter)
Mt. Zion Methodist Church (Sumter)
Henry J. Maxwell Farm (Sumter)
Benjamin Britton Chandler (1854-1925)
(Williamsburg)
Stephen A. Swails House (Williamsburg)
Mt. Zion A.M.E. Church (Williamsburg)
Episcopal Church of Our Savior (York)
Hampton Campaign (York)

Second Half of Nineteenth Century (1877-1899):

McGowan-Barksdale-Bundy House (Abbeville)
James U. Jackson Memorial Bridge/James
U. Jackson 1856-1925 (Aiken)
Site of Ellenton (Aiken)
Aiken Institute (Aiken)
Millbrook Baptist Church (Aiken)
Jacksonville School/Jacksonville Lodge
(Aiken)
Hitchcock Woods (Aiken)
Wagener (Aiken)
Harmony Baptist Church (Allendale)
Fairfax (Allendale)
Speedwell Methodist Church (Allendale)
Dean (Anderson)
High Shoals (Anderson)
University Hill (Anderson)
Anderson Mills (Anderson)
Richard W. Simpson (Anderson)
Anderson "The Electric City" (Anderson)
Oliver Bolts Cotton Gin (Anderson)
Portman Shoals (Anderson)
Townville Presbyterian Church (Anderson)
Ellenton Agricultural Club/Town of Ellenton
(Barnwell)
Sheldon Union Academy/Sheldon School
(Beaufort)
Beaufort Female Benevolent Society
(Beaufort)
The Great Sea Island Storm (Beaufort)
St. James Baptist Church (Beaufort)
Cross Post Office (Berkeley)
St. John's Church (Berkeley)
Bowen's Corner (Berkeley)
Maryville (Charleston)
Belvidere School Site (Charleston)
Burke High School (Charleston)
Cannon Street Hospital (Charleston)
Mulberry Chapel Methodist Church (Cherokee)
Cash Homesite (Chesterfield)
Coulter Memorial Academy Site (Chesterfield)
Summertown Presbyterian Church (Clarendon)
Taw Caw Church (Clarendon)
Japonica Hill/Maj. J.J. Lucas (Darlington)
Lawrence Reese (Darlington)
Edmund H. Deas (Darlington)
Wilson Crossroads/Dr. Peter A. Wilson
(Darlington)
William Andrew Dowling (Darlington)
Zachariah W. Wines (Darlington)
James Lide Coker (Darlington)
Carolina Fiber Co./Sonoco Products
Company (Darlington)
Society Hill Presbyterian Church (Darlington)
Grove Hill Cemetery (Darlington)
Darlington Memorial Cemetery (Darlington)
Oates (Darlington)
Henry C. Burn House (Darlington)
Flat Creek Baptist Church (Darlington)
James W. Dillon House Museum (Dillon)
Reedy Creek Springs (Dillon)
Town of Dillon/Florence Railroad Company
(Dillon)
Main Street Methodist Church (Dillon)
St. Paul Camp Ground (Dorchester)
Benjamin R. Tillman House (Edgefield)
Bettis Academy (Edgefield)
James Henry Carlisle, 1825-1909 (Fairfield)
Church of Jesus Christ of Latter-Day Saints
(Fairfield)
Camp Welfare (Fairfield)
Greater St. James A.M.E. Church (Florence)
Hannah (Florence)
Gregg-Wallace Farm Tenant House (Florence)
Winyah Schools (Georgetown)
Birthplace of Jeremiah John Snow/China
Grove Plantation (Georgetown)
Lickville Presbyterian Church (Greenville)
Mauldin (Greenville)
Mush Creek Baptist Church (Greenville)
Railroads in Simpsonville (Greenville)
Hampton County (Hampton)
Miles McSweeney Home Site (Hampton)
James Washington Moore House (Hampton)
Bank of Hampton (Hampton)
American Legion Hut (Hampton)
True Vine Missionary Baptist Church (Horry)
Galivants Ferry Stump Meeting (Horry)
Socastee (Horry)
Tillman (Jasper)
Tillman Baptist Church (Jasper)

Ridgeland Baptist Church (Jasper)
St. Paul's Methodist Church (Jasper)
Ridgeland (Jasper)
Mather Academy (Kershaw)
E.H. Dibble Store/Eugene H. Dibble (Kershaw)
Kershaw (Lancaster)
Lancaster & Chester Railway (Lancaster)
Friendship A.M.E. Church and Cemetery/Bell
Street Schools (Laurens)
Cash-Shannon Duel (Lee)
Town of Irmo (Lexington)
Lexington Baptist Church (Lexington)
Batesburg Institute (Lexington)
Moody Cemetery (Marion)
Old Town Hall and Opera House (Marion)
Marion Academy (Marion)
Mt. Olive Baptist Church (Marion)
John Lowndes McLaurin (1860-1934)
(Marlboro)
D.D. McColl House, 1826/D.D. McColl
House, 1884 (Marlboro)
The Opera House (Newberry)
Newberry College Historic District (Newberry)
Newberry Cotton Mills (Newberry)
The Town of North (Orangeburg)
Holly Hill (Orangeburg)
Central (Pickens)
Clemson University (Pickens)
Bowen's Mill (Pickens)
Bethel Baptist Church (Richland)
Original Site of Winthrop College (Richland)
Site of Carolina Hall (Richland)
Last Home of Wade Hampton (Richland)
Richland Presbyterian Church (Richland)

Church of the Good Shepherd (Richland)
State Dispensary Warehouse (Richland)
Allen University (Richland)
Sidney Park C.M.E. Church (Richland)
Delmar School (Saluda)
Hare's Mill (Saluda)
Converse College (Spartanburg)
Cowpens Depot (Spartanburg)
Clifton Baptist Church/First Baptist Church
(Spartanburg)
Wedgfield Presbyterian Church (Sumter)
St. James Lutheran Church (Sumter)
Kendall Institute (Sumter)
Temple Sinai (Sumter)
St. Alban's Episcopal Church (Williamsburg)
Bethesda Methodist Church (Williamsburg)
White Home (York)
Town of Sharon (York)
Ebenezer (York)
Town of Clover (York)
McCorkle-Fewell-Long House/Oakland (York)
Town of Smyrna (York)
First Associated Reformed Presbyterian
Church/Dr. Arthur Small Rogers (1869-1964)
(York)
Clinton Junior College (York)
Rock Hill Cotton Factory (York)
Standard Cotton Mill/Highland Park
Manufacturing Co. (York)
Rock Hill Buggy Company/Anderson Motor
Co. (York)
Rock Hill Street Railway (York)
James Milton Cherry House (York)
Hermon Presbyterian Church (York)

1900-1940:

Hampton Terrace Hotel (Aiken)
Downer Institute and School/Downer School (1924-1986) (Aiken)
Marie Cromer Seigler House (Aiken)
North Augusta (Aiken)
The Augusta and Aiken Railway (Aiken)
Whitney Park (Aiken)
St. Nicholas Church (Allendale)
Carnegie Library (Anderson)
"The Hundreds" (Anderson)
Vorhees College (Bamberg)
AT&T Building (Bamberg)
Carlisle Military School (Bamberg)
Hilda (Barnwell)
William Simmons House (Beaufort)
Dixie Training School/Berkeley Training High School (Berkeley)
Varner Town Indian Community (Berkeley)
St. Stephen Colored School (Berkeley)
Calhoun County (Calhoun)
Good Hope Picnic (Calhoun)
Sweetgrass Baskets (Charleston)
Rifle Range Road (Charleston)
Archibald Rutledge Birthplace (Charleston)
Park Circle (Charleston)
Lincolville School (Charleston)
Pollitzer House (Charleston)
Jenkins Orphanage (Charleston)
Hampton Park Terrace (Charleston)
Carnegie Library (Cherokee)
Granard Graded and High School/Granard High School (Cherokee)
Seaboard Airline Railway Depot (Chesterfield)
Senn's Mill (Clarendon)
Anne Custiss Burgess (Clarendon)
Pleasant Grove School (Clarendon)
Hannah Levi Memorial Library/Manning Library (Clarendon)
Anderson Field (Colleton)
Hartsville Oil Mill (Darlington)
David Robert Coker 1870-1938 (Darlington)
Eastern Carolina Silver Company (Darlington)
Welsh Neck High School/Coker College (Darlington)
Laurie M. Lawson (Darlington)
Butler School (Darlington)
Darlington County Jail (Darlington)
Mont Clare Community Center (Darlington)
Coker's Pedigreed Seed Company/Coker Experimental Farms (Darlington)
Dillon County/Dillon County Courthouse (Dillon)
Latta Library (Dillon)
Ford's Mill and Page's Mill/Lake View (Dillon)
Pine Hill A.M.E. Church/Pine Hill Rosenwald School (Dillon)
Alston Graded School/Alston High School (Dorchester)
Young Farm (Florence)
Back Swamp School (Florence)
Mt. Zion Rosenwald School (Florence)
William H. Johnson Birthplace (Florence)
American Legion Post #1/2nd Lieutenant Fred H. Sexton (Florence)
Lawton-Chase House/Florence Museum (Florence)
Howard School (Georgetown)
William Doyle Morgan House (Georgetown)
Kaminski House (Georgetown)
Pleasant Hill School (Georgetown)
Hobcaw Barony (Georgetown)
Camp Sevier (Greenville)
Chick Springs (Greenville)
John Broadus Watson (Greenville)
William Preston Few, 1867-1940 (Greenville)
Greenville Woman's Club (Greenville)
Campbell's Covered Bridge (Greenville)
Working Benevolent Society Hospital (Greenville)
Textile Hall (Greenville)
Sterling High School (Greenville)
Sans Souci (Greenville)
Pepper School (Greenville)
"Shoeless Joe" Jackson House (Greenville)
Fountain Inn Rosenwald School (Greenville)
Simpsonville Cotton Mill/Woodside Mill (Greenville)
City Hospital/Greenville General Hospital (Greenville)
Dunean Mill (Greenville)
Hampton Colored School (Hampton)

St. James Rosenwald School (Horry)
Atlantic Beach (Horry)
Myrtle Beach Colored School (Horry)
Loris Training School (Horry)
Myrtle Beach Pavilions (Horry)
Conway High School (Horry)
Whittemore School/Whittemore High School (Horry)
Narrow Gauge/Locomotive No. 7 (Jasper)
Jasper County/Jasper County Courthouse (Jasper)
Grays Consolidated High School (Jasper)
Baruch Home (Kershaw)
Midway High School (Kershaw)
Lancaster Normal and Industrial Institute (Lancaster)
Kershaw's First Library (Lancaster)
Welsh's Station/Kershaw Depot (Lancaster)
Young's School (Laurens)
Laurens County Training School (Laurens)
Ellison Durant Smith, August 1, 1864-
November 17, 1944 (Lee)
Thomas Gordon McLeod (Lee)
William Apollos James House (Lee)
Hall's Mill (Lee)
Dennis High School (Lee)
Bishopville High School (Lee)
Camp Moore (Lexington)
Site of the "Swamp Rabbit Bridge"/"The
Swamp Rabbit" (Lexington)
Marion Depot (Marion)
Daniel Calhoun Roper (1867-1943) (Marlboro)
Shiness (Marlboro)
Clio Passenger Depot (Marlboro)
J.F. Kinney House/P.M. Kinney House (Marlboro)
Murchison School (Marlboro)
Dorn's Mill (McCormick)
Mollohon Mill and Village (Newberry)
Hope Rosenwald School (Newberry)
First Soil Conservation District (Oconee)
Oconee County Training School (Oconee)
Seneca Institute/Seneca Junior College (Oconee)
West Union Grammar School/West Union
Elementary School (Oconee)
Tamassee DAR School (Oconee)

Retreat Rosenwald School (Oconee)
Albergotti Playground (Orangeburg)
Old Dixie Club Library (Orangeburg)
Alexander S. Salley (1871-1961) (Orangeburg)
Williams Chapel A.M.E. Church (Orangeburg)
Great Branch School and Teacherage (Orangeburg)
Bowman Rosenwald School (Orangeburg)
Asbury F. Lever (1875-1940) (Pickens)
Monteith School (Richland)
Booker T. Washington School/Booker T.
Washington High (Richland)
The Big Apple (Richland)
Shandon (Richland)
Richlex School Site (Richland)
Congaree River Bridges (Richland)
Camp Jackson (Richland)
Wilson House (Richland)
81st Inf Division (Richland)
Columbia Bible College (Richland)
Paul R. Redfern (Richland)
Site of Columbia High School (Richland)
Seaboard Air Line Passenger Depot (Richland)
R.L. Bryan Co. Warehouse (Richland)
Jefferson Hotel (Richland)
Cain-Matthews-Tompkins House (Richland)
Visanska-Starks House (Richland)
Killian School (Richland)
Columbia Bible College, 1937-
1960/Westervelt Home, 1930-1937 (Richland)
Blossom Street School/Celia Dial Saxon
School (Richland)
North Carolina Mutual Building (Richland)
Matilda A. Evans House (Richland)
Waverly (Richland)
Fair-Rutherford House/Rutherford House (Richland)
Richard Samuel Roberts House (Richland)
Nathaniel J. Frederick House (Richland)
Robert Weston Mance House (Richland)
Eastover (Richland)
Pine Grove Rosenwald School (Richland)
Curtiss-Wright Hangar (Richland)
Maxcy Gregg Park (Richland)
Faith Cabin Library Site (Saluda)
Camp Wadsworth (Spartanburg)

First Erosion Control Work in the Southeast
(Spartanburg)
Hampton Heights Historic District (Spartanburg)
Spartanburg Methodist College (Spartanburg)
Old City Cemetery (Spartanburg)
15th N.Y. Infantry/"Harlem Hell Fighters"
(Spartanburg)
Converse Heights (Spartanburg)
Col. David Dubose Gaillard/Engineer of the
Panama Canal (Sumter)
General Sumter Memorial Academy 1905-
1911 (Sumter)
Birthplace of Mary McLeod Bethune (Sumter)
The Tuomey Hospital (Sumter)
Henry L. Scarborough House (Sumter)
Beulah School (Sumter)
Sims High School Marker #1 (Union)

Union Community Hospital/Dr. L.W. Long
(Union)
Emslie Nicholson House (Union)
Burrows's Service Station/Cooper's Country
Store (Williamsburg)
McCollum-Murray House (Williamsburg)
Cooper's Academy (Williamsburg)
Emmett Scott School (York)
David E. Finley Birthplace (York)
First National Bank of Sharon (York)
The CCC in York County/Tom Johnston
Camp (York)
Andrew Jackson Hotel (York)
Rock Hill High School (York)
U.S. Post Office and Courthouse/Citizens'
Building (York)
Hickory Grove Schools (York)

World War II and the 20th Century (1941-present):

Maj. Thomas D. Howie/The Major of St. Lo (Abbeville)
Savannah River Plant (Aiken)
Aiken County Farmers Market (Aiken)
Jefferson High School/Rev. Austin Jefferson, Sr. (Aiken)
P. Reactor (Aiken)
R. Reactor (Aiken)
World War II POW Camp (Aiken)
The Detection of the Neutrino, 1956/The Nobel Prize in Physics, 1995 (Aiken)
Barker's Creek Church (Anderson)
Michael C. Riley Schools (Beaufort)
L. Mendel Rivers House (Berkeley)
Howe Hall Elementary School (Berkeley)
Goose Creek/City of Goose Creek (Berkeley)
St. Stephen High School (Berkeley)
Berkeley Training High School (Berkeley)
James F. Byrnes (Charleston)
Lincolville Elementary School (Charleston)
McClennan-Banks Memorial Hospital (Charleston)
Dizzie Gillespie Birthplace (Chesterfield)
Liberty Hill Church/Pioneers in Desegregation (Clarendon)
Ebenezer Baptist Church (Clarendon)
Walterboro Army Air Field (Colleton)
Training the Tuskegee Airmen (Colleton)
Darlington Memorial Center (Darlington)
Darlington Raceway (Darlington)
Lydia Rural Fire Dept. (Darlington)
Alston High School (Dorchester)
J. Strom Thurmond Birthplace (Edgefield)
Nuclear Power (Fairfield)
Atomic Bomb Accident at Mars Bluff, March 11, 1958 (Florence)
Donaldson Air Force Base/Captain John O. Donaldson (Greenville)
The Lynching of Willie Earl (Greenville)
Greenville County Courthouse/The Willie Earl Lynching Trial (Greenville)
Dr. Benjamin E. Mays (Greenwood)
Louis Booker Wright (Greenwood)
World War II POW Camp (Hampton)

Roberts Pavilion, 1936-1954/Ocean Drive Pavilion (Horry)
Myrtle Beach Army Air Field/Myrtle Beach Air Force Base (Horry)
Sonny's Pavilion (Horry)
Coastal Carolina University (Horry)
Levister Elementary School (Horry)
Chestnut Consolidated School/Chestnut Consolidated High School (Horry)
John C. West Boyhood Home (Kershaw)
Donald H. Holland House (Kershaw)
Columbia Army Air Base/The Doolittle Raiders (Lexington)
319th Bombardment Group (Lexington)
Bombardment Groups (Lexington)
Springdale (Lexington)
World War II Bombing Ranges (Lexington)
Palmer Field/Capt. William White Palmer (Marlboro)
Hawthorne School of Aeronautics (Orangeburg)
Trinity United Methodist Church (Orangeburg)
South Carolina State University (Orangeburg)
The Orangeburg Massacre (Orangeburg)
Shiloh A.M.E. Church (Orangeburg)
Integration with Dignity, 1863 (Pickens)
8th Infantry Division (Richland)
26th Inf Division (Richland)
31st Inf Division (Richland)
100th Inf Division (Richland)
30th Inf Division (Richland)
87th Inf Division (Richland)
106th Inf Division (Richland)
77th Inf Division (Richland)
4th Infantry Division (Richland)
102nd Cavalry (Richland)
108th Division (Richland)
Carver Theater (Richland)
Matthew J. Perry House (Richland)
James M. Hinton House (Richland)
Heidt-Russell House/Edwin R. Russell (Richland)
The Lighthouse & Informer/John H. McCray (Richland)

Waverly Five and Dime/George Elmore and
Elmore V. Rice (Richland)
Modjeska Simkins House (Richland)
Good Samaritan-Waverly Hospital (Richland)
South Carolina Memorial Garden (Richland)
Fort Jackson Elementary School/Hood Street
Elementary School (Richland)
Reidville Public School (Spartanburg)
Camp Croft (Spartanburg)
Sims High School Marker #2 (Union)
Vernon Grant (York)
McCrary's Civil Rights Sit-Ins/"Friendship
Nine" (York)
St. Anne's Parochial School (York)

Appendix D

General Care and Maintenance Procedures

Appendix D General Care and Maintenance Procedures

Preservation Briefs:

No. 15 Preserving Historic Concrete

<https://www.nps.gov/tps/how-to-preserve/briefs/15-concrete.htm>

No. 27 The Maintenance and Repair of Architectural Cast Iron

<https://www.nps.gov/tps/how-to-preserve/briefs/27-cast-iron.htm>

No. 38 Removing Graffiti from Historic Masonry

<https://www.nps.gov/tps/how-to-preserve/briefs/38-remove-graffiti.htm>

No. 42 The Maintenance, Repair and Replacement of Historic Cast Stone

<https://www.nps.gov/tps/how-to-preserve/briefs/42-cast-stone.htm>



Conserve O Gram

September 2005

Number 10/5

Caring for Outdoor Bronze Plaques, Part II: Cleaning and Waxing

Preparation for Cleaning and Waxing

Before you start to clean and wax your plaque, refer to Conserve O Gram 10/4, “Caring for Outdoor Bronze Plaques, Part I: Documentation and Inspection.” Only after you have carried out all the documentation and inspection procedures that are outlined here can you commence with cleaning and waxing.

This Conserve O Gram provides instructions for cleaning and waxing bronze plaques, protective measures that can be carried out without a conservator. It does not address the following: missing bolt heads, peeling or flaking coatings, or graffiti. If your plaque has any of these problems, or other problems not addressed here, call a conservator.

Introduction to Cleaning and Waxing

Periodic cleaning and waxing can retard the rate of corrosion on bronze plaques. Wax serves as a protective barrier against moisture; it also serves as a removable interface should graffiti or some other material be applied or deposited. Note that the plaque may look different after cleaning and waxing. It may appear darker and less green in color, but it will not look new. You cannot restore the original appearance of a plaque with wax; restoration work should be carried out by a conservator.

You should inspect your plaque and apply a

protective coating of wax on an annual basis. In marine environments or in areas subject to high rainfall or humidity, bi-annual work may be required. Conversely, in arid environments, work may be carried out on a two-to-three-year schedule. If the plaque is subject to frequent winds that blast the surface with air-borne abrasives or dusts, waxing may be necessary on a more frequent basis. Your inspections will help determine maintenance frequency.

The procedures for cleaning and waxing outlined here are for “cold” waxing (“hot” waxing involves heating the plaque with a propane torch and should only be carried out by a conservator as part of a full conservation treatment). Procedures are carefully detailed and should be followed as written. Cleaning and waxing should be carried out on a bright, dry, warm day (hot days with full sun are ideal). Water from cleaning and solvents in wax will evaporate quickly in this weather.

Preparation

1. Wear an apron or old clothes.
 2. Wear proper protective gloves and a respirator fitted with fresh organic vapor filters when waxing.
 3. Spread out a drop cloth beneath the plaque and lay out all your supplies in the order in which you will be using them.
-

4. Wrap the metal ferrules of all your brushes with duct tape to avoid scratching the bronze with the ferrule. Those brushes that will be used for waxing or buffing should be labeled “wax” for re-use.

Cleaning

1. Begin cleaning with dry, clean, soft bristle brushes. Small stencil brushes and bamboo skewers may be useful in dislodging dirt and debris from interstices of letters and other sculpted areas. Brush away all loose dirt and debris.
2. Flood the substrate surface (usually masonry, but also may be wood or metal) beneath the plaque with clean water to prevent absorption of cleaning effluent. Keep the area flooded during the entire cleaning operation.
3. Scrub the plaque with water and a small amount of a non-ionic detergent. Use natural or plastic bristle brushes. Scrubbing will remove dirt packed in interstices and loosely adhered corrosion products.
4. Rinse the surface after washing and make sure no cleaning effluent remains. Water can either be poured over the plaque or it can be sprayed on with a hose or garden pump sprayer.
5. You may want to repeat the cleaning operation if the plaque is especially dirty.
6. Allow the plaque to dry thoroughly before waxing. If there is a lot of water left on the surface, use a clean sponge or rag to blot—not wipe—the water off. A hair dryer can accelerate drying if necessary.

De-ionized or distilled water (the latter is commonly sold in grocery stores) is more aggressive for cleaning than tap water and is recommended for use on bronze plaques. However, de-ionized or distilled water should not be used for cleaning plaques mounted on highly polished stone, marble, limestone, or concrete as the water can cause slight surface etching.



Don Burciaga cleaning plaque, King Kamehameha I statue, Hilo, Hawai'i. (Glenn Wharton & Associates, Inc.)

Detergents increase the wetting action of water, thereby increasing its ability to remove soiling materials. Non-ionic detergents are low in toxicity and can be easily rinsed from surfaces. They are sold in concentrated form and only a small amount is added to water to create good sudsing action.

Waxing

1. Tuck strips of aluminum foil (double thickness works well) in between the plaque and the substrate, surrounding the plaque as best as possible, to protect the substrate from wax.
2. Using a paint stirring stick, scoop about a half a cup of wax out of its container and place in a plastic container (with lid). Pour a petroleum solvent (in about the same amount as the wax) through a funnel into the container, and mix thoroughly with the stirring stick to get rid of all the lumps; this will take at least 5 minutes. The resulting slurry should be the consistency of heavy cream. Label the container “wax” with a permanent marker.
3. If the substrate surface below the plaque has dried, flood it again with clean water and keep it flooded for the duration of the waxing process to avoid stains from wax drops.
4. When the plaque is completely dry from cleaning, apply the wax slurry with a large round natural-bristle brush. Apply a thin layer to the entire plaque, making sure to get the wax into all interstices and on all edges. Do not apply too much wax; only a small amount is needed. “The less the better” is the general rule.
5. Take care not to get wax on surrounding surfaces.
6. Wait for the solvent to evaporate. It will have evaporated sufficiently when the plaque appears dry and when the solvent odor has weakened.
7. Remove all excess wax with paper towels or a clean rag and spend time removing accumulated wax from interstices; this step is critical since accumulated wax will turn white and flake off the surface over time.
8. Buff the surface of the plaque with a clean cotton rag and use plenty of pressure. Buffing compresses the wax, making it more durable and providing a soft sheen. Use a toothbrush to buff interstices of letters and other sculpted areas.
9. Apply a second layer of wax and buff, following the same procedure outlined above.
10. Carry out a final buffing with a horsehair shoe-polishing brush, making sure to brush over the entire surface.



Waxing a plaque, Saint Paul's Church NHS, Mt. Vernon, NY. (Judith M. Jacob, NPS)

Wax is a solid or semi-solid material that is slightly greasy to the touch and not soluble in water. Conservators use commercial paste waxes that are composed of natural and synthetic waxes in petroleum solvents for coating bronze plaques.

Note: The solvents used for diluting wax and cleaning off old wax are hazardous materials. Be sure to wear your respirator, fitted with fresh organic-vapor cartridges and appropriate gloves when working with these solvents.

Petroleum solvents are materials used to dissolve wax. They are derived from petroleum, a thick flammable mixture of gaseous, liquid, and solid hydrocarbons found beneath the earth's surface. Petroleum solvents can be purchased in hardware stores.

Clean-up

1. Rinse out cleaning brushes. Keep them together for future use.
2. Rinse out wax brushes in the solvent. Since the brushes will be used only for waxing, they do not have to be perfectly free of wax. Store brushes in zipper-lock bags to keep them clean and together.
3. You can keep the strips of aluminum foil for reuse.
4. You may have diluted wax left over. This can be saved for the future, at which time it may be necessary to replenish the solvent. (You can also pour the excess solvent from cleaning brushes into the wax container.) Close the wax and mixing containers and make sure lids are tight fitting. Place the containers in a plastic bag, seal, and then place in a second plastic bag and seal.
5. Make sure solvent evaporates from rags and containers before storing them (with waxing supplies) or disposing of them.

6. Store all waxing materials together so they are easily accessible for the next application. Store wax and solvents in a flammable storage cabinet.

Note: Solvents, solvent rags, and containers of solvent for disposal are considered hazardous waste. Consult with your park HAZMAT Coordinator to arrange for proper disposal.

Documentation

Make a record of the cleaning and waxing and add to the plaque's file. Include the date, specific materials used, and any noted change in condition since the last waxing.

Reducing Wax Build-up Prior to Re-waxing

1. Over time, wax will build up in interstices of the plaque. When this occurs, excess wax should be reduced using petroleum solvents and clean cotton rags.
2. Dip the rag in the solvent and rub it over the surface. The solvent will dissolve the wax and the rag will absorb it.
3. Keep using a clean area of the rag to dip into the solvent.
4. Bamboo skewers and toothbrushes can be used to dislodge wax in the interstices of letters and sculpted areas.
5. This process may take a while, but you should be able to notice the difference once wax build-up has been reduced.
6. New wax can be applied in the same manner as that outlined above.

Supplies

- Drop cloth
- Buckets
- Garden pump sprayer
- Sponges
- Hair dryer
- Non-ionic detergent (one of the following)
 - Igepal® CA-630
 - Triton® XL-80N
 - Chemique® Ion-417
- Wax (one of the following)
 - Butchers® White Diamond Bowling Alley Wax (clear)
 - Trewax® Paste Wax (clear)
 - Johnsons® Paste Wax (clear)
- Cleaning brushes (tape all metal ferrules with duct tape)
 - Scrub brushes (plastic or natural bristle)
 - Toothbrushes (used are fine)
 - Large round natural-bristle brushes
 - Large stencil brushes
- Waxing brushes (tape all metal ferrules with duct tape and write “wax” on the shafts)
 - Large round natural-bristle brushes
- Buffing brushes (write “wax” on handles)
 - Toothbrushes (used are fine)
 - Horsehair shoe polishing brush
- Bamboo skewers
- Aluminum foil



Materials used for cleaning and waxing: scrub brushes, bamboo skewers, waxing brush, toothbrushes for buffing, and horsehair shoe polishing brush. (Judith M. Jacob, NPS)

- Empty containers for mixing wax and for rinsing out wax brushes (old plastic take-out or packaged-food containers are fine)
- Funnel
- Paint stirring sticks, write “wax” on one end
- Petroleum solvent (one of the following)
 - VM&P Naphtha
 - Mineral spirits
 - Stoddard’s Solvent
- Clean cotton rags
 - Old t-shirts and cotton diapers work well
 - When laundering, do not use fabric softener; it reduces the cotton’s ability to attract dust and to absorb liquids
- Paper towels, as highly absorbent as possible
- Container for storing supplies and zipper-lock bags

- Solvent-proof gloves (nitrile works well)
- Respirator with fresh organic-vapor cartridges

Note: This Conserve O Gram recommends the use of specific commercial products. Should any of these products be removed from the market, a similar product can be used. One can find similar products by consulting with conservators and asking questions of product manufacturers and conservation supply store employees.

Sources of Supplies

1. Hardware stores
2. Art supply stores
3. Conservation supply stores or websites, such as:
 - Conservator's Emporium
<http://www.consemp.com>
 - Conservation Resources International
<http://www.conservationresources.com>
 - Conservation Support Systems
<http://www.silicon.com/~css>
 - Talas
<http://talasonline.com>

Judith M. Jacob
Senior Conservator
National Park Service
Northeast Regional Office
Architectural Preservation Division
26 Wall Street
New York, New York 10005

Glenn Wharton, Ph.D.
Research Scholar
Conservation Center at the Institute of Fine Arts /
Museum Studies
New York University
240 Greene Street Suite 406
New York, New York 10003

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Keeping it clean

Removing Exterior Dirt, Paint,
Stains and Graffiti from
Historic Masonry Buildings

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Anne E. Grimmer



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Preface

Despite the inherent hazards, cleaning historic masonry, which includes stone, brick, architectural terra cotta, and cast stone, stucco and concrete, is one of the most common—and most visible—undertakings when rehabilitating or restoring historic masonry structures. Yet basic information and good technical advice may be hard to find. As a result, those responsible for the care of historic buildings frequently must rely upon the recommendations of a cleaning contractor or a cleaning product manufacturer who may not be completely objective, or familiar with all the cleaning options currently available. The cleaning of historic masonry should thus always be carried out under the supervision and guidance of a preservation or conservation specialist.

The purpose of this technical report is to provide information on removing dirt, stains, paint and related coatings, graffiti, and other disfiguring or potentially harmful substances from exterior masonry. First, however, there is a general discussion on all aspects of planning and carrying out a cleaning project, including anticipating potential problems; correctly identifying what is to be removed; identifying all building materials to be cleaned

as well as other materials that might be affected by cleaning; and testing cleaning procedures to ensure the most successful project. The report also includes warnings about using certain techniques on specific building materials, as well as possible dangers to project personnel and the building's environment.

Unless otherwise credited, photographs were taken by the author.

The author wishes to thank Norman R. Weiss, whose two draft reports prepared for the National Park Service, *Exterior Cleaning of Historic Masonry Buildings* and *Removal of Stains and Paint from Masonry*, were invaluable in developing this publication. In addition, the author also wishes to acknowledge the contribution of the following individuals who provided technical comments on the manuscript: Frances Gale; Robert C. Mack, AIA; Frank G. Matero; Hugh C. Miller, FAIA; Judith Selwyn; National Park Service Regional Cultural Programs; and the staff of the Technical Preservation Services Branch, with special thanks to Kay D. Weeks, technical editor, Michael Auer and Theresa Robirson.

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Part I

What to Consider Before Cleaning

Reasons for Cleaning

There are two primary reasons for cleaning a historic masonry building: 1) to improve the appearance of the structure; and 2) to remove dirt, stains, coatings, efflorescence (salts) and pollutants that may be causing deterioration of the masonry. Generally, the two are intertwined, but the most common motivation for cleaning masonry is the desire for cosmetic improvement. It is easy to understand this rationale, especially considering the positive visual impact of a clean building.

Cosmetic Improvement

A most important factor to consider before cleaning a historic masonry building is its patina—the color and surface texture, or

the appearance which only time can impart. Patina usually includes a combination of surface stains, deposits, discoloration, and changes to the surface texture that may result from atmospheric dissolution and erosion. Naturally, patina includes a certain amount of dirt. As long as it does not contribute to, or conceal deterioration, patina is indeed part of the character of a historic building, and careful consideration should be given to its preservation. Determining when patina may be harmful or disfiguring must be done on a building-by-building basis, and will depend on the *type of masonry, the type and degree of soiling, and how much it might be obscuring damage to the masonry units themselves or to the mortar joints*. Careful removal of dirt and pollutant crusts can restore many aspects of the original appearance of the masonry—the color, texture and carved detailing that might have been hidden for years.

The unwelcome presence of graffiti usually triggers an urgent need for cosmetic improvement. An owner or building manager would likely want to remove graffiti as quickly as possible after it appears. Prompt removal is, in itself, a logical approach to the problem because it tends to discourage the incidence of more graffiti. On the other hand, if cleaning is undertaken too hastily, the results may be less than satisfactory (figure 1).

Removing paint from masonry, particularly from brick, is another common “cleaning” treatment, although it may not always be an appropriate or successful treatment for the building. Often, it may be preferable to retain the paint. Painted brick buildings were very popular throughout several historic periods. Many, in fact, were painted immediately after construction. Decorative treatments, such as the penciling of mortar joints, should be carefully examined; they may be original or may have acquired significance over the years. Paint may also have been applied as a protective coating, usually on

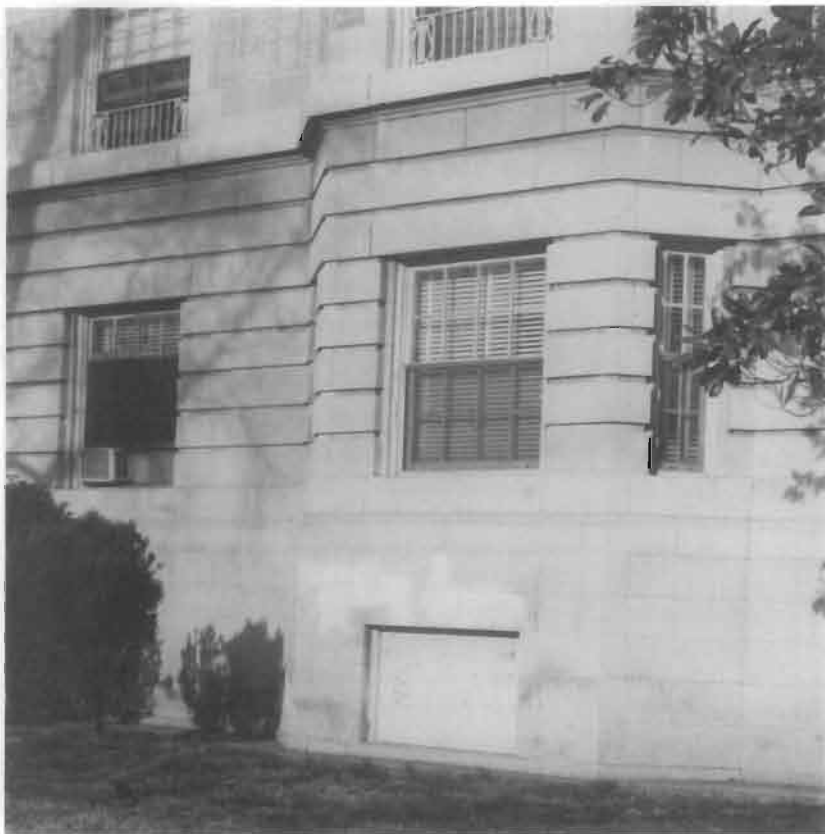


Figure 1. When an inappropriate chemical cleaner was used to remove graffiti, it resulted in permanently bleaching the limestone foundation, and left a mark as unsightly as the graffiti.

some of the more porous types of brick and sandstone; or applied to camouflage alterations or incompatible masonry repairs. All of these factors should be taken into consideration before paint removal is begun. If all nondamaging methods of paint removal have been tried and proven ineffective, it may be best to leave the masonry painted. Or, if the paint is in poor condition, the best approach may be to remove only the loose and peeling paint to a sound surface, and then repaint.

Slowing the Processes of Deterioration

The strongest practical argument in support of masonry cleaning is that it may slow the processes of deterioration and decay. Heavy layers of dirt not only interfere with natural weathering and washing patterns, but also obscure deterioration (figure 2). Cleaning is often necessary to help the architect or building conservator detect problems, and correctly interpret them, in order to take corrective measures, and to prepare a regular maintenance schedule for the building. The cleaning process itself, as well as the close-range view of historic masonry afforded by the scaffolding or other access equipment, also provides an important opportunity to evaluate the condition of the building. Once rid of dirt and pollutant crusts, the condition of the masonry will be more clearly revealed.

One of the best reasons for a regular cleaning program is that it may remove efflorescent salts from the masonry, thereby reducing potentially harmful salt buildup within the masonry, which can cause spalling or delamination. Regular cleaning or washing can help control plant or other biological growth on a building; it is a safer and gentler approach than applying herbicides that are potentially harmful to the masonry.

Generally, regular cleaning or washing is good preservation and maintenance practice for calcareous stones such as limestone and marble. But it is not as necessary for the less soluble siliceous stones, such as granite and some sandstones, nor for some brick and some glazed architectural terra cotta, all of which have a harder, more impervious outer layer, and are thus better protected from dirt penetration than calcareous stones.



Figure 2. The building on the left is an obvious candidate for cleaning, as the heavy black crust may be concealing or contributing to deterioration of the stone. Despite its more recent cleaning, the stone facade of the house on the right exhibits the same distinctive, and hard-to-eliminate rainwater wash patterns under the eaves and window sills, as its unwashed neighbor.

Identifying the Masonry Substrate

Avoiding Damage

The first and most important step to be taken before beginning any masonry cleaning project is to identify the masonry. When dealing with stone, it is important to select a cleaning method or chemical solution best suited for the kind of stone—that is, one that will not dissolve or etch it. It is also useful to have information about the chemical and geological characteristics of the stone. (For example, although most sandstones may be safely cleaned using acidic cleaners, some sandstones are calcareous, and thus may be damaged by acid.) Gathering detailed geological data is not always possible if the factors of time and cost are prohibitive. However, it is essential that the generic stone be identified (i.e., whether it is limestone, marble, sandstone, or granite) because of the differing properties of porosity, solubility and hardness, and mineralogical composition. It is these properties that determine which cleaning methods can be used without adversely affecting the stone.

Tricks of the Eye

Another potential problem is that what might appear to be one type of masonry may actually be another. For example, architectural terra cotta, artificial cast stone, or pre-cast concrete were often manufactured to imitate natural stone. Pre-cast concrete or "cast stone" was being used imitatively as early as the late eighteenth century and still is to this day. Architectural terra cotta was used with this intent in the mid-to-late nineteenth century, and through the early twentieth century. Both materials were popular for decorative features such as window and door moldings. Terra cotta, in particular, was applied on upper floors of tall buildings where distance enhanced the illusion of stone.

Clearly, it is important to identify the material, since the best cleaning method for one type of masonry may not be as effective on another type, and may even cause damage. Many buildings feature a combination of materials. It is not unusual for a building or even a single facade to be composed of more than one type of masonry (brick with stone trim is particularly common), which may mean that more than one cleaning method will be necessary. If, after careful examination, there is any doubt about the type of masonry, a 3 percent solution of hydrochloric (muriatic) acid dropped from an eyedropper on an inconspicuous spot will quickly clarify the situation. This solution will bubble on calcareous stone, and on other acid-sensitive masonry, but will have no reaction on siliceous stone and acid-resistant masonry.

Indeed, some parts of a building, particularly decorative features, may not be masonry at all (figure 3). Frequently, such features as window hoods, cornices and balustrades may be metal, such as cast iron, galvanized sheet iron or zinc. When painted, they give an intentional appearance of masonry. Some features may have been fabricated of wood, then coated with a sanded paint to give the illusion of sandstone. Thus, the need to correctly identify the type of masonry, or other non-masonry materials on a building cannot be over-emphasized when planning a cleaning project.



Figure 3. Know what you are cleaning. If the painted surfaces of the projecting bay window on this once elegant Second Empire brick mansion were still intact, it would not be easy to identify the beltcourse as sandstone, the windows and window frames as wood, and the cornice and all of the window hoods as pressed metal. Cleaning so many different building materials may require a variety of techniques and treatments.

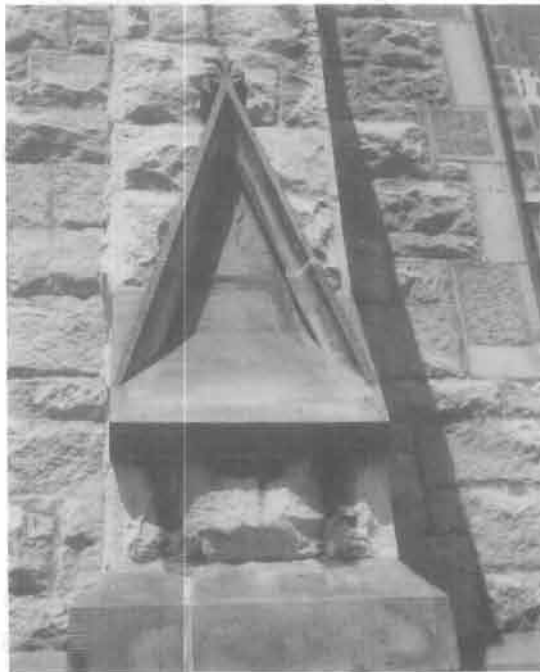
Identifying the Substance to be Removed

After the masonry substrate has been identified, the next step is to identify the substance or substances to be removed. The more information available about the substance to be removed, the more successful the cleaning effort will be. For example, the cleaning project can be greatly facilitated by knowing the composition of each paint layer, the cause or source of the stains, the primary components of the dirt, or the probable source of the efflorescence. And it is not uncommon to discover that all or part of a building has been treated with water-repellent coating. Unless the coating has caused discoloration or streaking, the fact that such a coating exists at all may be known only if cleaning test patches fail to react as they would on uncoated masonry.

Dirt and Pollutant Crusts

Dirt or "soiling" on masonry buildings may consist of particles of dust, sand or grit, or tarry soot (resulting from incomplete combustion of fuels). The exact composition of the dirt will vary according to the geographic location of the building, as well as its use. A building in an urban, or heavily industrial area, is likely to exhibit a completely different type of soiling from a building in a rural or agricultural area—or a building near the seacoast or in the desert. While dirt and dust on one building may result from heavy vehicular traffic in the area, soiling on another building may result from human traffic.

Dirt or soiling may include disfiguring pollutant or sulfate crusts, which usually build up in sheltered or protected areas not regularly washed by the natural action of rain. It is particularly common under cornices, window sills, or other projecting decorative features (figures 4a - 4b). Some pollutant crusts resulting from a chemical reaction of stone to airborne particulate matter, or particles in which cementing material of the stone has actually incorporated itself, indicate the beginning of dissolution of the stone and incipient decay. Removing these crusts will necessarily involve a loss of a small amount of stone (figure 5). While removal is generally recommended because pollutant crusts hasten stone dissolution, extreme care must nonetheless be exercised to ensure that loss of the stone is minimized.



Figures 4a-4b. Decorative architectural features that project from a wall surface, such as this granite belt course above an intricately-tooled limestone lintel, and this sandstone pinnacle topping a limestone buttress, may shield or protect masonry surfaces beneath them. But they are also responsible for creating unusual "wash" patterns and black crusts that form underneath them, further complicating cleaning projects.

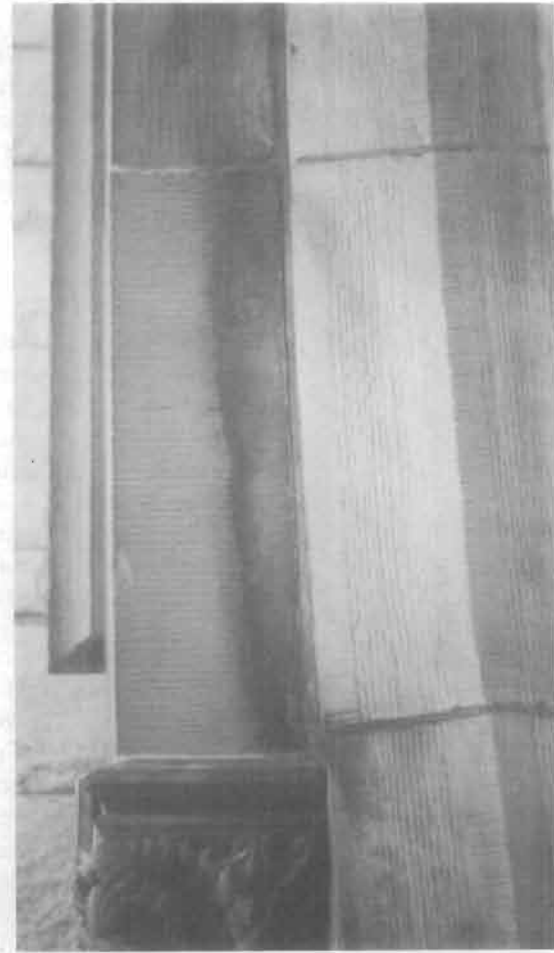


Figure 5. It is unlikely that this blackened crust can be removed without some loss of the tooled sandstone surface, because the sulfate crust has become integral with the stone.

Stains

Unlike particulate dirt, which tends to lie on the surface, stains in masonry are discolorations produced by foreign matter that has penetrated into—or permeated—the masonry. Stains can also result from a chemical reaction between the masonry and the foreign matter, or from impurities in the masonry itself. Common masonry stains include metallic stains caused by iron (rust) or copper, industrial stains of grease, oil, and tar, and biological and plant stains caused by lichens, mosses, algae, and fungal growth such as mildew. Even after removal of the vines themselves, ivy and Virginia Creeper can leave their “marks” on the masonry, which may also have to be removed by cleaning. Discoloration can also occur when mineral inclusions or impurities which occur naturally in some stones, or in the clay of some bricks, react to water or chemical cleaners.

Graffiti

Graffiti created with paint or another medium may also be considered a stain. If graffiti is sprayed-on, it is generally likely to permeate the masonry (unless glazed or polished) in the same manner as most other stains. Thus, its removal must usually be carried out in the same manner as other stain removal.

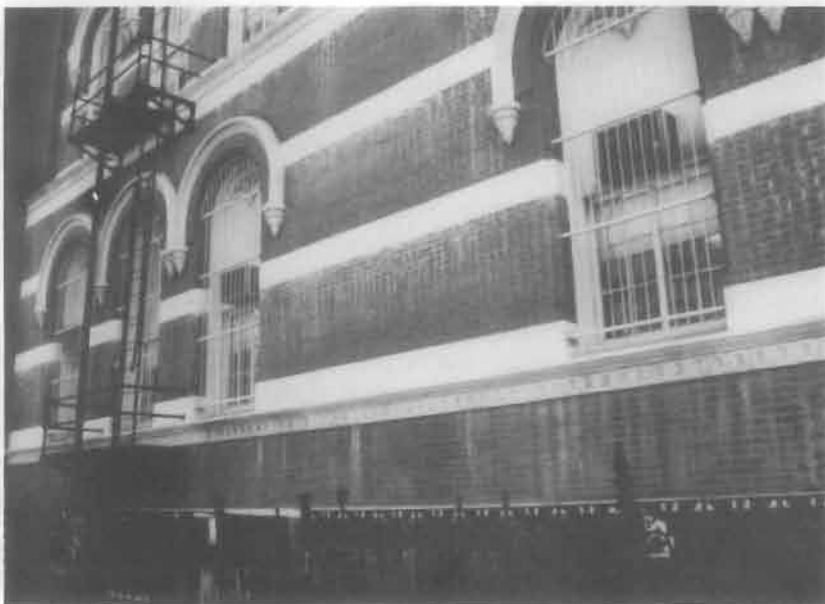


Figure 6. Chalking white paint from decorative metal and stone stringcourses has “bled” and run down the unpainted brick walls. Unlike efflorescence, for which it might be mistaken, chalking generally cannot be washed off, and paint remover will be required.

Paint and Other Coatings

Removal of paint or other coatings will, of course, be facilitated by knowledge about the kind or kinds of paint, and the number of layers to be removed. For example, it is useful, if at all possible, to know whether the paint is oil-based, water-based, or, as is often the case, whether it consists of a variety of paints and coatings, which might include layers of cementitious masonry paint, whitewash or limewash. In some cases, the pigment might be incorporated into the substrate, as is often typical of stucco and traditional limewashes.

Questions may arise about each layer or coating, further complicating the overriding need to remove the offending substance while not damaging the historic masonry. For example, if there is more than one layer of paint, is it consistent over all of the building surface? Or is there an “invisible” water-repellent coating or a wax coating, or perhaps even worse (from the standpoint of removal), an asphalt or bituminous waterproof coating on some areas? If so, will it come off successfully, or might it be better to camouflage it by repainting?

Efflorescence

Efflorescence, the result of capillary action pulling soluble salts up from the ground into the masonry, usually appears as a whitish haze on the exterior surface of masonry. Sulfate deposits may result from carbonates in lime mortar and airborne or water-deposited pollutants in the atmosphere. Another common source of efflorescence in brick is the firing process itself.

Efflorescence may also appear on a masonry surface after chemical cleaning. Some efflorescence is temporary, and will be removed by rain. Other types may disappear for awhile, but return periodically, and some require considerable and repeated efforts to eliminate. It is therefore always necessary to ascertain the source or sources of efflorescence, and it may even be useful to identify the salts that comprise the efflorescence. Further complicating the identification process, white paint from a painted surface above that has “bled” onto a

masonry surface below (particularly common under window sills) might be mistaken for efflorescence (figure 6). In short, it is very easy to misinterpret what is on the surface.

Combination Problems

Often, a cleaning project will involve removal of more than one substance. What first appears to be a straightforward task of paint removal may be complicated by the discovery of multiple layers of different types of paints and coatings on another elevation of the same building, or perhaps on only the first floor of the building. Moreover, what may initially appear to be one substance may, upon closer examination, turn out to be another, or often a combination of substances.

Project Personnel

Once the masonry and the substance to be removed have been identified, the next step is to match potentially appropriate cleaning methods with the particular project at hand.

Role of the Preservation Consultant

To ensure the best possible job, a professional preservation consultant should be retained, preferably someone with a technical or scientific background (an architectural conservator, a restoration architect, or a chemist or geologist). The advice of cleaning contractors or product representatives may be prejudiced by familiarity with only one or two cleaning techniques, or a desire to sell a particular product. Generally, their recommendations should not be substituted for the experience and impartiality of a technical preservation specialist or scientific consultant.

Basically, the consultant should supervise all aspects of the cleaning project—planning, identifying the masonry, identifying what is to be removed, selecting the cleaning methods and materials, selecting the contractor, and supervising the actual cleaning to ensure consistent quality and to minimize any possible damage to the surface.

Role of the Preservation Consultant

- Identify the building's materials.
- Evaluate condition of the masonry materials.
- Identify what is to be removed.
- Supervise the testing of the cleaning methods.
- Analyze the test patches.
- Based on the test patches, select the cleaning methods that most effectively clean the masonry without causing damage.
- Prepare specifications based on these test results (if they have not been prepared already prior to testing).
- Select cleaning contractor (if not already chosen).
- If possible, have cleaning test repeated by cleaning personnel who will do cleaning.
- Supervise actual cleaning process to ensure consistent quality.

Selecting a Cleaning Contractor

A carefully executed cleaning job requires the experience of a reputable cleaning contractor who specializes in cleaning and restoring historic masonry buildings. Negotiating a fair price with one qualified contractor may be preferable to asking several contractors to bid on the cleaning job. The bids and final contract should be based on specifications prepared by the independent preservation consultant. A good contractor should be willing to provide information on the cleaning process, and on the product ingredients, and also provide references in the form of completed cleaning projects.

It is important that a consultant, who is experienced in such evaluations, visit at least one or two projects in order to inspect the quality of the work. A well-executed cleaning project should not show any signs of mechanical or chemical abrasion, nor should it exhibit areas or patches of efflorescence, which might indicate the use of too strong a chemical or improper or inadequate rinsing. (Sometimes efflorescence on a very recently cleaned building is only temporary, and will gradually wash away. It may be the result of salt-laden moisture *within* the masonry

suddenly being released when surface dirt or a coating is cleaned off.)

A responsibly and sensitively cleaned historic masonry building should retain some of its before-cleaning patina, perhaps appearing slightly “dirty,” as if it had not been overcleaned. Clearly, however, there may be some aspects of a recently cleaned surface that are not so easy to explain. Sometimes an abraded or eroded surface is the result of natural weathering or a “flaw” in the original materials, or damage from an earlier, harsh cleaning treatment. Or what appears to be a stain may, in fact, be the result of an unexpected reaction of a natural impurity in the stone to a chemical cleaner. In short, as will be repeated again and again, it is not always possible to predict the exact outcome of a cleaning project because of the many variables associated with historic masonry. But despite some unavoidable uncertainty, a cautious, conscientious approach by the consultant, building owner or manager, and the contractor will always result in a better cleaning project—one that does not damage the historic masonry.

Although cost is often a factor in a cleaning project, the contractor should not be selected solely on the basis of a low bid, but rather on the quality of previous work, as well as on the basis of test patch results. Local historic district commissions and review boards, State Historic Preservation Offices, regional offices of the National Trust for Historic Preservation, local chapters of the American Institute of Architects (AIA) and the Association for Preservation Technology (APT), may be able to suggest reliable consultants and cleaning contractors experienced in cleaning historic buildings.

What to Require in a Contract and Specifications

Because cleaning a historic masonry building involves so many unexpected and unknown factors, each project is unique. It would be impractical to try to provide a standard set of specifications to cover *all* of the potential situations that might be encountered. But, while the actual specifications will vary from project to project, there are certain principles that should govern any cleaning project to ensure the best possible outcome.

1. The specifications should be very precise. The more specific they are, the less chance there is for mistakes.
2. Qualifications of project personnel should be included in the specifications.
3. If specifications are prepared before testing, they should clearly state that mock-up test areas will serve as quality-control for the project.
4. If testing has already been carried out, the specifications should state the exact cleaning method (technique and materials) to be used based on the testing.
5. If a specific product is to be used, it should be clearly stated so that the contractor is aware that *no* other product may be substituted, unless it is with the prior approval of the preservation consultant or supervising architect—and of course, only after it has been tested on the building. A building may often require more than one cleaning method or cleaning product. If so, each method to be applied to a different material and in a different location on the building should be identified.
6. The cleaning process should take place only under the careful supervision of a qualified professional preservation consultant or preservation architect. The cleaning method outlined in the specifications will have been prescribed only after careful testing on the building with time allowed for weathering. Any unforeseen problems that might arise during the course of the cleaning should be brought to the attention of the consultant (and the owner), and the cleaning halted until the problem is solved.
7. Finally, even a well-written specification is of no use if it is not read and followed.

Testing

Because of the wide variety of unforeseeable factors, the cleaning method or methods should always be tested on an inconspicuous area of the building and preferably in more than one location (figure 7). Such tests must be carried out before attempting any large-scale masonry cleaning project. Failure to do so may have disastrous consequences for the outcome of the cleaning as well as the long-term preservation of the historic building material. Testing should be carried out by the consultant or conservation specialist, or by the contractor, under the consul-



Figure 7. A contractor prepares equipment before testing a low-pressure water wash on a Roman brick and terra cotta building. Photograph: Sharon C. Park, AIA

tant's careful supervision. Carefully controlled testing is probably the only reliable way to determine the best or most appropriate cleaning techniques and pressures to be used in a particular project (figures 8-9).

Selecting an "Appropriate" Water Pressure

The process of selecting the most appropriate water pressure should always begin with the lowest pressure, or the "gentlest means possible," proceeding gradually to a higher pressure, as needed. Although that philosophy is certainly sound, its application in a practical sense is very much more difficult. The difficulty lies in the fact that, although the terms "low," "medium" and "high" pressure have traditionally been used in cleaning specifications, they are general terms and subject to wide interpretation. Because of incalculable or unpredictable factors associated with pressure equipment—combined with different types of historic masonry itself—it is virtually impossible to define the categories of low, medium and high in a manner that would apply equally to all cleaning projects.

Precise definition of these pressures is further complicated by the fact that pressure measurement, or psi (pounds per square inch) varies according to the following: pressure as measured by a

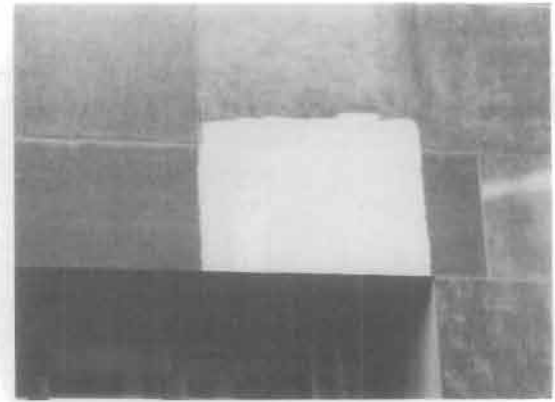


Figure 8. A test cleaning patch (unfortunately in a rather prominent location) on limestone discolored by urban grime and pollution reveals a marked color difference between the cleaned and the uncleaned stone as well as an unexpected discoloration (probably caused by a substance splashed on the wall at an earlier time). Removal of this spot may require a special cleaning treatment. Photograph: Sharon C. Park, AIA



Figure 9. A test patch on brick to remove a century of dirt reveals only a slight difference in appearance between the cleaned and the uncleaned brick. The hard-baked outer skin of the brick provides a surface that is not only impervious to dirt penetration, but resists dirt accumulation. Photograph: Christina Henry

gauge at the pump; the volume of water (or other liquid cleaning agents) delivered per minute; the size of the nozzle or spray head opening; and the distance between the spray head and the masonry surface. But since most psi measurements are taken at only one location, these seemingly precise measurements may bear little or no relationship to the actual pressure reaching the building. As the variables multiply, it becomes more and more obvious that psi numbers do not really mean very much, or at least do not mean the same thing to all who employ them in cleaning. Thus, although exact pressures may sound precise, the fact that they are not must be kept in mind.

For this reason, until a system can be perfected that will allow greater certainty or precision, selecting a cleaning method and pressure should be done only after careful testing has produced a satisfactorily cleaned test patch to serve as a standard by which the rest of the project can be measured. *Thus, references here to specific pressures are provided only for comparative purposes, and should be considered only as general guidance.*

Choosing Representative Types of Masonry

Finding the appropriate cleaning method can be further complicated when dealing with especially fragile, damaged or deteriorated masonry. These are factors that must be taken into consideration when planning to clean historic masonry.

Areas of the building chosen as test spots should accurately represent the types of masonry material to be cleaned. As noted earlier, another masonry material may have been used to simulate stone. Also, a harder, higher quality brick or "face brick" was often used on the facade, while the less visible side and rear elevations were often covered with a cheaper, usually softer "common brick" as an economy measure. Results from a cleaning test performed on common brick, or a heavily textured brick, would probably not be applicable to smooth, face brick. Likewise, tests on upper parts of a building may not accurately reflect conditions on other areas, such as the foundation or horizontal surfaces that may have been treated with a waterproof or water-repellent coating.

Choosing Representative Soiling

The area or areas selected for testing should represent both the amount and type of the dirt deposits, surface pollutant crusts, stains, efflorescence, or paint on the majority of the building surface. For example, a prominent area of the facade may be stained, disfigured with a heavy coating of soot, or covered by heavy paint buildup. Another area of the building may be only lightly soiled or have only one coat of paint. These might require very different cleaning procedures. A project that proceeds after testing a limited area only might produce very unsatisfactory results.

To ensure the most accurate test results, as much as possible of the dirt, bird droppings, or problem substances should be removed from the surface by hand-scraping or brushing with non-metallic brushes *before* test cleaning. (This same practice should, of course, be followed when the actual cleaning is undertaken.)

Evaluating the Test Patches

Although a somewhat larger area is preferable, an area approximately one square meter or approximately one square yard will generally serve as an adequate test patch. If there are different types of masonry, or widely dissimilar substances to be removed, several test patches may be necessary. Representative, but inconspicuous areas should be chosen in case any of the tests are not successful, or in case the project does not progress beyond the testing stage.

One building, regardless of size, may require a variety or combinations of cleaning methods. If the type of scaffolding allows, it is advisable to clean the entire building using the gentlest technique to remove the prevailing substance. Then, localized stains on decorative features can be addressed individually. Too strong a cleaner for overall cleaning may harm the masonry. Instead, a milder cleaning solution should be used and augmented, if necessary, by additional applications on hard-to-clean areas or difficult stains. *Always underclean, rather than overclean.*

Test patches can be evaluated accurately only after they are dry. If chemical cleaning is being tested, non-staining pH papers should be held on the surface of the test patch area before and after cleaning to determine if any acidic or alkaline residues remain on the surface. If residues are detected, additional water rinsing or application of a neutralizing solution should be carried out until pH tests indicate that all residues have been removed.

A test patch should be allowed to weather as long as possible before the cleaning project is begun to give ample opportunity for an accurate evaluation of the results. One year is the preferred amount of time; this allows the patch to be exposed to a complete weathering cycle (figures 10a-10b). If this is not feasible, it is a good idea to



Figures 10a-10b. This test cleaning patch on brick and sandstone was allowed to weather over a full year, while other aspects of the rehabilitation were carried out. Finally the entire building was cleaned with a proprietary paint remover sprayed-on under low-pressure and then rinsed by workmen from a truck-mounted hydraulic platform lift.

wait as long as possible, and at least one month at a minimum. Once a cleaning project is begun, the work should proceed in clearly defined areas (preferably delineated by structural or architectural features), since it is difficult to match cleaned areas, especially if the project is halted for several days or more.

Reasonable Expectations

Tests are usually carried out under optimum conditions, and may therefore show better results than the actual cleaning project. For example, a cleaning contractor bidding on the job will naturally try to achieve the best possible result in a sample cleaning area in order to obtain the contract. It is also easier to clean a small area at ground level within a specified amount of time than to achieve the same results several stories above ground by workers who are tired after a long day's work. Overly optimistic estimates of time and costs supplied by a contractor based on the results of a test patch can be misleading.

But an experienced and reputable contractor will be aware of these inherent problems and should be able to provide a reasonable estimate based on the testing.

The test patches serve as a "standard of clean" and will provide guidance regarding the best cleaning method for the job; for example, how many applications of the cleaning material will be necessary if a chemical product is used, the dwell time (the length of time an application should remain on the surface), and what pressures should be used for the cleaning and the final rinse.

Scheduling the Cleaning Project

One of the most important considerations in a cleaning project is scheduling. Since the cleaning method cannot be selected until several techniques have been tested, it follows that the test patches should be done at the start of a rehabilitation or restoration project. And, because of the need for adequate time for the cleaning tests to weather before selecting one, the actual cleaning itself should be the last, or one of the last things to be done in the project.

Never begin cleaning when there is any likelihood of frost or freezing, as most cleaning operations involve the use of water. When the water penetrates the masonry pores during cleaning, the interior of the masonry retains moisture for

some time before it evaporates, even though the exterior surface may appear dry. If a frost occurs, the moisture inside the masonry units will freeze, which could eventually cause the masonry surface to spall. The presence of salts within the masonry wall may exacerbate the process.

The best times to clean a historic masonry building (other than in tropical or arid climates) are late spring, early summer and early fall when there is no danger of freezing. While warmer temperatures contribute to a faster chemical reaction, too much sun and too high temperatures do not result in a good cleaning project either. If cleaning is done in very hot weather, the masonry should be shielded from excessive heat by hanging protective netting or tarpulins around it.

Repointing, if necessary, should generally be carried out before cleaning to prevent damage to interior surfaces caused by liquid cleaning materials penetrating through open joints in the masonry.

Minimizing Hazards of Cleaning

Although most large-scale cleaning projects should be carried out by qualified cleaning professionals accustomed to working with historic buildings, it is still important to keep in mind all of the precautionary guidelines associated with masonry cleaning. Potential harm to the historic masonry and other building materials often used in conjunction with stone and brick, as well as potential harm to the environment and cleaning personnel must be carefully evaluated before initiating a cleaning project.

Protecting the Historic Building

Mortars, especially those of the traditional lime-based formulations, are among the most vulnerable substances to be considered when preparing to clean a historic masonry building. Deteriorated mortar joints can lead to major problems with water washing and other aqueous techniques. The entry of large amounts of water through spraying or prolonged misting may result in damage to interior plaster and other finishes, and in exterior staining as well. Water pressures for cleaning and rinsing operations should be monitored carefully to minimize physical damage to the masonry. Loose mortar can

be dislodged by rinsing at too high a pressure, permitting deep penetration of water within the building.

The acidity or alkalinity of cleaning chemicals must be controlled to suit the chemistry of the individual masonry materials. Because chemical cleaning with acidic products is always potentially dangerous to acid-sensitive masonry and lime mortars, acidic cleaners must therefore be diluted carefully, in keeping with the sensitivity of the masonry. To accomplish this successfully, accurate identification of the masonry is essential. This may not be easy. Limestone and some cast stone, or other types of artificial stone, can look very similar.

Many other historic building materials can be damaged by chemical cleaning agents. Glass, glazed brick, and architectural terra cotta will be etched by strong solutions of hydrofluoric acid if not covered adequately. Metal, wood and paint can all be damaged by chemical cleaners, and must be shielded. Such materials can be temporarily protected by plastic sheeting or peelable coatings specifically made for this purpose (figure 11).



Figure 11. Removal of 100 years of grime from the brick and terra cotta facade of the Pension Building (now the National Building Museum), Washington, D.C., was accomplished by workmen on a swing stage using a chemical cleaning product. Note the polyethylene covering the windows to prevent damage. Also note the protective clothing for the workmen which hangs on the platform while not in use. Photograph: Christina Henry

Protecting the Environment

Damage to property, shrubs, trees and ground vegetation in the immediate vicinity can be avoided by using proper controls to avoid overspraying and by covering or shielding plants and property. Site drainage must always be considered when using an aqueous cleaning method, and disposal of toxic chemical runoff and dissolved paint may pose an even greater problem. Lead paint sludge should be placed in suitable containers and disposed of in accordance with environmental regulations. In the case of organic solvents, a well-designed storage location is necessary to prevent explosion and fire. Use of many of these cleaning materials may require special permits or approval from local authorities, especially if run-off is to be channeled into city storm sewers.

Protecting Cleaning Personnel

Cleaning compounds pose many safety and health hazards, and working personnel must be equipped with protective clothing, gloves and toxic vapor masks. Strong cleaning agents can cause skin burns and irritation, and adequate eye protection is essential at all times. Hydrofluoric acid can cause severe burns and can also penetrate the skin, resulting in bone damage. Organic chemicals are equally health-threatening, because they are absorbed systemically through the skin and are carcinogenic. When using spray equipment containing acid cleaners, extreme caution must be taken to release the pressure slowly so that the contents do not spray or splash the operator.

Part II

Choosing the “Gentlest Means Possible”

Most cleaning techniques suitable for use on historic masonry buildings rely on aqueous or water-based systems, and chemicals. Water-based solutions (which can include detergents) and chemical solutions can be successfully applied separately or in combination, aided by a variety of hand-scraping methods. Properly used, these techniques can safely remove dirt, stains, graffiti, paint or other surface coatings, efflorescences (salts), and plant and fungal growth and stains from historic masonry buildings.

Water Cleaning to Remove Dirt

all types of masonry

Water-based cleaning can be the gentlest and simplest operation, causing the least amount of damage, if certain precautions are followed. It may also be the least expensive cleaning procedure. It is probably the most versatile technique available for sensitive cleaning and removal of dirt and pollutant crusts from *all* types of historic masonry materials, and it is generally the *simplest* method for cleaning limestone and marble. While there are several cleaning methods in which water is the sole ingredient, water is also the principle cleaning agent in other methods which utilize detergents and chemicals.

There are four principal types of water washing: soaking (misting and spraying); low-pressure and medium-pressure water washing; low-pressure and medium-pressure water washing supplemented with non-ionic detergents; and steam cleaning, by itself, or supplemented with non-ionic detergents.

Soaking (Misting or Spraying)

Prolonged spraying with a fine mist is a relatively simple washing method. This technique provides maximum wetting using a minimal amount of water. A mist is produced by inserting fine mesh filters over hose nozzles. Continuous soaking of the surface is then accomplished by running lengths of punctured hose (or a

moveable pipe, or one supported on scaffolding) hung under the eaves or along the cornice line of the building. Water pumped up through a compressor at ground level slowly trickles down or sprays the building facade.

Low-pressure, low-volume misting devices with a wide angle of coverage may be the most efficient of the soaking techniques. They can also be set up to handle selected areas of heavy dirt or soot encrustation such as black sulphate or gypsum crusts that form in protected areas (especially under moldings and eaves not washed by rainwater) on limestone, marble and other calcareous stones. The effectiveness of this method relies on the fact that the sulfate crust, in which the dirt is incorporated, is several times more water soluble than the stone. Thus, water loosens the gypsum crust by partial dissolution, along with the material trapped within the network. As the description implies, this is a slow process and may take from four to six hours up to a week or more to soften heavy crusts or dirt deposits. After the dirt has softened, its removal can be facilitated by hand-scrubbing with non-metallic brushes or by using a moderate-pressure water wash; a wooden scraper may help in removing heavy sulfate crusts. A variation of this method is a timed schedule, or pulsed spray, which alternates periods of soaking (misting or spraying) with dry cycles, using a timer to regulate the intervals so the masonry does not dry out. This approach is also good for loosening dirt and pollutant crusts, although its use has been fairly limited in the United States. Before deciding to use any aqueous system, stone should be tested for free iron (iron not completely bound) to avoid the possibility of iron staining.

Low-Pressure and Medium-Pressure Water Washing

Another water-based cleaning method is low and medium-pressure “power” washing. It is always best to start with the lowest pressure possible, and to increase

the pressure only as much as necessary to loosen the dirt and adequately clean the building. Low-pressure water washing can be carried out with a common garden hose in a small-scale cleaning project, that is, one limited to a two-story structure that can be reached conveniently with a ladder. Again, removal of heavy grime can be facilitated by hand-brushing and scraping prior to washing. This is a very effective, gentle, and easily controlled method, unlikely to cause any harm to the building.

Low-pressure washing may also be successfully used for some large-scale cleaning projects, requiring scaffolding, or perhaps a "man lift" to provide access. Deteriorated areas will need specialized treatment, possibly by hand. After cleaning a building with heavy dirt encrustation, a final rinsing or a second cleaning using chemicals may be necessary in order to remove dirt already loosened by the initial washing.

Low-Pressure and Medium-Pressure Water Washing with Detergent Supplement

The best combination of prolonged spraying or dripping, low-to-medium-pressure washing, and brushing and hand-scraping, must be determined experimentally and on a case-by-case basis. While polished surfaces such as polished granite or glazed architectural terra cotta may sometimes be cleaned effectively of dirt simply with a low-to-medium-pressure wash, adding a non-ionic detergent that does not deposit a solid, visible residue, may often hasten cleaning. (Examples of non-ionic detergents include Tergitol by Union Carbide, Triton by Rohm & Haas and Igepal by GAF). Non-ionic detergents will also be needed to clean most textured masonry such as rusticated stonework, rough-surfaced brick, and intricately carved ornamental details; textured surfaces that hold dirt will require additional cleaning effort by hand-brushing with non-metallic brushes. After cleaning, it is important that the surface be carefully rinsed because, while not visible, a "gummy" detergent film tends to attract dirt.

With the exception of steam cleaning, which utilizes heated water, most water-based cleaning methods discussed here can be carried out successfully with cold water.

Under certain circumstances however, warm or hot water may facilitate the cleaning process when removing greasy or oily dirt or stains, and sometimes in paint removal.

Steam

Steam cleaning is another water-based cleaning method. Although once used extensively, it is no longer as popular, possibly due to the increased sophistication of chemical methods. In this procedure, steam is generated in a flash boiler and directed against the masonry surface with the use of a very low-pressure (10-30 psi) nozzle, generally with a ½ inch diameter aperture. The heat of the steam swells and softens dirt deposits enough so that the low pressure of the steam is generally sufficient to remove the loosened dirt from the masonry surface. However, the density of the steam makes it difficult for the operator to see or monitor the cleaning process, and because the steam is heated to such a high temperature, it is not only a potential hazard to the operator, but may damage the stone as well.

Steam cleaning is most useful today as a method of removing vine disks and other vegetation clinging to masonry surfaces, and for cleaning small, hard-to-reach or highly carved or ornamented areas without causing mechanical damage. In such instances, it may be necessary to precede the steam cleaning with manual scrubbing using a non-ionic detergent or a low concentrate chemical-based cleaner, or to follow steam cleaning with a low-pressure water rinse. Steam cleaning may also be a suitably gentle method for cleaning damaged or friable stone. Steam cleaning is a technique that, under careful supervision, may occasionally be used for specialized interior cleaning because it does not produce large quantities of water, and therefore reduces the possibility of damaging fine finishes.

Cautions and Precautions. Despite the fact that water washing methods may be the gentlest of all cleaning methods they are not without hazards. Even these methods can be abrasive. Water pressure should always be kept at the lowest level that will clean the masonry without damage. Too highly pressurized water can etch or otherwise scar masonry, and may penetrate through the masonry walls (figure 12).



Figure 12. Water at too high a pressure from a pin-point nozzle has etched this white Vermont granite. Photograph: David A. Look, AIA

With any aqueous cleaning system it is generally recommended that a masonry building be repointed, if necessary, before cleaning (allowing ample time for the pointing to cure adequately before cleaning, as the water may dislodge green mortar). Another possibility is to use caulking compound to fill in some of the larger gaps in the mortar joints temporarily to prevent water infiltration during cleaning. Before embarking on an aqueous cleaning project, it is important to make sure that the flashing around chimneys is tight, and that there are no open joints around doors and windows where water may enter.

Long periods of soaking or spraying may result in excessive moisture penetration of masonry walls, possibly leading to corrosion of metal anchors, and consequent exterior staining, or damage to interior plaster and paint finishes. To avoid these problems, cleaning personnel should inspect the interior periodically to check for moisture penetration. Prolonged soaking or spraying may also irreversibly weaken the masonry itself, since masonry, like other porous materials, tends to decrease significantly in mechanical strength when saturated.

Water cleaning of a moderate size building can require several million gallons of water. When such large amounts of water are involved, it is important to have a good drainage system available for the run off. Additionally, many city water systems may be heavily chlorinated or have a high mineral content. If this is the case, the water used for cleaning should be purified or distilled to avoid introducing chloride salts into the

masonry or mineral deposits onto the masonry surface. In addition, water should be pumped through plastic, rather than copper, pipes to avoid possible staining of the masonry. Water cleaning may be rather time-consuming and expensive, particularly if the removal of heavy crusts requires much hand-scrubbing.

It is important to realize that although some types of masonry may benefit from frequent water washing, others do not. While useful as a method of revealing sources of potential deterioration covered by dirt, frequent washing of some of the harder siliceous stones including granite and some sandstones, as well as brick, probably does not aid in their preservation. But the opposite is generally true of calcareous stones such as limestone and marble, whose long-term preservation may be enhanced by regularly scheduled water washing. Regular cleaning of calcareous stones (perhaps every seven to ten years in heavily polluted urban areas) can remove potentially harmful absorbed salts. On the other hand, calcareous stones also tend to be highly soluble and *too* frequent washing may result in accelerated dissolution and loss of surface caused by the slightly acidic water of some city water systems. In general, washing procedures for these stones should not be overly long to avoid excessive exposure of the stone to the dissolving nature of the water. The use of distilled water may further minimize dissolution.

To prevent possible staining of light-colored limestone or marble in areas where the local water supply has a high iron content, it may be useful to add a chelating or complexing agent such as EDTA (ethylene diamine tetra-acetic acid), to the wash water; this will combine with any metal ions present in the water and keep them in solution to avoid metal stains on light-colored stone.

Chemical Cleaning to Remove Dirt

If water-based cleaning is the gentlest and least damaging method of removing dirt from historic masonry, chemical cleaners represent the next level of intervention. Chemical cleaners may be required to remove heavy dirt buildup or layers of paint. Chemical-based cleaners for

masonry are generally one of three types: acidic cleaners, alkaline cleaners, or organic solvents. Acidic or alkaline cleaners are used for regular cleaning or dirt removal; alkaline cleaners or organic solvents are used for paint removal. All of these cleaners rely on water and most contain surfactants (“surface active” agents)—organic compounds that concentrate at oil-water interfaces, and exert emulsifying actions, and thus aid in removing soiling. (Sometimes the term “surfactant” is used interchangeably with “detergent.”)

Pre-wetting masonry surfaces is generally recommended for both acidic and alkaline products. In addition to loosening the dirt, this reduces the amount of the cleaning agent and the dirt-laden rinse water that can soak into the masonry and the contiguous mortar joints. Chemicals are then brushed or sprayed on under low pressure—brushing the chemicals on may actually help loosen surface dirt. When surfactant products are used, spraying or brushing generates suds that boost cleaning efficiency by lengthening contact time of the active chemicals with the masonry. Manual scrubbing with a non-metallic brush can have the same effect, and also assists in loosening dirt. After a few minutes (as indicated in the product literature or determined by testing), the cleaner is washed off by flooding the surface with a moderate-to-high (400-600 psi) water spray at a rate of three to four gallons per minute, rinsing from top to bottom. Extremely heavy dirt accumulations or many layers of paint may require repeated applications of the chemical cleaner. A hot water rinse may also facilitate paint removal.

Acidic Cleaners

most granites, most sandstones, slate, unglazed brick, unglazed architectural terra cotta, concrete

Acidic products can be used on unglazed brick and terra cotta, and most granites, sandstones, slate and other non-calcareous or siliceous stones. But acid-based cleaners generally should never be used on acid-sensitive materials that might be etched or abraded by acid. This includes masonry with a glazed or polished surface (glazed architectural terra cotta, glazed brick, polished stone or glass) as well as acid-sensitive stone such as limestone, marble, or calcareous sandstone.

Acidic cleaning is a two-part process: first, the acid cleansing solution is applied to the pre-wet masonry surface. After completing its action, the acid solution is then removed from the masonry by a thorough water rinse. Hydrofluoric acid is the most commonly used acid cleaner for historic masonry, usually with some phosphoric acid added to prevent development of rust-like stains that may appear after cleaning. Hydrofluoric acid specifically dissolves carbonaceous pollutant products, or dirt, and in most cases does not leave water-soluble salts in the masonry if the cleaning is properly carried out. It should preferably be used at a concentration 0.5 percent, but may be used at concentrations as high as 5 percent.

Hydrofluoric acid works on granite, slate, sandstone and brick by dissolving a minute amount of their surface, thus releasing the dirt. In this way, the introduction of potentially harmful residual salts into the masonry is kept to a minimum. The masonry should be kept moist throughout the cleaning operation to avoid silica deposition (efflorescence or the formation of a whitish powder). As most chemical cleaners (both acidic and alkaline) must remain on the surface for several minutes, keeping the masonry moist will also maximize cleaning efficiency. A second or third application of the cleaning agent may be necessary to remove particularly heavy dirt deposits.

Most commercially available products contain thickening agents to form gels or pastes that improve the cleaning agent's ability to cling to vertical surfaces. They also contain secondary solvents of a lower evaporation rate than water, such as glycerine to enable the cleaner to remain moist longer on the masonry surface. However, care must be taken to avoid exposing the masonry to cleaners containing hydrofluoric or other acids for more than five to seven minutes.

A variety of commercially prepared acid-based cleaners for masonry is available: products for granite, brick and sandstone, afterwash products, concrete cleaners and mortar removal products. The principal ingredient in granite products (restoration cleaners) is hydrofluoric acid. The afterwash products contain weak organic acids such as acetic acid. The mortar removers and concrete cleaners are based on

hydrochloric acid. Many of these commercial products are very effective on historic masonry buildings if used according to the manufacturer's directions and under the supervision of a preservation consultant.

It may be difficult to obtain a list of all the ingredients or their exact proportions for most of these products, since they are usually of a proprietary nature, and not patented. However, the Occupational Safety and Health Administration (OSHA), requires that Material Safety Data Sheets be supplied by manufacturers to distributors upon request; they provide information about all hazardous contents in commercially available cleaning products.

Cautions and Precautions. Hydrofluoric acid-based cleaners can sometimes leave whitish deposits of silica, or calcium fluoride salts (efflorescence). These deposits are generally not harmful to the masonry but may be disfiguring, especially on darker masonry. Since this efflorescence is soluble in hydrofluoric acid, it can usually be removed by a second chemical treatment, followed immediately by a thorough cold water rinse. It should be noted that hydrofluoric-based cleaners left too long on the masonry may result in a colloidal silica deposit that may be almost impossible to remove (figure 13).



Figure 13. While hydrofluoric acid-based cleaners are often appropriate for cleaning unglazed brick, they may form hard-to-remove whitish silica deposits if left too long on the surface.

Although cleaning non acid-sensitive masonry with hydrofluoric acid-based products is generally a relative safe undertaking—using proper precautions—hydrofluoric acid may lighten the color of some sandstones containing iron. This is another reason why it is always important to test the product on the masonry before beginning a full-scale cleaning project. Hydrofluoric acid can also severely etch aluminum and glass; therefore, these materials must be covered with acid-resistant coatings for protection during cleaning.

Hydrochloric (muriatic) acid is a very strong acid and thus should generally not be used as a cleaning agent on historic masonry (even when diluted). Rather than cleaning or dissolving dirt, it dissolves lime-based mortars and even some stones, and leaves chloride deposits on the masonry surface. *The fact that it dissolves lime-based mortar as well as lime contained in some stones clearly illustrates that its use on historic masonry is generally inappropriate, since many historic mortars have a high lime content.*

When used as a cleaning agent, hydrochloric acid also tends to result in the formation of water soluble salts in the masonry itself, which even thorough surface rinsing is unable to remove. Some of these salts deposited within the masonry will probably appear on the exterior surface of the masonry as efflorescence, which may be washed off or brushed off by hand. However, not all of these chloride salts will migrate to the exterior surface. Salts remaining within the masonry may eventually cause spalling of the masonry units themselves. Furthermore, the use of hydrochloric acid may also result in the formation of yellow ferrous chloride stains on some types of masonry.

Commercially available acid-based cleaners usually contain varying combinations of hydrofluoric, phosphoric, hydrochloric (muriatic), sulfuric, acetic, and oxalic acid. As a final caution, it should be noted that despite the manufacturer's recommendations, commercially available "all purpose" cleaners that contain hydrochloric acid should not be used on limestone.

Generally, the only appropriate application of diluted hydrochloric acid to historic masonry is to remove excess mortar that

may have been splashed over the stone or brick while repointing, to remove white-wash or other lime or cement-based coating, or sometimes to clean concrete.

Alkaline Cleaners

limestone, marble, calcareous sandstone, glazed brick, glazed architectural terra cotta, polished marble, polished granite

Alkaline cleaners should be used on acid-sensitive masonry materials that would be damaged by acidic cleaners: limestone and marble, calcareous sandstone, glazed brick and glazed architectural terra cotta, and polished marble and polished granite.

Alkaline cleaners consist of two major ingredients: 1) a detergent (or surfactant), and 2) some type of alkali, usually potassium hydroxide. Following their application to the pre-wet masonry, alkaline cleaners are rinsed off with water; then the masonry is given a slightly acidic wash (for example, acetic acid) to neutralize the alkaline solution. The final step is to rinse the masonry with water a second time. Both potassium hydroxide and ammonium hydroxide (ammonia) are suitable alkaline cleaners for historic masonry. (Ammonia cleaners are especially effective in removing soil of a slightly greasy nature.) For lighter-colored calcareous masonry, a more uniform final appearance may require the addition of complexing agents (such as EDTA) and organic bleaches, but only under careful professional supervision. The effectiveness of alkaline cleaners, particularly for removing paint, wax coatings, grease and oil stains, may be increased by a hot water rinse (not over 160°F). Alkaline paint removers as well as alkaline cleaners for dirt removal from calcareous stones are used undiluted.

Cautions and Precautions. Sodium hydroxide (caustic soda or lye) generally should not be used on older or historic masonry. It is extremely harsh and can cause efflorescence and subflorescence, and may also cause physical abrasion and loss of small amounts of a brick surface (figure 14). Ammonium bifluoride is another alkaline cleaner that is commonly recommended as an "all-purpose" cleaner, but in general, ammonium bifluoride solutions are also not suitable for use on limestones, marbles, calcareous sandstones, or unglazed brick because of the likelihood of



Figure 14. Although the sodium hydroxide-based test cleaning patch on the right side of this wall of common brick appears to have been successfully cleaned, closer inspection reveals that a minute portion of the brick surface has been dissolved and removed by the cleaner. As a result, considerable brick dust can be seen in the cracks of the pavement beneath the wall.

leaving ammonium salts on the surface or within the masonry.

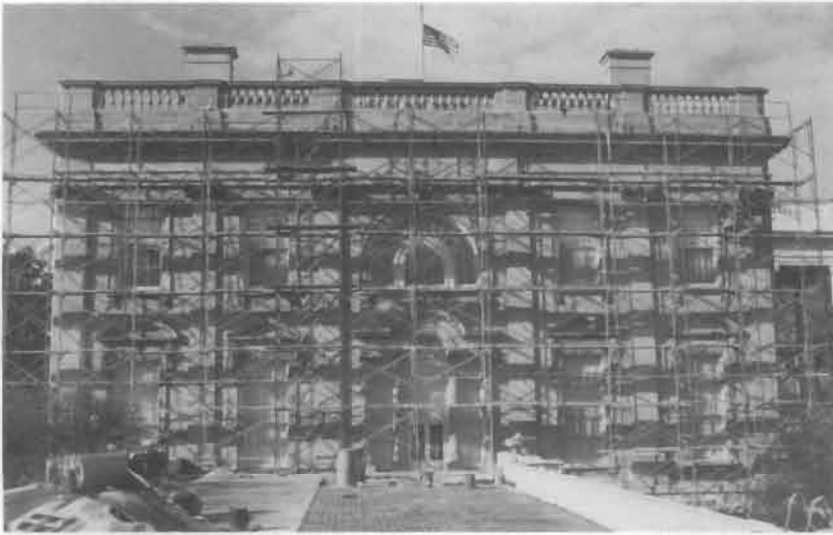
Surfactants and Detergents

polished granite, glazed brick, architectural terra cotta

Surfactants (without acids or alkalis) can be used on polished granite, glazed brick, and architectural terra cotta without risk of etching. Scrubbing with non-metallic brushes (or sometimes even hand-sponging) with a detergent is another effective method of cleaning these smooth surfaces. (However, it may not be possible to remove discoloration caused by dirt that has penetrated a crazed terra cotta glaze.) Non-ionic surfactants can be especially effective in removing oily or greasy dirt.

Chemical Cleaning to Remove Paint and Other Coatings

Large-scale paint removal from historic masonry buildings can best be accomplished with chemical paint removers, based either on organic solvents or alkaline solutions. Commercial paint removers are



Figures 15a-15b. If a highly articulated facade is being cleaned it may be necessary to scaffold the building, one elevation at a time. When the monumental task of chemically removing all the paint from the White House was begun, each side was scaffolded in preparation for repainting. Removal of the many layers of paint that had obscured the stone tooling marks for almost a century, without damaging the historic sandstone, required much painstaking hand work.

Photograph: National Park Service

generally formulated to remove most types of paint (except cementitious or lime-based paints such as whitewash) from all types of masonry. But it is always preferable to use an alkaline paint remover on acid-sensitive masonry (figures 15a-15b).

Alkaline Paint Removers

limestone, marble, calcareous sandstone, glazed brick, glazed architectural terra cotta, polished marble, polished granite

One type of paint remover is based on ammonium hydroxide (ammonia), potassium hydroxide, or trisodium

phosphate. This alkaline-based paint remover is best used on calcareous and other acid-sensitive masonry, and is particularly useful for removing oil, latex and acrylic paint. (Many paint removers are composed primarily of sodium hydroxide—caustic soda or lye—which, as explained earlier, should not be used on historic masonry because of the likelihood of depositing harmful salts.)

Organic Solvent Paint Removers

A second type of paint remover is composed of a combination of organic solvents, which almost always includes methylene chloride, and others such as methanol (wood alcohol), acetone, xylene, and toluene. Organic solvent-based cleaners are particularly effective in removing more recently developed coatings, including epoxy and urethane-type coatings. However, methylene chloride-based cleaners may also tend to spread some stains deeper into the masonry, so they must be applied with caution, and of course, only after testing. Both types of paint removers are applied either with a brush or sprayed on the masonry surface. The addition of gels, thickeners and waxes prevents paint removers, which evaporate rapidly, from drying out so that they may remain active on the surface for several hours.

The softened paint is then washed off using a water rinse that may range from as low as 200 psi to possibly as high as 800 psi. Efficiency of the paint removal differs from project to project. Multiple layers of paint may require two or more applications of paint remover, or the use of several types. An intricately carved, rough or damaged masonry surface will also take more time and may not result in a surface completely free of paint. If the paint has penetrated into the masonry, total paint removal may be impossible to achieve without damaging the surface.

Removing Other Coatings

Traditional lime-based whitewash or color washes that have deteriorated and no longer bond to the substrate, may be removed with hydrochloric (muriatic) acid—which will dissolve the lime (*and also the masonry substrate if it is not applied with caution*)—or sometimes with acetic acid, and hand-scrubbing with non-metallic

brushes. Sometimes prolonged wet poulticing may also be necessary. Twentieth-century cement-based, or textured coatings, may be very difficult to remove without damaging the masonry. They are not likely to be soluble in paint remover, although occasionally hydrochloric acid may be effective, and sometimes they can be removed by hand-scraping. Removal of acrylic water-repellent coatings may usually be accomplished with an alkaline, possibly potassium hydroxide, solution.

Cautions and Precautions. In particular, those paint removers based on organic solvents should be handled with extra caution. Most organic solvents are flammable. Their vapors, easily absorbed through the skin and the lungs, are carcinogenic, and some are irritating to the skin.

It should be noted that the use of heat (applied with a propane torch or similar device) is *never* an acceptable method of paint removal from historic masonry. Not only is heat ineffective, it may actually damage the masonry, and cause softened paint to permeate porous masonry. Furthermore, use of a propane torch also introduces the hazard of fire to historic materials. Finally, the use of high-pressure water in itself is also not an effective or acceptable method of paint removal from historic masonry.

Poulticing to Remove Stains

The first step in stain removal is to identify the stain; the next step is to try to prevent recurrence of the problem by getting at its source. This source may be integral to the configuration of building materials in a historic structure, and as such, may not be feasible to eliminate. For example, copper flashing will often stain light-colored stone or brick. And the more porous the masonry, the greater the tendency for the masonry to become stained. Thus, while glazed brick and architectural terra cotta are generally resistant to penetrating stains, limestone and marble are considerably more likely to stain because of their porous nature. The fact that acids should not be used on acid-sensitive materials frequently means that, while an acid might indeed be capable of removing a certain stain from brick or a siliceous stone, an alternative, non-acidic cleaner must be substituted when dealing

with a calcareous or otherwise acid-sensitive masonry type. There are many premixed poultices commercially available that are based on much the same composition as those described here.

Frequently stains will be removed during a general cleaning of the masonry. But the removal of disfiguring stains, graffiti, and efflorescent salt deposits from masonry is often a complex and challenging undertaking. It is complicated by the fact that, unlike particulate dirt which tends to sit on the surface, stains generally penetrate into and permeate the masonry.

For this reason, poulticing is generally the most effective means of removing stains from historic masonry. Efficient stain removal requires that a cleaning solution (selected according to the type of stain) be kept in contact with the stained area for as long as possible, and that the cleaning solution pull out the staining material without redepositing or spreading it on the masonry itself (figure 16). Poulticing methods meet all these requirements.

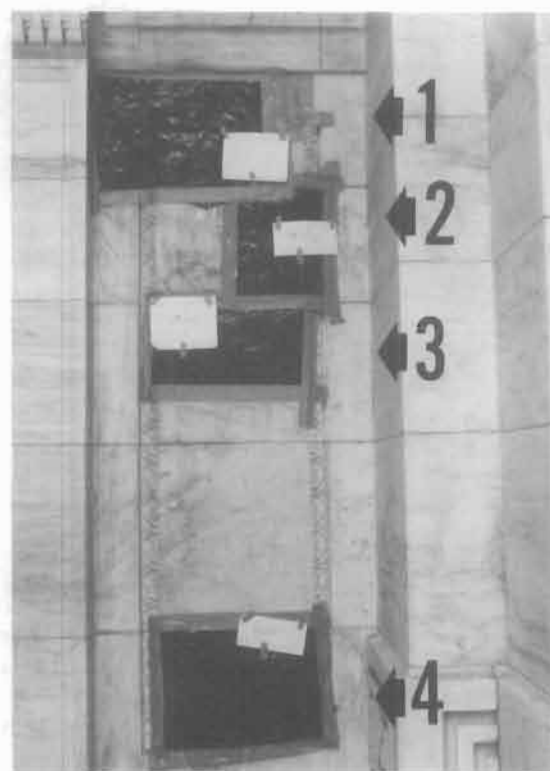


Figure 16. Four different poultice mixtures were tested to remove metal stains from this marble wall. From top to bottom, they included a commercial poultice, as well as formulations of peroxide and hydrated lime, ammonia and hydrated lime, and sodium citrate and glycerine with hydrated lime. Photograph: The Ehrenkrantz Group

Simply stated, a poultice is composed of an absorbent material or powder, mixed with a liquid to form a paste or slurry. The absorbent powders or chemically inert fillers used to make up the poultice not only slow the rate of evaporation or reaction, allowing adequate time for the solvent to dissolve the stain, but also provide a vehicle to accept the staining material after it has been pulled from the masonry. Among the powders commonly used for poulticing are clays (such as attapulgite, kaolin and fuller's earth), talc, chalk (whiting), sepiolite (hydrous magnesium silicate), diatomaceous earth (kieselguhr) and methyl cellulose. While absorbent clays and diatomaceous earth are the most efficient, whiting and kaolin are the cheapest. It should be noted that the absorbent material for a poultice does not always have to be powdered, but can consist of shredded acid-free paper or absorbent cotton or cotton pads. (Generally, whiting, or iron-containing clay such as fuller's earth, should not be used as the absorbent ingredient if an acid is used as the solvent; they will react with, and thus, negate the effectiveness of the acid.)

Next, the type of solvent (liquid) is chosen to match the requirements of the stain to be removed. It will either be water for a chemical poultice or an organic solvent for stains that are soluble only in solvents. A heavy or thick poultice may require additional support on vertical surfaces in the form of a non-ferrous, or plastic mesh which can be held against the wall with non-staining fasteners. The poultice will clean more effectively if kept wet throughout the dwell period. It can be covered with plastic to prevent it from drying out too rapidly, and can also be rewetted if it dries too quickly without having removed the stain. If a single poulticing operation is not effective, a second application can be made. After removing and discarding the poultice material, the area should be thoroughly rinsed with clean water to cleanse the masonry of any chemical residue (figure 17a - 17d).

The poultice is applied as follows: a $\frac{1}{4}$ - $\frac{3}{4}$ inch layer of the paste is applied to the masonry surface, and the liquid is absorbed into the masonry to act upon the stain. As the poultice dries out, the liquid is re-absorbed back into it, drawing out the stain. The poultice is allowed to dry completely, and is removed gently by

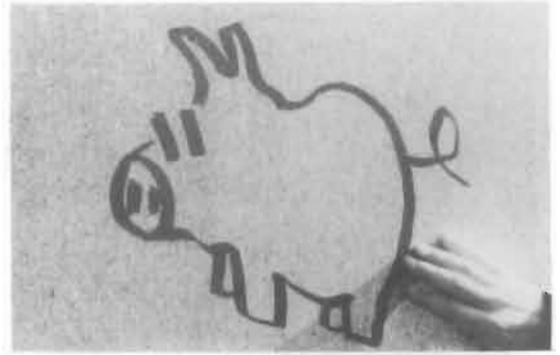


Figure 17(a). This graffiti was applied with a wide felt-tipped marker to a polished granite wall. To facilitate removal and to prevent the image from penetrating further into the stone, the masonry surface was first wetted with denatured alcohol.

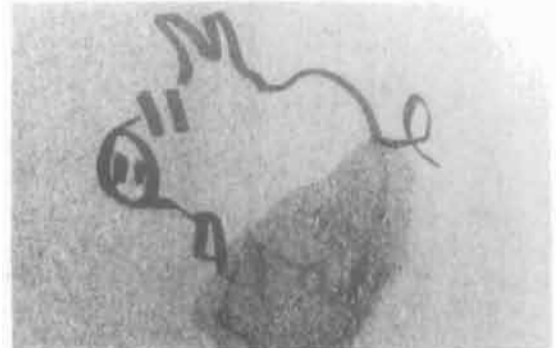


Figure (b) Most of the image was removed using a rag saturated with a mixture of solvents, including acetone, lacquer thinner and N-methy-2-pyrrolidone.

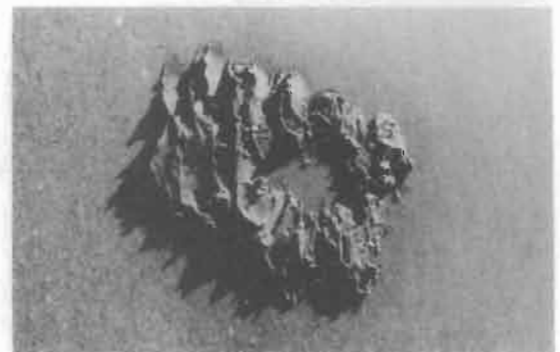
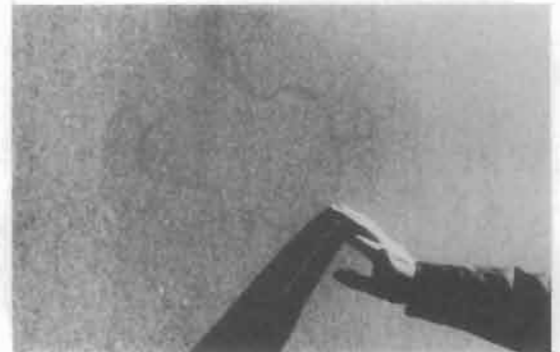


Figure (c-d) The slight ghost outline remaining was easily removed with the solvent mixture in a poultice composed of attapulgite and Kaolin clays and whiting, and followed by a thorough detergent and water wash. Photographs: Nicholas F. Veloz

hand with a wooden scraper or non-metallic brush.

Metallic Stains

In general, metallic stains on siliceous or acid-resistant surfaces can be removed effectively with a weak acid solution.

Metallic stains on acid-sensitive masonry should be removed using an alkaline salt of the appropriate acid (for example, ammonium oxalate to remove rust stains).

Metal compounds are responsible for a great number of stains on historic masonry structures. Of these, rust stains from *iron* are probably the most common. The orange color is caused by small particles of hydrous iron oxide. Most rust stains are directly related to the corrosion of exterior ironwork such as porch railings and grillwork, or concealed interior support mechanisms such as iron anchors and tie rods. Corrosion is usually initiated by water penetration into the building, primarily via cracks and open mortar joints, and the stains will continue to reappear if these leaks are not repaired. However, some rust stains are due to certain iron-containing minerals, such as pyrite, that may occur naturally in the stone and, as such, cannot be removed.

Green stains are usually associated with the presence of a number of *copper* compounds. Copper roofing, brass ornaments and bronze hardware and sculpture are among the obvious sources of green staining. Copper and bronze stains are usually not difficult to eliminate successfully.

Generally, they are soluble in an ammonia solution (aqueous ammonium hydroxide).

Industrial Stains

Industrial stains result from contact with such materials as *fuel oil*, *asphalt* and *tar*. Some superficial (or surface) industrial stains, like smoke and soot and oil, may be removed by gently scrubbing with a scouring powder containing bleach (but not household bleaches which are sodium-based) or water-based household detergents that are acid and alkali-free. However, scouring powders sometimes contain abrasives which may damage delicate masonry surfaces. Ammonia also dissolves some superficial oily stains; thus, a solution of ammonia and water applied in a poultice is useful for removing oil and grease stains from marble. But most procedures for the removal of these oily stains require the use of organic solvents. Because flooding the surface with solvents is both inefficient and costly, brushing with an emulsion of organic solvents such as mineral spirits may be more effective. A water rinse afterward is necessary.

Industrial stains that have penetrated more deeply into the masonry should not be rubbed in, but should always be removed with a poultice (figure 18). An appropriate solvent (or solvent mixture) must be selected. This will probably involve some testing to find a solvent best suited to the type of stain. Among the common organic solvents that may be effective in removing industrial stains are the following: naphtha, mineral spirits, chlorinated hydrocarbons (such as methylene chloride and perchloroethylene), ethyl alcohol, acetone, ethyl acetate, amyl acetate, toluene, xylene, and trichloroethylene. (A slight variation of the poultice method consists of thoroughly soaking the stained area with the solvent, and immediately covering it with absorbent powder.)

It may not always be possible to remove all traces of asphaltic stains, but their visual impact will be substantially reduced

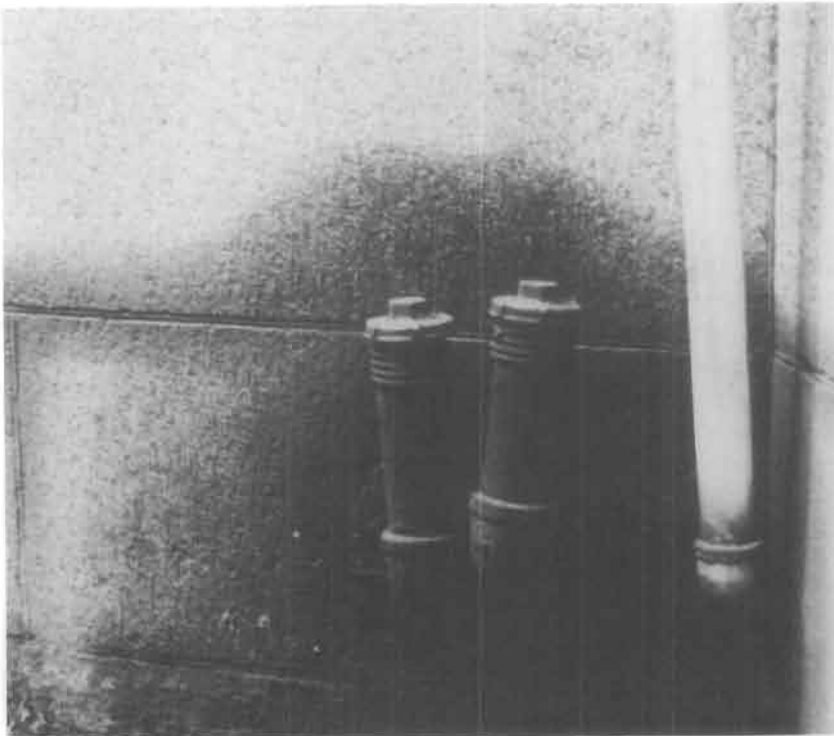


Figure 18. Removal of this oil stain which has penetrated deep into the granite will necessitate poulticing with an organic solvent.

by using these methods. Additional washing and scrubbing with detergent or scouring powder following application of the poultice may further reduce staining.

Removal of larger chunks of asphalt or tar accumulations may be facilitated by applying dry ice or spraying with carbon dioxide. The asphalt or tar will be embrittled by the dry ice or carbon dioxide, and after tapping with a small hammer, can usually be removed from the masonry surface by prying it up with a putty knife, (figure 19). This same technique can be used for removing gum, adhesives or other sticky substances. Such techniques, however, should not be used on wet masonry, as they may freeze the moisture in the masonry, and cause cracking or spalling. Organic solvents or bleaches are also effective, sometimes in a poultice, on sticky substances.

Biological Stains

Heavy growths of *lichens*, *algae*, *moss* and *fungi* should be removed from masonry surfaces. Lichens in particular, and mosses, tend to encourage stone or masonry deterioration, because they produce oxalic acid, and, because like other plant growth, they attract—or are attracted to—*moisture*, one of the major enemies of masonry. Thus, in most cases, it is best to eliminate all plant, lichen and algae growth on historic masonry.

Lichens and algae can usually be removed with water and a stiff natural bristle brush, after soaking, if necessary (figure 20). Stains caused by plant growth such as mildew (which is a fungus) can sometimes be removed with organic solvents, but are generally best treated with diluted ammonia or bleaches. Hydrogen peroxide can also be effective. Calcium hypochlorite solutions and pastes (the basic of swimming pool chlorine) and Chloramine-T may also be useful in many cases. Chemical removal of the growth itself may sometimes be accomplished with zinc or magnesium fluorosilicate, copper naphthenate, or with a variety of quaternary ammonium salts. Low-to-medium-pressure (100-400 psi) water rinsing can be used to eliminate much of the plant material prior to treatment and stain removal. However, these compounds should be used with caution, as some copper compounds may stain light-colored



Figure 19. Efficient removal of tar splatters from limestone and sandstone may be facilitated initially by applying dry ice or carbon dioxide, but complete removal will probably require poulticing with an inorganic solvent.



Figure 20. Plant growth such as lichens growing on a protected side of this limestone and granite parapet wall, can be damaging even to a relatively hard stone like granite because lichens secrete oxalic acid. Lichens can usually be removed, after soaking with water by scrubbing with a stiff natural bristle brush.

masonry, and the use of zinc or magnesium fluorosilicate may result in formation of a surface crust on some masonry.

Other growing vines such as ivy and Virginia Creeper should be cut at the roots, and allowed to dry before removal to prevent the disk-tipped tendrils

characteristic of these plants from dislodging parts of the masonry. Once the plants have dried up they can be carefully pulled off; the roots should be killed (ammonium sulfamate may be applied to the roots if necessary, taking care not to get it on the masonry). Any remaining dried plant material on the walls can be removed by scrubbing with a non-metallic brush, and then washed off (figure 21). Except in extreme cases, herbicides should not be used to remove algae, moss or lichens because of the danger of introducing additional salts or acids into the masonry, as well as the potential for creating environmental problems.

Most of these forms of plant growth on masonry buildings—algae, moss, lichens and fungi—are a direct result of moisture in the masonry and lack of sunshine. Thus, unless the specific conditions change, i.e., the moisture problem is eliminated, or the masonry is given more exposure to the sun, they will recur continually (figure 22). A leaking downspout or gutter can be repaired, a tree or bush too close to the building can be trimmed or pruned to introduce more sunlight, and even lawn sprinklers can be redirected so they do not repeatedly deposit excessive amounts of water on the same area of a building surface (figure 23).

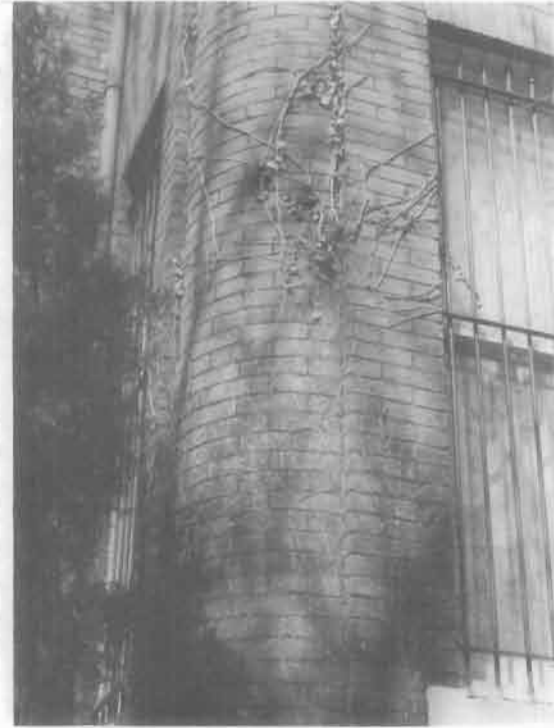


Figure 21. After the ivy was cut at the roots, it has been allowed to wither and die before being pulled off the wall. Most of the ivy has been removed, but a few tendrils still cling higher on the wall. After these have completely dried and have been pulled off, the remaining dried plant material can then be removed from the brick by scrubbing with water and a bristle brush.



Figure 22. The discoloration on this white marble is a green-colored algae growth on a shady side of the building and caused by water dripping from the air-conditioner above it.



Figure 23. The moss growing around the downspout and along the base of this stucco building clearly indicates the presence of excess moisture—here due to rising damp as well as a leaky downspout. Photograph: Lee H. Nelson, FAIA

Graffiti

As with other types of cleaning problems, it is always preferable to identify the substance used to create the graffiti before selecting what is likely to be the best remover. If there is any possibility of discovering how the graffiti was applied (such as discarded spray paint cans in the immediate area), it is worthwhile to investigate, since the manufacturer of a particular product may be able to provide specific information concerning the ingredients of the paint, and thereby simplify the task of removal. It is also important to be aware that it may be extremely difficult, if not impossible, to completely remove all traces of some types of graffiti. Successful and total removal of graffiti may depend on the type and surface texture of the masonry, as well as the particular substance applied. After its removal, which is essentially a spot cleaning operation, the masonry surface may appear spotty. If too unsightly, cleaning the entire surface or wall may be necessary. Sometimes it may be easier to "redirty" slightly the cleaned area to blend in with the uncleaned wall.

Like most other cleaning projects, successful graffiti removal will probably involve a "trial and error" approach, unless the material used to apply it can be readily identified before cleaning is begun. And, as with any type of cleaning of historic masonry, the gentlest method

possible should always be tried first; otherwise, one may run the risk of permanently etching the graffiti into the masonry surface.

Painted graffiti applied from a spray can or by a felt-tipped marker or lipstick may generally be removed from masonry by a commercial paint remover—either a solvent type of remover such as lacquer thinner or acetone, or a methylene chloride-based remover (figure 24). In some instances, poulticing may not be necessary. If the graffiti has not permeated deeply into the masonry, it may be removed by the paint remover or a solution of trisodium phosphate brushed on with a non-metallic brush. After the paint has softened, as much as possible should be scraped off with a wooden scraper. Then the area should be washed again using a detergent and soapy water, and rinsed thoroughly with water.

A variety of commercial solvents are available on the market, which may contain aromatic non-chlorinated solvents such as xylol, toluene with methanol or ketone, or chlorinated hydrocarbon solvents such as methylene chloride. But before trying these solvents which, as noted, are effective but are also very toxic and dangerous to handle, it is always best to try something milder, such as a detergent solution and water combined with hand-scrubbing with a non-metallic brush.

Although many cleaning contractors may advise application of a coating to protect masonry surfaces that are particularly vulnerable to defacement by graffiti, a coating is generally not recommended. Historic masonry may be discolored or damaged more by such coatings, which may inhibit moisture evaporation, than by the graffiti. Furthermore, the coating itself is likely to be removed by subsequent graffiti removals.

Salt/Efflorescence

Efflorescence is a whitish powder made up of excess salts that have crystalized on the masonry surface. Because efflorescence may have many causes, it is important to identify the source of the problem. For example, although efflorescence is usually a sign of excessive amounts of moisture in the masonry, it may also result from



Figure 24. Spray-painted graffiti on this brick wall can be removed with paint remover, and in this case, probably will not require poulticing.

chemical cleaning or repointing if the masonry is not thoroughly rinsed. It may also come from heavy use of de-icing salts, or rain penetrating masonry through deteriorated mortar joints may result in efflorescent patches on an entire facade. Finally, air pollution often results in the formation of thick sulfate (salt) crusts on the underside of moldings and eaves—areas not regularly washed by rainfall (figure 25).

Efflorescence can usually be brushed or washed off with water since it is formed of



Figure 25. Excess moisture leaching out through the walls has resulted in the formation of white efflorescent salts on the brick and blackish sulfate salts on the limestone water table.



Figure 26. Efflorescent salts appearing on many of the brick piers of this turn-of-the-century building may indicate the existence of clogged interior gutters that, because they no longer function have been supplemented by an exterior rain removal system. Photograph: National Park Service

water soluble salts. Some efflorescence that results from cleaning may eventually disappear through normal rain washing; however, some chemical residue left from the cleaning process can form damaging insoluble salts. Efflorescence resulting from water penetration into the masonry structure will continue to reappear unless the source of the water entry is removed; thus, the first task is to identify the point of entry and stop the water penetration (figure 26).

Sulfate encrustations often may be removed with a heavy wooden scraper. But removal of particularly heavy salt buildup may also require a poultice of one of the following: diatomaceous earth, cotton, crushed dolomite, crushed limestone, or shredded polyester fiber soaked in distilled water. The area of the masonry that displays efflorescence should also be soaked in distilled water before applying the poultice to avoid redistributing the salts back into the masonry.

Cautions and Precautions. Several points need to be made regarding the use of chemicals in poultices. First, copper stains should never be removed from limestone with potassium cyanide or sodium cyanide as is sometimes recommended. Both of these cyanide compounds can be lethal to cleaning personnel. Second, most organic solvents are flammable. Their vapors, easily absorbed through the skin and the lungs, are carcinogenic, and some are irritating to the skin. Third, bleach should never be used in conjunction with ammonia in a poultice; this simple-sounding household combination produces toxic chlorine gas that may cause lung tissue damage or death. Finally, spraying liquid nitrogen or asphalt or tar will make it brittle and thus removable, but it is highly flammable and so dangerous to work with that a user must be specially licensed.

Other Methods of Stain Removal

While it is usually necessary to employ a poultice to remove most stains on masonry, other, sometimes simpler, procedures may also be effective. If a stain is superficial, it may often be eliminated by applying a chemical remover or solvent with brushes, or by “washing” the solvent over the surface using a low pressure (under 100 psi) spraying apparatus. It may also help to coat the surface with talc

or similar material to help absorb the stain in a sort of simplified poultice. To prevent outward migration of the staining agent, which would increase the size of the stained area, the masonry immediately adjacent to the stain on all sides should be thoroughly prewetted. Following application of the cleaning solution, the masonry must be rinsed off, and the entire procedure repeated, as necessary. Rinsing need not be done with pressure; in fact, it is normally sufficient to gently flood the treated surface for several minutes.

Cautions and Precautions. Mechanical or abrasive procedures such as sandblasting, grinding or chiseling to remove dirt, paint, stains or graffiti are not acceptable methods of cleaning historic masonry. Such abrasive methods may—with varying degrees of success—remove the offending substance from the masonry, but may also damage the masonry by removing or abrading the outer surface layer (figure 27). Very loose or flaking paint or a similar coating on smooth surfaces, such as brick, may sometimes be successfully removed by careful hand-scraping in preparation for repainting, but the physical irregularities of most rough-cut or carved surfaces make this impractical. Furthermore, abrasive cleaning techniques may also be harmful to the applicator, passersby and public property.

Cleaning to Remove Bird Droppings

Removal of small amounts of bird droppings may be accomplished as part of a regular cleaning project with cold water washing, possibly supplemented with detergents and chelating agents such as EDTA (ethylene diamine tetra-acetic acid), or on non-acid sensitive masonry with acidic cleaners, where appropriate. Removal may also be facilitated by brushing with a non-metallic brush and scraping with a wood scraper (figure 28).

In some instances where particularly porous types of stone may have been stained by heavy accumulations of droppings that have permeated into the stone over the years, they can be removed by using a combination of the above materials.

Cautions and Precautions. Histoplasmosis and cryptococcosis, both potentially fatal



Figure 27. Heavily pitted by sandblasting, this window recess provides a vivid contrast to adjacent un-damaged brick protected from abrasion by a metal signboard.

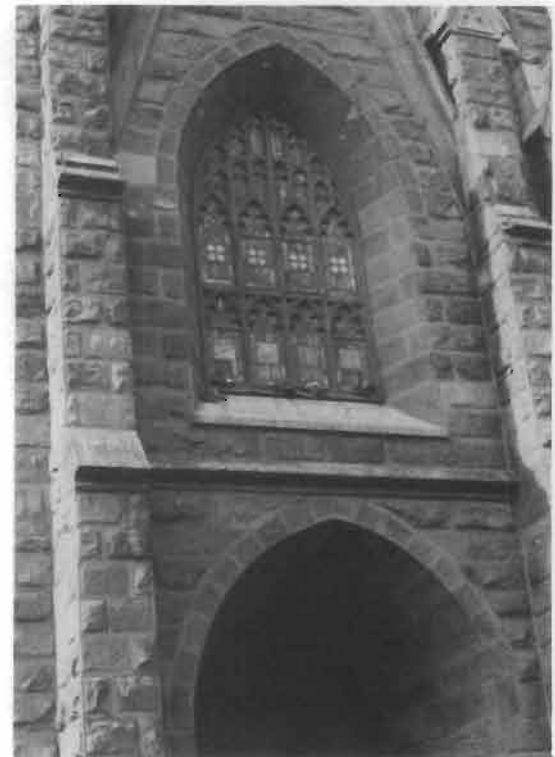


Figure 28. If water, or water and detergent wash, does not remove the pigeon droppings from this sandstone sill and stringcourse below, it may be necessary to use a dilute acidic cleaner containing hydrofluoric acid, providing the sandstone is not calcareous and thus, acid-sensitive.

diseases of the lungs and central nervous system, can result from exposure to accumulations of pigeon excrement. Because of this disease potential, it may be better to apply water pressure from a safe distance to remove excessive amounts of droppings and better not to attempt total removal, particularly if droppings are not highly visible or do not appear to be

damaging the masonry. Bleach should not be used as a component of any removal process; bird droppings contain ammonia, which forms toxic gases when mixed with some bleaches. When removing bird droppings, cleaning personnel should guard against exposure to the attendant health hazards by wearing protective masks and clothing.

Part III

Summary of Guidance

The “Gentlest Means Possible”

Although masonry may be one of the most durable of historic building materials, it is nonetheless susceptible to damage by improper maintenance or repair techniques and by harsh and abrasive cleaning methods. Thus, cleaning historic masonry is recommended only when necessary to halt deterioration or to remove heavy soiling, and *only* after careful testing. Observing the “gentlest means possible” rule

always means beginning with a low-pressure water wash, supplemented, if necessary, with non-ionic detergents and scrubbing with non-metallic brushes. If this very gentle method does not clean the masonry, or if paint or stains must be removed, the next step is to use a chemical cleaning process. Abrasive cleaning methods are damaging and are not suitable cleaning techniques for historic masonry buildings.

Summary of Cleaning Techniques*

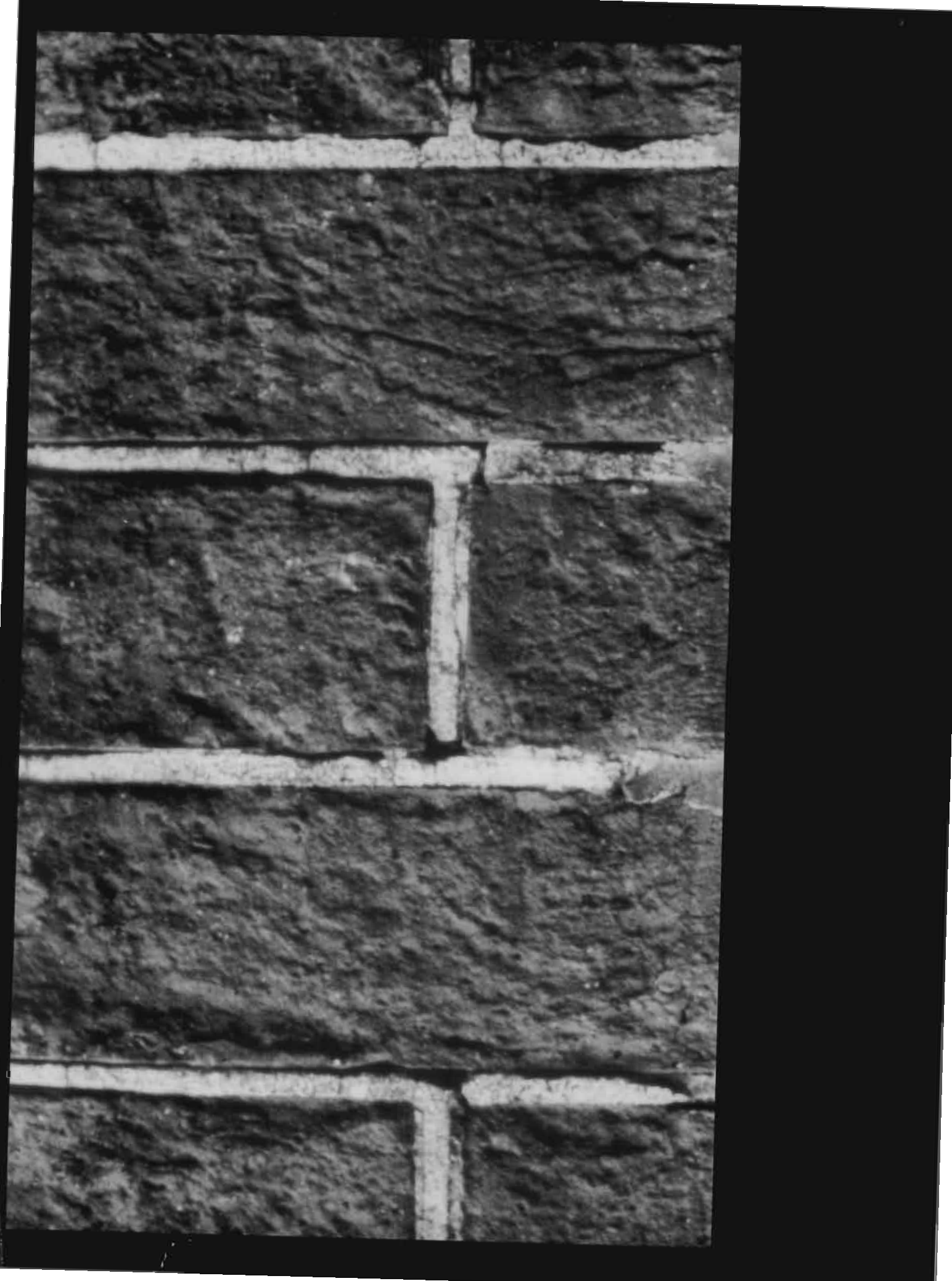
Substance to be Removed	Acid-Sensitive Masonry	Non-Acid-Sensitive Masonry
	Limestone, Marble, Calcareous Sandstone, Glazed Brick, Architectural Terra Cotta, Polished Granite	Sandstone, Slate, Granite, Unglazed Brick, and Unglazed Terra Cotta, Concrete
Dirt and/or Pollutant Crusts	Water wash Water + non-ionic detergent Alkaline cleaner (ammonia or potassium hydroxide)	Water wash Water + non-ionic detergent Acidic cleaner (hydrofluoric acid)
Paint (oil, latex, acrylic coating, vinyl, epoxy, urethane-type coatings)	Alkaline paint remover (ammonia or potassium hydroxide or trisodium phosphate) Organic solvent paint remover (methylene chloride)	Alkaline paint remover (ammonia or potassium hydroxide or trisodium phosphate) Organic solvent paint remover (methylene chloride)
Whitewash and Cementitious Paints	Acetic acid <i>or</i> very weak solution of hydrochloric acid	Acetic acid Hydrochloric acid
Stains - Iron (Rust)	<i>Poultice with:</i> Sodium citrate in water + glycerine <i>or</i> Ammonium oxalate	<i>Poultice with:</i> Oxalic acid or orthophosphoric acid + sodium salt of EDTA in water <i>or</i> Dilute hydrofluoric acid
Stains - Copper	<i>Poultice with:</i> Ammonium chloride <i>or</i> Aluminum hydroxide + ammonia	<i>Poultice with:</i> Ammonia (+ EDTA) <i>or</i> Dilute hydrofluoric acid
Stains - Industrial (smoke, soot, grease, oil, tar, asphalt, waxes)	Scouring powder with bleach Water-based household detergent Ammonia Mineral spirits Alkaline cleaner <i>Poultice with one of the following:</i> Sodium bicarbonate Acetone (baking soda) Ethyl acetate Naphtha Amyl acetate Mineral spirits Toluene Methylene chloride Xylene Perchloroethylene Trichloroethylene Ethyl alcohol Dry ice/carbon dioxide (Tar, Asphalt, Gum)	Scouring powder with bleach Water-based household detergent Ammonia Mineral spirits Alkaline cleaner <i>Poultice with one of the following:</i> Sodium bicarbonate Acetone (baking soda) Ethyl acetate Naphtha Amyl acetate Mineral spirits Toluene Methylene chloride Xylene Perchloroethylene Trichloroethylene Ethyl alcohol Dry ice/carbon dioxide (Tar, Asphalt, Gum)
Stains - Plant and Fungal (lichens, algae, moss, fungi)	Dilute ammonia Bleaches Hydrogen peroxide Sodium hypochlorite Chloramine-T	Dilute ammonia Bleaches Hydrogen peroxide Sodium hypochlorite Chloramine-T
Stains - Graffiti (paint, spray-paint, felt-tipped marker)	Organic solvent or alkaline paint remover Lacquer thinner or acetone Organic solvent (methylene chloride) See also Paint , above	Organic solvent paint remover Lacquer thinner or acetone Organic solvent (methylene chloride) See also Paint , above
Salt/Efflorescence	Water wash Water (poultice)	Water wash Water (poultice)
Bird Droppings	Water wash Water + detergent + chelating agent such as EDTA	Water wash Water + detergent + chelating agent such as EDTA Acidic cleaners (hydrofluoric acid)

*Cleaning techniques are listed in order starting with the "gentlest means possible."

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Search results for: Accession#·Begins with·"City of Charleston"

03/12/2021

Matches 77

Catalog / Objectid / Objname	Title	Medium	Artist	Date	Room	Shelf	Container
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O HC.001
Painting

William Ashmead Courtney **oil**

Stolle, Johan

1883



O HC.002
Painting

James Adger Smyth **oil**

Branson, Lloyd

1903



O HC.003
Painting

John F. Ficken **oil**

de Guise Hite,
Cleveland








O HC.004
Painting

James Monroe **oil**

Morse, Samuel F. 1819
B.



Catalog / Objectid / Objname	Title	Medium	Artist	Date	Room	Shelf	Container
O HC.005 Painting	George Washington	oil	Trumbull, John	1791			
							
O HC.006 Painting	John A. Wagener	oil	Carter, P.P.	1890			
							
O HC.007 Painting	William Crafts	oil	Unknown				
							
O HC.008 Painting	John Huger	oil	Savage, Edward	1787			
							
O HC.009 Painting	Andrew Jackson	oil	Unknown	ca. 1825			
							






Catalog / Objectid / Objname	Title	Medium	Artist	Date	Room	Shelf	Container
O HC.010 Painting 	Hand and Crown	oil	Unknown (traditionally attributed to Sir Godfrey Kneller)				
O HC.011 Painting 	Alfred Huger	oil	Flagg, George Whiting				
O HC.012 Painting 	Senator William Campbell Preston	oil	Heaney, Ann				
O HC.013 Painting 	Joel Poinsett	oil	Jarvis, John Wesley				
O HC.014 Painting 	Officers of the Volunteer Fire Department	oil	Mayr, Christian	1841			


Catalog / Objectid / Objname	Title	Medium	Artist	Date	Room	Shelf	Container
O HC.015 Painting	Zachary Taylor	oil	Beard, James Henry	1848			
							
O HC.016 Painting	Celia Peronneau McGowan	oil	Branson, D.M.				
							
O HC.017 Painting	Pierre G.T. Beauregard	oil	Healy, George P.A.	1861			
							
O HC.018 Painting	Charles Macbeth	oil	Unknown				
							
O HC.019 Painting	John C. Calhoun	oil	Healy, George P.A.	1850			
							

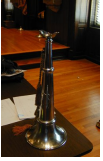




Catalog / Objectid / Objname	Title	Medium	Artist	Date	Room	Shelf	Container
O HC.020 Painting	Arthur B. Schirmer	oil	Goodbred, Raymond Edward	1963			
							
O HC.021 Painting	J. Palmer Gaillard	oil	Hendricks, E.B., Jr.	1963			
							
O HC.022 Painting	Andrew Jackson	oil	Vanderlyn, John	1824			
							
O HC.023 Painting	Robert Goodwyn Rhett	oil	Dieterich, Waldemar F.	1911			
							
O HC.024 Painting	General William Moultrie	oil	Fraser, Charles	ca. 1822			
							

Catalog / Objectid / Objname	Title	Medium	Artist	Date	Room	Shelf	Container
O HC.025 Painting	John P. Grace	oil	Dieterich, Waldemar F.	1916			
							
O HC.026 Painting	Tristram T. Hyde	oil	Dieterich, Waldemar F.	1919			
							
O HC.027 Painting	Esau Jenkins	oil	Simpson, Merton Daniel	ca. 1985			
							
O HC.028 Painting	Thomas P. Stoney	oil	Weber, Frederick	1935			
							
O HC.029 Painting	Burnett R. Maybank	oil	Walker, Margaret Beverly Moore	1947			
							

Catalog / Objectid / Objname	Title	Medium	Artist	Date	Room	Shelf	Container
O HC.030 Painting	Septima P. Clark	oil	Wright, D.B.	1997			
							
O HC.031 Painting	Henry W. Lockwood	oil	Walker, Margaret Beverly Moore	1947			
							
O HC.032 Painting	E. Edward Wehman Jr.	oil	Walker, Margaret B. M.	1947			
							
O HC.033 Painting	Christopher Gadsden	oil	Peale, Rembrandt	1796			
							
O HC.034 Painting	William M. Morrison	oil	Du Pre, Grace Annette	1954			
							





Catalog / Objectid / Objname	Title	Medium	Artist	Date	Room	Shelf	Container
O HC.035 Painting	Henry B. Horlbeck	oil	Stolle, John				
							
O HC.036 Painting	Dr. Joseph S. Lawrence, M.D.	oil	Hutty, Alfred				
							
O HC.037 Painting	William Enston	oil	Stolle, John	1883			
							
O HC.038 Painting	W.W. Sale	oil	Watson, Rhodes				
							
O HC.039 Painting	Charleston Harbor Chart			1855			
							

Catalog / Objectid / Objname	Title	Medium	Artist	Date	Room	Shelf	Container
O HC.040 Painting 	Inscribed the Palmetto Regiment	lithograph	E. Dovilliers				
O HC.041 Painting 	Robert G. O'Neale	oil	Dieterich, Waldemar F.				
O HC.042 Painting 	Richard Hutson	oil	Earl, James				
O HC.043 Painting 	General the Marquis de Lafayette	watercolor	Fraser, Charles	1825			
O HC.045 Decorative Arts 	Regimental Horn			1893			

Catalog / Objectid / Objname	Title	Medium	Artist	Date	Room	Shelf	Container
O HC.046 Decorative Arts	Regimental Horn						
							
O HC.047 Decorative Arts	Silver presentation pitcher			1851			
							
O HC.048 Decorative Arts	Presentation cup and saucer						
							
O HC.049 Decorative Arts	Presentation Gavel						
							
O HC.050 Decorative Arts	Sword and Sheath of P.G.T. Beauregard	steel, brass, silver, shark		1861			
							

Catalog / Objectid / Objname	Title	Medium	Artist	Date	Room	Shelf	Container
O HC.051 Painting 	General Andrew Pickens	oil	Stolle, John	1884			
O HC.052 Painting 	Francis Marion (General)	oil	Stolle, John				
O HC.053 Painting 	General Thomas Jonathan "Stonewall" Jackson	oil	Carter, P.P.				
O HC.054 Painting 	General Robert E. Lee	oil	Carter, P.P.				
O HC.055 Painting 	Thomas A. Huguenin	oil	Carter, P.P.	1897			

Catalog / Objectid / Objname	Title	Medium	Artist	Date	Room	Shelf	Container
O HC.056 Painting	Wade Hampton	oil	Prescott, P.	1789			
							
O HC.057 Painting	General P.G.T. Beauregard	oil	Carter, P.P.	1894			
							
O HC.058 Painting	Arrival of the Mail	oil	White, John Blake	1836			
O HC.059 Painting	William Porcher Miles	overpainted photograph	Unknown				
O HC.060 sculpture	Plaque Honoring Saul Alexander		Hirsch, Willard	1961			

Catalog / Objectid / Objname	Title	Medium	Artist	Date	Room	Shelf	Container
O HC.061 sculpture	Arthur Hugh Clough		de Weldon, Felix W.	1945			
							
O HC.062 sculpture	William Ashmead Courtenay		Valentine, Edward V.	1888			
							
O HC.063 sculpture	Robert Fulton		Bremond				
							
O HC.064 sculpture	T. Leger Hutchinson		Unknown				
O HC.065 sculpture	Robert Y. Hayne		Valentine, Edward V.	1883			
							

Catalog / Objectid / Objname	Title	Medium	Artist	Date	Room	Shelf	Container
O HC.066 sculpture	Christopher G. Memminger		Valentine, Edward V.	1887			
							
O HC.067 sculpture	William Pitt		Wilton, Joseph	ca. 1770			
O HC.068 sculpture	James Louis Petigru		Harnisch, A.E.	1883			
							
O HC.069 sculpture	John Blake White		Mills, Clark				
							
O HC.070 sculpture	Thomas Porcher Stoney		Erskine, Arnold				
							

Catalog / Objectid / Objname	Title	Medium	Artist	Date	Room	Shelf	Container
O HC.071 sculpture	John Calhoun		Unknown	ca. 1850			
O HC.072 sculpture	John C. Calhoun		Mills, Clark	1845			
O HC.073 sculpture	John C. Calhoun		Harnisch, A.E.	1887			
O HC.074 Painting	Joseph P. Riley Jr.	oil	Whyte, Mary	2007			
							
O MC.001 Painting	Panorama of the City of Charleston	oil	McCallum, Corrie	1962			

Catalog / Objectid / Objname	Title	Medium	Artist	Date	Room	Shelf	Container
O MC.002 Painting	Scene from Magnolia Gardens	oil	Lisicki, Tad	1969			
O MC.003 Sculpture	J. Palmer Gaillard		Hirsch, Willard	1975			
O MC.004 Work on Paper	Denmark Vesey Talking to His People	oil	Wright, Dorothy B.	ca. 1976			



Total Items:F.

SOUTH CAROLINA HISTORICAL MARKERS

The following list includes all markers that SCDAH has approved since the program's establishment in 1936, as well as markers previously erected by the S.C. Historical Commission. Markers known to have been removed or relocated are noted accordingly. Recently approved markers may not yet have been installed. Marker inscriptions have been transcribed as faithfully as possible, including any typographical errors and inconsistencies in style. Relevant information (e.g. sponsor, year of approval) not inscribed on the marker has been included in footnotes as much as practical. The numbers by each entry correspond to a marker's county code and the order in which it was approved. These numbers do not appear on many earlier markers.

CHARLESTON COUNTY

No # ST. ANDREW'S PARISH CHURCH

2604 ASHLEY RIVER RD.

Built in part in 1706, the year the Church of England was established here by law. Enlarged 1723. Burned out and rebuilt 1764. Scene of early missionary work among the Negroes.

GPS Coordinates: 32° 50.276' N, 80° 2.984' W¹

No # JOHN'S ISLAND

U.S. HWY. 17 AT S.C. HWY. 20, 1 MILE NORTH OF JOHN'S ISLAND

1 mile. Once St. John's Island. One of the earliest racing studs in the province started here at Fenwick Hall. 1779, Prevost's British force occupied this island after their unsuccessful attempt on Charlestown. 1780, Sir Henry Clinton here disembarked the army which besieged and captured Charlestown.²

10-1 SOUTH CAROLINA CANAL & RAIL ROAD COMPANY [ORIGINAL TRACK LOCATION]

Charleston

Began its first successful scheduled steam railroad service in America on December 25, 1830, and by 1833 its 136 miles from Charleston to Hamburg made it the world's longest railroad. Now a part of Southern Railway System.

GPS Coordinates: 32° 47.843' N, 80° 1.962' W³

10-2 JOHN'S ISLAND PRESBYTERIAN CHURCH

BOHICKET RD. (S.C. SEC. RD. 10-20), ABOUT 3 MILES EAST OF S.C. HWY. 700, JOHNS ISLAND

¹ Erected by the South Carolina Historical Commission, ca. 1929-1936

² Erected by the South Carolina Historical Commission, ca. 1929-1936. Missing as of July 2009.

³ Originally by the American Society of Civil Engineers at the track site at Camden Depot, 1970. Last known to have been on exhibit in 2012 at the now closed Best Friend of Charleston Railway Museum at Citadel Mall.

Founded by early English, Scottish, and French settlers about 1710, this is one of the oldest Presbyterian congregations in South Carolina. The original sanctuary, believed to have been built about 1719, was enlarged in 1823. *Erected by the Congregation in 1960*

GPS Coordinates: 32° 41.141' N, 80° 4.926' W

10-3 THOMAS SMITH

CORNER OF EAST BAY ST. & LONGITUDE LN., CHARLESTON

Governor of Carolina, 1693-1694/Planter, Merchant, Surgeon, arrived in Charles Town in 1684 with his first wife, Barbara Atkins, and sons, Thomas and George. A cacique by 1690, he was created Landgrave by the Lords Proprietors on May 13, 1691. He died in his 46th year on November 16, 1694. His brick town house with a wharf on Cooper River was here on the corner of East Bay & Longitude Lane. *Erected by his descendants and South Carolina Colonial Dames XVII Century, 1967*

GPS Coordinates: 32° 46.477' N, 79° 55.637' W

10-4 OLD BANK BUILDING

NORTHWEST CORNER OF CHURCH & BROAD STS., CHARLESTON

Construction having begun in 1797, this building was occupied by the Bank of South Carolina on December 10, 1798, making it one of the oldest bank buildings in the U. S. It served as a bank until 1835. The Charleston Library Society used it 1835-1916. It was owned and occupied for the next fifty years by the Charleston Chamber of Commerce. In 1967 it reverted to its first use and became a bank again. *Erected by The Citizens and Southern National Bank of South Carolina, 1967*

GPS Coordinates: 32° 46.602' N, 79° 55.77' W⁴

10-5 [ST. MICHAEL'S CHURCH]

CORNER OF BROAD & MEETING STS., CHARLESTON

Here in the churchyard of St. Michael's lie buried/two Signers of the U. S. Constitution/CHARLES COTESWORTH/PINCKNEY/(1746-1825)/Lawyer and Legislator/Major General, U. S. Army/Minister to France/Presidential candidate-/JOHN RUTLEDGE/(1739-1800)/Lawyer and Statesman/Governor of South Carolina/Chief Justice of the U. S./Their years of public/service, 1762-1825, saw/both State and Nation well/on the road to greatness. *Erected by the Society Daughters of Colonial Wars in the State of South Carolina, 1968*

GPS Coordinates: 32° 46.569' N, 79° 55.855' W⁵

10-6 [ST. PHILIP'S CHURCH]

146 CHURCH ST., CHARLESTON

Here in the churchyard of St. Philip's are buried/CHARLES PINCKNEY/(1757-1824)/Signer of the United States Constitution and author of the famous/"Pinckney Draught"/Governor of South

⁴ Marker attached to building façade instead of post.

⁵ Marker attached to church façade instead of post.

Carolina/U. S. Senator and Congressman/Minister to Spain/EDWARD RUTLEDGE/(1749-1800)/Signer of the Declaration of Independence/Delegate to First and Second Continental Congresses/S. C. Legislator & Senator/Governor of South Carolina. *Erected by South Carolina Society Daughters of American Colonists, 1969*

GPS Coordinates: 32° 46.728' N, 79° 55.767' W

10-7 CHRIST CHURCH

U.S. HWY. 17 AT ITS INTERSECTION WITH S.C. SEC. RD. 10-97, NORTHEAST OF MOUNT PLEASANT

The Church Act of 1706 created Christ Church Parish. The first church, a wooden structure built in 1707, accidentally burned in 1725. A brick church was erected in 1726, and although the British burned it in 1782 and the interior was destroyed by Union Troops in 1865, the original walls still stand. In 1874, the church was restored and consecrated. *Erected by the Congregation, 1970*

GPS Coordinates: 32° 50.659' N, 79° 48.843' W

10-8 TRINITY METHODIST CHURCH ORIGINAL SITE/WILLIAM HAMMET

HASELL ST. AND MAIDEN LN., CHARLESTON

TRINITY METHODIST CHURCH ORIGINAL SITE (Front)

The first Trinity Church building was erected on this site in 1792. By 1813, Trinity had joined the S. C. Conference, and in 1874 it merged with Cumberland Church, the oldest Methodist church in Charleston, founded in 1786. In 1926, Trinity moved to its present location at 273 Meeting Street where the church and cemetery records are now located.

WILLIAM HAMMET (Reverse)

An Irishman from Belfast who was ordained by John Wesley, William Hammet was a missionary sent to America by the British Conference. He came to Charleston in 1791 from Jamaica and founded Trinity Methodist Church after a schism occurred within Cumberland Church between his followers and those of Bishop Francis Asbury. Hammet called his church the "Primitive Methodist Church" and was pastor of Trinity until his death in 1803. *Erected by Trinity United Methodist Church, 2005, replacing a marker erected in 1970 by the Pee Dee Chapter, Colonial Dames of the XVII Century*

GPS Coordinates: 32° 46.968' N, 79° 55.848' W

10-9 CHAMBER OF COMMERCE

17 LOCKWOOD DR., OUTSIDE RICE MILL BUILDING, CHARLESTON

(Front) The Charleston Chamber of Commerce was organized in 1773 in a tavern near the end of Broad Street. For many years after the Civil War, the Chamber occupied the Riggs Building, formerly at East Bay and Broad. It was later located on Meeting Street, and from 1916 to 1966, it occupied the Old Bank Building at 50 Broad Street. Its present home is the old West Point Rice Mill, built in 1861.

(Reverse) On December 9, 1773, the first Chamber of Commerce in the City of Charleston was organized on Broad Street at Mrs. Swallow's Inn. John Savage was its first President. After the Revolution and six months after Charleston was incorporated, the Chamber was reorganized. Of the postwar presidents, Alexander Gillon and John Lewis Gervais each served for a year, Edward

Darrell for a number of years. *Erected by Governor Robert Gibbes Chapter Colonial Dames XVII Century, 1970*

GPS Coordinates: 32° 45.752' N, 79° 57.055' W

10-10 WAR OF 1812 ENCAMPMENT

CONFEDERATE CEMETERY, CARR ST., MOUNT PLEASANT

(Front) On June 18, 1812, the United States declared war against Great Britain. One of the first units to be mustered into service was the Third Regiment of South Carolina Militia, which was stationed at Haddrell's Point, west of here, to aid in the defense of Charleston harbor. Their barracks stood within the present town limits of Mount Pleasant, and they were equipped with State funds.

(Reverse) The 1812 monument in this cemetery originally marked a burial plot of the Third Regiment of State troops. The soldiers who were buried there apparently died from disease while stationed at Haddrell's Point, nearby. Before the Civil War, the monument is said to have stood at the corner of Pitt and King Streets. It was moved to this Confederate cemetery for protection from vandalism. *Erected by the United States Daughters of 1812, South Carolina Society, 1970*

GPS Coordinates: 32° 47.135' N, 79° 52.428' W

10-11 LORD CORNWALLIS

120 CHARLESTON BLVD., ISLE OF PALMS

(Front) Major General Charles Cornwallis established a brigade headquarters not far from this site on or around June 19, 1776. His brigade was part of a British army under the command of Sir Henry Clinton, which had occupied this island as a staging point for attacking the palmetto log fort on Sullivan's Island. This was Cornwallis's first major command in America.

(Reverse) Cornwallis's troops were prevented from crossing Breach Inlet on June 28, 1776, by the fire of S. C. Rangers on the opposite shore. The British were defeated and sailed for New York. Cornwallis returned in 1780 as second in command of the army that captured Charles Town. Left in command of the South, he finally surrendered at Yorktown on October 19, 1781. *Erected 2005, replacing a marker erected in 1972 by the South Carolina Society, Sons of the American Revolution*

GPS Coordinates: 32° 46.612' N, 79° 48.481' W

10-12 JOHN RUTLEDGE HOME

116 BROAD ST., CHARLESTON

This house, built before the American Revolution, was the residence of John Rutledge (1739-1800), first Governor of the State of South Carolina. He was President of South Carolina, 1776-78, and Governor, 1779-82, signer of the U. S. Constitution, 1787, Chief Justice of South Carolina 1791-95, and Chief Justice of the United States, 1795. The house was altered in 1853 by P. H. Hammarskold, who added the ornamental iron. *Erected by the South Carolina Society, Daughters of Colonial Wars, 1973*

GPS Coordinates: 32° 46.578' N, 79° 56.019' W⁶

⁶ Marker attached to building façade instead of a post.

10-13 JAMES F. BYRNES***MARION SQUARE, CHARLESTON***

(Front) James F. Byrnes, American statesman, was born in a house on nearby King Street and grew up in this neighborhood. He attended St. Patrick's parochial school and Bennett public school, both on St. Philip Street. He died April 9, 1972 and is buried in Trinity Cathedral churchyard, in Columbia, South Carolina.

(Reverse) From humble beginnings, James F. Byrnes, born and brought up in this neighborhood, rose to eminence and handled affairs of worldwide importance. He served in both houses of Congress and as an associate justice of the U. S. Supreme Court. He was director of War Mobilization in World War II, Secretary of State and Governor of South Carolina. ***Erected by Byrnes Centennial Committee, 1979***

*GPS Coordinates: 32° 47.199' N, 79° 56.143' W*⁷

10-14 DRAYTON HALL/DRAYTON FAMILY***ASHLEY RIVER RD. (S.C. HWY. 61), 9 MILES NORTHWEST OF CHARLESTON*****DRAYTON HALL (Front)**

Seat of the Drayton family for seven generations, this land was acquired in 1738 by John Drayton (c. 1715-1779) as the center of his extensive indigo and rice planting ventures. One of the finest examples of Georgian Palladian architecture in America, this is the only surviving colonial plantation house on the Ashley River.

DRAYTON FAMILY (Reverse)

This distinguished South Carolina family included among its members William Henry Drayton (1742-1779), Revolutionary War Patriot, Chief Justice of South Carolina, member of Continental Congress; Dr. Charles Drayton (1743-1820), Lieutenant Governor 1785-1787; and John Drayton (1767-1822), Governor of South Carolina 1800-1802, 1808-1812. ***Erected by National Trust for Historic Preservation, 1984***

GPS Coordinates: 32° 51.88' N, 80° 4.967' W

10-15 THE GRAND LODGE OF ANCIENT FREEMASONS OF SOUTH CAROLINA***CORNER OF CHURCH & BROAD STS., CHARLESTON***

Organized before August 18, 1737, this Grand Lodge met in Charles Shephard's Tavern, an early meeting place of the colony, once located on this corner. ***Erected by The Grand Lodge of Ancient Freemasons of S.C., 1987***

*GPS Coordinates: 32° 46.617' N, 79° 55.754' W*⁸

10-17 THE ELMS PLANTATION***ELMS PLANTATION BLVD., OFF U.S. HWY. 78, ABOUT ½ MILE FROM I-26, LADSON VICINITY***

Ralph Izard inherited The Elms after his father's death in 1749. During the Revolution he provided financial support to the Patriot cause. He also served as a foreign diplomat, advisor to George Washington, and US senator. The Elms, which remained in the Izard family for

⁷ Marker missing.

⁸ Marker attached to building façade instead of post.

generations, was established here by Izard's great-grandfather (also named Ralph), who settled in SC in 1682. *Erected by The Elms of Charleston and Jacob Van der Ver Chapter, S.C. State Society of the National Society Colonial Dames XVII Century, 1995*

GPS Coordinates: 32° 59.005' N, 80° 3.604' W

10-18 LAUREL HILL PLANTATION

S.C. HWY. 41, ABOUT ¾ MILE NORTH OF U.S. HWY. 17, MOUNT PLEASANT VICINITY

John Boone owned this land by 1694, and the plantation that developed here passed in 1864 to Dr. Peter P. Bonneau, signer of the Ordinance of Secession and Confederate Army surgeon. John D. Muller, Jr., a later owner, died in 1984 and set up a trust specifying that Laurel Hill be made available to benefit religious, charitable, scientific, literary, and educational groups. *Erected by Christ Church Parish Preservation Society, 1989*

GPS Coordinates: 32° 51.702'N, 79° 47.855'W⁹

10-19 THOMAS PINCKNEY, 1750-1828/ST. JAMES, SANTEE

US HWY. 17, ABOUT 1 MI. S OF SOUTH SANTEE RIVER BRIDGE, NE OF MCCLELLANVILLE

THOMAS PINCKNEY, 1750-1828 (Front)

Distinguished planter-diplomat Thomas Pinckney owned nearby Fairfield and Eldorado plantations. A national figure, he was Governor of South Carolina; Minister to England; Envoy Extraordinary to Spain where he negotiated the "Pinckney Treaty," and major general in the War of 1812.

ST. JAMES, SANTEE (Reverse)

One of the earliest settlements in S. C. and refuge for French Huguenots, St. James, Santee, Parish was a major agricultural area containing a number of large-scale rice plantations. At nearby Peach Tree Plantation, Jonathan Lucas, Sr. introduced a water mill for beating rice around 1787, which gave an impetus to rice culture in this area. *Erected by St. James, Santee, Parish Historical Society, 1989*

GPS Coordinates: 33° 10.665' N, 79° 24.893' W

10-20 SNEE FARM

U.S. HWY. 17 AT ENTRANCE TO BOONE HALL PLANTATION, MT. PLEASANT

The country home of Charles Pinckney (1757-1824), Snee Farm stands about 0.7 mi. west of here. One of SC's signers of the US Constitution, Pinckney also served in the General Assembly and in Congress. He was elected Governor of SC four times and was appointed minister to Spain in 1801 by Thomas Jefferson. George Washington visited Snee Farm in 1791 during his presidency. *Erected by US Constitution Bicentennial Commission of SC, 1990*

GPS Coordinates: 32° 50.679' N, 79° 48.843' W

10-21 GRAVE OF COLONEL WILLIAM A. WASHINGTON

⁹ Proposed location. Actual location is unknown. Entrance to Laurel Hill County Park is located at 32° 52.320' N, 79° 48.236' W.

U.S. HWY. 17, 3/4 MILE NORTH OF RANTOWLES AT LIVE OAK PLANTATION

3/4 mile on Live Oak Plantation at Sandy Hill Plantation, seven miles N.W, this Virginian made his home in the country through which he had led his American Cavalry. There, in 1791, he entertained his kinsman, George Washington, president of the United States. **Erected 1991 by The Arion Society of Charleston, replacing a marker destroyed in 1989**

GPS Coordinates: 32° 47.725' N, 80° 8.173' W

10-22 ST. JOHN'S CHURCH**5 CLIFFORD ST., CHARLESTON**

(Front) This church grew from services held for German inhabitants in Charleston by Rev. Johann Martin Boltzius in 1734 and Rev. Henry Melchior Muhlenberg in 1742. The cornerstone of the first house of worship was laid in 1759; the second and present church building was dedicated in 1818. Dr. John Bachman, noted clergyman, naturalist, and author, served as minister of St. John's 1815-1874. During this time, he [...]

(Reverse) [...] helped his ornithologist and artist friend John James Audubon in producing *Birds of America* and the work entitled *Viviparous Quadrupeds of North America*. Bachman was influential in establishing the SC Lutheran Synod (1824), the Lutheran Theological Southern Seminary (1830), and Newberry College (1856). He died in 1874 and is buried in the church.

Erected by The Congregation, 1992

GPS Coordinates: 32° 46.728' N, 79° 56.076' W

10-23 BELVIDERE SCHOOL SITE**S.C. SEC. RD. 10-54 AT ITS INTERSECTION WITH S.C. SEC. RD. 10-1493, JOHN'S ISLAND**

In 1898 Charleston County School District No. 11 bought this land from J. S. Hart and built a public school on the site soon after. School closed in the early 1920s. **Erected by Children and Grandchildren of Alumni, 1994**

GPS Coordinates: 32° 46.086' N, 80° 7.08' W

10-24 MCCLELLANVILLE**CORNER OF CHARLOTTE ST. AND PINCKNEY ST., MCCLELLANVILLE**

(Front) McClellanville began in the late 1850s and early 1860s when local plantation owners A. J. McClellan and R. T. Morrison sold lots in the vicinity of Jeremy Creek to planters of the Santee Delta, who sought relief from summer fevers. The first store opened soon after the Civil War, and the village became the social and economic center for a wide area that produced timber, rice, [...]

(Reverse) [...] cotton, naval stores, and seafoods. Incorporated in 1926 and encircled by the Francis Marion National Forest and Cape Romain National Wildlife Refuge, McClellanville is best known for its shrimp fleet and seafood industries. Except for a period during the Civil War, two lighthouses in the Wildlife Refuge served as beacons to coastal shipping from 1827 to 1947.

Erected by St. James, Santee, Historical Society, 1995

GPS Coordinates: 33° 5.122' N, 79° 27.635' W

10-25 MOUNT PLEASANT PRESBYTERIAN CHURCH***302 Hibben St., Corner of Hibben and Church Sts., Mt. Pleasant***

Erected about 1854 and originally a Congregational Church affiliated with Old Wappetaw Church, founded about 1699. Served as a Confederate hospital during the Civil War, then briefly housed the Laing School for freedmen during Reconstruction. Was accepted into Charleston Presbytery as a mission church and renamed Mount Pleasant Presbyterian Church in 1870.

Erected by the Congregation, 1996*GPS Coordinates: 32° 47.359' N, 79° 52.692' W***10-26 ST. JAMES SANTEE PARISH CHURCH*****ON THE SANTEE RIVER, NORTH OF U.S. HWY. 17, MCCLELLANVILLE VICINITY***

(Front) Erected in 1768, this edifice, officially known as Wambaw Church, was situated on the King's Highway. It is the fourth church to serve St. James Santee Parish. The parish, founded in 1706 at the request of French Huguenot settlers, was the second oldest in the colony. The Rev. Samuel Fenner Warren served as parish rector from 1758 until his death in 1789.

(Reverse) Thomas Lynch, Paul Mazyck, John Drake, Jonah Collins, Jacob Motte, Jr., Daniel Horry, and Elias Horry were appointed commissioners to build the church. The sanctuary combines elements of the Georgian and Classical architectural styles and reflects a late-18th century trend toward a more sophisticated design for parish churches. It was designated a National Historic Landmark in 1973. ***Erected by St. James Santee Historical Society, 1996***

*GPS Coordinates: 33° 10.303' N, 79° 27.926' W***10-27 CS H.L. HUNLEY*****POE AVE., NEAR FT. MOULTRIE, SULLIVANS ISLAND***

(Front) The CS *H.L. Hunley*, the first submarine to sink an enemy warship, left from a point near here on the evening of February 17, 1864, and proceeded out Breach Inlet toward the USS *Housatonic*, anchored nearby. The *Hunley* rammed a fixed torpedo into the *Housatonic*'s hull below the waterline, sinking it within an hour with a loss of 5 Union sailors. The *Hunley* itself sank as well about 3.5 mi. offshore with its entire 9-man crew of Confederate volunteers.

(Reverse) The *Hunley*, named for Horace L. Hunley (1823-1863), an early promoter of Confederate submarines, had already lost a 5-man crew in August 1863 and an 8-man crew, including Hunley, in October 1863 during trial runs in Charleston Harbor. Its last crew, commanded by Lt. George E. Dixon of the 21st Alabama, included Fred Collins, James A. Wicks, C. Simkins, Arnold Becker, and ___ Ridgeway of the Navy, C. F. Carlson of Wagner's Co., S.C. Arty., ___ White, and ___ Miller. ***Erected by Palmetto Soldiers Relief Society, 1997***

*GPS Coordinates: 32° 45.549' N, 79° 51.394' W***10-28 SWEETGRASS BASKETS*****U.S. HWY. 17 N AT HAMLIN RD., NORTHEAST OF MT. PLEASANT***

Coil baskets of native sweetgrass and pine needles sewn with strips of palmetto leaf have been displayed for sale on stands along Highway 17 near Mount Pleasant since the 1930s. This craft, handed down in certain families since the 1700s, originally was used on plantations in rice

production. Unique to the lowcountry it represents one of the oldest West African art forms in America. *Erected by the Original Sweetgrass Market Place Coalition and the Christ Church Parish Preservation Society, 1997*

GPS Coordinates: 32° 51.274' N, 79° 48.074' W

10-29 OLD WAPPETAW CHURCH

JAMES MITCHELL GRAHAM HWY. (U.S. HWY. 17 N), NEAR FIFTEEN MILE LANDING RD., ABOUT 14 MILES NORTHEAST OF MT. PLEASANT BETWEEN WOODVILLE AND AWENDAW

Congregationalists from New England built a church near here around 1700. Troops from both sides camped on the grounds during the American Revolution. Burned by the British in 1782, it was rebuilt in 1786. The building was abandoned during the Civil War and its members organized Presbyterian churches in Mount Pleasant and McClellanville. *Erected by the Christ Church Parish Preservation Society and the St. James, Santee Parish Historical Society, 1998*

GPS Coordinates: 32° 55.659' N, 79° 42.871' W

10-30 JACOB BOND I'ON (1782-1859)

AT THE ENTRANCE TO THE I'ON COMMUNITY, MATHIS FERRY RD., MT. PLEASANT

(Front) Jacob Bond I'On (1782-1859), planter, U.S. Army and militia officer, and state legislator, is buried in the family cemetery 1/2 mi. north. I'On, a contemporary of John C. Calhoun at Yale University, represented St. James Santee Parish in the S.C. House 1810-12, then resigned to become a captain in the 2nd U.S. Artillery, serving with distinction during the War of 1812. (Reverse) I'On, described at his death in 1859 as "a representative of the true Carolina gentleman," was elected to the S.C. Senate in 1816, serving until 1831 and representing first St. James Santee Parish, then Christ Church Parish; he was President of the Senate 1822-28. He was also intendant, or mayor, of Sullivan's Island in 1823 and a delegate to the Nullification Convention of 1832-33. *Erected by the I'On Company, 1998*

GPS Coordinates: 32° 48.711' N, 79° 52.764' W

10-31 BOONE HALL PLANTATION

LONG POINT RD., WEST OF U.S. HWY. 17 INTERSECTION, MT. PLEASANT

Boone Hall Plantation, established in 1681 by a grant to Major John Boone, remained in the family for 130 years. The plantation, purchased by the Horlbeck family in 1817, produced primarily Sea Island cotton. A cotton gin, smokehouse, and nine slave cabins, all built of brick made here, survive from the antebellum period. The present main house at Boone Hall was built for Thomas A. Stone in 1936. *Erected by Boone Hall Plantation and Gardens, 1999*

GPS Coordinates: 32° 50.783' N, 79° 49.016' W

10-32 RIFLE RANGE ROAD

INTERSECTION OF RIFLE RANGE RD. AND COLEMAN BLVD./BEN SAWYER BLVD. (S.C. HWY. 703), MT. PLEASANT

A U.S. Navy rifle range was built near here during World War I on the site of an old S.C. National Guard firing range. Included were 100 targets, 2 armories, a 600-seat mess hall, 12

barracks and auxiliary buildings. After 1919 the 100-acre site leased from George F. Goblet, now Harborgate Shores, was used by the National Guard, Army Reserves, and Citadel cadets until 1937. *Erected by the Christ Church Parish Preservation Society, 1999*

GPS Coordinates: 32° 47.617' N, 79° 51.374' W

10-33 MARYVILLE

EMANUEL A.M.E. CHURCH, 5TH AVE., MARYVILLE, SOUTH OF ASHLEY RIVER RD., (S.C. HWY. 61), NORTHWEST OF CHARLESTON

The town of Maryville, chartered in 1886, included the site of the original English settlement in S.C. and the plantation owned by the Lords Proprietors 1670-99. When the old plantation was subdivided into lots and sold to local blacks in the 1880s, they established a town named for educator and community leader Mary Mathews Just (d. 1902). Though Maryville was widely seen as a model of black "self-government," the S.C. General Assembly revoked the town charter in 1936. *Erected by the City of Charleston, 1999*

GPS Coordinates: 32° 47.706' N, 79° 59.58' W

10-34 RIVERSVILLE/BATTLE OF SECESSIONVILLE

EASTERN END OF FORT LAMAR RD., JAMES ISLAND

RIVERSVILLE (Front)

Riversville, an antebellum village of fourteen acres, with seven lots on Savannah (later Secessionville) Creek, was established here in 1851 by Constant H. Rivers (1829-1910), who believed that the sandy soils and marsh breezes of James Island would protect inhabitants from the "malarious gases" common to the coast during the summer months.

BATTLE OF SECESSIONVILLE (Reverse)

The village, renamed Secessionville by early 1861, gave its name to the battle fought nearby on June 16, 1862, in which Confederates repulsed numerous Federal assaults on an earthwork built across the peninsula and crushed Union hopes for an early occupation of Charleston. A water battery overlooking the marsh to the northeast was one of several earthworks built here in 1862 and 1863. *Erected by Chicora Foundation, Inc., 1999*

GPS Coordinates: 32° 42.365' N, 79° 56.339' W

10-35 ARCHIBALD RUTLEDGE BIRTHPLACE

CORNER OF PINCKNEY ST. AND RUTLEDGE CT., MCCLELLANVILLE

(Front) Archibald Hamilton Rutledge (1883-1973), educator, man of letters, and the first poet laureate of S.C., was born at this site, in a house known to the Rutledge family as "Summer Place." Rutledge, who grew up here and at Hampton Plantation, taught English for 33 years at Mercersburg Academy, in Mercersburg, Pa. By the 1920s he was well known for his poems, nature articles, hunting tales, essays, and other writings.

(Reverse) Appointed poet laureate in 1934, Rutledge retired in 1937 to the family home at Hampton Plantation, where he graciously received many visitors (Hampton, 7 mi. N, is now a state historic site). He is perhaps best known for *Home by the River* (1941), his affectionate memoir of Hampton and the people, wildlife, and landscape of the Santee Delta. Rutledge died

here in 1973 and was inducted into the S.C. Hall of Fame in 1984. *Erected by the St. James-Santee Parish Historical Society, 2000*

GPS Coordinates: 33° 4.959' N, 79° 27.553' W

10-36 ST. PAUL'S, STONO/ST. PAUL'S CHURCHYARD

CHURCH FLATS RD., OFF S.C. HWY. 162 JUST WEST OF STONO PLANTATION DR., MEGGETT VICINITY

ST. PAUL'S, STONO (Front)

St. Paul's Parish, one of the ten original parishes of colonial S.C., was created by the Church Act of 1706. The first parish church was built in 1708 on a bluff overlooking the Stono River. The parsonage and outbuildings were destroyed during the Yamasee War of 1715. After St. John's Colleton Parish was created in 1734, a new parish church for St. Paul's was built 8 mi. NW in 1736.

ST. PAUL'S CHURCHYARD (Reverse)

Foundation ruins and a few graves are all that remain of the first St. Paul's, Stono. Robert Seabrook (1652-1710), buried here, served as high sheriff of Colleton County in 1698; as a captain of militia in 1706; and as a member of the Commons House of Assembly 1706-09, serving as Speaker in 1706. His wife Sarah (d. 1715) and their son Benjamin (d. 1717) are also buried here. *Erected by the Charles Towne Chapter, Colonial Dames of the XVII Century, 2002*

GPS Coordinates: 32° 44.923' N, 80° 10.952' W

10-37 LAING SCHOOL

KING ST. AND ROYALL AVE., MT. PLEASANT

(Front) Laing School, located here from 1868 to 1953, was founded in 1866 by Cornelia Hancock, a Quaker who had served as a nurse with the Union Army during the Civil War. First housed in Mount Pleasant Presbyterian Church, Laing Industrial School was named for Henry M. Laing of the Friends' Association for the Aid and Elevation of Freedmen. The 1868 school, destroyed by the Charleston earthquake of 1886, was replaced by a school which stood here until 1954.

(Reverse) Early instruction at Laing, with its motto, "Try To Excel," combined academics with instruction in industrial, farming, and homemaking skills. A new Laing Elementary opened at King & Greenwich Streets in 1945; the high school remained here until a new Laing High opened on U.S. Hwy. 17 North in 1953. Laing High closed in 1970 with the desegregation of county schools. That building later housed Laing Middle School when it opened in 1974.

Erected by the Laing School Alumni Association, 2002

GPS Coordinates: 32° 47.19' N, 79° 52.424' W

10-38 FRIENDSHIP A.M.E. CHURCH

204 ROYALL AVE., MT. PLEASANT

(Front) This church, founded during Reconstruction, has been at this site since 1890. The first sanctuary serving this congregation was located on Hibben St. and built on a lot leased from the town of Mount Pleasant in 1877. After moving here and building a new church under the

pastorate of Rev. F.E. Rivers in 1890, the congregation grew so quickly that it built its third sanctuary, a large frame church, by 1895.

(Reverse) A 1911 storm during the pastorate of Rev. Frank Woodbury nearly destroyed the sanctuary, which was essentially rebuilt. Later renovations, including the application of a brick veneer in 1961 during the pastorate of Rev. J.A. Sabb, Jr., gave the church its present appearance. Friendship A.M.E. Church also hosted the graduation exercises of nearby Laing School for many years until the school closed in 1953. *Erected by the Congregation, 2001*

GPS Coordinates: 32° 47.162' N, 79° 52.391' W

10-39 CONFEDERATE LINES

EAST SIDE OF U.S. HWY. 17 N, JUST NORTH OF LONG POINT RD. MT. PLEASANT

The earthworks nearby are remains of the 1861 fortifications built to defend Mount Pleasant. They extended east 2.5 miles from Butler's Creek at Boone Hall Plantation to Fort Palmetto on Hamlin Sound. Supporting this line were Battery Gary and those at Hobcaw Point, Hog Island, Hibben Street, and Venning's and Kinloch's Landings. Federal troops occupied the town 18 February 1865. *Erected by the Christ Church Parish Preservation Society, 2003*

GPS Coordinates: 32° 50.687' N, 79° 48.778' W

10-40 HAMPTON PLANTATION

HAMPTON PLANTATION STATE PARK, 1950 RUTLEDGE RD., AT ITS INTERSECTION WITH U.S. HWY. 17, MCCLELLANVILLE

(Front) Hampton Plantation, 2 mi. NW, was established by 1730 and was one of the earliest rice plantations on the Santee River, in an area settled by Huguenots and often called "French Santee." The house, built in the 1730s for Elias Horry, later passed to his granddaughter Harriott Horry, who married Frederick Rutledge in 1797. The plantation remained in the Rutledge family until 1971.

(Reverse) One of Hampton's best-known owners was Archibald Rutledge (1882-1973), educator, man of letters, and first poet laureate of S.C. He wrote of life there in *Home By The River* (1941), calling it "the mother plantation of this old plantation country." Designated a National Historic Landmark in 1970, it has been Hampton Plantation State Park since the state acquired it in 1971. *Erected by the St. James-Santee Parish Historical Society, 2001*

GPS Coordinates: 33° 10.444' N, 79° 25.04' W

10-41 LIBERTY HILL

AT THE FELIX PINCKNEY COMMUNITY CENTER, 4790 HASSELL ST., NORTH CHARLESTON

Liberty Hill, established in 1871, is the oldest community in what is now North Charleston. In 1864 Paul and Harriet Trescot, "free persons of color" living in Charleston, owned 112 acres here. They sold land to Ishmael Grant, Aaron Middleton, and Plenty and William Lecque for a settlement for freedmen. These men donated an acre of the southeast corner to "the African Church," now African Methodist Episcopal Church. *Erected by the City of North Charleston and the North Charleston Heritage Corridor, 2005*

GPS Coordinates: 32° 52.825' N, 79° 59.787' W

10-42 PARK CIRCLE***PARK CIRCLE, NORTH CHARLESTON***

Park Circle is the focus of the master plan for North Charleston, designed by W.B. Marquis in 1912. One of the first modern planned communities in S.C., this 1500-acre development was completed shortly before World War II and grew with the wartime activity at the Charleston Navy Yard. Its four major avenues – Buist, Dupont, Montague, and Rhett – radiate from within Park Circle and were named for the developers who acquired and planned the neighborhood.

Erected by the City of North Charleston and the North Charleston Heritage Corridor, 2002

GPS Coordinates: 32° 52.819' N, 79° 59.122' W

10-4[3]* WILLIAM RHETT HOUSE***54 HASELL ST., CHARLESTON***

(Front) This house, built ca. 1712, is believed to be one of the oldest houses in Charleston. It was built for William Rhett (1666-1723), a merchant, sea captain, militia officer, and speaker of the Commons House of Assembly famous for capturing the pirate Steed Bonnet. In 1807 Christopher Fitzsimons (d. 1825), a merchant and planter, bought the house, renovating and enlarging it and adding its piazzas.

(Reverse) The asymmetrical plan of the house includes a central hall with two large rooms on the western side and two slightly smaller rooms on the eastern side. With the relative decline of “Rhettbury” in the early 20th century the house was a boarding house during the 1920s and 30s. Its restoration by Mr. and Mrs. Benjamin R. Kittredge, Jr., who bought it in 1941, was one of the first in this part of Charleston. ***Erected by the Historic Charleston Foundation, 2002***

GPS Coordinates: 32° 46.983' N, 79° 55.827' W

10-44 THE PARSONAGE/MISS IZARD’S SCHOOL***5 & 7 PRESIDENT’S PLACE, CHARLESTON*****THE PARSONAGE (Front)**

“The Parsonage,” the home of Rev. James B. Middleton (1839-1918), stood here at 5 Short Court (now President’s Place) until 1916. Middleton and his siblings, born slaves, were taught to read and write by their father, Rev. James C. Middleton (1790-1889). After the Civil War the elder Middleton, his son Rev. Abram Middleton (1827-1901), and Rev. James B. Middleton organized and served as pastors of many Methodist churches in the lowcountry.

MISS IZARD’S SCHOOL (Reverse)

This house, the home of the Frazer and IZard families, was built at 7 Short Court (now President’s Place) by 1872. Anna Eliza IZard (1850-1945), niece of Revs. James B. and Abram Middleton, was a graduate of the Avery Normal Institute and taught school here for many years. Mamie Garvin Fields (1888-1987), a Middleton descendant, described life at 5 & 7 Short Court in *Lemon Swamp and Other Places* (1983). ***Erected by the Avery Research Center for African American History and Culture, 2004***

GPS Coordinates: 32° 47.274' N, 79° 57.075' W

* Marker erroneously numbered 10-4. It should read 10-43.

10-45 MILLS HOUSE HOTEL***CORNER OF MEETING AND QUEEN STS., CHARLESTON***

The original Mills House Hotel, later the St. John Hotel, stood on this site for 115 years. Built in 1853 for Otis Mills and designed by architect John E. Earle, the hotel was described in 1857 as “costly in furniture, rich in decoration,” and favored by “all the fashionable gentry.” For many years one of Charleston’s most popular hotels, it was torn down in 1968. The present Mills House Hotel, designed to resemble the original, was completed in 1970. ***Erected by the Mills House Hotel, 2004***

*GPS Coordinates: 32° 46.686'N, 79° 55.868'W*¹⁰

10-46 BATTLE OF FORT SULLIVAN***JUNCTION OF POE AVE. AND PALMETTO ST., ADJACENT TO BATTERY JASPER AT FORT MOULTRIE NATIONAL MONUMENT, SULLIVAN’S ISLAND***

(Front) On June 28, 1776, a British and Loyalist force seeking to capture Charleston advanced to Sullivan's Island with 9 ships and 2,500-3,000 infantry. The American defenders, 435 men under Col. William Moultrie of the 2nd S.C. Regiment, occupied a fort nearby, built from palmetto logs. Still unfinished when the fighting began, it is sometimes referred to as "Fort Sullivan" in contemporary accounts.

(Reverse) As Adm. Peter Parker's ships shelled the fort its log walls absorbed or deflected the British shells and the Americans lost only 37 men killed or wounded. Moultrie's shells damaged every ship, inflicted 219 losses, and forced Parker's withdrawal. A British land attack at Breach Inlet also failed. The first major Patriot victory of the war also gave S.C. its nickname, "The Palmetto State." ***Erected by the Fort Sullivan Chapter, National Society of the Daughters of the American Revolution, 2005***

GPS Coordinates: 32° 45.55' N, 79° 51.398' W

10-47 LINCOLNVILLE SCHOOL/LINCOLNVILLE ELEMENTARY SCHOOL***141 WEST BROAD ST., LINCOLNVILLE, WEST OF LADSON*****LINCOLNVILLE SCHOOL (Front)**

Lincolnvile School, the first public school for black students in this community, stood here from 1924 to 1953. Built at a cost of \$6,100, it was one of more than 5000 schools in the South funded in part by the Julius Rosenwald Foundation between 1917 and 1932. Four teachers taught grades 1-8 in a frame school with four classrooms and an auditorium, on a four-acre lot on Broad Street.

LINCOLNVILLE ELEMENTARY SCHOOL (Reverse)

In 1953 Lincolnvile School was covered with brick veneer and expanded to become Lincolnvile Elementary School, with four classrooms, a library, and a cafeteria/auditorium. Students attended grades 1-7 there until Charleston County schools were desegregated in 1969. ***Erected by the Lincolnvile Elementary School Alumni Association, 2019***

GPS Coordinates: 33° 0.535' N, 80° 9.501' W

10-48 THE STONO REBELLION (1739)

¹⁰ Proposed location. Location information is approximate.

4246 SAVANNAH HIGHWAY (U.S. HWY. 17), JUST NORTH OF ITS INTERSECTION WITH S.C. HWY. 162, RANTOWLES

(Front) The Stono Rebellion, the largest slave insurrection in British North America, began nearby on September 9, 1739. About 20 Africans raided a store near Wallace Creek, a branch of the Stono River. Taking guns and other weapons, they killed two shopkeepers. The rebels marched south toward promised freedom in Spanish Florida, waving flags, beating drums, and shouting "Liberty!"

(Reverse) The rebels were joined by 40 to 60 more during their 15-mile march. They killed at least 20 whites, but spared others. The rebellion ended late that afternoon when the militia caught the rebels, killing at least 34 of them. Most who escaped were captured and executed; any forced to join the rebels were released. The S.C. assembly soon enacted a harsh slave code, in force until 1865. *Erected by the Sea Island Farmers Cooperative, 2006*

GPS Coordinates: 32° 47.111' N, 80° 8.83' W

10-49 POLLITZER HOUSE

5 PITT ST., CHARLESTON

(Front) This was the home of sisters Carrie (1881-1974), Mabel (1885-1979), and Anita Pollitzer (1894-1975), longtime activists for women's rights. Anita, an artist and wife of press agent Elie C. Edson, played a pivotal role in the passage and ratification of the 19th Amendment, which allowed women to vote. She was national secretary, then chair of the National Woman's Party (the forerunner of the National Organization for Women) from 1921 to 1949.

(Reverse) In 1918 Carrie Pollitzer, co-founder and assistant principal of the S.C. Kindergarten Training School, led a successful effort to enroll women in the College of Charleston. Mabel, a science teacher at Memminger High School, organized an early school lunch program there. She also served as chair and publicity director of the state National Woman's Party and helped found the first free public library in Charleston County, which opened in 1931. *Erected by The Center For Women, 2006*

GPS Coordinates: 32° 46.795' N, 79° 56.312' W

10-50 FEDERAL EXPEDITION ON JOHN'S ISLAND/BATTLE OF BURDEN'S CAUSEWAY

RIVER RD. AT BURDEN CREEK RD., JOHN'S ISLAND

FEDERAL EXPEDITION ON JOHN'S ISLAND (Front)

The Battle of Burden's Causeway was the climax of a Federal expedition against John's Island, July 2-9, 1864. 5000 Federals under Brig. Gen. John P. Hatch crossed the Stono River and advanced along it. By July 6th they occupied a strong position here, where a bridge on Burden's Causeway crossed Burden's Creek.

BATTLE OF BURDEN'S CAUSEWAY (Reverse)

Fewer than 2000 Confederates under Brig. Gen. B.H. Robertson opposed the Federals. Brief skirmishing and shelling occurred on July 7th and 8th. On July 9, 1864, the Confederates attacked, were repulsed, were reinforced, and attacked again. Hatch, compelled to withdraw, evacuated John's Island late that night. *Erected by the Carolina Historical Site Preservation Foundation, Inc., and Secession Camp #4, Sons of Confederate Veterans, 2006*

GPS Coordinates: 32° 43.108' N, 80° 1.295' W

10-51 BATTERY HAIG***JUST OFF EAST SHORE DR., OAKLAND SUBDIVISION, JAMES ISLAND***

This Confederate earthwork, named for the owner on whose plantation it was built, was constructed in 1863. It and other works on the north bank of the Stono River were intended to help defend Charleston's western approaches along the Charleston & Savannah Railroad. In late 1864 Battery Haig was armed with two 24-pounder rifled cannon. It and the rest of the Confederate defenses of Charleston were abandoned when the city was evacuated February 17, 1865. ***Erected by the South Carolina Battleground Preservation Trust, 2006***

GPS Coordinates: 32° 46.584' N, 80° 2.144' W¹¹

10-52 MAYBANK GREEN/HOBCAW PLANTATION***N. SHELMORE BLVD. AT MAYBANK GREEN, I'ON VILLAGE, MOUNT PLEASANT*****MAYBANK GREEN (Front)**

In 1697 David Maybank II (1660-1713) acquired 200 acres along Hobcaw Creek from the Lords Proprietors. Maybank, a carpenter, built a house on this site which he named Hobcaw Plantation. The plantation passed to his daughter Susannah (1700-1746) and her husband Capt. Jacob Bond (1695-1766), planter and member of the Commons House of Assembly. After Bond's death the plantation was owned by his daughter Rebecca Bond Read (1730-1786).

HOBCAW PLANTATION (Reverse)

Rebecca and James Read's son Dr. William Read (1754-1845) was a deputy surgeon general in the Continental Army, serving under both George Washington and Nathanael Greene. This was one of Read's several lowcountry plantations; his principal residence was in Charleston. In 1819 Read's cousin Jacob Bond I'On (1782-1859), planter, army officer, and legislator, hosted President James Monroe and Secretary of State John C. Calhoun at Hobcaw Plantation. ***Erected by The I'On Company, 2007***

GPS Coordinates: 32° 49.006' N, 79° 52.845' W

10-53 MAGNOLIA CEMETERY***MEETING ST. (U.S. HWY. 52), CHARLESTON, JUST NORTH OF ITS INTERSECTION WITH MT. PLEASANT ST. AND JUST SOUTH OF ITS INTERSECTION WITH CUNNINGTON ST.***

(Front) Magnolia Cemetery, established in 1850, was named for Magnolia Umbra Plantation, dating back to 1784. The ca. 1800 house built by Col. William Cunningham serves as the cemetery office. This is a fine example of the "rural cemetery" movement, with winding streets and paths, a lake, view of the Cooper River and marsh, and magnolias, live oaks, and other landscaping.

(Reverse) Charleston architect Edward C. Jones designed the cemetery plan, and stonecutters William T., Edwin R., and Robert D. White sculpted many of its fine gravestones and monuments. Notable persons buried here include William Gregg, Robert Barnwell Rhett, William Gilmore Simms, George A. Trenholm, and Horace L. Hunley and three crews of the Confederate submarine *H.L. Hunley*. ***Erected by the Magnolia Cemetery Trust, 2007***

GPS Coordinates: 32° 48.93' N, 79° 57.042' W

¹¹ Proposed location. Location information is approximate.

10-54 FRENCH BOTANICAL GARDEN

W. AVIATION AVE., JUST EAST OF ITS INTERSECTION WITH S. AVIATION AVE., WEST OF I-26 AT EXIT 211A, NORTH CHARLESTON

André Michaux (1746-1802), botanist to Louis XVI of France, lived here 1786-96. He established a botanical garden 300 yards north in order to export native American trees and plants to France. Michaux was the first to import the camellia, crape myrtle, mimosa, parasol tree, and sweet olive to North America and the ginkgo and tea plants to this area. His son closed the garden in 1803. *Erected by the Michaux Garden Committee of the Charleston Horticultural Society, 2008*

GPS Coordinates: 32° 54.044' N, 80° 1.785' W

10-55 POINT PLANTATION

533 PINCKNEY ST., MCCLELLANVILLE

(Front) The McClellan family for which McClellanville was named acquired this land shortly before the American Revolution. A 490-acre tract on Jeremy Creek was originally granted to John Whilden in 1705. In 1771 master carpenter Archibald McClellan, Sr. (1740-1791) bought the tract, built a house on the marsh, and named it Point Plantation. He planted an avenue of live oaks that still stand and expanded the plantation to 1350 acres, primarily raising cattle.

(Reverse) Point Plantation passed to Archibald McClellan, Jr. (1764-1846), then to his sons William and Archibald. Archibald J. McClellan (1814-1880) grew cotton and produced lime and salt here after his brother's death. By the 1850s he and Richard T. Morrison (1816-1910) leased, then later sold, lots to area planters. The village here was named for the McClellan family by 1860. The old house at Point Plantation burned in 1902 and was replaced by the present house.

Erected by The Village Museum, 2008

GPS Coordinates: 33° 5.018' N, 79° 27.585' W

10-56 BATTERY NUMBER 5

SEASIDE PLANTATION DR. BETWEEN SECESSIONVILLE RD. AND PLANTERS TRACE DR., JAMES ISLAND

(Front) This was one of several Confederate earthworks constructed on the southwest portion of James Island in the summer of 1863. It was a significant part of the "New Line" or "Siege Line" intended to defend Charleston from Federal attacks up the Stono or Folly Rivers. This line replaced the 1861-62 lines that ran across James Island from Clark Sound to Wappoo Creek.

(Reverse) In April 1864 Battery Number 5 was manned by Company H of the 2nd S.C. Artillery, commanded by Capt. W.H. Kennady. Its armament at that time was three 24-pounder smoothbore cannon and one 12-pounder smoothbore cannon. This battery and the rest of Charleston's defenses were evacuated February 17, 1865. Battery Number 5 was listed in the National Register of Historic Places in 1982. *Erected by the South Carolina Battleground Preservation Trust, 2008*

GPS Coordinates: 32° 42.473' N, 79° 57.208' W

10-57 JENKINS ORPHANAGE**3923 AZALEA DR., NORTH CHARLESTON**

(Front) Since 1937 this has been the campus of the Jenkins Orphanage, established in Charleston in 1891 by Rev. Daniel Joseph Jenkins (1862-1937). Jenkins, a Baptist minister, founded this orphanage for African American children with aid from the city. Housed in the old Marine Hospital on Franklin Street downtown 1891-1937, it also included an institute to teach and train children between the ages of 3 and 20. More than 500 lived there by 1896.

(Reverse) The Jenkins Orphanage Band played concerts across the U.S. and Europe for more than 30 years to help fund the orphanage. The band, taught by Hatsie Logan and Eugene Mikell, is prominent in the early history of jazz; alumni Cat Anderson, Freddie Green, and Jabbo Smith played for Duke Ellington, Count Basie, and others. The orphanage moved here in 1937, and its offices and dorms were built by the City of Charleston. Those historic buildings burned in the 1980s. *Erected by the Daniel Joseph Jenkins Institute for Children, a program of the Orphan Aid Society, Inc., 2008*

GPS Coordinates: 32° 50.816' N, 79° 59.788' W

10-58 BATTERY HASKELL**ADJACENT TO SCHOONER DR., LIGHTHOUSE POINT, JAMES ISLAND**

(Front) This two-gun Confederate artillery battery and magazine is all that remains of Battery Haskell, a large fortification built on Legare's Point in 1863 to help defend James and Morris Islands. This two-gun battery was just behind the left flank of Battery Haskell, named for Capt. Charles T. Haskell, Jr. of the 1st S.C. Infantry, mortally wounded on Morris Island July 10, 1863.

(Reverse) Battery Haskell, "a massive open work," was built for twelve guns. In early 1865 its armament was one 8-inch smoothbore cannon, one 32-pounder smoothbore cannon, and two 10-inch mortars. It and the rest of Charleston's defenses were evacuated February 17, 1865. Battery Haskell was gradually demolished from the 1920s to the 1960s for farm use and later for residential development. *Erected by the South Carolina Battleground Preservation Trust, 2008*

GPS Coordinates: 32° 43.717' N, 79° 54.648' W

10-59 BATTERY CHEVES**AT THE SOUTHEASTERMOST CURVE OF ROBERT E. LEE BLVD., FT. JOHNSON ESTATES, JAMES ISLAND**

(Front) This four-gun Confederate artillery battery was one of several earthworks built on the southeastern shore of James Island in the summer of 1863. Built between Battery Simkins and Battery Haskell, this battery was named for Capt. Langdon Cheves, an engineer who designed Battery Wagner on Morris Island and who was killed during the Federal assault there on July 10, 1863.

(Reverse) The battery assisted in the defense of James and Morris Islands, and its armament in 1863 was four 8-inch smoothbore naval guns. A magazine explosion on September 15, 1863 killed five men and wounded two. Battery Cheves and the rest of Charleston's defenses were evacuated February 17, 1865. The battery was listed in the National Register of Historic Places in 1982. *Erected by the South Carolina Battleground Preservation Trust, 2008*

GPS Coordinates: 32° 44.267' N, 79° 54.43' W

10-60 THE ELMS

AT THE L. MENDEL RIVERS LIBRARY, 9200 UNIVERSITY BLVD., CHARLESTON SOUTHERN UNIVERSITY CAMPUS, NORTH CHARLESTON

(Front) The Elms, an inland rice plantation on the headwaters of Goose Creek, was owned by the Izard family for more than 150 years. In 1704 Ralph Izard (d. 1711), member of the Commons House of Assembly, bought a 250-acre tract here, expanding it to more than 500 acres. His son Ralph II (d. 1743) also served in the Assembly and on the Royal Council. The first to plant rice at The Elms, he enlarged it to more than 2,700 acres.

(Reverse) Ralph Izard III (1742-1804) lent money to the Patriot cause and later served in the Continental Congress. A state representative after the war, then U.S. Senator, Izard was briefly President Pro Tempore of the Senate. An 1818 visitor to The Elms described its “avenue of lofty elms & of loftier live oaks.” Its ca. 1718 house, later rebuilt after a fire, was virtually destroyed by the Charleston earthquake of 1886. ***Erected by the City of North Charleston, 2008***

GPS Coordinates: 32° 58.782' N, 80° 4.38' W

10-61 REDOUBT NUMBER 3

SOUTH OF FT. JOHNSON RD., PATRIOT PLANTATION, JAMES ISLAND

(Front) Redoubt Number 3, built here in 1861-62, was one of six identical Confederate earthworks built across the center of James Island, known collectively as the East Lines. Intended to help defend Charleston from Federal attacks up the Stono River, they were 60 yds. square and built for two guns each. In November 1863 this redoubt was armed with a single 24-pounder smoothbore cannon.

(Reverse) The East Lines stretched south from a tributary of James Island Creek, on Croskey Royall's plantation, to Clark Sound, on the Rev. Stiles Mellichamp's plantation. By late 1863, stronger earthworks, called the New Lines, were built nearer the Stono River, making these lines obsolete. This redoubt and the rest of Charleston's defenses were evacuated February 17, 1865. ***Erected by the South Carolina Battleground Preservation Trust, 2008***

GPS Coordinates: 32° 43.593' N, 79° 56.289' W

10-62 FORT PEMBERTON

221 YATES AVE., RIVERLAND TERRACE, JAMES ISLAND

Fort Pemberton, a large five-sided Confederate earthwork on the James Island side of the Stono River, was built in the spring of 1862 to defend Charleston from a Federal attack via Elliott's Cut and Wappoo Creek. Named for Maj. Gen. John C. Pemberton, commander of the Dept. of S.C. and Ga., it was designed for as many as twenty-one guns but never held more than eight. Fort Pemberton was described in 1865 as “a large well-built work, heavily armed.” In June 1864 it was manned by Co. B, 15th Battalion S.C. Heavy Artillery, commanded by Capt. Guignard Richardson. Its armament at that time was two 32-pounder banded rifled guns and two 32-pounder smoothbore cannon. It and the rest of Charleston defenses were evacuated on February 17, 1865. ***Erected by the South Carolina Battleground Preservation Trust, 2008***

GPS Coordinates: 32° 45.576' N, 79° 59.983' W¹²

¹² Proposed location. Location information is approximate.

10-63 WINDSOR HILL PLANTATION**3790 ASHLEY PHOSPHATE RD. AT WINDSOR HILL BLVD., NORTH CHARLESTON**

(Front) This inland rice plantation was established in 1701 by a grant of 500 acres to Joseph Child. The original grant was between the headwaters of Goose Creek and the Ashley River, and Child soon acquired an additional 300 acres. His son Benjamin added acreage and continued planting rice. In 1749 Benjamin and Hannah Child's daughter Mary inherited Windsor Hill and married rice planter John Ainslie (d. 1774).

(Reverse) John and Mary Ainslie built a two-story house here about 1750. In 1776 their daughter Hannah married William Moultrie, Jr. (1752-1796). The plantation declined by the 1830s, and the house burned in 1857. Gen. William Moultrie (1730-1805), victor at the Battle of Sullivan's Island in 1776 and governor 1785-1787 and 1792-94, was first buried here but reburied on Sullivan's Island, at Fort Moultrie, in 1977. *Erected by the City of North Charleston, 2010*

GPS Coordinates: 32° 55.432' N, 80° 5.39' W

10-64 CAMP OF WILD'S "AFRICAN BRIGADE," 1863-1864/WILD'S BRIGADE CEMETERY**FOLLY BEACH COMMUNITY CTR., 55 CENTER ST., FOLLY BEACH****CAMP OF WILD'S "AFRICAN BRIGADE," 1863-1864 (Front)**

Folly Island was occupied by Union troops April 1863-February 1865. Gen. Edward A. Wild's "African Brigade" camped nearby from November 1863 to February 1864. The two regiments in Wild's brigade were the 55th Massachusetts, made up largely of free blacks, and the 1st North Carolina, made up of former slaves.

WILD'S BRIGADE CEMETERY (Reverse)

A cemetery was laid out nearby for soldiers in Wild's Brigade who died here in 1863-64. Most graves were removed after the war. In 1987 relic hunters discovered additional graves of U.S. Colored Troops. In 1987-88 archaeologists removed 19 burials and published their findings. These soldiers were reburied with full military honors at Beaufort National Cemetery in May 1989. *Erected by The Friends of the 55th Massachusetts, 2010*

GPS Coordinates: 32° 39.495' N, 79° 56.526' W

10-65 THE SIEGE OF CHARLESTON, 1780**KING ST., AT THE NORTHWEST CORNER OF MARION SQUARE NEAR HUTSON ST., CHARLESTON**

(Front) The British capture of Charleston in May 1780 was one of the worst American defeats of the Revolution. On March 30-31 Gen. Henry Clinton's British, Hessian, and Loyalist force crossed the Ashley River north of Charleston. On April 1 Clinton advanced against the American lines near this site, held by Gen. Benjamin Lincoln's Continentals and militia. The 42-day siege would be the longest of the war.

(Reverse) As Gen. Charles Cornwallis closed off Lincoln's escape routes on the Cooper River, Clinton advanced his siege lines and bombarded Charleston. On May 12, 1780, in front of the American works near this spot, Lincoln surrendered the city and his force of 6,000 men, after what one British officer called "a gallant defense." The British occupied Charleston for more than 2 1/2 years, evacuating Dec. 14, 1782. *Erected by the South Carolina Societies of the Daughters of the American Revolution and Sons of the American Revolution, and the Maj. Gen. William Moultrie Chapter, Sons of the American Revolution, 2010*

GPS Coordinates: 32° 47.187' N, 79° 56.198' W

10-66 CALVARY EPISCOPAL CHURCH

104-106 LINE STREET, CHARLESTON

(Front) This church, located on Beaufain Street for 91 years, was organized in 1847 to give free blacks and slaves in antebellum Charleston a separate Episcopal congregation of their own. The Rev. Paul Trapier was its first minister, and the church met in the St. Philip's Episcopal Church parsonage, then in Temperance Hall, before acquiring a lot at the corner of Beaufain and Wilson Streets.

(Reverse) A stuccoed brick church on Beaufain Street was completed and consecrated in 1849. In 1940 Charleston Housing Authority bought the historic church and lot to build the Robert Mills Manor housing project. The congregation bought this lot on Line Street from the city and dedicated this sanctuary in 1942. Three African-American cemeteries have been on this site: one "Colored," one Baptist, and Calvary Episcopal. *Erected by the Congregation, 2010*

GPS Coordinates: 32° 47.639' N, 79° 56.744' W

10-67 BURKE HIGH SCHOOL

BURKE HIGH SCHOOL, 144 PRESIDENT ST., CHARLESTON

(Front) This school, founded in 1910, was the first public high school for African-Americans in Charleston. It succeeded the Charleston Normal & Industrial School, a private school at Bogard & Kracke Streets, which had been founded in 1894 by Rev. John L. Dart. The new Charleston Colored & Industrial School, built here at President and Fishburne Streets by the City of Charleston, opened in January 1911 with 375 students.

(Reverse) David Hill became the first African-American principal in 1919. The school was renamed Burke Industrial School in 1921 in memory of J.E. Burke, vice chairman of the public school board. By 1930 Burke, with 1,000 students, had a full elementary and high school curriculum in addition to its vocational curriculum. Burke merged with Avery High School in 1954, was accredited, and was renamed Burke High School, in a new complex on this site. It was rebuilt in 2005. *Erected by the Burke High School Foundation, Inc., 2010*

GPS Coordinates: 32° 47.563' N, 79° 57.224' W

10-68 CANNON STREET HOSPITAL/McCLENNAN-BANKS MEMORIAL HOSPITAL

135 CANNON ST., CHARLESTON

CANNON STREET HOSPITAL (Front)

Cannon Street Hospital, established here in 1897, served the African-American community of Charleston until 1959. Officially the Hospital and Training School for Nurses, it occupied a three-story brick building constructed ca. 1800. Dr. Alonzo C. McClelland (1855-1912), then one of only six black physicians in Charleston, was one of its founders and also edited *The Hospital Herald* 1898-1900.

McCLENNAN-BANKS MEMORIAL HOSPITAL (Reverse)

By 1956 Dr. Thomas C. McFall, director of the Cannon Street Hospital, led a campaign to build a new hospital. McClelland-Banks Memorial Hospital, which opened on Courtenay Street in 1959, was named for Dr. McClelland and Anna DeCosta Banks (1869-1930), first head nurse of

the Cannon Street Hospital. The old hospital here was torn down in 1961; the new hospital closed at the end of 1976 and was torn down in 2004. *Erected by the Waring Historical Library, Medical University of South Carolina, and the Avery Research Center for African American History and Culture, College of Charleston, 2010*

GPS Coordinates: 32° 47.268' N, 79° 56.972' W

10-69 INSTITUTE HALL/“THE UNION IS DISSOLVED!”

134 MEETING STREET, CHARLESTON

INSTITUTE HALL (Front)

Institute Hall, built here in 1854, stood until 1861. An Italianate building, it was designed by Jones and Lee for the South Carolina Institute, a progressive organization promoting “art, ingenuity, mechanical skill, and industry.” The Grand Hall, Charleston’s largest public space, seated 3,000 and hosted fairs, exhibits, concerts, balls, and conventions. It hosted the 1860 Democratic convention, which split over the mention of slavery in the platform.

“THE UNION IS DISSOLVED!” (Reverse)

Abraham Lincoln’s election as president in Nov. 1860 was the catalyst for a secession convention in S.C. The convention met in Columbia on Dec. 17, but moved to Charleston the next day. On Dec. 20, 1860, S.C. became the first state to secede from the Union. That night delegates signed the Ordinance of Secession before a huge crowd in the Grand Hall. Institute Hall later burned in the “Great Fire” of Dec. 1861. *Erected by the Fort Sumter-Fort Moultrie Historical Trust and the S.C. Civil War Sesquicentennial Advisory Board, 2010*

GPS Coordinates: 32° 46.704' N, 79° 55.873' W

10-70 HAMPSTEAD CEMETERY

46 REID ST., CHARLESTON

(Front) A cemetery established here in 1841, also known as “God’s Acre” and later “the German Cemetery,” was maintained by St. Matthews Evangelical Lutheran Church until about 1860. That church, founded in 1840 by the rapidly-growing community of Germans in Charleston, was originally the German Evangelical Church of Charleston. Its founders purchased land here for a cemetery shortly before they built their church at the corner of Anson and Hasell Streets.

(Reverse) Hampstead Cemetery, laid out between cemeteries owned by the African Society and the Hebrew Congregation, sold half-plots and quarter-plots to church members and others. Yellow fever epidemics in 1849, 1852, and 1856 killed so many Germans that the cemetery was almost full by 1857, when the church dedicated Bethany Cemetery, a new cemetery in North Charleston, near Magnolia Cemetery. Several graves found here in 1982 were removed to Bethany in 2009. *Erected by the Housing Authority of the City of Charleston, 2011*

GPS Coordinates: 32° 47.604' N, 79° 56.165' W

10-71 HAMPTON PARK TERRACE

HUGER ST., JUST SOUTHWEST OF RUTLEDGE AVE., CHARLESTON

(Front) Hampton Park Terrace, an early 20th-century planned suburb, was laid out in 1912 along Huger Street between Rutledge and Hagood Aves. Its success coincided with the economic boom that following the opening of the Charleston Navy Yard in 1901. It was also aided by its location

immediately south of Hampton Park, a large municipal park built on the site of the 1901-02 Charleston and West-Indian Exposition.

(Reverse) Developers praised “the open fresh beauty of Hampton Park Terrace” and called it “the ideal home overlooking both river and Park.” Most houses dates from 1912 to 1922 and include excellent examples of the American Foursquare, Colonial Revival, Prairie, Craftsman, and Bungalow styles. The Hampton Park Terrace Historic District was listed in the National Register of Historic Places in 1997. *Erected by the Hampton Park Terrace Neighborhood Council, 2011*

GPS Coordinates: 32° 47.93' N, 79° 57.084' W

10-72 OLD BETHEL METHODIST CHURCH

222 CALHOUN STREET, CHARLESTON

(Front) This church, built in 1797 in the meeting-house form, was dedicated in 1798 and completed in 1809. It is the oldest Methodist church standing in Charleston. Originally at the corner of Pitt and Calhoun Streets, Bethel Methodist Church was a congregation of white and black members, both free blacks and slaves. Many blacks left the church in 1833 during a dispute over seating. Though some later returned, many did not.

(Reverse) In 1852 the congregation moved this building west to face Calhoun Street, to make room for a new brick church, completed the next year. This church, called “Old Bethel,” was used for Sunday school before its black members acquired it in 1876. They kept the name Old Bethel and moved the church to this location in 1882. Old Bethel Methodist Church was listed in the National Register of Historic Places in 1975. *Erected by the Congregation, 2011*

GPS Coordinates: 32° 47.057' N, 79° 56.517' W

10-73 PLAINSFIELD PLANTATION

4611 TOWLES RD., MEGGETT

(Front) Plainsfield Plantation, on this site, and Pawletts Plantation, nearby, were established ca. 1690 by Joseph Blake (1663-1700), one of Carolina’s Lords Proprietors and governor of the colony 1694 and 1696-1700. Blake, who had come to the colony ca. 1685 and was soon a member of the Grand Council, named his plantations for locales in his native Somersetshire, England.

(Reverse) Blake was governor when he purchased Sir John Berkeley’s proprietary share in 1694. Blake, a Dissenter who supported religious liberty and citizenship for French Huguenots and other non-English settlers, died in office. The “Goose Creek Men,” planters who opposed his and the Proprietors’ policies on settlers and Indian trade, took control of the government after Blake’s death. *Sponsored by The Society of First Families of South Carolina 1670-1700, 2011*

GPS Coordinates: 32° 43.239' N, 80° 11.075' W

10-74 COOK’S OLD FIELD CEMETERY/COPAHEE PLANTATION AND HAMLIN BEACH

JUST NORTH OF RIFLE RANGE RD., MT. PLEASANT VICINITY

COOK’S OLD FIELD CEMETERY (Front)

This plantation cemetery predates the American Revolution. It was established by early members of the Hamlin, Hibben and Leland families. James Hibben (d. 1835), one of the founders of

Mount Pleasant, is buried here. Generations of both white and black families are interred here. In 2003 this cemetery was listed in the National Register of Historic Places.

COPAHEE PLANTATION AND HAMLIN BEACH (Reverse)

Thomas Hamlin established Copahee Plantation here in 1696. Later divided into Copahee and Contentment Cottage, it is now known as Hamlin Farms. In 1881 African American farmers bought 31 ten-acre lots from the Hamlins and founded the Hamlin Beach community. White and black descendants still live here today. *Sponsored by the Christ Church Parish Preservation Society, 2011*

GPS Coordinates: 32° 50.483' N, 79° 47.865' W

10-75 INLAND RICE FIELDS, CA. 1701-1865

PALMETTO COMMERCE PARKWAY, NORTHWEST OF ASHLEY PHOSPHATE RD., NORTH CHARLESTON VICINITY

Embankments and ditches dating from the early 18th century are still visible here and show the elaborate layout of rice fields that were part of Windsor Hill and Woodlands plantations. Before the American Revolution, lowcountry planters grew rice in inland fields that did not use the tides for flood waters. Windsor Hill was established ca. 1701 by Joseph Child (d. 1717), and Woodlands was established ca. 1800 by Thomas Parker (d. 1821). The remnants of these rice fields are a tangible reminder of the skill and labor of the enslaved people who constructed them, many of whom had been rice farmers in Africa. *Sponsored by Charleston County, 2012*

GPS Coordinates: 32° 56.488'N, 80° 4.571'W¹³

10-76 THE SEIZURE OF THE *PLANTER*

HISTORIC CHARLESTON FOUNDATION, 40 E. BAY ST., CHARLESTON

(Front) Early on May 13, 1862, Robert Smalls, an enslaved harbor pilot aboard the *Planter*, seized the 149-ft. Confederate transport from a wharf just east of here. He and six enslaved crewmen took the vessel before dawn, when its captain, pilot, and engineer were ashore. Smalls guided the ship through the channel, past Fort Sumter, and out to sea, delivering it to the Federal fleet which was blockading the harbor.

(Reverse) Northern and Southern newspapers called this feat “bold” and “daring.” Smalls and his crew, a crewman on another ship, and eight other enslaved persons including Smalls’s wife, Hannah, and three children, won their freedom by it. Smalls (1839-1915) was appointed captain of the U.S.S. *Planter* by a U.S. Army contract in 1863. A native of Beaufort, he was later a state legislator and then a five-term U.S. Congressman. *Sponsored by Historic Charleston Foundation and the African American Historical Alliance, 2012*

GPS Coordinates: 32° 46.385' N, 79° 55.637' W

10-77 CIGAR FACTORY/“WE SHALL OVERCOME”

701 E. BAY ST., CHARLESTON

CIGAR FACTORY (Front)

This five-story commercial building, built ca. 1882 as a textile mill, was known as the Charleston Manufacturing Company, then Charleston Cotton Mills, in its early years. Leased to the

¹³ Proposed location. Location information is approximate.

American Tobacco Company in 1903, the plant was sold to that company in 1912. Popularly called “the Cigar Factory,” it produced cigars such as Cremo and Roi-Tan until it closed in 1973. The Cigar Factory was listed in the National Register of Historic Places in 1980.

“WE SHALL OVERCOME” (Reverse)

By the end of World War II the factory employed 1,400 workers, 900 of them black women. In October 1945, 1,200 workers walked out over discrimination and low wages. Strikers sang the gospel hymn “I’ll Overcome Someday.” Later revised as “We Shall Overcome,” it would become the anthem of the Civil Rights Movement. The strike ended in March 1946 with a settlement giving workers raises and promising better treatment.

Sponsored by the Preservation Society of Charleston, 2013

GPS Coordinates: 32° 47.828'N, 79° 56.043'W

**10-78 JAMES SIMONS ELEMENTARY SCHOOL/DESEGREGATION OF CHARLESTON SCHOOLS
WEST OF INTERSECTION OF KING ST. AND MOULTRIE ST., CHARLESTON**

JAMES SIMONS ELEMENTARY SCHOOL (Front)

This school, built in 1919 and designed by local architects Benson & Barbot, was the fifth public elementary school in the city. It opened for the 1919-1920 school year with an enrollment of 600. In 1955 the Charleston Branch of the National Association for the Advancement of Colored People (NAACP) petitioned the Charleston school board to desegregate all public city schools, including this one.

DESEGREGATION OF CHARLESTON SCHOOLS (Reverse)

In 1960 nine parents, with support from the NAACP, applied for their children’s transfer to four white schools, including James Simons Elementary School. Denied by the board and on appeal, they sued in federal court in 1962 and won their case the next year. On September 3, 1963, eleven black students entered this school and Memminger Elementary School and Charleston and Rivers High Schools. *Sponsored by the Preservation Society of Charleston, 2013*

GPS Coordinates: 32° 48.053' N, 79° 56.998' W

**10-79 KRESS BUILDING/CIVIL RIGHTS SIT-INS
281 KING ST., CHARLESTON**

KRESS BUILDING (Front)

This three-story Art Deco building, built in 1930-31 was a 5- and 10-cent store owned by S.H. Kress & Co. until 1980. Kress, with about 400 American stores, designed its own buildings. This store features a yellow brick façade with colorful and decorative glazed terracotta details typical of Kress’s Art Deco designs. A 1941 two-story addition faces Wentworth Street. McCrory Stores bought this building in 1980, operating it under the Kress name until 1992.

CIVIL RIGHTS SIT-INS (Reverse)

On April 1, 1960, the lunch counter here and those at the Woolworth’s and W.T. Grant’s stores on King St. were the targets of the city’s first civil rights “sit-in.” Black students from Burke High School were denied service but refused to leave. Arrested for trespassing, they were later convicted and fined. This youth-led protest was the beginning of a broader civil rights movement in Charleston. *Sponsored by the Preservation Society of Charleston, 2013*

GPS Coordinates: 32° 46.957' N, 79° 56.055' W

10-80 HOSPITAL STRIKE OF 1969***ASHLEY AVE., CHARLESTON***

(Front) Civil rights marches on Ashley Ave. and elsewhere occurred during strikes at two hospitals from March 20 to July 18, 1969. Workers, mostly black women, cited unequal treatment and pay when they organized and walked out of the Medical College Hospital (MCH) on Doughty St. and Charleston County Hospital (CCH) on Calhoun St. Some picketers were arrested, the state of S.C. refused to sanction a union, and talks stalled.

(Reverse) The Southern Christian Leadership Conference joined the strike in its first major campaign since the death of Martin Luther King, Jr. Protests were marred by violence, and Gov. Robert McNair called out the National Guard and set a curfew. In May King's widow Coretta Scott King led 5,000 marchers down Ashley Ave. A settlement at MCH in June and CCH in July gave workers raises and promised better treatment. *Sponsored by the Preservation Society of Charleston, 2013*

GPS Coordinates: 32° 47.128' N, 79° 56.801' W

10-81 THE PROGRESSIVE CLUB***RIVER RD. & ROYAL OAK DR., JOHNS ISLAND***

(Front) The Progressive Club, built in 1962-63, was a store and community center for Johns Island and other Sea Islands until it was badly damaged by Hurricane Hugo in 1989. The club had been founded in 1948 by civil rights activist Esau Jenkins (1910-1972), who worked to improve educational, political, economic, and other opportunities for blacks on the island and in the lowcountry.

(Reverse) Jenkins, Septima Clark (1898-1987), and Bernice Robinson (1914-1994) founded the first Citizenship School in 1957 to encourage literacy and voter registration. Its success led to many similar schools across the South, called "the base on which the whole civil rights movement was built." The Progressive Club was listed in the National Register of Historic Places in 2007. *Sponsored by the Preservation Society of Charleston, 2013*

GPS Coordinates: 32° 40.626' N, 80° 2.445' W

10-82 JONATHAN JASPER WRIGHT LAW OFFICE***84 QUEEN ST., CHARLESTON***

(Front) Jonathan Jasper Wright (1840-1885), the first African American in the U.S. to sit as a justice on a state supreme court, practiced law here from 1877 until his death in 1885. Wright, a native of Pa., was educated at Lancasterian Academy in Ithaca, N.Y. He came to S.C. in 1865 as a teacher for the American Missionary Association and also worked as an attorney for the Freedmen's Bureau.

(Reverse) Wright wrote that he hoped to "vindicate the cause of the downtrodden." He was a delegate to the S.C. constitutional convention of 1868 and a state senator 1868-70. Wright, elected to the S.C. Supreme Court in 1870, resigned in 1877 due to political pressure. After he left the bench he practiced law, helped Claflin College found its Law Department, and became its Chair in Law. He died of tuberculosis in 1885. *Sponsored by the S.C. Black Lawyers Association, 2013*

GPS Coordinates: 32° 46.670' N, 79° 55.949' W

10-83 UNION HEIGHTS/HOWARD HEIGHTS

MEETING ST., JUST SOUTH OF BEECH AVE., NORTH CHARLESTON

UNION HEIGHTS (Front)

This community, subdivided into lots in 1919, was named for the nearby union station of three railroads. It had been part of Belmont Plantation from the colonial period to the mid-19th century and became an African-American community after the Civil War. Union Heights, a thriving neighborhood of houses, churches, and shops, grew with the dramatic expansion of the Charleston Navy Yard from 1935 through World War II and into the 1960s.

HOWARD HEIGHTS (Reverse)

This community, subdivided into residential lots for African Americans in 1943, was named for Howard University. It had been part of Windsor Plantation in the early 19th century, then was part of the phosphate operations of the Virginia-Carolina Chemical Co. The Charleston Housing Authority developed this area with federal funding during World War II. Though smaller than Union Heights, Howard Heights flourished from 1943 into the 1960s. *Sponsored by the Union Heights Community Council, 2014*

GPS Coordinates: 32° 50.324' N, 79° 57.709' W

10-84 CHARLES TOWNE/OLD TOWN PLANTATION

CHARLES TOWNE LANDING STATE HISTORIC SITE, CHARLESTON

CHARLES TOWNE (Front)

The first permanent English settlement in what is now S.C. was established here in 1670. Named for King Charles II, the town was built on Albemarle Point, on the W bank of the Ashley River. It began in 1670-71 with a palisaded fort and a few houses. As it grew, additional lots were laid out across the Ashley River on Oyster Point. In 1680 the proprietors of the colony moved the capital to that site, in present-day downtown Charleston.

OLD TOWN PLANTATION (Reverse)

By 1700 this site was known as “Old Town Plantation,” and it was used for farming for almost 300 years. The last owners, Dr. and Mrs. Joseph I. Waring, renovated the overseer’s house as their home and created 80 acres of landscaped gardens. In 1969 they sold more than 650 acres to the state of S.C., which developed a park here for the S.C. Tricentennial of 1970. The site became a state park in 1971. *Sponsored by the South Carolina Society, Children of the American Revolution, 2014*

GPS Coordinates: 32° 48.450' N, 79° 59.287' W

10-85 U.S. COURTHOUSE AND POST OFFICE/BRIGGS v. ELLIOTT

U.S. COURTHOUSE, 83 BROAD ST., CHARLESTON

U.S. COURTHOUSE AND POST OFFICE (Front)

This Renaissance Revival building, opened in 1896, is notable for its association with U.S. District Judge J. Waties Waring (1880-1968). Waring, a Charleston native who served here 1942 to 1952, issued some of the most important civil rights rulings of the era. *Briggs v. Elliott*, the first suit to challenge public school segregation in the U.S., was heard here before three judges on May 28-29, 1951.

BRIGGS V. ELLIOTT (Reverse)

Thurgood Marshall and other NAACP Legal Defense Fund lawyers represented Harry and Eliza Briggs and 19 other courageous parents from Clarendon County. In a bold and vigorous dissent opposing the prevailing doctrine of separate but equal, Waring declared that segregation “must go and must go now. *Segregation is per se inequality.*” The U.S. Supreme Court followed his analysis as a central part of its groundbreaking decision in *Brown v. Board of Education* (1954).

Sponsored by the Charleston County Bar Association, 2014

GPS Coordinates: 32° 46.579' N, 79° 55.907' W

10-86 PLYMOUTH CHURCH/PLYMOUTH PARSONAGE

41 PITT ST., NEAR INTERSECTION WITH BULL ST., CHARLESTON

PLYMOUTH CHURCH (Front)

In 1867 over 100 African Americans, most former members of the Circular Church, founded Plymouth Church, among the oldest black Congregational Churches in the South. Plymouth is an example of the independent black churches formed at the dawn of emancipation. Early pastor Francis L. Cardozo was also involved in the operation of Avery Normal Institute, a school for black students. This Gothic Revival church building was completed in 1872.

PLYMOUTH PARSONAGE (Reverse)

Plymouth parsonage, built in 1886, was home to church leaders. Pastors who lived here were active in anti-lynching and equal rights campaigns. Plymouth also hosted a number of prominent black figures. W.E.B. Du Bois, a founding NAACP member, visited in 1925, and Paul Robeson, a singer and activist, stayed here while campaigning for presidential candidate Henry Wallace in 1948. In 1957 the congregation moved to a new location one mile north on Spring Street.

Sponsored by the Avery Research Center for African American History and Culture, 2014

GPS Coordinates: 32° 46.977' N, 79° 56.417' W

10-87 HARMON FIELD/CANNON STREET ALL-STARS

PRESIDENT ST. AT FISHBURNE ST. (HARMON FIELD), CHARLESTON

HARMON FIELD (Front)

Harmon Field, established in 1927, was one of many parks across the country created with support from the Harmon Foundation, a national philanthropic organization. Though dedicated to the “Recreation of All,” state law mandated the racial segregation of public parks and Harmon Field remained a facility for African Americans until it was desegregated in 1964. Among other uses, the park was a venue for games played by amateur and semi-pro baseball teams.

CANNON STREET ALL-STARS (Reverse)

In 1953 the Cannon St. YMCA established the first African American Little League in S.C. and played games at Harmon Field. In 1955 the Cannon St. YMCA entered a team in the state Little League tournament. Rather than integrate, white teams boycotted and the Cannon St. All-Stars were state champions by forfeit. The All-Stars were invited to the Little League World Series, but not allowed to compete. ***Sponsored by the City of Charleston, 2014***

GPS Coordinates: 32° 47.567' N, 79° 57.185' W

10-88 CHARLESTON TEA PLANTATION

6617 MAYBANK HWY., WADMALAW ISLAND

(Front) The first confirmed cultivation of tea in the U.S. occurred when French botanist André Michaux brought tea plants to Middleton Barony on the Ashley River between 1799-1802. Large-scale production, however, was not attempted. Beginning in 1880 the U.S. Congress subsidized renewed cultivation efforts. The Pinehurst Plantation in Summerville was the most successful of these attempts.

(Reverse) In 1963, cuttings from Pinehurst Plantation were transferred to 127 acres on Wadmalaw Island; land that is now the Charleston Tea Plantation. Because the Pinehurst plants had grown wild and cross-pollinated for decades prior to transfer they are now considered “South Carolina hybrids.” Charleston Tea Plantation remains the only site of large-scale commercial tea production in the U.S. *Sponsored by Fort Sullivan Chapter, National Society of the Daughters of the American Revolution, 2014*

GPS Coordinates: 32° 37.129' N, 80° 11.115' W

10-89 BLAKE-GRIMKÉ HOUSE**321 EAST BAY ST., CHARLESTON**

(Front) This Charleston double house was built before 1789 by William Blake, a planter and descendant of former Proprietary Governor Joseph Blake. By 1803 Mary Smith Grimké, descendant of Landgrave Thomas Smith, and Judge John F. Grimké, a planter and state Supreme Court justice, and their 11 children occupied the property. Among them were Sarah (1792-1873) and Angelina (1805-1879) Grimké who became leading advocates for equal rights for African Americans and women.

(Reverse) From 1836-1838 the sisters, the first female agents of the abolitionist movement, traveled the Northeast as lecturers and organizers. In 1837 they helped organize the first national convention of white and black women. Also in 1837 Sarah published a full-fledged argument for women’s equal rights. The next year Angelina became the first American woman to address a legislative body, speaking to a committee of the Mass. legislature. Neither sister ever returned to Charleston. *Sponsored by College of Charleston Friends of the Library, 2015*

GPS Coordinates: 32° 47.216' N, 79° 55.756' W

10-90 COASTAL PATROL BASE #8**RIVERLAND DR. APPROXIMATELY 1/2 MILE WEST OF INTERSECTION WITH GRIMBALL ROAD, JAMES ISLAND**

(Front) The Civil Air Patrol (C.A.P.) was formed in 1941, just prior to U.S. entrance into WWII. C.A.P. air bases were located from Maine to Mexico and the James Island base was the 8th constructed. Its 3 runways were carved from a 108-acre cotton field and operations began in May 1942. This base remained in service until C.A.P. operations were moved to Charleston AFB after the war.

(Reverse) From May 1942 to August 1943 almost 100 volunteers at Base 8 flew daily patrol missions. Aircrews primarily hunted enemy submarines, protected shipping lanes, and performed search and rescue. South Carolina natives Drew L. King and Clarence L. Rawls died at sea when their plane crashed off Myrtle Beach on Feb. 9, 1943. *Sponsored by S.C. Wing – Civil Air Patrol, 2016*

GPS Coordinates: 32° 42.839' N, 79° 58.743' W

10-91 SLAVE AUCTIONS

SOUTHEAST CORNER OF EAST BAY ST. AND GILLON ST. INTERSECTION, CHARLESTON

(Front) Charleston was one of the largest slave trading cities in the U.S. In the 1800s, the area around the Old Exchange Building was one of the most common sites of downtown slave auctions. Along with real estate and other personal property, thousands of enslaved people were sold here as early as the 1770s. Most auctions occurred just north of the Exchange, though some also took place inside. Merchants also sold slaves at nearby stores on Broad, Chalmers, State, and East Bay streets.

(Reverse) Enslaved Africans were usually sold at wharves along the city harbor. Some Africans were sold near the Exchange, but most people sold here were born in the U.S., making this a key site in the domestic slave trade. In 1856, the city banned auctions of slaves and other goods from the Exchange. Indoor sales grew elsewhere, and Ryan's Mart, a complex of buildings between Queen and Chalmers streets, became the main downtown auction site. *Sponsored by the Old Exchange Building and Friends of the Old Exchange Building, 2016*

GPS Coordinates: 32° 46.620' N, 79° 55.615' W

10-92 FIREPROOF BUILDING

100 MEETING ST., CHARLESTON

(Front) Constructed 1822-26, the County Records Building, known as the Fireproof Building, was designed by Charleston-born architect Robert Mills. Mills eliminated combustible materials from the design. Stone steps, flagstone flooring, and brownstone sills were used in place of wood. The brick vaulting on the interior carried the weight of the upper floors and eliminated the need for joists. The roof was clad in copper and all window sashes and frames were iron.

(Reverse) Massive brownstone columns with roughcast stucco adorn the matching porticos on the north and south elevations. These porticos place this building within the Greek Revival style and it was the first public building in the city designed in that form. Home to the S.C. Historical Society since 1943, the Fireproof Building was listed in the National Register of Historic Places in 1969 and was declared a National Historic Landmark in 1973. *Sponsored by the South Carolina Historical Society, 2016*

GPS Coordinates: 32° 46.641' N, 79° 55.860' W

10-93 BATTLE OF DILLS BLUFF

HARBOR VIEW RD. AT NORTH SHORE DR., JAMES ISLAND

(Front) The Battle of Dills Bluff, the last engagement in S.C. during the American Revolution, took place on Nov. 14, 1782. Continental Army forces under command of Col. Thaddeus Kosciusko, and led by Capt. William Wilmot's 2nd Maryland and Lt. John Markland's 1st Pennsylvania Regiments, attacked a force of British infantry and cavalry on the south side of James Island Creek.

(Reverse) The British regulars were prepared for the attack, possibly through advance intelligence, and able to rush reinforcements to the field. The Continentals were outnumbered five to one and quickly overwhelmed. Markland was wounded; Wilmot and Lt. Moore of the

Maryland line were killed. A slave named William Smith was wounded and taken prisoner. The British would evacuate Charleston in Dec. 1782. *Sponsored by Town of James Island, 2016*

GPS Coordinates: 32° 44.991' N, 79° 56.813' W

10-94 CHARLESTON PUBLIC WATER SYSTEM

MARION SQUARE, CHARLESTON

(Front) In 1823, after learning of London's success with artesian wells, City Council agreed that deep artesian wells would be feasible for the city and its growing population. Several pilot projects followed and in 1879 a 1,970-foot deep well was drilled near this site. With an impressive 700,000 gallons per day yield, it is reported to be the first successful artesian supply in the region.

(Reverse) The artesian supply was Charleston's primary water source until 1903 when a franchise was granted to the Charleston Light and Water Co. to take over the city system and construct a new plant and reservoir by damming Goose Creek. In 1917, the city acquired the plant and properties, forming the Commissioners of Public Works, now Charleston Water System, to manage and operate the city water system. *Sponsored by Charleston Water System, 2017*

GPS Coordinates: 32° 47'15.28' N, 79° 56'06.63' W

10-95 LAING SCHOOL

HIGHWAY 17 N. AT SIX MILE RD., MT. PLEASANT

(Front) The original Laing School was founded in Mt. Pleasant by the Abolition Society of Pennsylvania in 1866. In 1953, Laing H.S., the last segregated school in Mt. Pleasant to graduate African American students from the 12th grade, was dedicated at this site in the Six Mile Community. From its inception, Laing students have made significant contributions to the state, nation, and world.

(Reverse) Laing H.S. closed in 1970 when Charleston Co. schools desegregated. Ten principals served Laing School, 1866-1970: Cornelia Hancock, 1866-76; Abby D. Munro, 1876-1913; Marie A. O'Neill, 1913-19; Charlotte Powell, 1919-43; James Graves, 1943-45; John Collins, 1945-48; William Swinton, 1948-56; William Rouse, 1956-61; Fletcher Linton, 1961-70; and Miriam M. Brown, 1953-69. *Sponsored by Laing School Association, 2017*

GPS Coordinates: 32°50.501' N, 79°49.003' W

10-96 SIMEON PINCKNEY HOMESTEAD

FORT JOHNSON ROAD, JAMES ISLAND

(Front) Simeon Pinckney, who was born a slave in Manning, S.C., enlisted in the 3rd S.C. Inf. (Colored) in 1863, and also served in the 21st U.S. Colored Infantry during the Civil War. Later, Pinckney settled on James Island with wife Isabella, stepson Daniel, and sons Alex and Samuel. In 1874 he purchased twenty acres of land for \$350. Here he built a house and farmed the land on his own account.

(Reverse) Simeon Pinckney died in Nov. 1921 and is buried in the Fort Johnson area. Remarkably, Pinckney was not only able to purchase land during Reconstruction, but the family was also able to retain ownership of at least a portion of the tract for nearly 150 years. The Town

of James Island purchased 7 acres of the Pinckney homestead for use as a public park in 2016.
Sponsored by Town of James Island, 2017

GPS Coordinates: 32°44.794' N, 79°54.474' W

10-97 SEPTIMA CLARK BIRTHPLACE

105 WENTWORTH ST., CHARLESTON

(Front) Septima Poinsette Clark, who Martin Luther King Jr. called “the Mother of the Movement,” was a nationally influential Civil Rights activist. She was born at 105 Wentworth St. on May 3, 1898 to Peter Poinsette, a former slave, and Victoria Anderson, who was of Haitian descent. Clark earned her teacher’s certificate from Charleston’s Avery Normal Institute and her master’s from Hampton Institute. She taught for nearly 40 years.

(Reverse) In 1953, Clark visited the Highlander Folk School in TN, which was dedicated to training community organizers and pursuing equality for all. Here she developed the “citizenship school” model, which promoted literacy and political education. By 1965 Clark had helped to organize nearly 900 citizenship schools, including the first one on nearby Johns Island, and had helped to register more than 50,000 Black voters. *Sponsored by College of Charleston Teaching Fellows, 2018*

GPS Coordinates: 32° 46.888' N, 79° 56.177' W

10-98 JOHN L. DART LIBRARY

1067 KING ST., CHARLESTON

(Front) Dart Hall, at Kracke and Bogard Sts., was founded in 1927 by Susan Dart Butler (1888-1959) as the first public library for African Americans in Charleston. She was the daughter of Rev. John L. Dart (1844-1947), who in 1894 established the Charleston Normal and Industrial Institute, later Burke H.S. The library began as a reading room in the printing office of the Institute, relying on Rev. Dart’s personal collection.

(Reverse) In 1931, with support of the Julius Rosenwald Fund, the collection and building expanded, and Dart Hall became a branch of the Charleston Free Library. The Dart family leased the building to the county for \$1 a year until the county bought the building in 1952. Susan Dart Butler continued to serve as librarian until 1957. In 1968 a new library was completed here and the original Dart Hall Library was razed. *Sponsored by the Charleston County Public Library, 2017*

GPS Coordinates: 32° 48.31' N, 79° 57.056' W

10-99 FIRST MEMORIAL DAY

HAMPTON PARK, CHARLESTON

(Front) Hampton Park was once home to the Washington Race Course and Jockey Club. In 1864 this site became an outdoor prison for Union soldiers. Before Charleston fell in Feb. 1865, more than 250 prisoners died and were buried in mass graves. After Confederate evacuation, black ministers and northern missionaries led an effort to reinter bodies and build a fence around a newly established cemetery. Over the entrance workmen inscribed the words “Martyrs of the Racecourse.”

(Reverse) On May 1, 1865 a parade to honor the Union war dead took place here. The event marked the earliest celebration of what became known as “Memorial Day.” The crowd numbered in the thousands, with African American school children from newly formed Freedmen’s Schools leading the parade. They were followed by church leaders, Freedpeople, Unionists, and members of the 54th Mass., 34th, and 104th U.S. Colored Infantries. The dead were later reinterred in Beaufort. *Sponsored by the City of Charleston, 2017*

GPS Coordinates: 32° 48.019' N, 79° 57.468' W

10-100 CONSTITUTIONAL CONVENTION OF 1868

MEETING ST., BETWEEN BROAD AND TRADD ST., CHARLESTON

(Front) In January 1868 delegates met to rewrite the S.C. Constitution. They convened at the Charleston Club House, which once stood near here. Before the Civil War the Club House was reserved for Charleston’s planter elite, but a majority of the delegates in 1868 were African American, some of them former slaves. The election of delegates to the convention was the first time that African American men voted in S.C.

(Reverse) The 1868 Constitution was a remarkable document for its time. The Declaration of Rights made no distinctions based on race. It created the basis for the state’s first public school system, as proposed by Robert Smalls, and guaranteed black male suffrage two years ahead of the 15th Amendment. In 1895, a new constitution would mandate segregated schools, outlaw interracial marriages, and disenfranchise black men. *Sponsored by the S.C. Civil War Sesquicentennial Advisory Board, 2018*

GPS Coordinates: 32° 46.535' N, 79° 55.862' W

10-101 “PORGY HOUSE”

CENTER ST. AND WEST ASHLEY AVE., FOLLY BEACH

(Front) In the 1930s author DuBose Heyward and his wife, playwright Dorothy Heyward, owned a cottage 7 blocks W of this location. During the summer of 1934 American composer and pianist George Gershwin stayed at Folly Beach and collaborated with the Heywards on his folk opera *Porgy and Bess* (1935), which was based upon DuBose Heyward’s 1925 novel *Porgy*. The house where Gershwin stayed was destroyed by a hurricane, but the Heyward home remains and is known locally as the “Porgy House.”

(Reverse) Both Heyward’s novel and Gershwin’s opera were rare for their time as examples of white writers treating African American subjects as complex figures. During his stay in the Lowcountry Gershwin visited Black churches on James Island and incorporated some of what he saw and heard into his musical production. *Porgy and Bess* opened on Broadway in 1935 and ran for 124 performances. Today, the opera is perhaps best remembered for the song “Summertime.” *Sponsored by the Folly Beach Exchange Club and the City of Folly Beach, 2018*

GPS Coordinates: 32° 39.320' N, 79° 56.452' W

10-102 SULLIVANS ISLAND QUARTERMASTER DOCK

THOMPSON AVE. BETWEEN STATION 15 ST. AND STATION 17 ST., SULLIVANS ISLAND

Fort Sullivan, first built in 1796, was left vacant after the Civil War. In 1897 a new building campaign began and in 1902 the U.S. Government began expanding the fort to include housing and support facilities. The c. 1915 Quartermaster Dock and c. 1930 warehouse here were part of

the expansion, which also included an NCO Club and theatre. The fort was deactivated in 1947 and the property was sold by the War Assets Administration. *Sponsored by Cove Creek Properties, 2018*

GPS Coordinates: 32° 45.587' N, 79° 51.093' W

10-103 LINCOLNVILLE

CORNER OF W. BROAD AND LINCOLN STS. (STATE RD. S-10-881), LINCOLNVILLE

(Front) The Town of Lincolnville was founded in 1867 by seven African American leaders: Daniel Adger, Marc Buffett, Rev. Richard H. Cain, Hector Grant, Rev. Lewis Ruffin Nichols, Rev. M.B. Salters, and Walter Steele. The town was located along the S.C.R.R. and was originally known as Pump Pond because the steam engines would stop here to refill their tanks. It was renamed Lincolnville in honor of Abraham Lincoln. The town was formally incorporated in 1889.

(Reverse) Lincolnville was established as an African American enclave. Rev. R.H. Cain purchased 500 acres, divided it into town lots, and sold to black settlers. By 1884 there were approximately 120 families living here and the town government was composed entirely of African American men. In addition to founding the town, Cain also served in the S.C. Senate and the U.S. House (1873-5, 1877-9). He was the first pastor of Emanuel A.M.E. Church after the Civil War and was appointed bishop in 1880. *Sponsored by the Town of Lincolnville, 2018*

GPS Coordinates: 33° 0.632'N, 80° 9.441'W

10-104 CAROLINA ART ASSOCIATION/JAMES S. GIBBES MEMORIAL ART GALLERY

135 MEETING ST., CHARLESTON

CAROLINA ART ASSOCIATION (Front)

In 1857, a group of civic-minded Charlestonians established the Carolina Art Association. The goal of the CAA was to promote fine arts in S.C. The CAA was awarded its official state charter in 1858. The CAA is today the oldest surviving arts association in the Southeast. Upon his death in 1888, patron of the arts James S. Gibbes left a bequest that allowed the city and the CAA to build a museum of fine art.

JAMES S. GIBBES MEMORIAL ART GALLERY (Reverse)

Designed by Frank Milburn, the James S. Gibbes Memorial Art Gallery, now the Gibbes Museum of Art, opened in 1905. The Beaux Arts-style building is the oldest purpose-built museum in S.C. and the oldest permanent structure designed for the display of art in the South. In 1936, the museum became the first to exhibit the Solomon R. Guggenheim Collection of modern art. It was expanded in 1978 and again in 2016. *Sponsored by the Gibbes Museum of Art, 2019*

GPS Coordinates: 32° 46.710' N, 79° 55.883' W

10-105 PINCKNEY MANSION

235 EAST BAY ST., CHARLESTON

(Front) The Pinckney Mansion was a Colonial double house built c.1746 at this site, then a large waterfront lot known as Colleton Square. It is believed to have been designed by owner Charles Pinckney (c.1699-1758), a planter and Chief Justice of Provincial S.C. His wife Eliza Lucas

(1722-1793) lived here after helping found colonial S.C.'s indigo industry. Enslaved people and free workers, skilled and unskilled, built the house. Colonial governors leased the property 1753-69.

(Reverse) Charles Cotesworth Pinckney (1746-1825), a framer of the U.S. Constitution, was among the mansion's residents. The house was one of the first in the U.S. with a Classical temple front façade. Among the first Palladian villas in Charleston, it helped set a new trend of planters keeping their main dwelling in town instead of at the plantation. Also at the site was a garden and a long row of outbuildings, including slave quarters and stables. Pinckneys owned the house until it burned in 1861. *Sponsored by Eliza Lucas Pinckney Chapter NSDAR, 2019*

GPS Coordinates: 32° 46.683' N, 79° 55.662' W

10-106 MEMMINGER HOUSE / MCALISTER FUNERAL HOME

150 WENTWORTH ST., CHARLESTON

MEMMINGER HOUSE (Front)

Christopher Memminger (1803-1888) lived in a home at this site as early as 1830. A German immigrant orphaned at age 4, Memminger was adopted by future S.C. Governor Thomas Bennett. Memminger served in the S.C. legislature and championed public education before and after the Civil War. He helped draft the Confederate Constitution and was the Confederacy's Secretary of the Treasury 1861-1864. He returned to Charleston after the war and lived here until his death.

MCALISTER FUNERAL HOME (Reverse)

John McAlister was one of the city's first licensed embalmers and began an undertaking business on Meeting St. in the 1880s. In 1960, McAlister Funeral Home moved to this location and replaced the Memminger House with a purpose-built funeral home designed by Charleston architect Augustus Constantine (1898-1976). Its design offered a modern interpretation of the Colonial Revival style. It was razed in 2016. *Sponsored by the U.S. Department of Veterans Affairs, 2019*

GPS Coordinates: 32° 46.793' N, 79° 56.447' W

10-107 FEDERAL BUILDING

334 MEETING ST., CHARLESTON

(Front) Built 1964-65, this was originally a federal office building that housed more than 30 agencies of the U.S. government. Plans to locate a federal building here began as early as 1939, but World War II delayed the effort into the 1950s. It was the first major federal building project completed in postwar S.C. Designed by Charlestonian John Califf of Lyles, Bissett, Carlisle, and Woolfe, the seven-story Modernist building both praise and criticism upon its completion.

(Reverse) In 1972, Congress officially renamed the building for Lucius Mendel Rivers (1905-1970). A Berkeley County native and 29-year U.S. Congressman, Rivers secured valuable military projects for the Charleston area and helped ensure the building's completion, later keeping an office here. Federal agencies and legislators occupied the building until 1999, after which it was threatened with demolition. It remained vacant until being reopened as a hotel in 2016. *Sponsored by The Charleston Museum and the L. Mendel Rivers Library at Charleston Southern University, 2019*

GPS Coordinates: 32° 47.271' N, 79° 56.096' W

10-108 HUNTER'S VOLUNTEERS

SW CORNER OF GRIMBALL RD. AND RIVERLAND DR., CHARLESTON VICINITY

(Front) This site once belonged to Hunter's Volunteers, an African American militia est. on James Island by 1877. Part of the S.C. National Guard, the unit kept an enlistment of 30-40 men tasked with helping preserve civil order. Most of them were farmers or laborers. The unit was disbanded in 1891 after trying to stop the arrest of a Black man in Charleston but was reinstated in 1892.

(Reverse) In 1899, Hunter's Volunteers bought this site from Sarah Grimball and Henry Grimball. Over time, the unit became more of a mutual aid society and social club than a military outfit. In 1897, a year after being disarmed by the state, members chartered the Hunter Volunteer Charitable Society. A two-story wooden building razed in the 1960s served as their lodge and may have originally been an armory. ***Sponsored by Canter Construction, 2019***

GPS Coordinates: 32° 42.879'N, 79° 58.096'W

10-109 MOSQUITO BEACH

INTERSECTION OF SOL LEGARE RD. & FOLLY RD., CHARLESTON VICINITY

(Front) Located 1.5 mi. SW of here, Mosquito Beach is a .13-mile strip of land that served African Americans during the Jim Crow era, when nearby Folly Beach was segregated. The beach began as a gathering spot for workers at a nearby oyster factory in the 1920s and 1930s. A store selling seafood and drinks first opened in the 1930s. Other businesses followed in the 1940s and 1950s.

(Reverse) Mosquito Beach lies along a tidal marsh historically known for the large mosquito population that gave the beach its name. By the 1960s, the beach provided African American leisure-seekers with music venues, pavilions, restaurants, and a hotel. Mosquito Beach's businesses as well as the land were owned by African Americans. Listed in the National Register of Historic Places in 2019. ***Sponsored by Historic Charleston Foundation and Mosquito Beach Business Association, 2019***

GPS Coordinates: 32° 41.115' N, 79° 57.575' W

10-110 CHARLESTON STATION

NORTH CHARLESTON INTERMODAL TRANSPORTATION CENTER, 4656 GAYNOR ST., NORTH CHARLESTON

(Front) The Charleston Station was built in 1956 by the Atlantic Coast Line (ACL). ACL hoped the new station would attract customers, particularly tourists traveling on its Florida-bound trains. In 1967, ACL merged with Seaboard Air Line to become the Seaboard Coast Line, which later merged with CSX. In 1970, Congress passed an act to prevent the financial collapse of several U.S. railroads by creating Amtrak, a national railroad corporation.

(Reverse) Charleston Station was a two-story building designed in the International style and was emblematic of mid-century modern architecture. It was long and linear, with a low-sloped roof. The most distinctive feature was the green Mo-Sai pre-cast concrete panels used at the entrance and around the windows. When it opened in 1956, the station was segregated by race,

with separate waiting rooms, bathrooms, and drinking fountains. The Charleston Station was razed in 2018. *Sponsored by City of North Charleston, 2019*

GPS Coordinates: 32° 52.468' N, 79° 59.877' W

10-111 LINCOLN THEATRE/LITTLE JERUSALEM

601 KING ST., CHARLESTON

LINCOLN THEATRE (Front)

In 1919, the Lincoln Theatre opened at 601 King St. and became Charleston's longest operating theater for African Americans. It was run for most of its history by African American manager Damon Ireland Thomas (1875-1955). For a time it was the only theater in the city where black patrons sat without restrictions. The Lincoln hosted movies, vaudeville troupes, public speakers, and local acts. It closed c.1971 and was razed in 1989 after sustaining damage from Hurricane Hugo.

LITTLE JERUSALEM (Reverse)

In the first decades of the 1900s, Jewish-owned stores clustered along King St. in an immigrant neighborhood sometimes called "Little Jerusalem." Businesses here included furniture and dry goods stores, shoe repair shops, Zalkin's kosher meat market, and Mazo's deli. One early arrival, Russian-born Samuel L. Banov (1870-1933), ran a successful clothing store at 595 King St. and invested in real estate nearby, including 601 King St., which he opened in 1919 as the Lincoln Theatre. *Sponsored by the Jewish Historical Society of South Carolina, 2019*

GPS Coordinates: 32° 47.593' N, 79° 56.491' W

10-112 COLLEGE OF CHARLESTON

N. SIDE OF GEORGE STREET, BETWEEN ST. PHILIP STREET AND PORTERS LODGE, CHARLESTON

(Front) Founded in 1770 and chartered in 1785, the College of Charleston is the oldest college in S.C. and is among the oldest in the U.S. The Cistern Yard, representing the core of campus, has three buildings listed on the National Register of Historic Places: Randolph Hall (c.1830), Porter's Lodge (1851), and Towell Library (1856). Randolph Hall is one of the longest-serving academic buildings in the U.S.

(Reverse) Initially a private school, in 1837 the College became the first municipal college in the country. It resumed private operations in 1949 to avoid racial integration. The school was all-male until 1918 and integrated in 1967. It became a public institution again in 1970, overseen by the State of South Carolina. In 1972, the College established its first graduate program and formalized its status as a university in 1992. *Sponsored by the College of Charleston, 2019*

GPS Coordinates: 32° 47.004' N, 79° 56.211' W

10-113 MARINE BARRACKS

200 FT. SE OF MARINE AVE. AND TRUXTUN AVE. INTERSECTION, NORTH CHARLESTON

(Front) Constructed in 1910 and designed architect Jules Henri de Sibour, this building served as barracks for members of the United States Marine Corps (USMC) stationed at the Charleston Navy Yard, later Naval Base Charleston. The barracks was the most prominent feature of a Marine footprint at the base that reached 58 acres by 1924 and shrank to 23 acres by 1964.

(Reverse) This two-story masonry building sits on a raised basement and exemplifies the Classical Revival style of many early 20th century structures on the base. Marines conducted drills on the open grassed yard to the building's south, used as a parade ground after a larger yard to the east was developed prior to WWII. The Marines' primary duty here was maintaining security for the industrial shipyard. USMC vacated the barracks by 1984. The building was later used for office space. *Sponsored by Palmetto Railways, 2019*

GPS Coordinates: 32° 51.739' N, 79° 58.420' W

10-114 NAVAL HOSPITAL DISTRICT

N. SIDE OF TRUMBULL AVE., 250 FT. W OF AVENUE G INTERSECTION, NORTH CHARLESTON

(Front) Constructed 1940-42, this multi-wing complex was the core of a hospital district established to serve the Charleston Navy Yard (1901). Navy personnel, shipyard workers, and their families first received on-site medical care in tents until a dispensary opened in 1908. U.S. entry into WWI prompted construction of the base's first hospital, a series of one-story wooden structures where injured soldiers and others received treatment.

(Reverse) The larger, more modern 1942 hospital was built to serve the shipyard's growing workforce. By 1945, the district spanned more than 30 acres and included the hospital with treatment wards and administrative and subsistence buildings, housing for nurses and medical officers, and other facilities. Many buildings were designed in Spanish Colonial Revival style. In 1973, the hospital moved to a new site on Spruill Ave. *Sponsored by Palmetto Railways, 2019*

GPS Coordinates: 32° 51.834' N, 79° 58.551' W

10-115 NAVY YARD OFFICERS' QUARTERS

N. SIDE OF NAVY WAY AND EVERGLADES AVE. INTERSECTION, NORTH CHARLESTON

(Front) In 2007, nearly 70 acres of the former Charleston Navy Yard (1901) were listed in the National Register of Historic Places as the Navy Yard Officers' Quarters Historic District. This area of what was later named Naval Base Charleston is located on a portion of the Olmstead Brothers-designed Chicora Park and includes residences, garages, servant quarters, and recreation facilities built over the first half of the 20th c.

(Reverse) The prominent siting and grand architecture of many residences here reflected officers' positions in the base's military and social hierarchy. Common styles included Neoclassical and Revival (1900s-10s), "Panama Houses" (1930s), and simpler frame homes (1940s). Built in 1905, the brick, two-story Italian Renaissance Revival building 250 ft. NE housed offices for the Commandant, his staff, and the Captain of the Yard. *Sponsored by Palmetto Railways, 2019*

GPS Coordinates: 32° 52.037' N, 79° 58.061' W

10-116 STEVENS-LATHER HOUSE/BIRTHPLACE OF PRESERVATION

20 SOUTH BATTERY, CHARLESTON

STEVENS-LATHER HOUSE (Front)

Built c.1843, this was home to the family of Samuel and Mary Stevens. In 1870, Col. Richard Lathers bought the home and had architect John Henry Devereux make major alterations in the Second Empire Style. Lathers was a pro-slavery Unionist who worked in N.Y. before the Civil

War. Hoping to promote sectional reconciliation, he hosted joint gatherings of prominent white southerners and northerners here before selling the house in 1874.

BIRTHPLACE OF PRESERVATION (Reverse)

On April 21, 1920, a group of citizens gathered here under the leadership of Susan Pringle Frost and formed the Society for the Preservation of Old Dwellings, the first locally based historic preservation group in the U.S. The society was instrumental to the creation of the nation's first historic district in 1931. In 1956, the group was renamed the Preservation Society of Charleston to reflect a widening mission. *Sponsored by the Preservation Society of Charleston, 2020*

GPS Coordinates: 32° 46.229' N, 79° 55.846' W

10-117 U.S. VEGETABLE LABORATORY

2875 SAVANNAH HWY. (U.S. 17), CHARLESTON

(Front) The U.S. Southeastern Regional Vegetable Breeding Laboratory was built here in 1936, the first of nine federal agriculture labs formed under the 1935 Bankhead-Jones Act. In a New Deal-era effort to aid U.S. farmers, lab scientists worked to develop new produce varieties that were pest-resistant, higher-yielding, and hardy enough to grow in the warm, humid climate of the southern U.S.

(Reverse) Later known as the U.S. Vegetable Laboratory, this facility included many buildings on this 3-acre site and a 451-acre tract across the highway. Experimenting with plants obtained as far away as India, Iran, Mexico, Turkey, and South America, scientists here bred new strains of crops like watermelon, snap peas, tomatoes, and cabbage, distributing seeds to farmers around the region. *Sponsored by Clemson University, 2020*

GPS Coordinates: 32° 47.693' N, 80° 4.118' W



HISTORIC CHARLESTON FOUNDATION

Historic Monuments Survey

Historic Charleston Foundation (HCF) believes that in order to make informed decisions about how or whether to add or subtract monuments/markers from our cityscape, we must first identify and understand what is already here. In 2017, HCF began an historic marker and monument survey on the Charleston peninsula (north to Hampton Park) and to-date we have identified 129 markers, plaques, monuments, statues, busts and objects. That survey information was compiled into a database that allowed us to categorize and quantify the data in order to answer some key questions. For example, how many of Charleston's monuments/markers relate to African American history or commemorate various wars? What time periods are most represented in our monuments to the past? Who placed those markers and monuments and when were they placed? What groups and/or events are under-represented?

Preliminary results suggest that there are indeed areas of our shared history that deserve more attention. For example, out of the 129 counted, slightly more than half could be considered to relate to a particular cultural or ethnic history. Of those, 39% are associated with White Male history, 43% are associated with African American History, 3% German History, 2% Irish History, 3% Jewish History and 10% Women's History. We were somewhat surprised by the relatively high numbers of African American history markers until we looked at the dates for their placement. Without exception, they were all placed since 1993, and most were placed within the last decade. We were likewise surprised by the lack of markers and monuments to women's history. Markers discussing women made up only 10% of those relating to a particular cultural or ethnic group and constituted just 6% of the total numbers of monuments/markers we've identified so far. Also surprising was the relatively small number of statues. We counted just 10 statues and 2 busts in contrast to 36 historical markers, 42 mounted plaques and 23 monuments. Also surprising was that there are more monuments/markers relating to 20th century history than to Civil War history. This does not mean, however, that each marker, monument, or plaque has equal prominence on the landscape. Some markers are small, located in obscure locations, or have been obscured by landscaping, etc.

Monument Table

8/2/2021

ID	Monument Name	Location	Street Address
1	Hampton Park Terrace	Hampton Par	Huger Street and Rutledge
2	Denmark Vesey	Hampton Par	30 Mary Murray Drive
3	First Memorial Day	Hampton Par	
4	54th Massachusetts Infantry	High Battery	
5	Hurricane Hugo	High Battery	
6	USS Pringle	High Battery	
7	George Washington	Washington P	
8	Elizabeth Jackson	Washington P	
9	Capt John Cristie	Washington P	
10	Robert Gibbes	Washington P	
11	Prayer Composed by Ellison Capers	Washington P	
12	PGT Beauregard	Washington P	
13	Francis Salvador	Washington P	
14	Washington Light Infantry	Washington P	
15	Henry Timrod	Washington P	
16	Little Dancer/ Margarite Valk	Washington P	
17	Pirate Marker	White Point G	
18	USS Hobson	White Point G	
19	USS Amberjack	White Point G	
20	Hunley Fountain	White Point G	
21	Defenders of Ft Moultrie	White Point G	
22	William Gilmore Simms	White Point G	
23	Confederate Defenders of Charleston	White Point G	
24	William Moultrie	White Point G	
25	Robert Smalls	Waterfront P	
26	John C. Calhoun	Marion Squar	
27	The Hornwork	Marion Squar	
28	Wade Hampton	Marion Squar	
29	Holocaust Memorial	Marion Squar	
30	Siege of Charleston	Marion Squar	
31	Granville Bastion		40 East Bay
32	Colleton Bastion		51 Meeting Street
33	Craven Bastion		200 East Bay
34	Carteret Bastion		133 Meeting Street
35	Liberty Tree		80 Alexander Street
36	City Hall		80 Broad Street
37	Briggs v Elliott		83 Broad Street
38	Ernest "Fritz" Hollings		83 Broad Street
39	James Francis Byrnes		83 Broad Street
40	L. Mendel Rivers		101 Meeting Street
41	County Courthouse		84 Broad Street
42	Co Courthouse Courtyard		84 Broad Street
43	John Rutledge Home		116 Broad Street

Placed By	Date Placed	Type	Comme	Inform
Hampton Park Neighborhood Council	2011	marker	N	Y
City of Charleston	2014	statue	Y	Y
City of Charleston	2010	marker	Y	Y
City of Charleston	2013	mounted pla	Y	Y
City of Charleston, WCIV	1990	mounted pla	Y	Y
Unknown, possibly City of Charleston	1950	mounted pla	Y	N
Citizens of Charleston	1999	statue	Y	Y
DAR	unknown	monument	Y	Y
Masons	unknown	monument	Y	N
Colonial Dames	unknown	mounted pla	Y	Y
Daughters of Confederacy	unknown	mounted pla	Y	N
A Grateful People	1904	monument	Y	Y
Jewish Community of Charleston	1950	mounted pla	Y	Y
Washington Light Infantry	1891	monument	Y	Y
Timrod Memorial Association	1901	bust	Y	N
Friends of Old Charlestowne	1981	monument	Y	N
?	1943	monument	Y	Y
USS Hobson Memorial Society	1954	monument	Y	Y
US Submarine Veterans of WWII	1970	monument	Y	Y
Daughters of Confederacy	1899	monument	Y	N
Palmetto Guard	1876	statue	Y	
Carolina Art Association and the Simms Memorial Ass	1879	bust	Y	N
Fort Sumter Memorial Commission, bequest of Andre	1932	monument	Y	N
Society of the Cincinnati, Society of Colonial Wars, Son	2007	statue	Y	N
City of Charleston	2012	monument	Y	Y
The Women of South Carolina	1896	statue	Y	N
N/A	unknown	object	Y	N
Daughters of Confederacy	1912	monument	Y	N
Sumter Guard, Washington Light Infantry, City of Charl	1999	monument	Y	Y
DAR, Sons of the Revolution,	2010	marker	Y	Y
City of Charleston	1940	mounted pla	N	Y
City of Charleston	1940	mounted pla	N	Y
City of Charleston	1940	mounted pla	N	Y
City of Charleston	1940	mounted pla	N	Y
Sons of the Revolution	1905	mounted pla	Y	Y
City of Charleston	1938	mounted pla	Y	Y
Charleston Co Bar Associatation	2014	marker	Y	Y
"Close Supporters and Friends"	2017	statue	Y	N
?	1995	statue	Y	N
Charleston Co	1973	monument	Y	Y
Charleston Co	2001	mounted pla	Y	N
?	2001	interpretive s	N	Y
Daughters of Colonial Wars	1973	marker	Y	Y

Era	Groups	SpecificSignificance	SCDAH Marker
20th century	N/A	N/A	10-71
19th century	African American History	Slavery	
Reconstruction	African American History	N/A	
Civil War	African American History	Military	
20th century	N/A	N/A	
WWII	N/A	Military	
American Revolutio	White Male	Political	
American Revolutio	Womens History	N/A	
Civil War	White Male	Masonic	
Colonial History	White Male	N/A	
Civil War	N/A	Military	
Civil War	White Male	Military	
American Revolutio	Jewish History	Military	
Civil War	White Male	Military	
Civil War	White Male	Literature	
20th century	Womens History	Preservation	
Colonial History	White Male	N/A	
20th century	N/A	Military	
WWII	N/A	Military	
Civil War	White Male	Military	
American Revolutio	White Male	Military	
19th century	White Male	Literature	
Civil War	White Male	Military	
American Revolutio	White Male	Military	
Civil War	African American History	Military	
Civil War	White Male	Political	
American Revolutio	N/A	Military	
Civil War	White Male	Military	
20th century	Jewish History	N/A	
American Revolutio	N/A	Military	10-65
Colonial History	N/A	Fortifications	
Colonial History	N/A	Fortifications	
Colonial History	N/A	Fortifications	
Colonial History	N/A	Fortifications	
American Revolutio	N/A	Political	
19th century	N/A	Architecture	
20th century	African American History	Civil Rights	10-85
20th century	White Male	Political	
20th century	White Male	Political	
20th century	White Male	Political	
Colonial History	N/A	Architecture	
18th century	N/A	N/A	
American Revolutio	White Male	N/A	10-12

Visibility Rating	GPS
1	32° 47' 57" N, 79° 57' 6" W
2	32° 47' 58.3908" N
2	32° 48' 2" N 79° 57' 28"W
2	32°46'11"N 79°55'44"W
1	32°46'11"N 79°55'44"W
1	32°46'11"N 79°55'44"W
1	32.7770°N 79.9308°W
1	32.7772°N 79.9305°W
2	32.7773°N 79.9304°W
2	32.7773°N 79.9304°W
2	32.7773°N 79.9304°W
2	32.7772°N 79.9304°W
2	32.7772°N 79.9304°W
1	32.7770°N 79.9304°W
1	32.7772°N 79.9305°W
2	32.7770°N 79.9308°W
1	32° 46'12" N, 79° 55'45" W
1	32° 46'12" N, 79° 55'53" W
1	32° 46'12" N, 79° 55'52" W
1	32° 46'13" N, 79° 55'49" W
1	32° 46'12" N, 79° 55'48" W
1	32° 46'12" N, 79° 55'53" W
1	32° 46'09" N, 79° 55'43" W
1	32° 46'11" N, 79° 55'44" W
3	32° 46' 41" N, 79° 55'31" W
1	32° 47' 6" N, 79° 56'8" W
1	32° 47' 22" N, 79° 56' 27" W
1	32° 47' 14" N, 79° 56'6" W
1	32° 47' 12" N, 79° 56'5" W
2	32° 47' 22" N, 79° 56' 27" W
2	32° 46.385' N, 79° 55.637' W
2	32° 46' 26.3496" N
2	32° 46' 50.9952" N
2	32° 46' 42.4128" N
2	32° 47' 21.8652" N 79°55'50.3"W
1	32° 46' 36.498" N
3	32° 46.555' N, 79° 55.885' W
3	32° 46' 34.23" N
3	32° 46' 34.23" N
2	32° 46' 37.9344" N
1	32° 46' 35.6664" N
1	32° 46' 35.6664" N
2	32° 46' 35.0364" N

ID	Monument Name	Location	Street Address
44	Old Bank Building		50 Broad Street
45	Grand Lodge of Ancient Freemasons of So		46 Broad Street
46	Shepherd's Tavern		46 Broad Street
47	Emanuel AME Bicentennial		110 Calhoun Street
48	Emanuel AME Church		110 Calhoun Street
49	Harleston Boags Funeral Home	Missing due t	121 Calhoun Street
50	Old Bethel Methodist Church		222 Calhoun Street
51	St Peter's Catholic Church		34 Wentworth Street
52	Cannon Street Hospital		135 Cannon Street
53	St Philip's Church/Signers of Declaration o		146 Church Street
54	St. John's Church		5 Clifford Street
55	Magnolia Cemetery		70 Cunnington Avenue
56	Site of Ft Mechanic		21 East Battery
57	Seizure of the Planter		40 East Bay
58	Walker, Evan, Cogswell Company		111 East Bay
59	Cigar Factory		701 East Bay
60	Slave Auctions		East Bay and Gillon Streets
61	Thomas Smith		East Bay and Longitude la
62	Walled City of Charleston		East Bay and S. Adger's W
63	Affra Harleston Coming		Glebe Street
64	Col. William Rhett House		54 Hassell Street
65	Trinity Methodist Church Original Site		Hasell Street and Maiden
66	Kress Building/ Sit Ins		281 King Street
67	James Simons Elementary School		741 King Street
68	Calvary Episcopal Church		104-106 Line Strert
69	Riviera Theater		227 King Street
70	St. Michael's Church/Signers of US Constit		80 Meeting Street
71	Fireproof Building		100 Meeting Street
72	Hibernian Society		105 Meeting Street
73	Institute Hall/ The Union Is Dissolved		134 Meeting Street
74	City Market		188 Meeting Street
75	Charleston City Market		East Bay and Market Stree
76	Joseph Manigault House		350 Meeting Street
77	Murray Boulevard		Murray Blvd and Rutledge
78	Pollitzer House		5 Pitt Street
79	Plymouth Church		41 Pitt Street
80	The Parsonage/ Miss Izard's School		5 and 7 President's Place
81	Burke High School		244 President Street
82	Jonathan Jasper Wright Law Oiffice		84 Queen Street
83	Hampstead Cemetery		46 Reid Street
84	Elizabeth Timothy		19 Vendue Range
85	Citadel War Memorial	Citadel Camp	
86	Grimke Sisters		321 East Bay

Placed By	Date Placed	Type	Comme	Inform
Citizens and Southern National Bank	1967	marker	Y	Y
The Grand Lodge of Ancient Freemasons of South Car	1987	marker	Y	Y
Scottish Rite	2001	monument	Y	N
City of Charleston, Moja Arts Festival	1999	mounted pla	Y	Y
Possibly the Bishop of the Seventh District of the AME	unknown	mounted pla	Y	Y
SCDAH, City of Charleston, Moja Arts Festival	1996	mounted pla	Y	Y
Old Bethel Methodist Congregation	2011	marker	Y	Y
City of Charleston, Moja Arts Festival	2002	mounted pla	Y	Y
Waring Historical Library, MUSC, Avery	2010	marker	Y	Y
Daughters of American Colonists	1968	marker	Y	Y
St. John's Church Congregation	1992	marker	Y	Y
Magnolia Cemetery Trust	2007	marker	Y	Y
Historical Commission of Charleston	1948	mounted pla	Y	N
HCF, African American Historical Alliance	2012	marker	Y	Y
Historical Commission of Charleston	1953	mounted pla	Y	Y
Preservation Society of Charleston	2013	marker	Y	Y
Old Exchange Building	2016	marker	Y	Y
Colonial Dames	1967	marker	Y	Y
City of Charleston	2012	interpretive s	N	Y
Society of First Families of SC	1986	monument	Y	Y
HCF	2002	marker	y	y
Trinity United Methodist Church	1970	marker	Y	Y
Preservation Society of Charleston	2013	marker	Y	Y
Preservation Society of Charleston	2013	marker	Y	Y
Calvary Church Congregation	2010	marker	Y	Y
City of Charleston	1997	mounted pla	N	Y
Daughters of Colonial Wars	1968	marker	Y	Y
SC Historical Society	2016	marker	Y	Y
Ancient Order of Hibernians	unknown	mounted pla	Y	Y
Ft. Sumter/ Ft. Moultrie Historical Trust, SC Civil War S	2010	marker	Y	Y
City of Charleston	1939	mounted pla	Y	Y
City of Charleston	2010	mounted pla	Y	Y
City of Charleston	1953	mounted pla	Y	Y
City of Charleston	1911	mounted pla	Y	
Center for Women	2006	marker	Y	Y
Avery	2014	marker	Y	Y
Avery	2004	marker	Y	Y
Burke High School Foundation	2010	marker	Y	Y
SC Black Lawyers Association	2013	marker	Y	Y
Housing Authority City of the City of Charleston	2011	marker	Y	Y
Signa Delta Chi, Society of Professional Journalists	1981	mounted pla	Y	N
Citadel Class of 1967	2017	monument	Y	N
CofC Friends of the Library	2015	marker	Y	Y

Era	Groups	SpecificSignificance	SCDAH Marker
18th century	N/A	Architecture	10-04
Colonial History	N/A	Masonic	10-15
Colonial History	N/A	Masonic	
19th century	African American History	Church	
19th century	African American History	Church	
20th century	African American History	Civil Rights	
19th century	African American History	Church	10-72
20th century	African American History	School	
20th century	African American History	Medical	10-68
American Revolutio	White Male	Political	10-06
19th century	German History	Church	10-22
19th century	N/A	Cemetery	10-53
18th century	N/A	Fortifications	
Civil War	African American History	Military	10-76
Civil War	N/A	N/A	
20th century	African American History	Civil Rights	10-77
19th century	African American History	Slavery	10-91
Colonial History	White Male	Political	10-03
Colonial History	N/A	Fortifications	
Colonial History	Womens History	N/A	
Colonial History	N/A	Architecture	10-43
19th century	N/A	Church	10-08
20th century	African American History	Civil Rights	10-79
20th century	African American History	Civil Rights	10-78
19th century	African American History	Church	10-66
20th century	N/A	Architecture	
American Revolutio	White Male	Political	10-05
19th century	N/A	Architecture	10-92
19th century	Irish History	N/A	
Civil War	N/A	Political	10-69
19th century	N/A	Architecture	
19th century	N/A	Architecture	
19th century	N/A	Architecture	
20th century	N/A	N/A	
20th century	Womens History	N/A	10-49
19th century	African American History	Church	10-86
19th century	African American History	School	10-44
20th century	African American History	School	10-67
Reconstruction	African American history	N/A	10-82
19th century	German History	Cemetery	10-70
Colonial History	Womens History	N/A	
N/A	N/A	Military	
19th century	Womens History	Slavery	10-89

Visibility Rating	GPS
1	32° 46.602' N, 79° 55.77' W
3	32° 46.617' N, 79° 55.754' W
1	32° 46.617' N, 79° 55.754' W
1	32° 47' 15.0396" N
1	32° 47' 15.0396" N
N/A	32° 47' 12.93" N
2	32° 47.057' N, 79° 56.517' W
2	32° 47' 2.5008" N
1	32° 47.268' N, 79° 56.972' W
3	32° 46.728' N, 79° 55.767' W
2	32° 46.728' N, 79° 56.076' W
2	32° 48.93' N, 79° 57.042' W
2	32° 46' 18.1056" N
1	32° 46.385' N, 79° 55.637' W
1	32° 46' 35.7924" N
2	32° 47.813' N, 79° 56.082' W
1	32° 46' 36.7284" N
1	32° 46.477' N, 79° 55.637' W
1	32° 46' 30"N, 79° 55' 33" W
2	32° 46' 54.2388" N
2	32° 46.983' N, 79° 55.827' W
2	32° 46.968' N, 79° 55.848' W
2	32° 46.947' N, 79° 56.085' W
2	32° 48.031' N, 79° 56.983' W
3	32° 47.639' N, 79° 56.744' W
2	32° 46' 50.4084" N
2	32° 46.569' N, 79° 55.855' W
1	32°46'38.0"N 79°55'51.2"W
1	32° 46' 38.8992" N
1	32° 46.704' N, 79° 55.873' W
1	32° 46' 50.6316" N
1	32° 46' 52.1652" N
2	32° 47' 20.2668" N 79°56'07.5"W
2	32°46'16.8"N 79°56'24.1"W
2	32° 46.795' N, 79° 56.312' W
2	32° 46.977' N, 79° 56.424' W
3	32° 47.274' N, 79° 57.075' W
2	32° 47' 39.156" N
1	32° 46.678' N, 79° 55.950' W
2	32° 47.604' N, 79° 56.165' W
2	32° 46' 43.0572" N
2	32° 47'50" N, 79° 57'36" W
1	32° 47' 13.4052" N

Monument Table

8/2/2021

ID	Monument Name	Location	Street Address
87	Brown Fellowship Society Burial Ground	CofC Campus	
89	Judge Waites Waring		83 Broad Street
90	Cannon Street Y		61 Cannon Street
91	Home of Dr John Lining	taken down f	106 Broad Street
92	Seventeenth Century Charles Town	Waterfront P	
93	Eighteenth Century Charleston	Waterfront P	
94	Nineteenth Century Charleston	Waterfront P	
95	Twentieth Century Charleston	Waterfront P	
96	Ten Inch Smooth Bore Columbiad Cannon	White Point G	East Battery
97	Ten Inch Smooth Bore Columbiad Cannon	White Point G	East Battery
98	Eleven Inch Dahlgren Gun /Keokuk/Loyal	White Point G	East Battery
99	Seven Inch Banded Brooks Rifle	White Point G	Murray Boulevard
100	Thirteen inch Mortar and cannonball stack	White Point G	Murray Boulevard
101	Thirteen inch Mortar and cannonball stack	White Point G	Murray Boulevard
102	Thirteen inch Mortar and cannonball stack	White Point G	Murray Boulevard
103	General Francis Marion	Marion Squar	
104	Charleston Public Water System	Marion Squar	
105	Camden Tower Courtyard		Ann to John Street
106	William Aiken House		456 King Street
107	Ratification of Constitution		122 East Bay Street
108	The Old Exchange		122 East Bay Street
109	Lee Cohen Harby		122 East Bay Street
110	History of the Old Exchange		122 East Bay Street
111	Shaw Memorial School		20 Mary Street
112	M. F. Williams	White Point G	
113	Thirteen inch Mortar and cannonball stack	White Point G	Murray Boulevard
115	Tribute to Servive of Men and Women in	Citadel Camp	
116	HMS Seraph Monument	Citadel Camp	
117	Zion Presbyterian Church		123 Calhoun Street
118	Battery Timeline Plaque	South Battery	
119	Charleston Orphan House		
120	Alonzo J. Raniser House		33 Pitt Street
121	College of Charleston	College of Ch	66 George Street
122	Gedney Main Howe, Jr.		84 Broad Street
123	Constitutional Convention of 1868		69 Meeting Street
124	This Building (Achdale Sq, Bank, Hebrew O		86 Broad Street
125	Site of William Burrows House		71 Broad Street
126	Harmon Field/Cannon Street All-Stars		201 President St
127	Philip Simmons	Hampstead P	
128	Septima Clark Birthplace		105 Wentworth Street
129	Politzer House		5 Pitt Street

Placed By	Date Placed	Type	Comme	Inform
CofC	2008	monument	Y	Y
committee of judges and attorneys	2014	statue	Y	Y
City of Charleston, Moja Arts Festival	1997	mounted pla	Y	Y
City of Charleston	1938	mounted pla	Y	Y
City of Charleston	1990	monument	N	Y
City of Charleston	1990	monument	N	Y
City of Charleston	1990	monument	N`	Y
City of Charleston	1990	monument	N	Y
	unknown	object	Y	Y
	unknown	object	Y	Y
Charleston Chapter U.D.C.	unknown	object	Y	Y
	unknown	object	Y	Y
	unknown	object	Y	Y
	unknown	object	Y	Y
	unknown	object	Y	Y
City of Charleston	1941	mounted pla	Y	Y
Charleston Water System	2017	marker	Y	Y
City of Charleston	2010	interpretive s	Y	Y
Historical Commission of Charleston	unknown	mounted pla	Y	Y
DAR	unknown	mounted pla	Y	Y
DAR	1990	mounted pla	Y	N
DAR	1924	mounted pla	Y	N
Sons of the Revolution	1899	mounted pla	Y	Y
Moja Arts Festival, City of Charleston	2004	mounted pla	Y	Y
Mrs. Martha W. Carrington	1905	object	Y	N
	unknown	object	Y	Y
Memorial Avenue Committee American Legion Auxilia	1929	monument	Y	Y
Royal Navy	post 1942	object	Y	Y
		mounted pla	Y	Y
N/A	N/A	mounted pla	N	Y
City of Charleston	1938	mounted pla	N	Y
MOJA Arts Festival, City of Charleston	1998	mounted pla	Y	Y
M. Rutledge Rivers	1940	mounted pla	Y	Y
The Many friends of Gedney Main Howe, Jr	2003	statue	Y	N
SC Civil War Sesquicentennial Advisory Board	2018	marker	Y	Y
Historical Commission of Charleston	1949	mounted pla	Y	Y
St. Michael's and the Society of the War in 1812 in SC	2015	mounted pla	Y	Y
City of Charleston	2014	marker	Y	Y
N/A	N/A	statue	Y	Y
CofC Teaching Fellows	2018	marker	Y	Y
Center for Women	2006	marker	Y	Y

Era	Groups	SpecificSignificance	SCDAH Marker
19th century	African American History	Cemetery	
20th century	N/A	Civil Rights	
20th century	African American History	N/A	
Colonial History	White Male	Architecture	
Colonial History	N/A	N/A	
American Revolutio	N/A	N/A	
Civil War	N/A	N/A	
20th century	N/A	N/A	
Civil War	N/A	Military	
Civil War	N/A	Military	
Civil War	N/A	Military	
Civil War	N/A	Military	
Civil War	N/A	Military	
Civil War	N/A	Military	
Civil War	N/A	Military	
American Revolutio	White Male	Military	
20th century	N/A	N/A	
19th century	N/A	Railroad	
19th century	White Male	Railroad	
American Revolutio	White Male	Political	
Colonial History	N/A	Architecture	
20th century	N/A	Preservation	
American Revolutio	N/A	N/A	
Reconstruction	African American History	School	
20th century	N/A	N/A	
Civil War	N/A	Military	
WWII	N/A	Military	
WWII	N/A	Military	
Reconstruction	African American History	Church	
N/A	N/A	N/A	
18th/19th Century	N/A	N/A	
Reconstruction	African American History	Political	
18th Century	N/A	Community/Academi	
20th Century	White Male	N/A	
Reconstruction	N/A	Political	10-100
N/A	N/A	N/A	
N/A	N/A	N/A	
20th Century	African American History	N/A	10-87
20th Century	African American History	N/A	
20th Century	African American History	Civil Rights	10-97
20th Century	Womens History	N/A	10-49

Visibility Rating	GPS
2	32° 47'1" N, 79° 56'23" W
3	32° 46' 34.23" N
2	32° 47' 24.2016" N
N/A	32° 46' 35.1048" N
1	32° 46' 43" N 79° 55' 32" W
1	32° 46' 43" N 79° 55' 32" W
1	32° 46' 43" N 79° 55' 32" W
1	32° 46' 43" N 79° 55' 32" W
1	32° 46' 10" N 79° 55' 44" W
1	32° 46' 11" N 79° 55' 45" W
1	32° 46' 11" N 79° 55' 44" W
1	32° 46' 10" N 79° 55' 46" W
1	32° 46' 10" N 79° 55' 46" W
1	32° 46' 10" N 79° 55' 48" W
1	32° 46' 10" N 79° 55' 48" W
1	32° 47'9" N, 79° 56'10" W
1	32° 47'6" N, 79° 56'8" W
2	32° 47' 22.7832" N
1	32° 47' 21.2064" N
1	32° 46' 36.7284" N
1	32° 46' 36.7284" N
2	32° 46' 36.7284" N
1	32° 46' 36.7284" N
2	32° 47' 33.1548" N 79° 53' 48" W
1	32° 46' 12" N 79° 55' 52" W
1	32° 46' 10" N 79° 55' 48" W
2	32° 47'58" N, 79° 57'30" W
2	32° 47'54" N, 79° 57' 37" W
2	32° 47'13" N, 79° 56' 1" W
2	32° 47'11" N, 79° 55' 44" W
2	32° 47'7" N, 79° 56' 13" W
3	32° 46' 56.3268" N
2	32° 47'1" N, 79° 56' 13" W
2	32° 46' 35.6664" N
1	32° 46' 31.656"N 79° 55' 51.348"W
2	32° 46' 35.1912"N 79° 55' 52.7448"W
2	32° 46' 35.508"N 79° 55' 49.62"W
2	32° 47' 29.2272" N
2	32° 47' 45.1" N 79° 56' 11.0" W

New or More Prominent Monument/Marker Recommendations

History and Culture Subcommittee

Overview

To assist the City of Charleston in developing a plan to memorialize the contributions of individuals and groups not appropriately represented in the cultural landscape, the History and Culture Subcommittee of the Special Commission on Equity, Inclusion, and Racial Conciliation compiled the following list. It is by no means comprehensive, but it contains the names of a few significant people, places, historic sites, and events that are either not memorialized or are not appropriately memorialized. For example, markers and/or plaques exist for Robert Smalls and the 54th Regiment, but the location and size of the markers makes them difficult for the public to see. It is the opinion of this subcommittee that new markers—or preferably monuments—be erected to celebrate these prominent African American war heroes.

People

Edmund Thornton Jenkins (1894 – 1926) – American Composer (monument or marker needed)

Judge Richard E. Fields (b. 1910) – American Lawyer, Judge, and Civil Rights Activist (monument or marker needed)

Robert Smalls (1839 – 1915) American Civil War (Union) Soldier & state/national Congressman (more visible marker and/or monument needed)

Harriet Tubman (1822 – 1913) American Abolitionist & Civil War (Union) Spy and Scout (monument or marker needed; possible location: Folly Beach)

Locations/Buildings

Old Bethel United Methodist Church Cemetery (marker needed)

College of Charleston—buildings constructed by enslaved workers (markers needed)

Baker Theological Institute, East Bay and Vernon Streets (marker needed)

Emanuel AME Church (more visible marker needed)

Riverside Beach (marker needed)

Mazyck-Wraggborough Neighborhood (marker needed)

Harleston-Boags Funeral Home (more visible marker needed)

Jehu Jones Hotel, Meeting Street (marker needed; separate from the William Burrows House Marker)

William Rhett's Wharf (marker needed)

William Payne's Auction House, 34 Broad Street (marker needed)

African Church, 50 Reid Street (marker needed)

The Workhouse, Magazine & Logan Streets (marker needed)

John Mood's Silversmith Shop, King and Liberty Streets (marker needed)

Isaiah Doctor's House, 155 Market Street (marker needed)

Harleston Studio, 118 Calhoun Street (marker needed)

Hotel James, 238 Spring Street (marker needed)

Philip Simmons' Home and Workshop, 30 ½ Blake Street (marker needed)

Battle/War related sites

54th Massachusetts Regiment (more substantial marker or monument needed; possible location: Folly Beach)

Events

Too-la-loo Festival, White Point Garden (marker needed)

MAYORAL ADVISORY COMMISSION
ON CITY ART, MONUMENTS, AND MARKERS

Report to the City of New York
January 2018

INTRODUCTION

The Mayoral Advisory Commission on City Art, Monuments, and Markers (“the Commission”) is committed to a process of historical reckoning, a nuanced understanding of the complicated histories we have inherited. Due to the various time periods and methods of its assembly, New York City’s current collection of monuments and markers celebrates some histories and erases others. Redressing this issue should be a process that moves beyond an all-or-nothing choice between keeping or removing monuments. We recognize that public dialogue, opportunities for engagement, and debate about history are essential for democracy and should be nurtured. Like similar reports in other municipalities, this report contemplates confronting or removing monuments. We also acknowledge that sometimes the best option will be to add new works of public art or new educational opportunities.

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I. COMMISSION OVERVIEW

Charge

This Commission was established to advise the Mayor on issues relating to public art, monuments, and historic markers on City-owned property. Specifically, the Commission's charge is to develop non-binding recommendations on how the City should address City-owned monuments and markers on City property, particularly those that are subject to sustained negative public reaction or may be viewed as inconsistent with the values of New York City, by which we mean a just city that prioritizes diversity, equity, and inclusion.

The Mayoral Advisory Commission on City Art, Monuments, and Markers recognizes its role in advising the Mayor of the City of New York and offers non-binding recommendations prioritizing complex, inclusive histories and opportunities for different future possibilities. The following recommendations are rooted in the Commission's shared values and respect for multiple viewpoints.

Composition and Governance

The Commission was established in the form of an advisory body composed of members with widely recognized expertise in a range of relevant disciplines, such as history, art and antiquities, public art and public space, preservation, cultural heritage, diversity and inclusion, and education. A small number of City agencies with relevant roles and skills provided additional technical and policy expertise. The Commission is co-chaired by NYC Cultural Affairs Commissioner Tom Finkelpearl and Darren Walker, a nationally renowned leader in art, social justice, and philanthropy and President of The Ford Foundation.

Timeframe and Process

Commission Meetings

The timeframe for the Commission's activities was 90 days from its establishment, in September 2017. During this period, the Commission held three formal meetings, co-chaired by Darren Walker and Tom Finkelpearl. Over the course of its meetings, the Commission began by setting parameters for discussion and developing a consensus on the general foundation and broader framework of the recommendations. From there, the Commission laid out principles and procedures for considering City-owned public art, monuments, and markers, and ultimately finalized these recommendations and guidelines into this report. The Commission used a limited number of illustrative monuments and markers to show how these proposed processes could translate into practical recommendations.

Public Input

The Commission convened five public hearings to solicit input from New York City residents. One meeting was held in each borough. At the beginning of each meeting the Commission introduced itself and laid out its purpose and process. This was followed by the public's opportunity to testify. Speakers were allotted three minutes each to express their views. Every member of the public who came to testify was allowed time to speak. Those who chose not to wait or could not attend had the opportunity to submit written testimony. More than 500 individuals attended the public hearings, with nearly 200 offering verbal testimony.

The Commission also released an online survey for public comment, which received more than 3,000 responses. Respondents were asked to offer their thoughts on the role of monuments in public space, to submit their views on existing monuments and markers, and to propose ideas for additional public artworks.

Many Commission members attended the public hearings and heard firsthand the views expressed. Recordings of the hearings as well as submitted written testimony were presented to Commission members. In addition, the Commission released an online survey to the public and received all responses. The City engaged a consultant to conduct an analysis of the data collected which was presented to the Commission. See Appendix B for links to recordings of the public hearings, the written testimony, the survey questions, and the summary analysis of the data.

Recommendations

Having completed this process, the Commission hereby submits a series of recommendations to the Mayor for consideration. These recommendations both respond directly to the charge of the Commission and include additional recommendations as a result of its deliberations and public input.

II. LETTER FROM COMMISSION CO-CHAIRS

Controversy over public art is nothing new. Here in New York, from the equestrian statue of King George III torn down by patriots in Bowling Green in 1776 to Richard Serra's *Tilted Arc* over two hundred years later, we have often focused our collective attention on statues and monuments, especially at moments when tensions are running high.

We're living in one of those moments. The past 90 days have been a fascinating journey in which we considered the ways our national character does and does not manifest in our public spaces. "Why?" is the question that has dominated our work on the Mayor's Advisory Commission on City Art, Monuments, and Markers. "Why do we have monuments honoring this figure and not that one?" "Why would we even consider taking this down?" "Why would we even consider leaving this up?" And the one we are often asked in individual conversations: "With everything else going on, why are you doing this now?"

Simply put, we agreed to do this at the request of the Mayor because we believe strongly that now is the time to have these open, frank conversations. As weather-beaten statues became flash points for fresh conflicts this past year, we saw that considering what and whom we choose to honor in public spaces is not a purely academic matter – it's something very much alive in our public debates. Furthermore, we are confident that if we approach these difficult issues the right way, they can initiate a process of healing for the old wounds they at first seem to tear open.

This might sound grandiose for a commission with a relatively narrow task at hand: to develop policy recommendations and a framework for New York City to address controversies around objects on City-owned property. But as we've seen, these often-overlooked objects provide entry points to much bigger conversations about history and justice. They tell the world who we are when we build them, and what our society aspires to. When enough time passes these cast bronze figures start to seem like a natural part of the scenery, the green patina blending with trees and moss. But these arrived in our spaces through deliberate, decisive action – and our goal on the Commission has been to unpack these decisions to understand, and help drive our collective conversations forward.

What is the "right way"? That's another one of the central questions we've struggled with alongside our fellow commission members in recent months. At what point should an object come under official review? What should that review consist of? What sort of action would best serve the public interest: added context, or relocation, or maybe nothing at all?

The public hearings opened our eyes to the passions, depth of knowledge, and incredible intelligence that people are willing to bring to this discussion if you are willing to listen. While the diversity of opinion we encountered mirrored that of the Commission members themselves, we came away even more convinced of the shared values that drove our work: the paramount values of art, public space, and civic discourse, and the millions of ways our individual and shared experiences color our view of how they intersect. While we heard from hundreds of New Yorkers live in person and thousands more online, we hope that this continues to be a conversation that everyone has the opportunity to participate in.

An underlying faith in people drove our work forward. Now the conversation is in the hands of residents and their chosen leaders. We hope this moment serves as both a resolution, and sparks an ongoing dialogue as people embrace truth and work toward reconciliation. We're neighbors in a world that's getting smaller all the time through new technology and interactions that transcend national and global boundaries. This is one small, but challenging, way that we can talk to one another, and better understand each other.

Lastly, the members of the Commission felt very strongly that they wanted to make a clear statement, to say something concrete about how to address controversies and omissions, to seek decisive action while acknowledging varying interpretations and meanings, moving toward a more just future.

Conclusion

The following pages contain the recommendations of this Commission, and a good faith attempt to distill all of the conversations we've had – both as a Commission and with members of the public – informed by our shared principles, that can be applied to objects in our public space. We put these forward for the City to use as guidance to inform future policy.

In addition to a broader policy that can be applied to any art, monument, or marker on City property, the Commission has made recommendations for several existing monuments and markers that are the subject of current debate.

These principles and recommendations are driven by a belief that while we should chart this course together, we understand that it's not realistic – nor is it the goal – for everyone to be on board for every decision. We don't have to agree on every point to give voice to the multitude of voices and narratives that feed into our history. In fact, we believe that debate is necessary to a thriving democracy.

MAYORAL ADVISORY COMMISSION
City Art | Monuments | Markers

Finally, we'd like to call attention to the members of this Commission. Each one brought an impressive depth of knowledge and intellectual rigor to the discussions, and approached the process with open minds. Their contributions will guide our public discourse for years to come. We are incredibly grateful to everyone who dedicated their time and effort to the work of this Commission.

Sincerely,

Darren Walker
President, Ford Foundation

Tom Finkelpearl
Commissioner, NYC Department of Cultural Affairs

III. COMMISSION FINDINGS: PRINCIPLES

First and foremost, the Commission recognizes that this project of historical reckoning simultaneously addresses the past and looks toward the future. The Commission’s recommendations aim to promote much-needed public dialogue engaging histories of the many peoples that have occupied, currently occupy, or will eventually occupy the area we know as New York City. Markers and monuments have long been erected as visible images of great achievements by heroic figures, as determined by particular civic groups at specific moments in time, but the inherent gaps are clear. As our nation continues to grapple with a challenging legacy of racism, colonialism, ableism, sexism, prejudice, and inequality, the Commission sees the present as a fertile moment. Now is a time for New York City to take bold action, to identify and contend with racial and other intersectional forms of injustice in its monuments, and to make strides toward truth-telling toward the eventual goal of reconciliation.

Secondly, the Commission recognizes that the City must not only opine on controversial monuments but also be proactive in adding representation of overlooked histories to its collection and its storytelling. The City must create initiatives—in and out of public space—for ongoing, participatory education, inclusive of our collective narratives.

Thirdly, when responding to contested monuments and markers, the Commission recognizes that each phase of evaluation will require in-depth knowledge and expertise to inform potential actions. While there are always limits to historical analysis, we must seek to understand the historical context within which monuments were erected and also be authentic to the ideals of equity and justice that mark our present era. When New Amsterdam and New York were founded, certain groups were included as citizens and others not, and not all citizens had equal civic power to make decisions. As various peoples have migrated into New York City over the decades, their evolving roles in the history, politics, and social fabric of the city have contributed to a more complex and more informed historical understanding.

Lastly, the Commission recognizes that more voices are included in our public dialogue than ever before. Therefore, transparency and public input are essential to the process by which new monuments are added and evaluated, to achieve an equitable public collection.

Through a series of in-depth discussions, the Commission formulated a set of shared values to ground its deliberations. These can be distilled into five guiding principles for the Commission’s recommendations:

- **Reckoning with power to represent history in public**
recognizing that the ability to represent histories in public is powerful; reckoning with inequity and injustice while looking to a just future.
- **Historical understanding**
respect for and commitment to in-depth and nuanced histories, acknowledging multiple perspectives, including histories that previously have not been privileged.
- **Inclusion**
creating conditions for all New Yorkers to feel welcome in New York City's public spaces and to have a voice in the public processes by which monuments and markers are included in such spaces.
- **Complexity**
acknowledging layered and evolving narratives represented in New York City's public spaces, with preference for additive, relational, and intersectional approaches over subtractive ones. Monuments and markers have multiple meanings that are difficult to unravel, and it is often impossible to agree on a single meaning.
- **Justice**
recognizing the erasure embedded in the City's collection of monuments and markers; addressing histories of dispossession, enslavement, and discrimination not adequately represented in the current public landscape; and actualizing equity.

Where these principles are specifically referred to throughout the report, they will be capitalized.

The Commission recognizes that assessment based upon these principles may produce conflicting results for any specific monument, and therefore proposes that an evaluation will have to make a decision as to which principles to prioritize when making recommendations.

III. COMMISSION FINDINGS: A PROACTIVE APPROACH TO BUILDING THE CITY'S COLLECTION OF MONUMENTS AND MARKERS

The Commission agrees that in order for the City to ensure that public spaces are inclusive for all New Yorkers, it should proactively invest in the addition of new public works, public dialogues, and educational initiatives around historical moments and figures. This process in the past has often been ad hoc, with additions of new works determined on the basis of which groups happen to have the resources to pursue such a goal. But there has not been an overall assessment or guiding vision of what has been included, what has been excluded, and how these decisions impact our collective narrative. Further dedication is needed to redress the foundational gaps and erasure evident within the City's collection. As such, the Commission recommends that the City of New York, either independently or in collaboration with private philanthropy, establish a fund to support in-depth investigation, active public discussion, and the addition of new monuments and markers.

The Commission recognizes that monuments and markers are symbols and/or representations of particular moments in time, and of particular cultural and political climates. In many cases, the values embedded in these monuments are understood simultaneously as symbols of pride by one group and as reminders of systematic oppression for different peoples. For meaningful, positive, and long-term change to take place in this complex situation, solutions must be multi-pronged and inclusive of many points of view.

The City has an opportunity to invest in initiatives that allow its residents to confront these layered legacies in order to facilitate more just and equitable representation in public space. To begin to do this, the Commission recommends that the City:

1. **Conduct a comprehensive assessment of its current collection** of public art, monuments, and markers in order to gain an understanding of what and who are represented and left out; and consider making such an assessment publicly accessible;
2. **Commission new permanent monuments and works about history** to begin a proactive, additive process that rebalances and/or creates a more representative public collection;
3. **Commission new temporary artworks about historical moments** to add more perspectives and to foster public dialogue in public space;
4. **Establish a mechanism for community-generated monuments and markers** to give agency to neighborhoods to decide what and whom to celebrate in their public spaces;
5. **Invest in educational initiatives** through partnerships between the Department of Education, the Department of Cultural Affairs, the Department of Parks and Recreation, the Public Design Commission, and relevant cultural organizations to integrate complex and nuanced histories into curricula using monuments and markers;

6. **Host or co-host City-sponsored historical discussions or public programs** to address issues raised by controversial art, monuments, or markers; e.g., a symposium on women’s health at the New York Academy of Medicine, stemming from objections to the Dr. J. Marion Sims monument;
7. **Use digital content and new technologies** to make the City’s collection of art, monuments, and markers more accessible to the public, potentially through VR/AR and interactive works;
8. **Create equity funds** for historically underrepresented communities, offering tangible community investments to address historical exclusions represented by many controversial monuments and artworks over the long term;
9. **Establish an interagency task force on monuments** to deal with this issue moving forward, including representatives of relevant City agencies including, but not limited to, the Department of Cultural Affairs, Parks Department, Landmarks Preservation Commission, Public Design Commission, and Department of Transportation, and one representative from each borough. The Commissioner of Cultural Affairs may serve as a permanent member in an advisory capacity to fulfill the recommendations of this Commission, ensuring expeditious treatment and appropriate resolution.

III. COMMISSION FINDINGS: REVIEW OF EXISTING WORKS

The following guidelines are rooted in the principles described above and reflect multiple voices, though not necessarily unanimous consensus. Some Commission members advocate for transformation of monument sites through artwork removal and/or large-scale artist-led gestures to remediate what they see as exclusionary narratives. Other Commission members believe that monuments should almost never be removed, seeing their presence as a physical representation of the complex histories of the city. And still others promote the idea that monuments and markers in public spaces offer an opportunity to engage in valuable and complex public dialogues. As a result, the Commission recognizes the improbability of a unanimous opinion on these complex historical artifacts. The Commission hopes that New York City policy will allow for nuanced assessment taking into account the unique and specific history and evolution of each monument. The Commission's process identified several approaches with which to make evaluations and subsequent recommendations for monuments and markers on City-owned property.

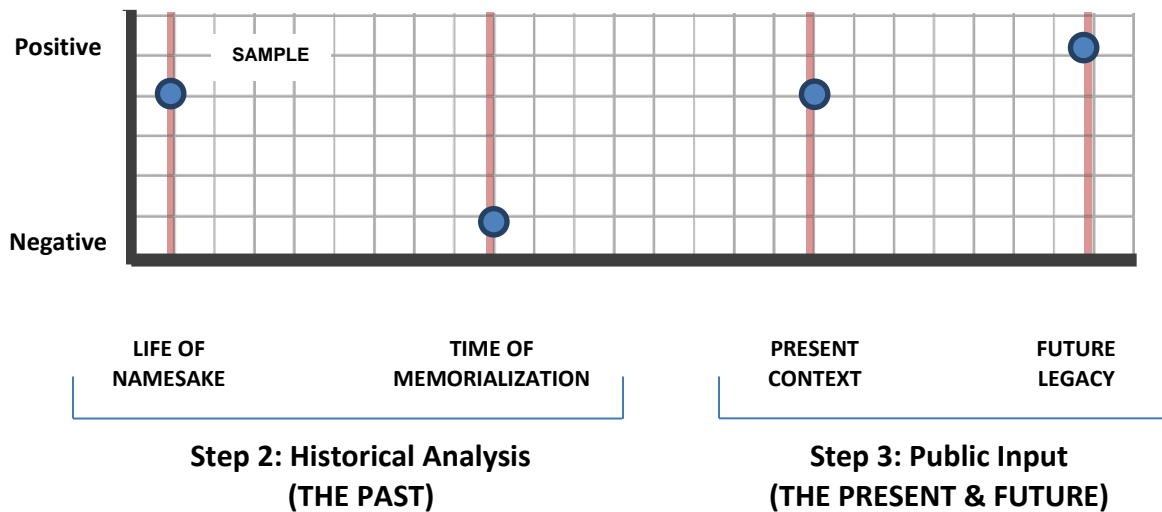
Evaluation Process: Monuments and Public Art

Step 1: WHAT IS REVIEWED?

The Commission recommends that the City consider the following factors to determine when City-owned monuments and artworks on City-owned property may be reviewed:

1. Sustained adverse public reaction (two years or more);
2. Large-scale community opposition (as part of larger cultural/political concerns);
3. Recommendation from the local community board (considerations within the community board's jurisdiction only);
4. Egregious historical oversight, and/or revelation of new, significant information about the monument and what or whom it represents.

If the City determines that it will initiate the review of a monument, the Commission recommends that the relevant agency with jurisdiction over the work in question ("the Agency") complete the following steps.



Step 2: THE PAST

The Agency commissions a robust historical analysis, akin to an Environmental Impact Report.

This analysis should be led by a panel of relevant experts, which may include historians and art historians as well as other qualified individuals. The report should include:

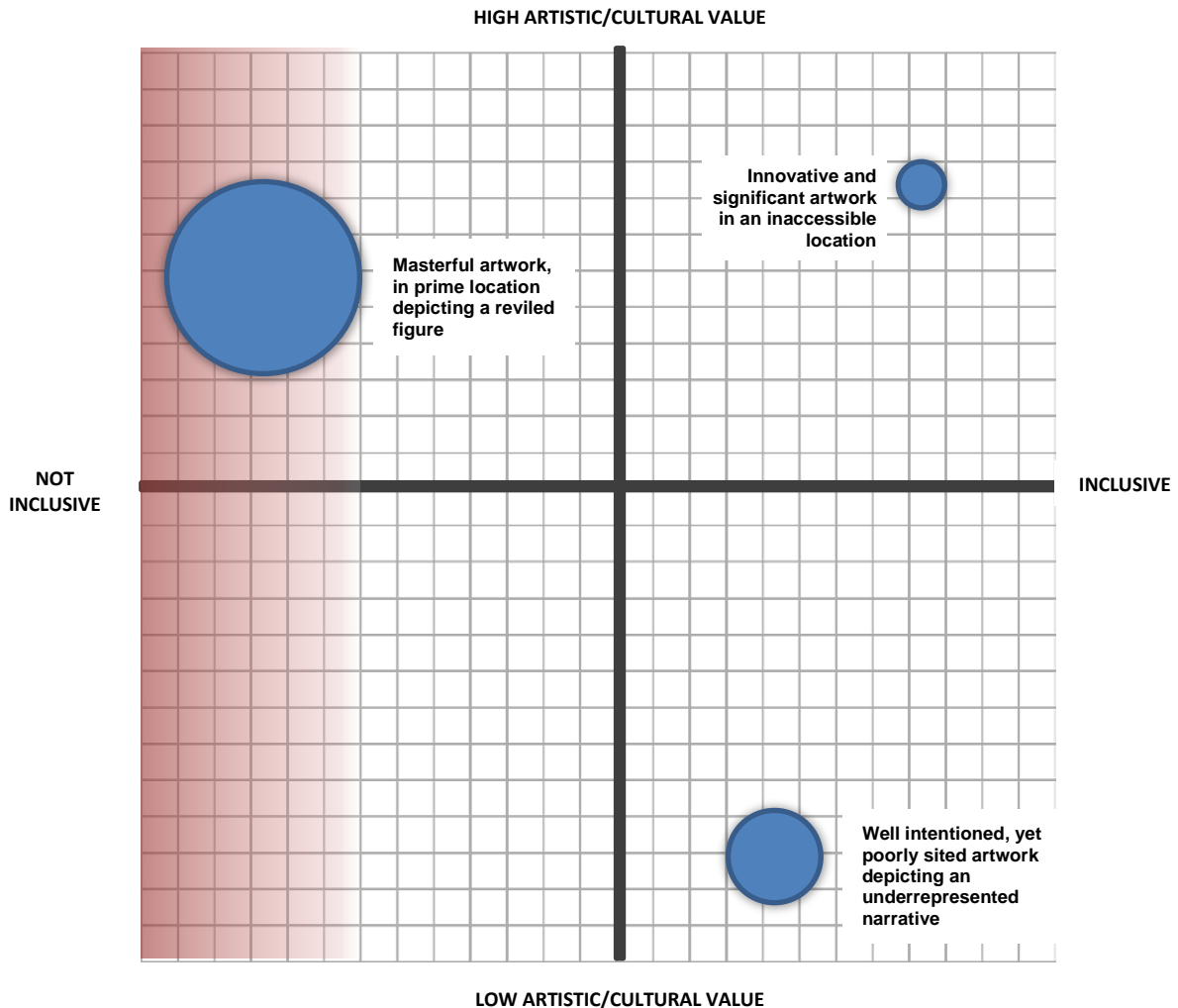
1. Time-based assessment of:
 - a. Era of event or person being memorialized—Inquiry into questions like: Who was the person being commemorated? What did they achieve? How were they perceived during their lifetime?
 - b. Time of memorialization—Inquiry into questions like: What were the circumstances of the commission? Who paid for it? What were the motivations of the commissioning body? Who was the artist and why were they chosen?
2. Assessment of symbolic impact of the monument or its location (including, for instance, considerations of its siting or its historical, cultural, artistic, and/or social value)
3. Assessment of the aesthetic representation, including any historical and political impact and/or considerations of scale
4. An account of counter-arguments and literature review of the memorialized figure and/or event under review
5. Overview of methodology of historical research, with an emphasis on the use of primary sources
6. Cost assessment
7. Legal analysis (ownership, deed restrictions, etc.)

The Commission recommends that the Agency release this report to the public before proceeding to Step 3.

Step 3: THE PRESENT

Public input—where are we now and what do we want our legacy to be?

1. The Agency holds a minimum of one public hearing about the specific work in question, privileging local input.
2. The Agency releases a public survey. Along with a standard questionnaire, a useful device could be the evaluative matrix pictured below. This matrix allows users to consider multiple issues at once—Is the work inclusive? Does it have high artistic value? What is the scale of its impact (as represented by the size of the circle)? This survey should include considerations of time periods, including both the present context and future legacy.



Step 4: THE FUTURE

Release recommendations in a report incorporating previous research and public input.

1. Distill historical analysis and public input.
2. Apply the Commission's five guiding principles, defined on page 8—Reckoning with power to represent history in public, Historical understanding, Inclusion, Complexity, and Justice—to inform recommendations.

The Commission offers to the City of New York the following considerations for evaluation of controversial monuments in order to deduce recommended action(s) that are embedded in the Commission's principles:

- A. Recommendations should draw from one or more of the guiding principles offered by the Commission in this document.
- B. The process recommended above exists to ensure a multiplicity of input and expertise in evaluation, and therefore any proposed action(s) should also ensure transparency in process, narrative, and representation. The Commission strives to ensure an evaluation system of checks and balances so that recommendations are thoughtful and consistent across time and City administrations.
- C. All recommendations will aim to address past concerns while concurrently looking toward future narratives.
- D. The primary focus of all action(s) is to [1] engage in complex and additive evolution of the collective public narrative, [2] foster necessary public dialogue about histories in New York City, and [3] reckon with the power embodied in and expressed by City-owned monuments in public space.

Three general recommendations are presented by the Commission to the City of New York for consideration:

1. In cases of public consensus, recommend long-term and/or permanent solutions ranging from simply leaving the monument in place to removal.
2. In cases of polarized debate, recommend short-term and/or temporary intervention at the monument site to encourage participatory, public dialogue, and reevaluate after a period of time.

Based on the above considerations, the City of New York and the overseeing Agency may recommend actions for controversial monuments including, but not limited to:

1. **No action is deemed necessary**—existing monument remains in place without intervention.
2. **Re-contextualization**—provide new or additional context by any means including: install site-specific plaques or signage, update historical information, disclaim endorsement of the acts of historic figures, or provide information electronically.
3. **Relocation**—relocate to another City-owned public site. Alternatives include relocation or long-term loan to cultural organizations, museums, or relevant historical, cultural, or educational settings.
4. **New temporary or permanent works**—commission new artworks in any medium including sculpture, performance, and socially engaged art in order to foster public dialogue on polarizing historical moments and to amplify additional or excluded voices and underrepresented histories.
5. **Removal**—remove offending, controversial, or outdated works from outdoor display on public property.

Step 5: Existing City Process for Reviewing Public Art/Permanent Works

After Steps 1–4 above, the Agency would follow the existing City process for proposals relating to permanent works on City property, including Public Design Commission review and all required community board meetings and/or public hearings.

Evaluation Process: Markers

When evaluating historical markers, first consider the accuracy of the facts regarding the event or figure being acknowledged. If accurate, then consider the nature of the marker if it is perceived to be in opposition to the values of New Yorkers.

Step 1: WHAT IS REVIEWED?

The Commission recommends that the City consider the following factors to determine when City-owned historical markers on City-owned property may be reviewed:

1. Sustained adverse public reaction (two years or more);
2. Instantaneous large-scale community opposition;
3. Egregious historical oversight;
4. Revelation of new, significant information about memorialized figures.

If the City determines that it will initiate the review of a marker, the Commission recommends that the Agency presiding over the work in question complete the following steps.

Step 2: THE PAST & PRESENT

The Agency commissions a robust historical analysis led by a panel of relevant experts, which may include historians and art historians as well as other qualified individuals to assess the historical accuracy of the marker.

Step 3: THE FUTURE

1. If the marker is accurate, it remains in place.
2. If the marker is historically inaccurate, it must be altered to reflect history accurately.
3. Proactively add markers to express additional or excluded voices and underrepresented histories in City public spaces.

III. COMMISSION FINDINGS: RECOMMENDATIONS FOR SELECTED MONUMENTS AND MARKERS

The Commission selected three monuments and one historical marker from the City's collection to which to apply its five guiding principles, defined on page 10: Reckoning with power to represent history in public, Historical understanding, Inclusion, Complexity, and Justice. The Commission recognizes that monuments and markers are nearly always political in nature, and thus actions relating to existing monuments and markers (including a decision to take no action) are similarly political gestures. After debate and careful consideration, the Commission presents the following recommendations for:

- **Dr. J. Marion Sims Monument**, Central Park at Fifth Avenue and 103rd Street
- **Marker for Marshal Philippe Pétain**, Lower Broadway
- **Equestrian Statue of Theodore Roosevelt**, Roosevelt Park at the American Museum of Natural History
- **Christopher Columbus Monument**, Columbus Circle

Dr. J. Marion Sims Monument, Central Park at Fifth Avenue and 103rd Street

Information Considered

In deliberations on the J. Marion Sims statue (by German artist Ferdinand von Miller II, 1894) that now sits on Fifth Avenue at 103rd Street, the Commission considered research from a number of scholars of social and medical history. This research situates Sims's practices in the context of dehumanizing and racialized medical norms of the time, notably the experimentation on Black Americans by white doctors from colonial times through the present. Sims has been referred to as "the father of modern gynecology" for medical breakthroughs in treating vesicovaginal fistula, which results from difficult childbirths. The extent of his medical advances with regard to treating the fistula remains under dispute. The NYC Department of Parks and Recreation has been seeking to address the public's contestation of this monument for decades and shared its research with the Commission. In addition, many Commission members came with their own knowledge and expertise about the statue and reviewed public input in the forms of magazine and newspaper articles, books on the subject, public testimony, petitions, and public survey responses. Various groups wrote to the Commission demanding the removal of the Sims statue, including the Black Youth Project 100, the New York Academy of Medicine, the Museum of the City of New York, and Planned Parenthood New York. No person or group wrote or testified to request that the Sims monument remain in its current location.

Reflecting the Discussion

The Commission took into account its guiding principles when deliberating on the Sims monument, especially: Reckoning with power to represent history in public, Historical understanding, and Justice. Nearly all the Commission members agree that the research on J. Marion Sims gave them confidence in the historical understanding of this particular monument and what it represents to the history of medicine, the people of the nearby community, and to the City as a whole.

J. Marion Sims (1813–1883) was a doctor whose most heralded medical advances, most notably his fame for allegedly curing the fistula, were achieved by experiments upon enslaved Black women. There is controversy around the significance of the medical advances he achieved, and some commissioners noted that they may have been significant. But there is no question about the abuse of the women he experimented upon. This monument was dedicated in 1894, a decade after Sims's death, and placed in Bryant Park, and later moved into storage when the park underwent construction. In 1934 it was placed on its current site in Central Park across from the New York Academy of Medicine, a location with strong symbolic presence, a place of honor. The sculpture is clearly laudatory in itself, and the monument presents Sims on a high pedestal in a heroic pose. A portion of the plaque on the left pier of the pedestal reads, "His brilliant achievement carried the fame of American surgery throughout the entire world." There

is no ambiguity to the monument's glorification. The Commission also considered it relevant that the sculpture is not site specific to its current location as the sculpture had been moved in the past.

When considering the Sims monument in relation to the principle of Reckoning with power to represent history in public, the Commission felt it was impossible to evaluate the monument separately from the practices of white doctors experimenting upon Black bodies without consent. Sims had the power to make these experiments, gain fame from the process, and be venerated on a pedestal after he passed away. The enslaved women he experimented upon had none of this power. Free consent to participate in the experiments was not obtainable from women who were not free. The Commission felt that it would be wrong to continue to overlook this distressing imbalance of power.

When moving toward the principle of Justice, the Commission considered the importance of the monument's location. While the celebration of this figure concerns all residents of New York City, there is an additional layer of important local context. The surrounding neighborhood of East Harlem/El Barrio largely consists of communities of color, predominantly Latinx and Black. Many people in these communities have been demanding the removal of this statue for decades, including through a local community board resolution. Taking all this into consideration, the Commission strongly advocates for intervention at the monument site in order to establish a more just and inclusive public space.

In short, especially in its current location, the Sims monument has come to represent a legacy of oppressive and abusive practices on bodies that were seen as subjugated, subordinate, and exploitable in service to his fame. To confront this legacy in accordance with the principle of Historical understanding, the Commission feels that the City must take significant action to reframe the narrative presented in the monument.

Recommendations

The overwhelming majority of the Commission recommends:

1. **Relocate** the statue of J. Marion Sims, without its pedestal, to another publicly accessible site;
2. **Add an explanatory plaque** on the pedestal in its current location as well as the statue in its new home that informs the public of the origins of the monument, including the legacy of non-consensual medical experimentation on women of color broadly and Black women specifically that Sims has come to symbolize; and add the names Lucy, Anarcha, and Betsey (family names unknown), the three women on whom Sims conducted his medical experiments, and their histories if possible, to honor the sacrifice of the women whose bodies were used in the name of medical and scientific advancement;

3. Partner with an appropriate organization to **program in-depth public dialogues** and symposia on the history of non-consensual medical experimentation on people of color, particularly women, based in part on the legacy of J. Marion Sims;
4. With public input, **commission new work** for the existing pedestal that reflects issues raised by Sims's legacy. For example, in collaboration with the New York City Department of Education, issue a call for names of prominent women of color in science and medicine and commission new monuments to these women, so that young people in the community and citywide will be able to see the accomplishments of their ancestors reflected in their public space.

Marker for Marshal Philippe Pétain, Lower Broadway

Information Considered

In deliberations on the marker commemorating the 1931 ticker-tape parade for Marshal Philippe Pétain on Lower Broadway (installed 2004), the Commission considered historical accuracy and the nature of the marker in context. The Commission referred to City records and information provided by the Downtown Alliance. While the Pétain marker was an infrequent topic of discussion during public hearings, a petition calling for the removal of the Pétain marker – as well as the three monuments discussed in this report -- was shared with the Commission, signed by hundreds of scholars and art historians. Many Commission members came to the deliberations with their own knowledge and expertise on the issue and considered public input from testimony, survey responses, and petitions.

Philippe Pétain (1856–1951) was a general in the French army in World War I. Because of his leadership, New York City held a ticker-tape parade in his honor along Broadway in October 1931. Subsequently, from 1940 to 1944, Pétain was the leader of the Vichy government in France, which deported many citizens to their death. After World War II ended, he was tried and convicted of treason. In 2004, the Downtown Alliance installed sidewalk plaques as part of a larger capital improvement project (ongoing, to include the parades since then) recognizing the 206 ticker-tape parades that have taken place along Broadway’s “Canyon of Heroes” starting in 1886. Each event is marked with a granite strip along the parade route, from Battery Park to City Hall.

Reflecting the Discussion

The Commission noted two critical points when reviewing the available information: first, the Pétain marker is one part of a project designed as a whole to acknowledge the history of parades along Broadway; and second, the project accurately records a chronology of events in place. The Commission’s discussions first considered historical accuracy and then the nature of the memorialization. The Commission believes that if a marker is accurate, and not celebratory of egregious values or actions, it should not be removed.

During deliberations, the Commission established that all 206 markers along the historic parade route must be considered in total as they are a complete chronology. It was considered an all-or-nothing proposition: since the markers constitute a list, to maintain historical accuracy the list should remain complete. Therefore, the only two propositions considered were to remove all the markers or to keep them all in place.

The questions then became: is the “Canyon of Heroes” a set of markers or a monument in itself? Is a marker placed in the sidewalk perceived as honorific? The Commission sought to

balance complex and problematic honors with a desire to acknowledge the history of important spaces in the city. In addition, the Commission wants to create opportunities for learning. Clearly, some ticker-tape parades misjudged some so-called heroes whom history later cast in shadows. It is often difficult for us to acknowledge judgments of the past from our perspective in the present, but removal of the vestiges of past decisions risks leading to cultural amnesia.

A majority of Commission members advocated for keeping and re-contextualizing the markers

Ultimately, a majority of the Commission members feel that while the ticker-tape parades were honorific, the markers themselves tell this history without a clear element of celebration—in contrast with the clearly celebratory intent of the other monuments the Commission discussed. With this in mind, to promote historical accuracy, the suggested action proposes keeping all 206 markers while re-contextualizing them in place to continue the public dialogue.

Several Commission members advocated for removing all the markers

Still, for some Commission members, the negative public response and the horrific histories of Pétain and others whose names are inscribed in the sidewalk offer enough reason to consider the whole project flawed. They characterize the markers as giving a space of honor to Pétain and others with legacies that continue to cause pain to residents of New York City. As a result, these Commission members recommend removal of all 206 markers.

Recommendations

The Commission recommends:

1. A majority of Commission members advocate to **keep all markers in place and add context** in order to reframe this list as a teachable moment (e.g., wayfinding, on-site signage, and historical information about the people for whom parades were held);
2. **Remove references to the name “Canyon of Heroes”** from Lower Broadway, as it mischaracterizes the installation as a celebration of heroic figures who, in some cases, do not reflect contemporary values of New York City.

Equestrian Statue of Theodore Roosevelt, Roosevelt Park

Information Considered

In discussions about the equestrian statue of Theodore Roosevelt (by James Earle Fraser, 1939), the Commission brought personal and professional knowledge and also considered City records and expertise from a variety of fields and points of view including art history, American studies, and the history of race and the eugenics movement. Because of the complex history of the Roosevelt monument, a significant portion of the Commission proposed a need for further consideration of questions related to the memorial, its commissioning by the State of New York, its unclear ownership, and the monument's historical yet ambiguous relationship with the American Museum of Natural History (AMNH). The Commission considered historical research that situates the monument within a larger interior and exterior artistic program in relation to AMNH. The Commission also weighed the significance of the contributions of the artist. In addition to receiving public input through testimony and an online survey, the Commission noted that this monument has been subject to sustained adverse public reaction for many decades.

Reflecting the Discussion

The Commission's deliberations on the Roosevelt monument were anchored in the principles presented in this report, particularly Historical understanding, Inclusion, and Justice. Much of the discussion sought to balance the historical perspectives with the contemporary readings of the aesthetics of the sculpture and the physical context of its site. Many on the Commission—both those advocating for the monument's removal and those who see value in maintaining its presence—argued that the Roosevelt monument is inextricably linked to AMNH. There was discussion of the monument's link to the museum as a part of a multi-part artistic program including murals and sculptures designed for the museum's interior and exterior facades—part of a larger scheme including the Theodore Roosevelt Rotunda and the Theodore Roosevelt Memorial Hall inside AMNH. Some also see the monument as an image of racial hierarchy and linked this to the museum's early-twentieth-century ties to the eugenics movement; the second and third International Eugenics Congress conferences were held at AMNH in 1921 and 1932, respectively. There was discussion about the motivations and intentions and creative context of the artist, James Earle Fraser—a significant figure in his time—based upon art-historical and cultural-historical research. Some Commission members pointed to art-historical interpretations of the two standing figures as allegorical, representing the continents of the Americas and Africa, emphasized by the animals in relief on the parapet wall behind them. This analysis included evidence that the sculpture was meant to represent Roosevelt's belief in the unity of the races. In this interpretation, the figures are in no way abject. However, other Commission members argued that the progressive-sounding language of the time was part of

the culture of “separate but equal,” “Manifest Destiny,” and a belief in the superiority of Western civilization.

Alongside cultural and art-historical analyses, there was discussion of how people throughout the city experience a work of public art today. The monument consists of a heroic Roosevelt on horseback towering over two men, who walk at his stirrups. An observation repeated several times by the Commission is that height is power in public art, and Roosevelt’s stature on his noble steed visibly expresses dominance and superiority over the Native American and African figures. Whatever the intent at the time of its commissioning, the sculpture reads as a depiction of hierarchy to many viewers in New York City today. Ultimately, the Commission came to an understanding that any recommendation would have to balance an ensemble of issues—the physical representation of the figures and its impact on a viewing public; the motivation for the monument’s dedication and the artist’s intention; the historical values and ideas expressed by this representation—while understanding that these ideas are in conflict.

Opinions

The Commission was unable to reach consensus. The debate stems from the recognition of discord between the significance of Roosevelt as a major figure in American history—a military leader, expansionist, New York State governor, environmentalist (founder of the United States Forest Service), Nobel Prize winner and US president—and the physical representation of the figures in the sculpture at the entrance of AMNH. Many Commission members acknowledged that more exact information could help more fully inform the public about Roosevelt’s complicated and mixed legacy, his relation to the conservation and eugenics movements, those movements’ relation to the Progressive movement and AMNH, along with the considerations that were taken into account at the time of commemoration. Others, however, did not agree that more information would impact the viewing public’s experience of the form of the sculpture, which they consider to be a racist work of public art, a historically rooted image of racial hierarchy. This group of Commission members believes there is ample existing research and scholarship that offers historical understanding to make the decision to relocate the monument.

Recommendations

Opinions were divided across three options, unevenly. All three proposals below are offered for the City’s consideration:

Approximately half of the Commission:

- believe that **additional historical research** is necessary before recommendations can be offered. This group of Commission members proposes to the City that this monument be the first considered in the evaluation framework detailed in this report.

Approximately half of the Commission:

- advocate to **relocate** the sculpture. Within this group there was a diversity of opinion regarding where and how relocation should occur, and options considered include relocation [1] within the larger Theodore Roosevelt complex, [2] inside the AMNH, [3] to another publicly accessible location so that the monument's prominence and impact on a diverse viewing public are reduced, or [4] re-contextualize within an existing and/or historic collection preferably on City property.

A few Commission members:

- advocate to keep the Roosevelt monument as is and **provide additional context on-site** through signage and/or artist-led interventions that can offer multiple interpretations of the sculpture, the artist's intentions, and the nature of the commission as part of the history of AMNH. The goal would be to re-think how the statue is presented, to frame it in a way that discloses the historical distance we have traveled from once-popular ideas.

Christopher Columbus Monument, Columbus Circle

The Commission considered a range of historical research on Christopher Columbus as a figure in world history and in relation to the indigenous peoples of the Americas and to Italian Americans. Commission members brought their own expert knowledge to the discussion and used City records and historical findings on the monument at Columbus Circle (by Gaetano Russo, 1892). In addition, the Commission weighed the impassioned, highly polarized arguments presented through public testimonies, letters, petitions, and survey responses. What remained clear through the public process is that there are entrenched disagreements about all four moments in time considered in the assessment of this monument: the life of Christopher Columbus, the intention at the time of the commissioning of the monument, its present impact and meaning, and its future legacy. Various historians have focused their scholarship on different aspects of this legacy: There is a wealth of historical research assessing the consequences of Columbus's actions on the Americas. Some research considers the consequences for indigenous peoples, while other research sees his arrival as the precursor of immigration or the spread of the Catholic faith. Separately, there is a body of historical research about the Italian American embrace of Columbus as an American hero as a means of combating anti-Italian and anti-Catholic practices and violence. Weaving these complexities together into an assessment of the Columbus monument posed an enormous challenge to the commission.

Reflecting the Discussion

The Commission began discussions by establishing framing questions: How is the City going to deal for the first time with issues of dispossession of land, historic discrimination against peoples, and enslavement? How does this relate to the Columbus monument? And where does the Columbus monument fit into the City's history and storytelling in general?

While disagreements were not resolved in other areas, the Commission did reach a consensus to introduce an additive approach that acknowledges the complexity of Columbus's symbolic and historic legacy as it pertains to the Americas. This could include new public monuments, new curricula in the public school system, performances, symposia, and other forms of recognition.

Commission members debated vigorously about the symbolic nature of the statue, grappling with the multiple interpretations of Columbus. Columbus serves as a reminder of genocide of Native peoples across the Americas and the onset of the transatlantic slave trade. This view must be balanced against the historic role of Columbus in the United States's national understanding as reflected in numerous place and institutional names (e.g., District of Columbia, Columbia University), as well as an important source of ethnic pride during a time of great discrimination against Italian Americans in New York City and across the United States.

For many marginalized peoples, from indigenous peoples across the Americas including the Lenape and Algonquian-language peoples whose land New York City sits on, to Black Americans, to those of Taino heritage from the Caribbean, and other colonized peoples, Columbus represents a violent past. It is understood that the history of discrimination, dispossession, and enslavement that touches many people in this country resonates in the long, continuing fight for recognition as “equal” and “American”—or “equal” and indigenous—that affects all marginalized groups. Indeed, the public input process illuminated the connection between a discriminatory past faced by Italian immigrants and a struggle to be accepted as fully “American” associated with the origins of the Columbus monument. It was noted several times in the discussions that the City’s Columbus monument was erected in 1892, the year after one of the most egregious acts of anti-Italian violence in American history: the extra-judicial public killing of eleven Italian Americans who had been acquitted of a crime in New Orleans. The depth of pride that some Italian Americans have for Columbus as both a historical figure and a symbol was abundantly clear. The Commission strongly believes that the history of the Italian American community, which this monument encapsulates for some, should be honored and should continue to be told. However, the Commission had a difference of opinion on the use of Christopher Columbus as the vessel for this historical narrative in public space.

The Commission believes that New York City residents should ultimately move toward reckoning. Recognizing the profound work that this entails, the eventual goal is reconciliation and healing around these issues. It is understood that collective reconciliation can only be achieved with collective truth, based on a shared understanding of historical facts. There was consensus on a long-term commitment to evolving dialogue and establishing an understanding around the origins of this nation, grasping the legacy of the Columbian Exchange (the widespread transfer of plants, animals, culture, human populations, and technology that commenced at the time of Columbus’s arrival in the Americas) and its effects on present-day New York City. Therefore, much of the conversation about the Columbus monument centered on what the commission agreed upon—the additive approach—as much as the debate over proposals for the sculpture itself.

Opinions

A majority of Commission members advocated for keeping the Columbus statue and fostering public dialogue

The Commission members who advocated for keeping the Columbus statue in place feel that, in an effort to move toward collective healing, we must recognize simultaneously the urgency to address past pain, contemporary issues represented by Columbus, and the monument’s importance as a symbol of pride for Italian Americans and others. While some of these Commission members believe that Columbus himself is a centrally important figure for present-day New Yorkers, others believe that the public at large is not ready to reckon with the legacy

of this historical figure. To most, Columbus represents the complexity and contradictions embedded in our representation of our history as a nation.

Consequently, this group of Commission members agreed that while the Columbus statue should remain in place, substantial additive measures should be undertaken to continue the public discourse. Some Commission members felt that time is an important factor to consider in this process of understanding. These members recommend the addition of new temporary artworks, permanent monuments, and robust public dialogue that more fully tells our history, rooted in a nuanced recognition of the pride, trauma, marginalization, and dispossession the monument represents. In time, and with a commitment to innovative public education and public art based on historical facts (both the history of displacement of indigenous peoples and the contribution of Columbus to that shared history), a different point of view could develop, one that is more widely shared and could provide a basis for future evaluation. This group for the most part hailed the value of the principle of Complexity.

Within this group of Commission members who advocate for keeping the Columbus monument in place, there was a wide range of opinions regarding the idea of on-site intervention through new public artworks. Some felt that there is a need for a counter-monument on site. Others argued that a work that is nearby but outside the Circle would be best, while some argued for additional works of historical representation elsewhere in the city, but not on-site.

A group of Commission members advocated for removing the Columbus statue and fostering public dialogue

The Commission members who advocated for removing or relocating the Columbus statue feel that it represents a violent history for many peoples, not only relevant to Native and Italian Americans but for all people residing in this diverse city. These Commissioners perceive the Columbus statue as a mark of unwavering glory through its sheer scale and height and therefore an act of erasure of indigeneity and enslavement. Those so affected carry within themselves the deep archives of memory and lived experience that are encountered at the monument.

For this group of Commissioners, the statue's prominent location confirms the notion that those who control space have power, and the only way to adequately reckon with that power is to remove or relocate the statue. In order to move toward justice, these Commission members recognize that equity means that the same people do not always experience distress, but that this is instead a shared state. Justice means that distress is redistributed. While very cognizant of the Italian American history that includes an attachment to the monument in compelling ways, these Commission members cannot envision keeping the monument without honoring a historic figure whose actions in relation to Native peoples represent the beginnings of dispossession, enslavement, and genocide.

In addition to removing the statue, this group agreed that more work must be done to collectively address and unpack this history including commissioning new monuments and enabling attendant public dialogue with substantial collaboration from the Lenape, Tainos, and other Native peoples living in New York City.

Recommendations

All Commission members unanimously agree that regardless of the action, an additive, relational, and intersectional approach is imperative. The Commission believes that when a monument under review incites polarizing debate, the City should facilitate more public dialogue through a number of actions and then reevaluate the situation after a period of time. As such, in the case of the Christopher Columbus statue in Columbus Circle, the Commission recommends:

1. A majority of Commission members advocate to **keep the monument in place**, with additive measures undertaken to continue the public discourse;
2. **Commission new monuments** across the city within a five-year timeline for groups of people that have been left out, displaced, or erased from public histories and public spaces, beginning with a large-scale monument to Indigenous peoples, a process that should be inclusive of public input;
3. **Commission temporary artworks in response to the legacies and histories represented by Christopher Columbus**, proximate to the monument or throughout the city;
4. Commission a **large-scale re-mapping project to map histories of New York City that are not currently represented in the city's public spaces** including, but not limited to, important Lenape, Algonquian-language, Native New Yorker, and earlier Indigenous sites;
5. Create an annual recognition in New York City: **Indigenous Peoples Day**. Sentiment was split, with a group arguing that it should be explicitly stated that Columbus Day should stay as is, and several members looking to reorient or replace it. But the Commission as a whole saw value in establishing an annual recognition for Indigenous peoples.
6. With the Department of Education and other relevant City agencies, **commit to a literacy/literary campaign to reckon with this important history** (e.g., assign Columbus's diaries to an existing literary campaign like the Gracie Mansion Book Club in which there is an effort to get New York City residents to read the same book and participate in discussions in libraries across the city);
7. Partner with relevant organizations on **public dialogues, performances, and other programming** on the legacies and histories represented by Christopher Columbus.

MAYORAL ADVISORY COMMISSION
City Art | Monuments | Markers

The Commission wishes to acknowledge and thank the thousands of people who participated in the process with passion and intelligence. In addition, the Commission wants to thank the City of New York and its agencies, the City ex-officio representatives, and staff who provided information and support for the Commission review process and final report. Fervent dialogue and debate are as New York as the multitude of languages we hear on our subway commute. Now is a time to embrace our opportunity to take a critical look at our history, to understand how this history is inscribed on our public spaces, to listen carefully to one another, and to work actively toward a vision of what we wish our legacy to be.

IV. APPENDIX A: COMMISSION MEMBER BIOGRAPHIES

Darren Walker, Co-Chair



Photo courtesy of Ford Foundation

Darren Walker is President of the Ford Foundation, the nation’s second-largest philanthropy, and for two decades has been a leader in the nonprofit and philanthropic sectors. He led the philanthropy committee that helped bring a resolution to the city of Detroit’s historic bankruptcy and chairs the U.S. Impact Investing Alliance. Prior to joining Ford, he was Vice President at the Rockefeller Foundation, where he managed the Rebuilding New Orleans initiative after Hurricane Katrina, and COO of the Abyssinian Development Corporation, Harlem’s largest community development organization, where he oversaw a comprehensive revitalization program of central Harlem. He had a decade-long career in international law and finance at Cleary Gottlieb Steen & Hamilton and UBS, and in 2016 TIME magazine named him to its annual list of the “100 Most Influential People in the World.”

Tom Finkelpearl, Co-Chair



Tom Finkelpearl is the Commissioner of the NYC Department of Cultural Affairs. He was appointed in 2014 by Mayor Bill de Blasio. In his tenure, he has overseen an array of initiatives to enhance the health of the cultural sector and the cultural life of New York City including: Affordable Real Estate for Artists (AREA); Public Artists in Residence (PAIR); and the City’s first comprehensive cultural plan, CreateNYC. Prior to his role as Commissioner, he served as Director of the Queens Museum, Chair of the Cultural Institutions Group (CIG), Deputy Director at P.S. 1 Contemporary Art Center, and Director of the DCLA Percent for Art program. Based on his experiences in public art, he published *Dialogues in Public Art* (MIT Press, 2001) and *What We Made: Conversations on Art and Social Cooperation* (Duke University Press Books, 2013).

Ex-Officio City Agencies: Public Design Commission, Law Department, Department of Education, and Department of Parks and Recreation

Richard Alba



Dr. Richard Alba is an American sociologist and Distinguished Professor at the City University of New York, Graduate Center. He is known for developing assimilation theory to fit the contemporary, multi-racial era of immigration, with studies in America, France, and Germany. Alba has also written about the historical realities of assimilation exemplified through the experiences of Italian Americans. His book *Ethnic Identity: The Transformation of White America* (1990) summarizes his thinking on the assimilation of the “white ethnics,” and *Blurring the Color Line: The New Chance for a More Integrated America* (2009) applied these ideas to non-white Americans. He is a fellow of the Radcliffe Institute and former Vice President of the American Sociological Association. He was elected to the American Academy of Arts and Sciences in 2017.

Michael Arad



Photo courtesy of Handel Architects

Michael Arad is partner at Handel Architects and designer of the World Trade Center Memorial titled “Reflecting Absence,” which was selected by the Lower Manhattan Development Corporation from among more than 5,000 entries submitted in an international competition held in 2003. In 2006 he was one of six recipients of the Young Architects Award of the American Institute of Architects and received the 2012 AIA Presidential Citation award for his work on the National September 11 Memorial. Previously, he worked for Kohn Pedersen Fox and the Design Department of the New York City Housing Authority. Most recently, Michael was selected to design a memorial to the victims of the 2015 Charleston church massacre at the Mother Emanuel AME Church in Charleston, South Carolina.

Harry Belafonte

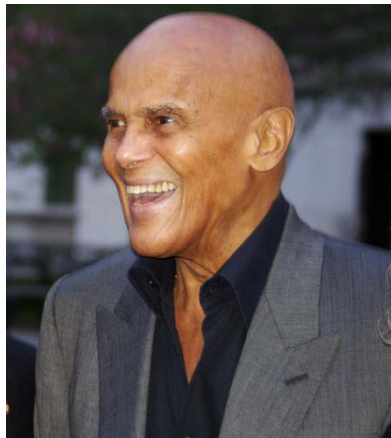


Photo by David Shankbone

Harry Belafonte is an American singer, songwriter, actor, and social activist. One of the most successful African-American pop stars in history, he was dubbed the “King of Calypso” for popularizing the Caribbean musical style with an international audience in the 1950s. Belafonte has won three Grammy Awards, including a Grammy Lifetime Achievement Award; an Emmy Award; and a Tony Award. In 1989, he received the Kennedy Center Honors. He was awarded the National Medal of Arts in 1994. Throughout his career, he has been an advocate for political and humanitarian causes, such as the anti-apartheid movement and USA for Africa. Since 1987, he has been a UNICEF Goodwill Ambassador and the American Civil Liberties Union (ACLU) celebrity ambassador for juvenile justice issues.

John Calvelli



John Calvelli is Executive Vice President for the Public Affairs Division of the Wildlife Conservation Society (WCS) headquartered at the Bronx Zoo and specifically oversees the work of WCS in Government and Community Affairs, Policy, Marketing, Communications and Public Engagement. He is the founder and Chair of the International Conservation Partnership and the Cultural Institutions Group while serving on the board of the National Italian American Foundation, New York City and Company, and the Italian American Forum, among others. In 1999, he received the honorific title of Knight in the Order of Merit for his work promoting stronger US-Italy relations. Previously, he served as legislative counsel for the New York State Assembly and, for more than a decade, as the Senior Washington DC staff person for Congressman Eliot Engel.

Mary Schmidt Campbell



Photo courtesy of Spelman College

Dr. Mary Schmidt Campbell began her tenure as the 10th president of Spelman College in 2015. A leading liberal arts college for women of African descent located in Atlanta, Georgia, Spelman has long enjoyed a reputation as the nation's leading producer of Black women scientists. Prior to arriving in Atlanta, Mary was a major force in the cultural life of New York City including a decade of service at the Studio Museum in Harlem. When she took the helm of the organization, the city was on the verge of bankruptcy and Harlem was in steep decline, and under her leadership, the museum was transformed from a rented loft to the country's first accredited Black Fine Arts Museum. Currently, she is completing a book on Romare Bearden for Oxford University Press. She is former vice-chair of President's Committee on the Arts and the Humanities.

Gonzalo Casals



Photo ©Victoria Will

Gonzalo Casals is the Director of the Leslie-Lohman Museum of Gay and Lesbian Art in New York. His experience ranges from innovative programming, authentic engagement strategies, and progressive cultural policy. Gonzalo was part of the consultant team that led CreateNYC, the city's first comprehensive cultural plan. He also teaches Arts, Culture and Public Policy at the Roosevelt House, Hunter College's Policy Institute. As Vice President of Programs and Community Engagement at Friends of the High Line, he led the organization in a transformative process that shifted the focus of the organization to equitable cultural practices. For over 8 years, he held various roles at El Museo del Barrio and is a member of Naturally Occurring Cultural Districts New York (NOCD-NY) where cultural production is understood to be a vehicle for empowerment and civic participation. Gonzalo has taught Museum Education and Arts Administration at CUNY and is a regular guest speaker on issues around arts, culture, and equity and inclusion.

Teresita Fernández



Photo courtesy of John D. & Catherine T. MacArthur Foundation.

Teresita Fernández is a visual artist best known for her prominent public sculptures and unconventional use of materials. Her experiential, large-scale works are often inspired by landscape and natural phenomena as well as diverse historical and cultural references. Through her work she has explored issues in contemporary art related to perception and the fabrication of the natural world. She is a 2005 MacArthur Foundation Fellow and the recipient of numerous awards including the Aspen Award for Art in 2013, the 2003 Guggenheim Fellowship, and the Louis Comfort Tiffany Biennial Award in 1999. Appointed by President Obama, she is the first Latina to serve on the 100-year-old U.S. Commission of Fine Arts, a federal panel that advises the president, Congress, and governmental agencies on national matters of design and aesthetics.

Amy Freitag



Amy Freitag is Executive Director of the JM Kaplan Fund and brings more than 24 years of professional and personal experience in greening, conservation and historic preservation. Prior to this she served as Executive Director at New York Restoration Project and as Deputy Commissioner for Capital Projects in the NYC Department of Parks & Recreation in the Bloomberg Administration, where she administered a \$3 billion capital program including the first LEED-certified projects. She has facilitated and led large-scale park projects and programs in New York City, Philadelphia, and throughout the United States. She serves on the board of and is former U.S. Program Director for the World Monuments Fund (WMF). She currently serves on the boards of the James Marston Fitch Charitable Foundation and the New York Preservation Archive Project.

Jon Meacham



Photo courtesy of Gaspar Triangle

Jon Meacham is a renowned presidential historian, contributing writer to *The New York Times Book Review*, contributing editor at *TIME*, and Pulitzer Prize-winning author. He is the author of several *New York Times* bestsellers including *Destiny and Power: The American Odyssey of George Herbert Walker Bush*, *American Lion: Andrew Jackson in the White House*, *Thomas Jefferson: The Art of Power*, and *Franklin and Winston: An Intimate Portrait of an Epic Friendship*. He is currently at work on a biography of James and Dolley Madison. Jon is a distinguished visiting professor at Vanderbilt University and The University of the South and a member of the Council on Foreign Relations and of the Society of American Historians. He had a two-decade journalism career at *Newsweek*, *The Washington Monthly*, and *The Chattanooga Times*.

Catie Marron



Photo by Sebastian Kim; courtesy of HarperCollinsPublishers

Catie Marron's career has encompassed investment banking, magazine journalism, and public service. She is currently chairman of the board of directors of the High Line and a longtime contributing editor to *Vogue*. She is the creator and editor of two anthologies exploring the value and significance of urban public spaces: *City Squares* (2016), and *City Parks: Public Places, Private Thoughts* (2013). She is a member of the Columbia Journalism Review advisory board and CEO and Founder of For Good, a not for profit enterprise and website. Catie was chairman of the board of The New York Public Library from 2004 to 2011, where she is now chair emeritus and a trustee. In addition to serving on other boards, she has been a trustee and vice chair of Thirteen/WNET New York.

Pepón Osorio



Pepón Osorio is a visual artist, Laura Carnell Professor of Community Art at Tyler School of Art, Temple University, and a John D. and Catherine T. MacArthur Foundation MacArthur Fellow. His work combines Latino popular culture and traditional aesthetic sensibilities to explore culture and community dynamics. He has worked with communities across the U.S. and internationally, creating installations based on real life experiences. For almost two decades Pepón has been presenting work in unconventional places prior to exhibiting in a museum setting. His major works include *The Scene of the Crime (Whose Crime?)*, featured in the 1993 Whitney Biennial, *No Crying in the Barbershop* (1994), *Badge of Honor* (1995), and *Los Twines* (1998), an installation focusing on conflict resolution between South Bronx youths. He was nominated by President Obama to serve on the National Council for the Arts.

Harriet F. Senie



Dr. Harriet F. Senie is professor of art history and director of the M.A. program in Art History and Art Museum Studies Program at The City College of New York. She also teaches at the CUNY Graduate Center. Her most recent book is *Memorials to Shattered Myths: Vietnam to 9/11* (2016) and the co-edited volume *A Companion to Public Art* (2016), which contains her essay “The Conflation of Heroes and Victims: A New Memorial Paradigm.” She was appointed Visiting Distinguished Professor at Carnegie Mellon University and previously served as Associate Director of the Princeton Art Museum and Gallery Director at SUNY, Old Westbury. She co-founded *Public Art Dialogue* with Professor Cher Krause Knight, an international organization that is also a College Art Association (CAA) affiliate. Together they also started and co-edited *Public Art Dialogue*, a journal published twice annually since 2011, which remains the only peer-review publication devoted to public art.

Shahzia Sikander



Shahzia Sikander is a Pakistani-born, internationally recognized, visual artist whose pioneering practice takes Indo-Persian miniature painting as a point of departure. She challenges the strict formal tropes of miniature painting as well as its medium-based restrictions by experimenting with scale and media. Such media include animation, video, mural, and collaboration with other artists. Her process-based work is concerned with examining the forces at stake in contested cultural and political histories. Her work helped launch a major resurgence in the Miniature Painting department in the Nineties at the National College of Arts in Lahore, inspiring many others to examine the miniature tradition. She has been the recipient of numerous awards, grants and fellowships, including the Asia Society Award for Significant Contribution to Contemporary Art (2015) and a John D. and Catherine T. MacArthur Foundation MacArthur Fellowship.

Photo courtesy of the John D. & Catherine T. MacArthur Foundation

Audra Simpson



Dr. Audra Simpson is Professor of Anthropology at Columbia University who researches and writes about Indigenous and settler society, politics and history. She is the author of *Mohawk Interruptus: Political Life Across the Borders of Settler States* (Duke University Press, 2014), winner of the Native American and Indigenous Studies Association's Best First Book in Native American and Indigenous Studies Prize, the Laura Romero Prize from the American Studies Association, and the Sharon Stephens Prize from the American Ethnological Society (2015). She is co-editor of *Theorizing Native Studies* (Duke University Press, 2014). She has articles in *Postcolonial Studies, Theory & Event, Cultural Anthropology, American Quarterly, Junctures, Law and Contemporary Problems* and *Wicazo Sa Review*. In 2010 she won Columbia University's School for General Studies Excellence in Teaching Award. She is a Kahnawake Mohawk.

John Kuo Wei Tchen



Dr. John Kuo Wei Tchen is an urban cultural historian, Associate Professor at New York University, and in 2018 the inaugural Clement A. Price Chair of Public History and Humanities, Rutgers at Newark. He is the founding director of the Asian/Pacific/American Studies Program and Institute at NYU. He co-founded the Museum of Chinese in America in 1979–80, where he continues to serve as senior historian and authored the award-winning books *New York before Chinatown: Orientalism and the Shaping of American Culture, 1776–1882* and *Genthe's Photographs of San Francisco's Old Chinatown, 1895–1905*. He co-authored, along with Dylan Yeats, *Yellow Peril! An Archive of Anti-Asian Fear*. He has been the senior historian for the New-York Historical Society exhibition "Exclusion/Inclusion" and the Steeplechase Films "Chinese Exclusion Act" showing on PBS's American Experience. He was awarded the Charles S. Frankel Prize from the National Endowment for the Humanities and, in 2012, received the NYU MLK Jr Humanitarian Award.

Mabel O. Wilson



Photo by Justin Beck

Dr. Mabel O. Wilson, Professor of Architecture at Columbia University GSAPP and Research Fellow at the Institute for Research in African American Studies, co-directs Global Africa Lab and leads a transdisciplinary practice *Studio &*. She is a founding member of Who Builds Your Architecture? (WBYA?), an advocacy project educating about the problems of globalization and labor. She is the author of *Negro Building: Black Americans in the World of Fairs and Museums* and is currently developing the manuscript *Building Race and Nation: How Slavery Influenced Antebellum American Civic Architecture* and collaborating on a collection of essays on race and modern architecture. Mabel has received numerous awards, fellowships, and residencies, including from the Getty Research Institute and the New York State Council for the Arts, and was Ailsa Mellon Bruce Senior Fellow at the National Gallery of Arts Center for Advanced Study in Visual Arts and United States Artists Ford Fellow in architecture and design.

IV. APPENDIX B: PUBLIC ENGAGEMENT SUMMARY

The Commission created many opportunities to hear from the public and received comments from thousands of New Yorkers at public hearings, through written testimony and correspondence, and via an online survey.

The Commission also received thousands of petitions from New York State Senators and Assembly Members and scholars.

Public hearings were recorded and are available through the following links: [Queens](#), [Brooklyn](#), Manhattan ([part 1](#) and [part 2](#)), [Bronx](#), and Staten Island ([part 1](#) and [part 2](#)).

[Click here](#) to download a summary of survey data produced by a consultant engaged by the City on the Commission's behalf, and [click here](#) to download public testimony received by the Commission. The original survey questions follow.

- 1. What do you think is the role of public monuments in our city's public spaces?**
- 2. When considering the role of public monuments in NYC, what do you think is the best way to achieve public space that is open and inclusive?**
- 3. What factors should the City consider when reviewing a monument?**
Consider historical and contemporary context, intention and time of installation, and the values to which New Yorkers aspire.
- 4. Does your comment relate to a specific, existing monument in NYC?**
Yes / No

If yes, tell us which of the following best describes your proposal:

- Re-contextualize existing (e.g. site signage)
- Develop educational component
- Relocate existing
- Remove existing
- Keep, no change

Monument / Subject
Location (street, park, plaza, zip code)
Proposal considering feasibility and cost

5. Does your comment relate to a proposal for a new monument in NYC?

Yes / No

If yes, tell us your idea:

Monument / Subject

Location (street, park, plaza, zip code)

Proposal considering feasibility and cost

6. If a particular monument is preserved, altered, or removed, what do you think the effect will be in the future? What would be the effect on your experience in New York City with or without changes to a particular monument? What would be the effect on our collective experience with or without changes to a particular monument?

7. There are many possible ways to address the meaning of public art and monuments, such as adding supplementary and educational materials like a plaque, relocating objects to another public or private space, or commissioning new public art either in response to an original or on its merit. How might you best add context and tell a more complete story of a particular monument?

Name (first, last)

Email Address

Zip Code

IV. APPENDIX C: COMMISSION MEETING SUMMARIES

The Commission held three meetings during the 90-day period. These were the meeting agendas:

FIRST MEETING

The Ford Foundation

Tuesday, October 10

In this first meeting of the Mayoral Advisory Commission on City Art, Monuments, and Markers we will aim to review background and commission charge, scope, process, schedule; and discuss guiding principles or framework as a starting point.

1. Welcome and Introductions
2. Commission Overview
3. Background
4. Discussion
5. Questions + Next Steps

SECOND MEETING

Public Design Commission

Tuesday, November 9

In this second meeting of the Mayoral Advisory Commission on City Art, Monuments, and Markers we will aim to discuss guiding principles for final commission report; evaluation framework for monuments and markers; and illustrative monuments and markers to test principles and framework.

1. Welcome
2. Public Meetings + Survey Snapshot
3. Values + Guiding Principles
4. Proposed Evaluation Framework
5. Illustrative Monuments and Markers for Discussion
6. Discussion
7. Questions + Next Steps

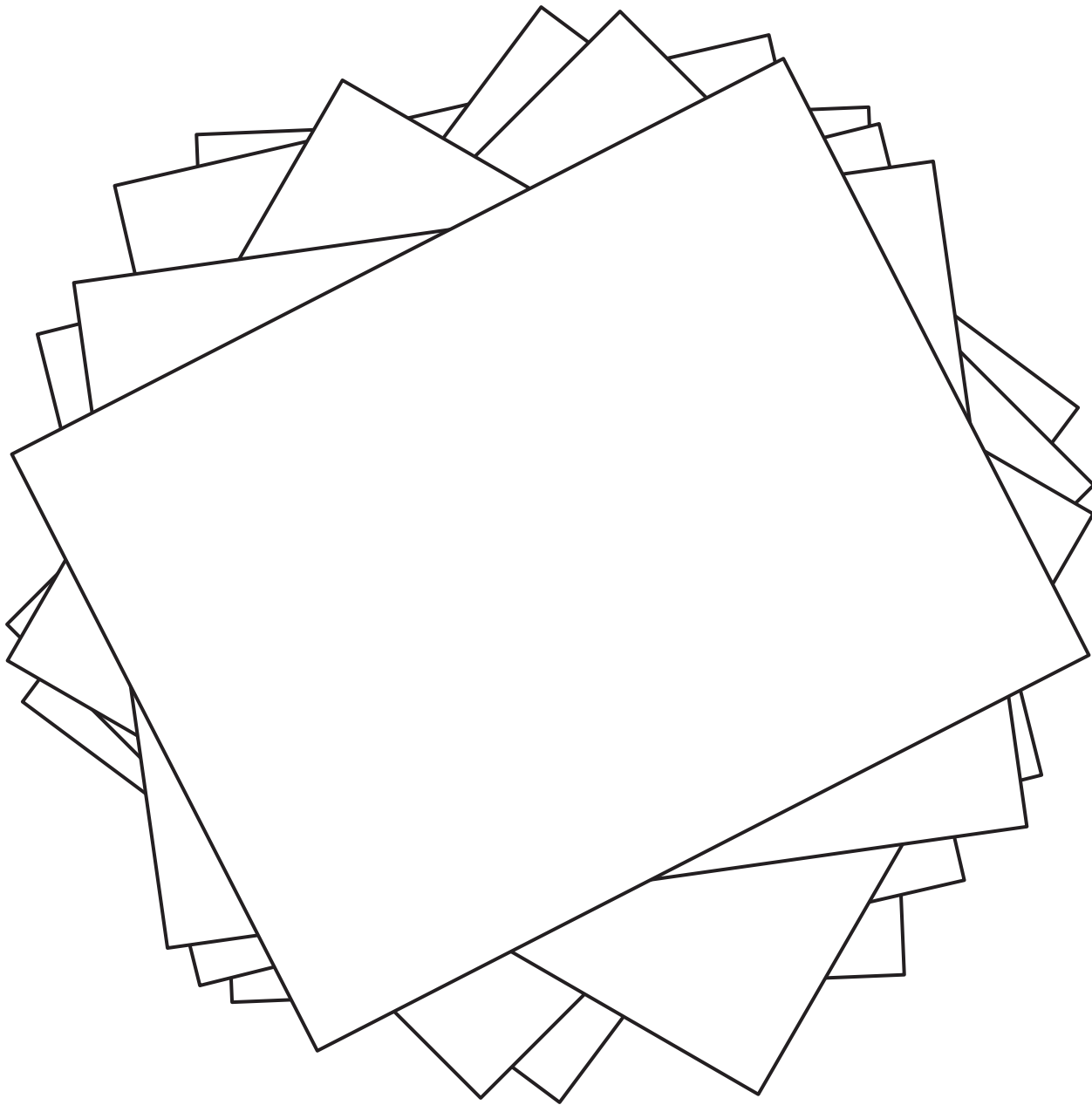
THIRD MEETING

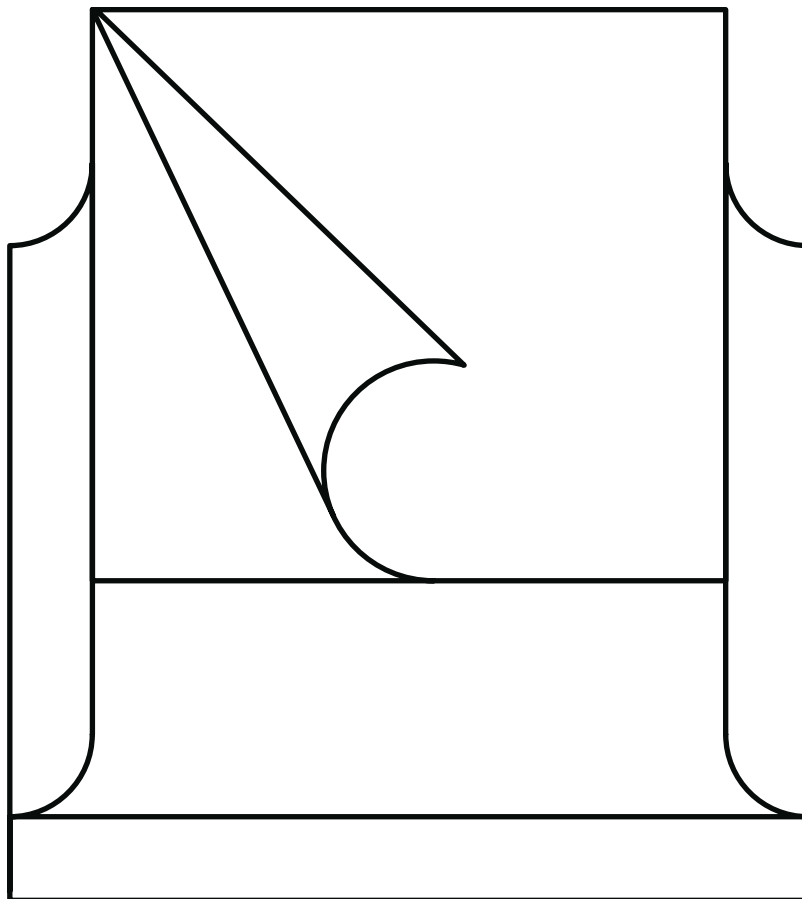
The Ford Foundation
Wednesday, December 6

In this third and final meeting of the Mayoral Advisory Commission on City Art, Monuments, and Markers we will aim to discuss guiding principles for final commission report; evaluation framework for monuments and markers; and illustrative monuments and markers to test principles and framework.

1. Welcome
2. Review of Public Input
3. Review of Commission Report
4. Illustrative Monuments and Markers for Discussion
5. Issuing Final Commission Report
6. Next Steps + Ongoing Work

REPORT TO THE CITY





A

As a nation, we are in the midst of a long reckoning over our inherited monuments.

Across the country, after pressure from activists, artists, and students, city governments are grappling with questions

of representation in the monumental landscape. The removal of several statues, including those dedicated to Confederate generals and other problematic figures has garnered attention and created a few sites of cultural repair. The memorializing of a handful of new figures in some cities adds chapters to local public histories. However, the untroubled, overwhelming status quo fills out the rest of our historical imaginations and civic spaces. We are haunted by the unresolved matters of the past and our inability to adapt, address, and remediate in the present.

Since 2012, the Monument Lab team has explored questions around public art, asking over twenty artists and hundreds of thousands of public participants from around the world simple yet profound questions about the history, function, and potential of monuments. The resulting conversations have helped engage and drive the public debate about monuments in Philadelphia and beyond. This participatory research has led to dozens of experimental, temporary “prototype” monuments that have tested the waters for new ways to learn about our past, confront the present, and interact with one another. Prototype projects such as Hank Willis Thomas’s *All Power to All People*, Sharon Hayes’s *If They Should Ask*, Michelle Ortiz’s *Seguimos Caminando (We Keep Walking)*, and other installations by Monument Lab collaborators remind us of the role of social justice and solidarity in contemporary monuments. Additionally, the work of Monument Lab has grown alongside sibling projects and similar efforts in other cities, including *Paper Monuments* in New Orleans, A Long Walk Home’s *Visibility Project* in Chicago, and others.

We are pursuing this work at a time when cities are more openly recognizing that the monuments we have inherited are complex sources of history, emblems of civic power, and reflections of the disparity and despair of our times. No longer stuck in time, the concept of the monument is under revision. Rather than serving as symbols proclaiming the past as settled, monuments today conjure a new set of questions: *Who are the figures who have earned status as heroes of history and what remains unspoken about their lives? How do we carry on given the weight of the past? How do we remember and toward what ends?*

Last year, Monument Lab and our partners at Mural Arts conducted a citywide, participatory research project in Philadelphia. We worked with twenty leading contemporary artists to install prototype monuments in public squares and parks, and opened ten adjacent research labs staffed by research teams facilitating dialogue and gathering public proposals. The project was driven by a central question: ***What is an appropriate monument for the current city of Philadelphia?*** Over 250,000 people engaged in person, over a million on social media platforms, and over 4,500 left their own proposals at one of the labs. It was one of the largest participatory research projects of its kind in Philadelphia.

WHAT IS AN APPROPRIATE MONUMENT FOR THE CITY OF PHILADELPHIA?

Now that the research has been transcribed, mapped, and submitted to OpenDataPhilly, this *Report to the City*, a summary of findings written by the Monument Lab curatorial team, offers a reading and reflection on the immense creativity and critical energies demonstrated by public participants, as well as key findings from an examination of the data. The field of responses is a stunning, unprecedented glimpse into the historical imagination of Philadelphians. This was not about what is practical or about finding a solution to a particular problem. It was an exercise in turning to cultural memory as a source of democratic action.

We invite serious consideration of this archive of ideas as a collection of civic data, now available at proposals.monumentlab.com. We recommend that city agencies in Philadelphia and elsewhere take seriously both the ideas offered and the methods of inquiry: namely, asking participants to ponder the promises and pitfalls of public space while situated in public space while situated in public space and in conversation with one another.

The data produced through Monument Lab, whether viewed in spreadsheets or charts, resembles other forms of civic data. It maps the

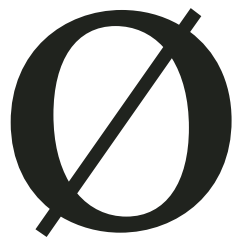
stories about the city around the understanding and experience of power. The difference, however, is that this data is purposely messy, with the fingerprints left on it, collected on handwritten forms. It is not meant to be polished, but instead is open for interpretation. The research proposals can be understood in myriad ways. We share findings here with a reminder that the data is open and available for analysis or possibility beyond these pages. Some of the proposals could most certainly be implemented as is and should be. Others could never be built, as they call only for advocacy or redress. Collectively, they speak to the relationship between the historical record and collective and individual memory—and the urge to demand proper recognition for a broader representative history of the city.

The *Report* offers summary findings as an attempt to honor and represent the thousands of participants who shaped this research. The four broad areas into which our team grouped these findings include ***rethinking common knowledge, craving representation, seeking connection with others, and reflecting on process and power***, though there were many brilliant contributions outside these categories. This *Report* serves as an experimental case study and invitation to city government and cultural institutions in Philadelphia and other cities. The proposals recognize that “hidden histories” are not quite hidden. They are discussed, practiced, and valued by people all over the city, including in public squares and neighborhood parks. The challenge is how to listen to those conversations and come together to do something about it.

From the research outward to the broader implications of changing the monumental landscape, we contend as a definitive statement that any approach to dealing with, debating, or replacing monuments must consider a period of public imagination and inquiry. We have to reckon with our symbols. But we also must face the systems that perpetuate bias and exclusion.

The ideas that monuments are timeless, that they have universal meaning, and that they are standalone figures in history are truisms that we believe need to be challenged. Our intent is not to defeat the idea of civic monuments, but to invigorate them through new public engagement possibilities so that future monuments function as constantly activated sites for critical dialogue, response, and experimentation.

—Paul M. Farber, Ken Lum, and Laurie Allen
Monument Lab



THE RESEARCH PROCESS

A detailed look at Monument Lab's research methods

Page 1



RETHINKING COMMON KNOWLEDGE

Exploring the range of monumental histories and visions that participants offered about Philadelphia

Page 3



CRAVING REPRESENTATION

Identifying the people and communities who are missing from the city's current collection of monuments

Page 5



SEEKING CONNECTION WITH OTHERS

Recognizing the hope for solidarity across lines of injustice and inequality

Page 9



REFLECTING ON PROCESS AND POWER

Turning attention toward the ways that the city's power is envisioned and engaged by the city's residents

Page 11



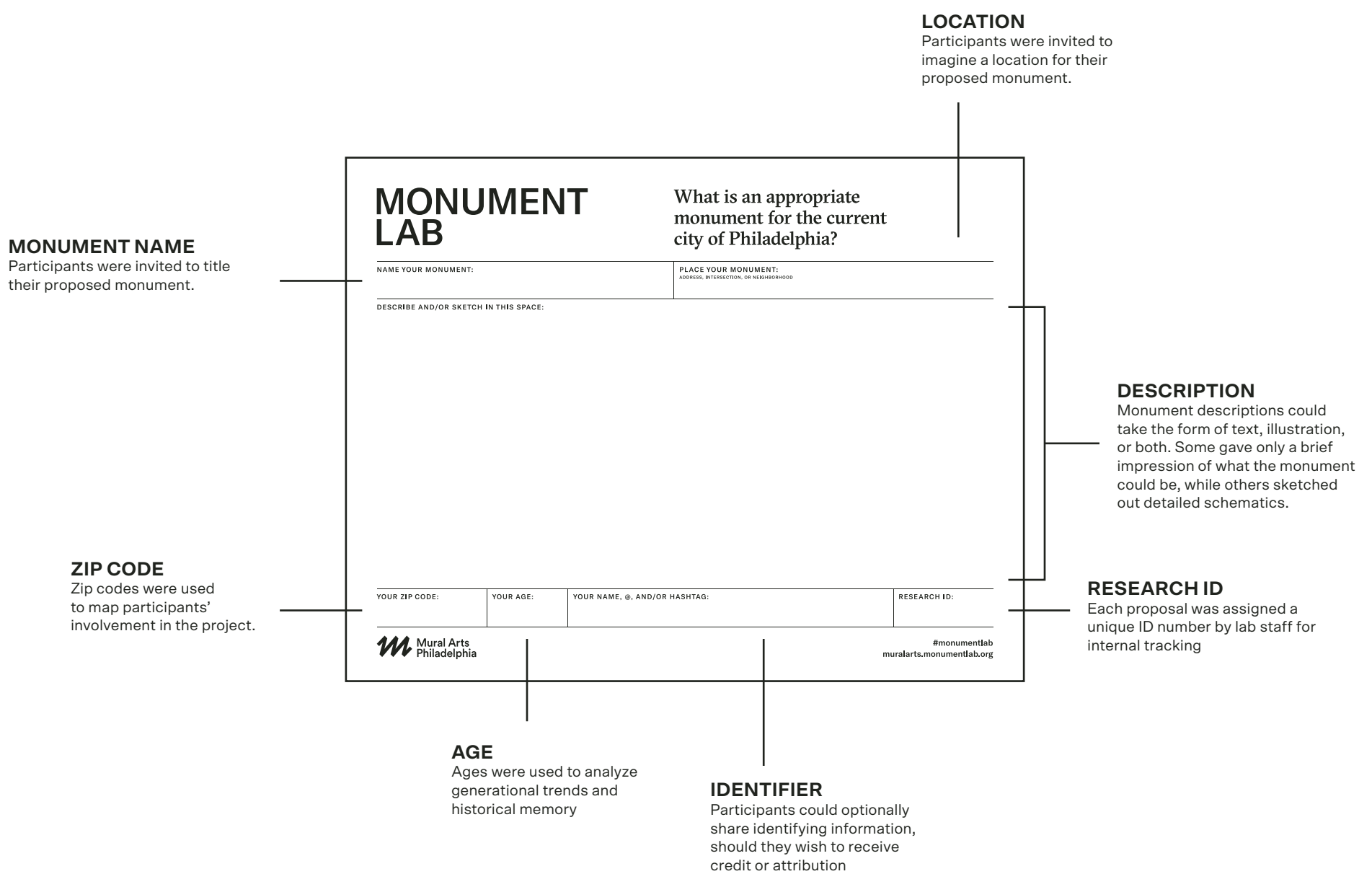
CLOSING REMARKS

Closing statement and key findings

Page 11



THE RESEARCH PROCESS



The research process used during Monument Lab was tested in the discovery phase of the project over three weeks at City Hall in spring 2015. We posed a single open question and collected responses from hundreds of passersby. The details of this method are worth a brief explanation here, as they speak to the values embedded in the project. The research form offered to each participant presents a blank space to those who opted to participate, and each proposal form was treated as an expression worthy of public consideration. We believe that it matters what question you ask, who asks the question, where the question is asked, how the question is asked, and what is done with the answer. Our aim was to take each of these factors seriously so that the proposals collected in the exhibition would reflect a complex and wide-ranging set of ideas for inspiration, consideration, and action.

It matters what question you ask. We did not ask what is the “right” or “ideal” monument for the current city of Philadelphia because a city as full of communities, stories, and histories as Philadelphia needs more than a single monument. Because monuments do not exist in a vacuum, but have meaning in the context of time and place, we asked for an appropriate monument to encourage people to reflect their ideas about monuments with

respect to their hopes about the stories we honor in the past, the needs of the present moment, and their expectations and ideals for the future. It was also an invitation to define appropriateness as a matter of feasibility, ethical or moral imperative, or one’s own creative expression.

It matters who asks the question. We started by hiring a phenomenal team of lab managers who know the city, who believe in public art and engagement, and who were eager to learn from people throughout the city and to respect the knowledge that they received through the proposals. Those lab managers were joined by paid student fellows from city high schools and by college students who received credit, as peer learners who were uniquely invested in the way our histories live in public spaces.

It matters where the question is asked. We posed this question about public spaces *in* public spaces—in parks across the city, where people can see each other face to face, and alongside works of art that inspired reflection, curiosity, consideration, and attention. The question was asked in parks that carry the names of historical figures related to this city’s past, from Benjamin Franklin to Malcolm X.

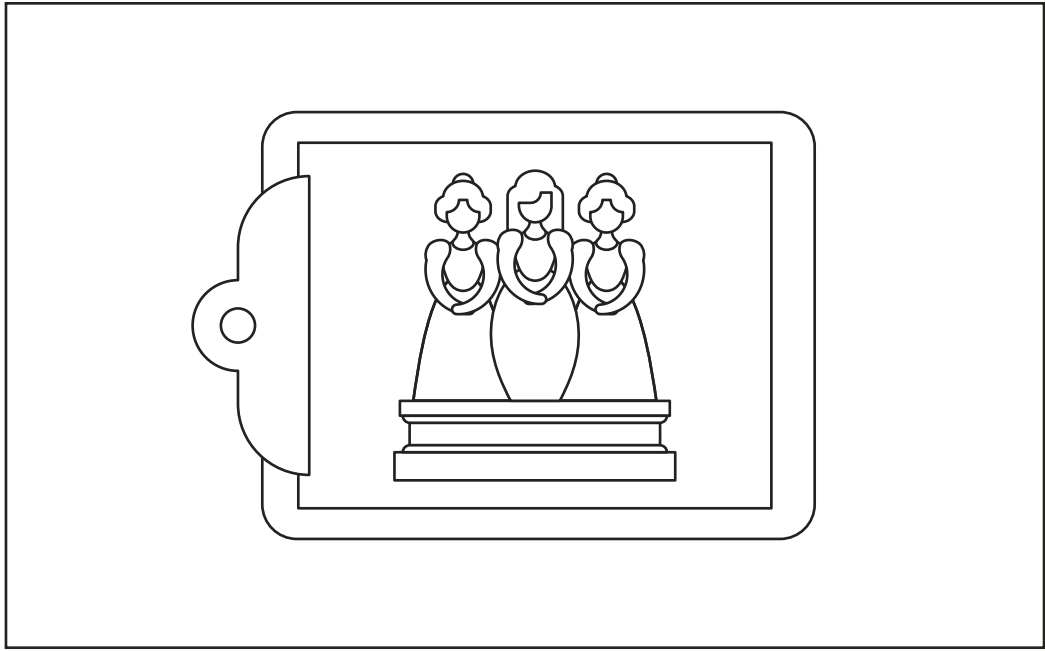
It matters how the question is asked. We asked the question in person, and invited people to answer it in a way that we hoped would be most comfortable for them. They could spend time talking with members of the lab team, if they wanted, and many people did. We believe that the conversations

themselves are an important outcome of the project. Thinking together in public about our shared spaces is, we believe, a worthy goal in itself. And those who chose to do so were invited to write or draw their ideas on the open form. While technology was certainly an important part of the Monument Lab project, we wanted the interactions for this exhibition to occur in parks without expensive or complex equipment that might distance some participants from the question. And we wanted people to hand their responses over to another person—to share them in physical space, just as monuments themselves exist in shared physical spaces.

Finally, **it matters what the people asking plan to do with the answer.** Each proposal offered to a member of the lab staff was read by a member of the data team, so we could look for patterns in the topics and types of monuments proposed. Within minutes, each was shown publicly at the exhibition hub at the Pennsylvania Academy of the Fine Arts (PAFA). The proposals will live on through an archive at Penn Libraries devoted to keeping them available for future generations to consider as pieces of Philadelphia history. And they will exist as a dataset of cultural memory and meaning-making on OpenDataPhilly, available to anyone who wants to learn from them as data that reflects on what was proposed and how Philadelphians think, feel, and imagine their own city.

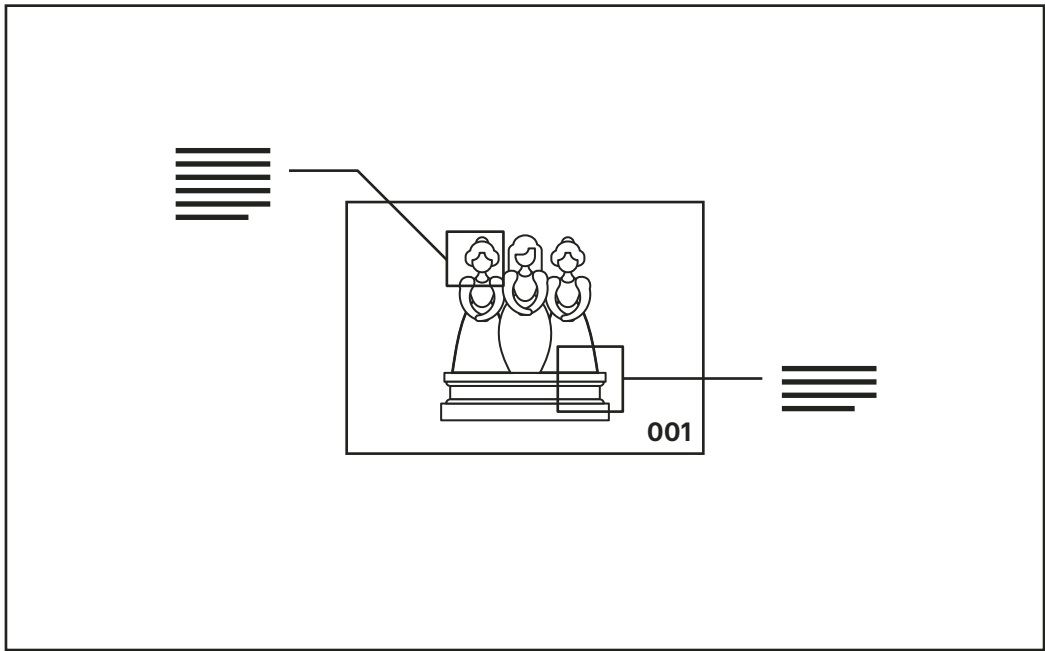
1. PROPOSE

Participants described or sketched their ideas on the form at one of the ten research labs around the city, as well as at special events. They could answer any or all of the fields on the form. Labs were installed at City Hall, Franklin Square, Logan Square, Rittenhouse Square, Washington Square, Malcolm X Park, Marconi Plaza, Norris Square, Penn Treaty Park, and Vernon Park. Additional proposals were collected in “light labs” at the PAFA exhibition hub and at select public programs.



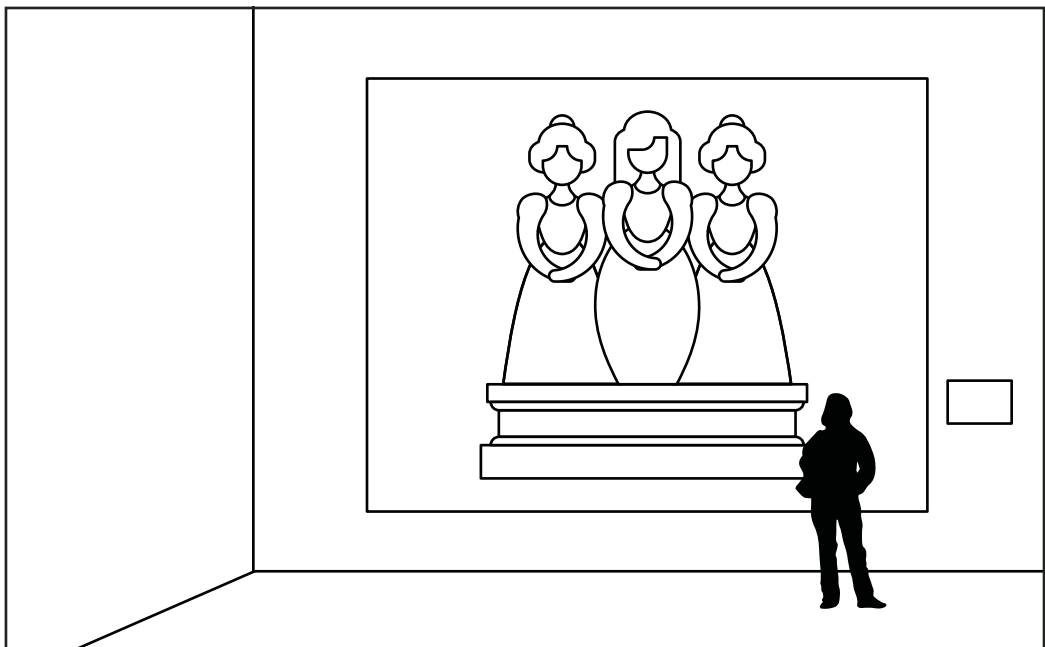
2. ANALYZE

Within minutes of receiving a participant’s submitted proposal, members of a site’s lab team scanned and uploaded the proposal into the Monument Lab data system. Off-site, members of the data team transcribed and mapped the proposals, treating them like any piece of civic data or city statistic. The proposals were tracked for their key ideas, monument types, and locations around the city.



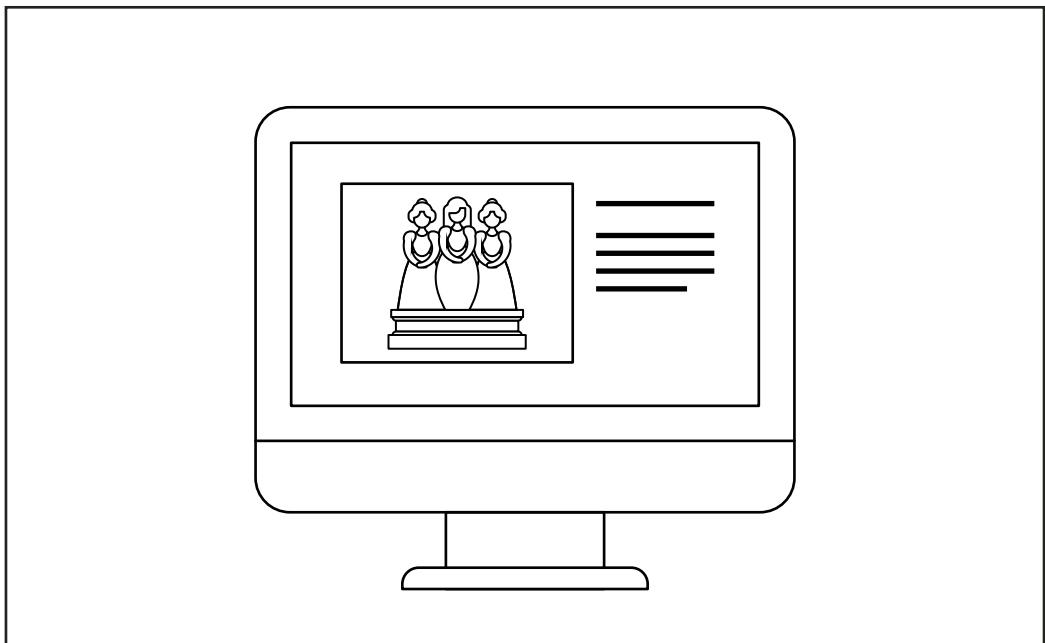
3. REFLECT

Collectively, the proposals offered powerful, poignant, and profound takes on life in the city. We scanned them, input their information in spreadsheets, and spent time understanding the patterns, trends, and anomalies worth close observation. During the exhibition, the proposals went live on our website and were displayed at the PAFA exhibition hub.



4. SHARE

Since the end of the exhibition, the proposal data has been further prepared for this *Report to the City*. The data was shared with the mayor and city commissioners in a September 2018 meeting. Printed copies of the *Report* were delivered to city offices and public libraries. The *Report* is also available for download online. The full set of proposals is available at proposals.monumentlab.com, and as a dataset on OpenDataPhilly. Together, the insights of this *Report* gather nearly a year of close consideration of the proposal and their potential uses within civic discourse.



I

RETHINKING COMMON KNOWLEDGE

The proposals reflect many common, enduring symbols of the city of Philadelphia as recalled by the participants. They include iconic representations of history and culture, sometimes accepted as is. In other instances, the iconic representation is remixed or recontextualized.

Participants described a multitude of people, places, and ideas not accounted for in mainstream histories. Some proposals included figures who have already been recognized with a historical marker or structure but who deserve more prominent places and modes of esteem within the pantheon of legendary Philadelphians — such as Julian Abele, Joe Frazier, and Billie Holiday. Proposals marked Philadelphia as a place of historical milestones in the struggle for abolition, women’s suffrage, civil rights, and LGBTQ liberation. The call to remember the specific stories of neighborhood heroes and understudied local figures rang out across multiple proposals. The word “monument” conjured grand narratives and anecdotal gems.

Many respondents used the form to confront difficult truths and traumas in the city’s history: thirty-five proposals addressed the city’s 1985 bombing of the MOVE compound in West Philadelphia and the resulting destruction of several blocks of nearby homes, nineteen proposals called attention to historically relevant phenomena such as gentrification and displacement, and twenty-four proposals offered remembrance of victims of gun violence. Ten proposals called for a memorial to the victims of the 2000 Lex Street Massacre in West Philadelphia. Other proposals summoned histories of people noteworthy within their own communities, networks, and time periods, especially those with marginalized histories of intersectional racial and gender justice.

12

PROPOSED
MONUMENTS TO
ABOLITIONISTS

There is no mistaking that the city’s official history already holds up gold standard recognizable landmarks. As such, figures like William Penn and Benjamin Franklin were reflected in this research and are found across numerous existing public monuments and histories we have inherited from previous generations. But there were also countless people, places, and ideas that were honored by participants to offer an expanded common knowledge of the city. We recommend bridging the gaps between the iconic and the broader displays of memory by making more room for these narratives. The way we often talk about existing monuments and public history may severely limit our perception and reinforce the status quo. We contend that it is not enough to simply say this knowledge is obscure or lost, or that it needs to be discovered or recovered by someone in the future. We must listen and take in what is already common knowledge: an expanded field of history that lives within people and places throughout the city.

35

PROPOSED
MONUMENTS TO
THE MOVE BOMBING


16

PROPOSED
MONUMENTS TO
JOE FRAZIER

MONUMENT LAB What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: Mo'n on up PLACE YOUR MONUMENT: 6221 Osage

DESCRIBE AND/OR SKETCH IN THIS SPACE:




YOUR ZIP CODE: 19147 YOUR AGE: 24 YOUR NAME, B. AND/OR HANDLE: Sean Smith RESEARCH ID: NS 95

Mural Arts Philadelphia #monumentlab monumentlab.muralarts.org

MONUMENT LAB What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: FOR JULIAN ABELE PLACE YOUR MONUMENT: FAIRMOUNT

DESCRIBE AND/OR SKETCH IN THIS SPACE:



YOUR ZIP CODE: 19147 YOUR AGE: 30 YOUR NAME, B. AND/OR HANDLE: THOM STEAD RESEARCH ID: RS 150

Mural Arts Philadelphia #monumentlab monumentlab.muralarts.org

Monumental Figures Named In Proposals

ABIGAIL ADAMS
 ABRAHAM LINCOLN
 ABSALOM JONES
 ADONIS CREED
 ALLEN IVERSON
 AMERIGO VESPUCCI
 AMY GUTMANN
 ARETHA FRANKLIN
 ASSATA SHAKUR
 BARACK OBAMA
 BARBARA GITTINGS
 BEN FRANKLIN
 BENJAMIN LAY
 BETSY ROSS
 BILLIE HOLIDAY
 BILLY VALENTINE
 BONO
 BOYZ II MEN
 BRADLEY COOPER
 BRUCE SPRINGSTEEN
 CARSON WENTZ
 CECIL B. MOORE
 CHASE UTLEY
 CHRISTIAN MCBRIDE
 CHRISTOPHER MORELY
 CHUBBY CHECKER
 COCO CHANEL
 CORNELIA BRYCE PINCHOT
 DANNY DEVITO
 DAVID LYNCH
 DAVID RITTENHOUSE
 DAWN STALEY
 DOÑA CARMEN APONTE
 DOROTHY HEIGHT
 DR. MARTIN LUTHER KING
 DUKE KAHANAMOKU AND BUSTER CRABBE
 ED RENDELL
 ELEANOR ROOSEVELT
 ELIZA HAMILTON
 ELIZABETH HUTTER
 ELLA BAKER
 ELON MUSK

EMMA GOLDMAN
 EUGENE ORMANDY
 FANNIE JACKSON COPPIN
 FANNY COPPIN
 FRANCES TROLLOPE
 FRANK RIZZO
 FRANKIE VALLE
 FREDERICK DOUGLAS
 FRESH PRINCE
 GEORGE WASHINGTON
 GEORGE WASHINGTON CARVER
 GRACE KELLY
 GROVER WASHINGTON
 GUION BLUFORD
 HARRIET TUBMAN
 HEATH BROTHERS (PERCY, JIMMY,
 & ALBERT "TOOTIE")
 HECTOR LAVOE
 HILLARY RODHAM CLINTON
 HON. MARCUS MOSIAH GARVEY JR. ONH
 IDA TARBELL
 JACKIE ROBINSON
 JANE GOLDEN
 JEFFERSON DAVIS
 JERRY GARCIA
 JILL SCOTT
 JOE FRASIER
 JOEL EMBIID
 JOHN AFRICA
 JOHN CHENEY
 JOHN COLTRANE
 JOHN FACENDA
 JOHN LOCKE
 JOHN NEWMAN
 JOHNNY WEISSMULLER
 JON BON JOVI
 JULIAN ABELE
 JULIUS CEASER
 JULIUS IRVING
 KARL MARX
 KENNY GAMBLE
 KOBE BRYANT

KURT COBAIN
 LEE MORGAN
 LEON SULLIVAN
 LIL PUMP
 LIL UZI VERT
 LILLIAN WILLOUGHBY
 LOUIE ARMSTRONG
 LUCRETIA MOTT
 M. NIGHT SHYAMALAN
 MADAM C.J. WALKER
 MALCOLM X
 MAN RAY
 MARCUS GARVEY
 MARIAN ANDERSON
 MARK TWAIN
 MARTHA WASHINGTON
 MARY MCLEOD BETHUNE
 MATHIAS BALDWIN
 MAYA ANGELOU
 MAYOR DILWORTH
 MAYOR KENNEY
 MCCOY TYNER
 MEEK MILL
 MICHAEL JACKSON
 MICHELLE OBAMA
 MK ASANTE
 MS. ENNIS
 MUHAMMAD ALI
 MY FAVORITE 33 BUS DRIVER WHO WAS
 ALWAYS SUPER-PATIENT WITH PEOPLE
 AND TRIED TO REMEMBER ALL THE
 REGULAR RIDERS
 NANCY M. JOHNSON
 NELSON MANDELA
 NICOLA TESLA
 NICOLAS CAGE
 NINA SIMONE
 NIZAH MORRIS
 NOBLE DREW ALI
 ONA JUDGE
 OPRAH WINFREY
 PATTI LABELLE

PAUL ROBESON
 PHYLLIS HYMAN
 PRINCE HALL
 QUEENA BASS
 QUESTLOVE
 RENN DUNIN
 RICH GENOVESE
 RICHARD ALLEN
 RIHANNA
 RUTH PATRICK
 RUTH WRIGHT HAYRE
 SARAH MAPPS DOUGLASS
 SHIRLEY CHISHOLM
 SISTER CAROL KECK
 SISTER MARY SCULLION
 SISTER ROSETTA THARPE
 SOJOURNER TRUTH
 SONIA SANCHEZ
 SONNY HILL
 ST. KATHERINE DREXEL
 SUN RA
 SUSAN B. ANTHONY
 SYLVESTER STALLONE
 TEDDY PENDERGRASS
 THE ROOTS
 THOMAS PAINE
 THURGOOD MARSHALL
 TINA FEY
 TOM HOOKER LYNCH
 URSULA RUCKER
 VINCE PAPALE
 VOLTAIRINE DE CLEYRE
 W.C. FIELDS
 W.E.B. DUBOIS
 WILL SMITH
 WILLIAM PENN
 WILSON GOODE
 WILT CHAMBERLAIN



Sharon Hayes, *If They Should Ask*, Monument Lab 2017 (Steve Weinik/Mural Arts Philadelphia) Names gathered by the artist as a part of this project: Abigail Pankey, Ada Bello, Adele Goldstine, Ahmeenah Young, Alice (of Philadelphia), Alice Paul, Anandabai Joshee, Anita Cornwell, Anne Brancato Wood, Anne d'Harnoncourt, Barbara Daniel-Cox, Barbara Gittings, Billie Holiday, Caroline R. Le Count, Charlene Arcila, Charlotte Forten Grimké, Charyn Sutton, Chicalicka Nanni Kettelev, Clara Baldwin, Clara Ward, Cordelia A. Jennings, Crystal Bird, Fauset, Edna Thomas, Elizabeth Taylor Greenfield, Elizabeth Willing Powel, Ethel Waters, Fanny Jackson Coppin, Frances E.W. Harper, Frances Spence, Gloria Casarez, Grace Bustill Douglass, Graceanna Lewis, Gussie Clark, Hannah Freeman, Happy Fernandez, Harriet, Forten Purvis, Hester Burr, Hetty Reckless, Jaci Adams, Jan Welch, Jarena Lee, Kathleen McNulty Antonelli, Kathryn Dunbar, Kay Lahusen, L.P., Laetitia Rowley, Lourdes Alvarez, Lucretia Mott, Margaretta Forten, Marian Anderson, Marie Bunel, Mary Ann Shadd, Mary Grew, MaryIn Meltzer, Mattie Humphrey, Meta V.W. Fuller, Nancy Spungen, Nizah Morris, Notike, Novella Williams, Ona Judge Staines, Ora Washington, Prathia Hall, Rachel Harlow, Rebecca J. Cole, Rose Wylie, Rosemary Cubas, Sadie T.M. Alexander, Sarah Allen, Sarah Louise Forten, Sarah Mapps Douglass, Sister Falaka Fattah, Susan La Flesche Picotte, Susannah Cork, The transwomen at the 1965 sit-in at Dewey's Cafe, the woman whose name was written as Canatowa, Violet Oakley, women who joined Mutual Aid Societies)

MONUMENT LAB What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: Fannie Jackson Coppin PLACE YOUR MONUMENT: in front of a PPS building

DESCRIBE AND/OR SKETCH IN THIS SPACE:
 Wonderful lady!
 Born a slave,
 studying in her free time,
 enrolled in Oberlin.
 Kicked butt @ school.
 Moved to Philly to
 teach, became a principal,
 & the first black superintendent
 in the U.S. !!!!!!!

YOUR ZIP CODE: 19123 YOUR AGE: 23 YOUR NAME, & AND/OR MESSAGE: Colby Ball @Sunny-eyes RESEARCH ID: PH1092

Mural Arts Philadelphia

MONUMENT LAB What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: "Hidden River" Screening the past PLACE YOUR MONUMENT: Schuylkill River

DESCRIBE AND/OR SKETCH IN THIS SPACE:
 A sketch of a river with buildings and a bridge.

YOUR ZIP CODE: 1914 YOUR AGE: 34 YOUR NAME, & AND/OR MESSAGE: Jo Douglas @JoDouglas RESEARCH ID: LEB 41

Mural Arts Philadelphia

MONUMENT LAB What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: We're Not Just Cheesesteaks PLACE YOUR MONUMENT: Philadelphia City Hall interior atrium

DESCRIBE AND/OR SKETCH IN THIS SPACE:
 A sketch of a telescope looking out.

This telescope/looking glass presents an opportunity for the outside world to look in on the great culture and history of Philadelphia. The monument also serves as a form of self-reflection since the "lens" of the telescope is a mirror reflecting the image of native residents. This self-reflection is a chance for Philadelphians to self-evaluate and decide themselves how they want the world to view them.

YOUR ZIP CODE: 19104 YOUR AGE: 19 YOUR NAME, & AND/OR MESSAGE: Noah Marshall & Graham Myhill RESEARCH ID: CB 703

Mural Arts Philadelphia

II

CRAVING REPRESENTATION

The majority of statutes in Philadelphia honor the legacies of figures who are white and male. This is a clear reflection of both the content of monumental history and the processes that shape our ongoing historical consciousness. The same can be said of most American cities. The Monument Lab research reflected an overwhelming reaction to this inherited version of our history through a multitude of critical and creative approaches to this profound inequity. A handful of respondents specifically sought to keep the monumental landscape as it is, while thousands of others sought concrete change.

Participants widely called for and craved representation. This includes consideration for public history that reflects more complex views on race, gender, class, sexuality, gender identity, ability, and other intersectional identity formations. Participants also called for statues to groups that have made an impact in the city's history but are not accounted for in traditional commemorative venues. For example, **sixteen responses called for recognition of teachers** because *"Philly public school teachers [especially] in the Arts are essential!"* Rocky, film icon and art museum steps fixture, was on the minds of Philadelphians, but **Joe Frazier, a real African American boxer was mentioned sixteen times in proposals**, even as an actual statue of him sits in South Philly.

Changes in representation and acknowledgment can greatly influence the city's psychology. The September 2017 dedication of the Octavius Catto monument had a profound impact on the proposals and beyond with additional calls for recognition. City officials and cultural stakeholders may already understand this point. But this research offers directions and questions, as well as a list of potential projects that were on the minds of the project participants.

15
PROPOSALS FOR A
STATUE OF MALCOLM X
IN MALCOLM X PARK

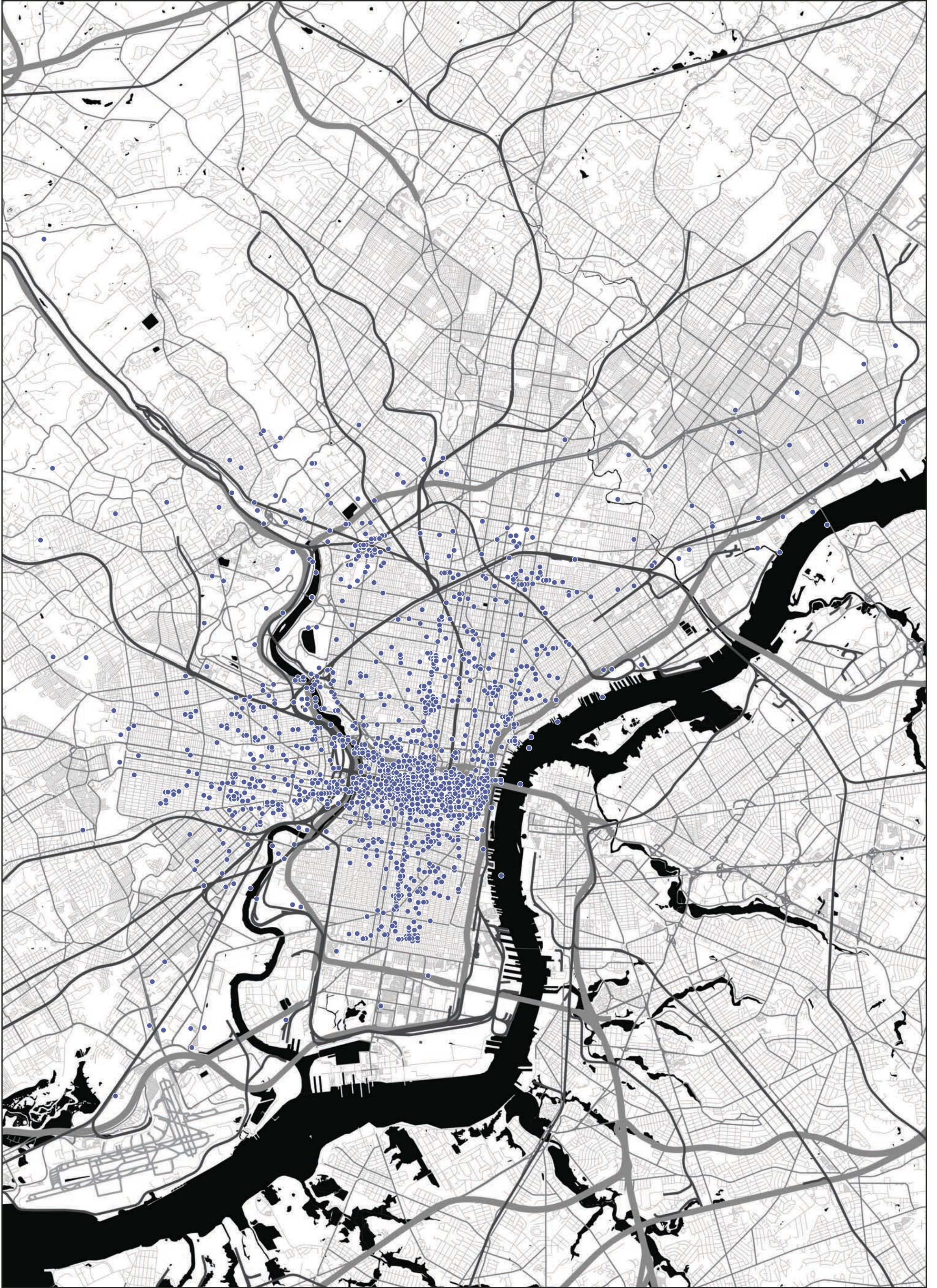
16
PROPOSALS
WHOSE LOCATION
IS "GAYBORHOOD"

209
PROPOSALS FOR
MONUMENTS TO
WOMEN

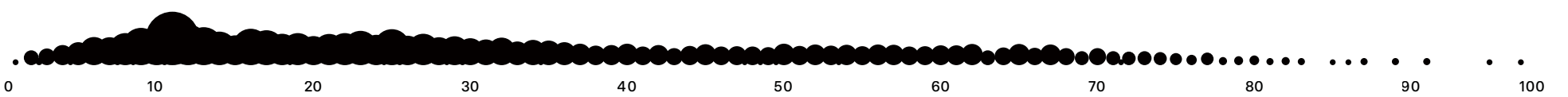


Hank Willis Thomas, *All Power to All People*, Monument Lab 2017 (Photo: Steve Weinik/Mural Arts Philadelphia)

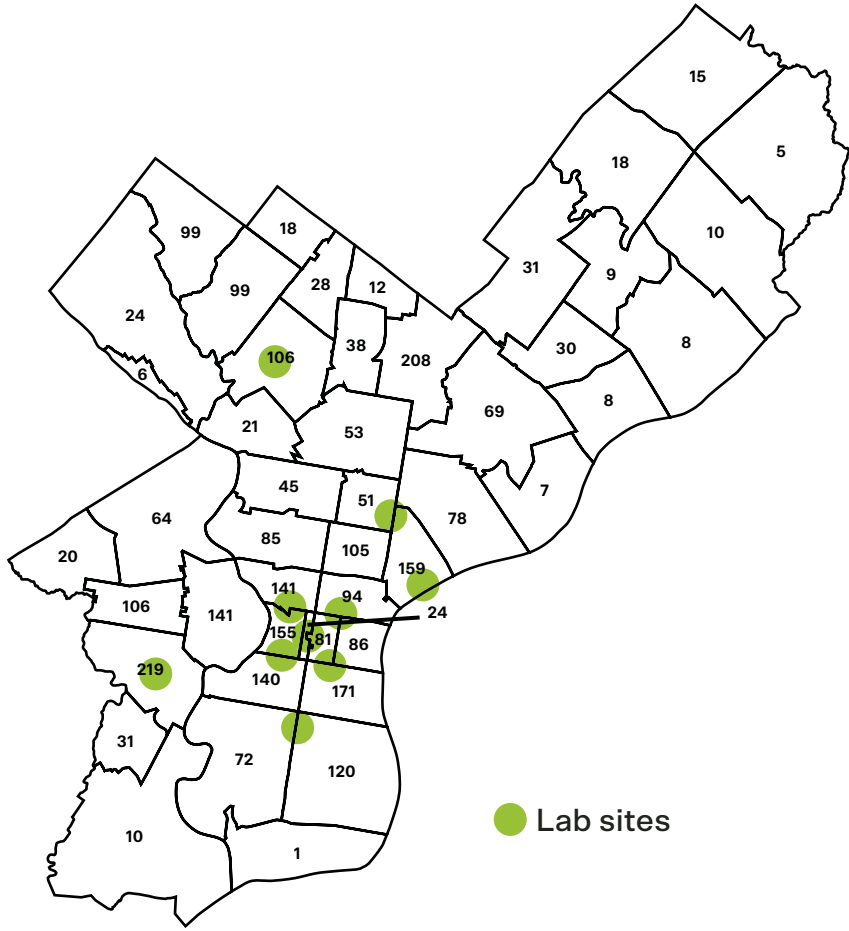
Locations of Proposed Monuments (within Philadelphia)



Age of Participants

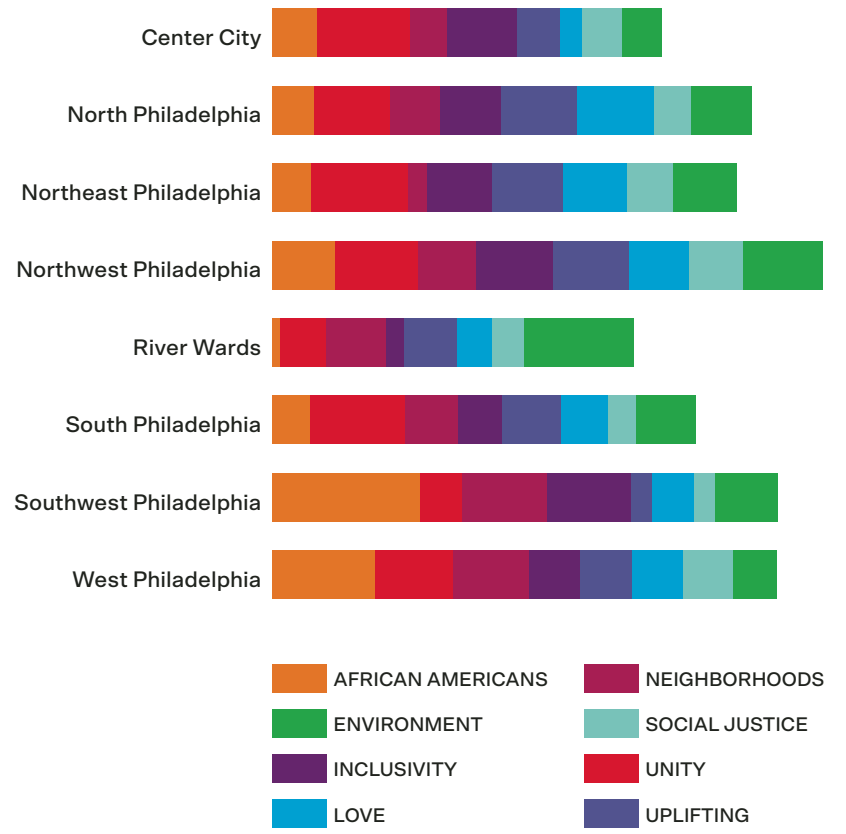


Participants per Zipcode (within Philadelphia)



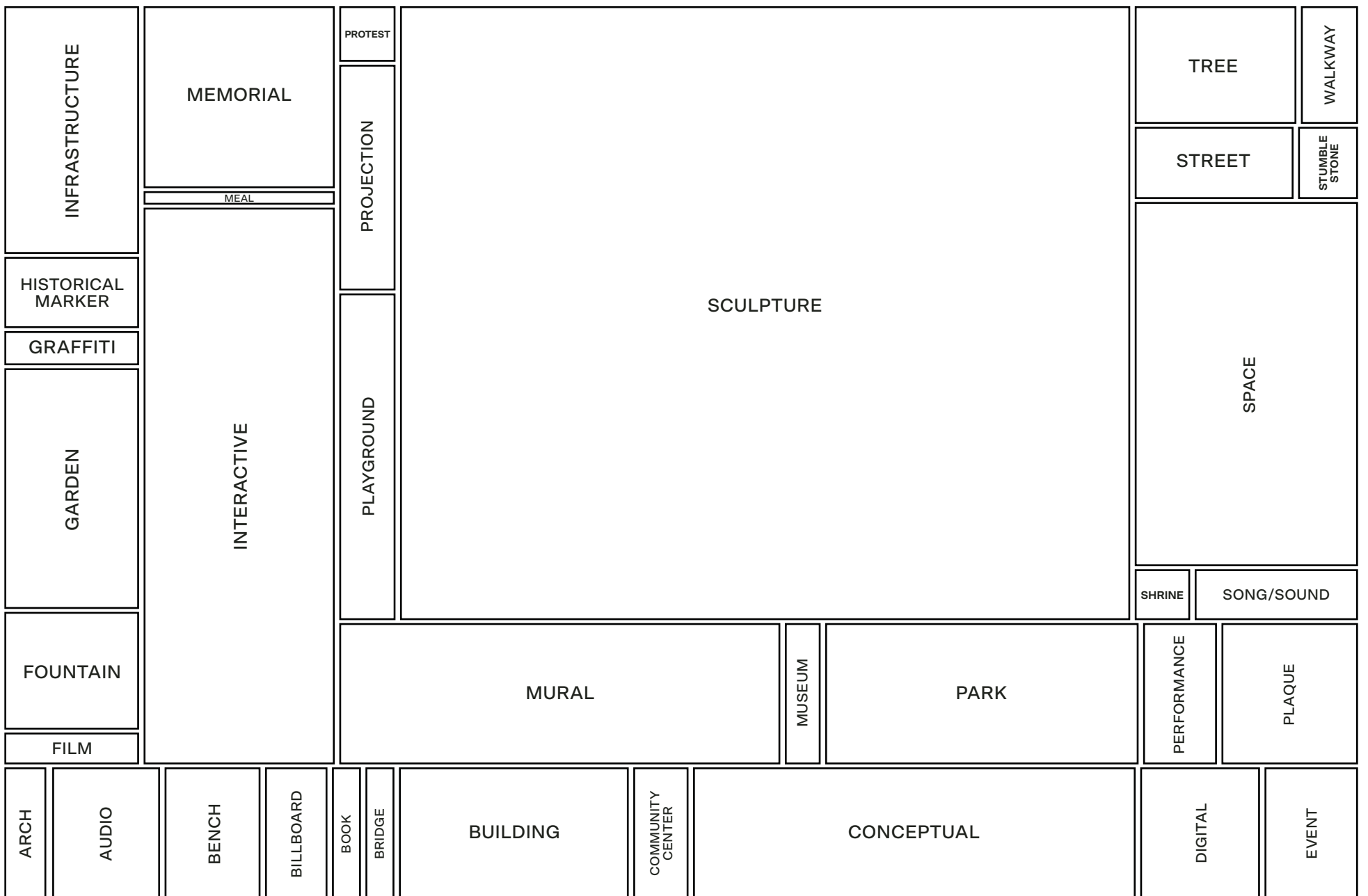
● Lab sites

Most Common Topics by Residents of City Areas



■ AFRICAN AMERICANS ■ NEIGHBORHOODS
■ ENVIRONMENT ■ SOCIAL JUSTICE
■ INCLUSIVITY ■ UNITY
■ LOVE ■ UPLIFTING

Proposals by Monument Type



Totals

Monuments Proposed per Lab

City Hall: 1115
 Franklin Square: 389
 Logan Square: 225
 Malcolm X Park: 261
 Marconi Plaza: 211
 Norris Square: 94
 Penn Treaty Park: 433
 Rittenhouse Square: 402
 Vernon Park: 71
 Washington Square: 176
 "Light Lab" Events: 1068

3096

Total Proposals from Philadelphians

1349

Total Proposals from Non-Philadelphians

4445

Total Monuments Proposed

III

SEEKING CONNECTION WITH OTHERS

A

cross the city, **at least eighty proposals included multiple figures holding hands**, in some variation, as statements of “unity through diversity.” This sort of representation is noteworthy for its broad appearance across

the research and sites, and for how clearly people called out for connection. In many cases, this kind of proposal boiled down differences to types and imagined diversity without equity, while in others nuances point to complex relationships and hierarchies of power.

But what is also evident is that this kind of monument does not exist, at least in popular ways. The iconic figure, the standalone hero of history, is the sort of spectacle we are used to seeing on a pedestal. Participants seemed to respond to this, and instead imagined monumental forms of connection. Whereas many inherited monuments are dedicated to histories of war and conflict, **eleven proposals called for monuments to militarism**, with most of them honoring non-white soldiers. **Sixty-two proposals called for monuments celebrating peace and the word “peace” was used 168 times in the data.**

Internally, we have debated the phenomenon in which so many people proposed monuments to people from different backgrounds holding hands with calls for unity. We were skeptical, and still are, of the idea that addressing inequities in monuments can occur with kumbaya-style representations. However, as a pattern, we believe that this speaks to the profound forms and legacies of division that are found in the city and a desire to build across them. Read together, they suggest a desire to reimagine monuments as spaces of collectivity. Across the research, participants voiced the idea that they do not necessarily see monuments to individuals as the answer. Instead, they want to see monuments to movements, communities, and constellations of individuals.

11




PROPOSALS FOR MONUMENTS TO MILITARISM

62

PROPOSALS FOR MONUMENTS THAT CELEBRATE PEACE

168

OCCURRENCES OF THE WORD “PEACE” IN THE PROPOSAL DATA

MONUMENT LAB		What is an appropriate monument for the current city of Philadelphia?	
NAME YOUR MONUMENT: NEIGHBORHOOD CITY		PLACE YOUR MONUMENT: ADDRESS, INTERSECTION, OR NEIGHBORHOOD LOVE PARK	
DESCRIBE AND/OR SKETCH IN THIS SPACE: THE CITY OF PHILADELPHIA IS OUR NATIONS LARGEST/SINGLE neighborhood, unified by Love, concerns + synergy . . . I THINK AN “ACTIVE-MONUMENT” SHOWING ALL SIDES OF OUR CITY SHOULD BE VIEWED, EXPRESSING A LIVING, GROWING EVENT OF PEOPLE + PLACES OF HOPE.			
		IT'S THE PEOPLE, NOT THE BUILDINGS THAT MADE THE STRUCTURES WE CAN/DO THRIVE WITHIN.	
YOUR ZIP CODE: 19102	YOUR AGE: 62	YOUR NAME, @, AND/OR HASHTAG: JAMES J. HENDEL	RESEARCH ID: CH 265
			



Mel Chin, *Two Me*, Monument Lab 2017 (Photo: Steve Weinik/Mural Arts Philadelphia)

MONUMENT LAB What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: ? PLACE YOUR MONUMENT: *My Wall*

DESCRIBE AND/OR SKETCH IN THIS SPACE:

YOUR ZIP CODE: 80926 YOUR AGE: 48 YOUR NAME, B. AND/OR HASHTAG: Mimi Choagh RESEARCH ID: CH 316

Mural Arts Philadelphia #monumentlab monumentlab.muralarts.org

MONUMENT LAB What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: *Two Hearts* PLACE YOUR MONUMENT: *MSB Area*

DESCRIBE AND/OR SKETCH IN THIS SPACE:

Child/Adult holding hands Both structures outlining various shapes/sizes of humans to show we are all "one" (the same of our Core)

YOUR ZIP CODE: 19147 YOUR AGE: 30 YOUR NAME, B. AND/OR HASHTAG: Stephanie Stoner RESEARCH ID: CH 112

Mural Arts Philadelphia #monumentlab monumentlab.muralarts.org

MONUMENT LAB What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: *Unity* PLACE YOUR MONUMENT: *In the Center of City Hall*

DESCRIBE AND/OR SKETCH IN THIS SPACE:

A diverse group of people standing in a circle holding hands.

YOUR ZIP CODE: 19403 YOUR AGE: 18 YOUR NAME, B. AND/OR HASHTAG: Kamiah Brown @Kamray99 RESEARCH ID: CH 80

Mural Arts Philadelphia #monumentlab monumentlab.muralarts.org

MONUMENT LAB What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: *Respect All* PLACE YOUR MONUMENT: *CITY HALL*

DESCRIBE AND/OR SKETCH IN THIS SPACE:

YOUR ZIP CODE: 19133 YOUR AGE: 13 YOUR NAME, B. AND/OR HASHTAG: BAZIA RESEARCH ID: CH 91

Mural Arts Philadelphia #monumentlab monumentlab.muralarts.org

MONUMENT LAB What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: *Great Hands* PLACE YOUR MONUMENT: *City Hall Area*

DESCRIBE AND/OR SKETCH IN THIS SPACE:

My monument would be a giant hand reaching up from the ground and grasping a second hand reaching out - as if to pull the hand out that was up and out. I want something that conveys helping and caring for each other - something I think the city needs desperately.

YOUR ZIP CODE: 19147 YOUR AGE: 17 YOUR NAME, B. AND/OR HASHTAG: Isabella Goldberg RESEARCH ID: UG 23

Mural Arts Philadelphia #monumentlab monumentlab.muralarts.org

MONUMENT LAB What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: *We the people* PLACE YOUR MONUMENT: *At oval on Ben Frank Parkway*

DESCRIBE AND/OR SKETCH IN THIS SPACE:

Statues of individuals, male, female, young, children, elderly, multi-ethnic, handicapped, walking together. All statues are happy, with their expressions and poses appearing as if they are walking together towards a better future.

A monument Celebrating all the diverse people that make up Philadelphia and the brotherly love among them.

YOUR ZIP CODE: 19107 YOUR AGE: 25 YOUR NAME, B. AND/OR HASHTAG: Nazira Bakhari @anambans RESEARCH ID: CR 22

Mural Arts Philadelphia #monumentlab monumentlab.muralarts.org

Selected References to “Hands” and “Hand-holding”

ID	PROPOSAL TEXT
MP67	“Tree of paper hands starting off small at the top getting bigger at the bottom with different sizes and color hands showing support...”
LLP442	“a statue/monument of two people holding hands”
LLP284	“Its the world and people around it holding hands keep family together”
MP35	“Hands Together to represent brotherly love”
LLP 121	“I think there should be a statue of two people handshaking. This would represent brotherly love, which is the symbol of Philadelphia”
CH1082	“Statues representing diverse races, jobs, nationalities over the history of the city - joining hands.”
LLP265	“two different colored hands holding each other. I feel as though racism is a big problem around the world...”
CH21	“People and animals holding hands encircling a globe”
NS86	“2 hands shaking, possibly 2 different races to suggest unity, friendship and alliances found throughout the city of brotherly love”
CH80	“A diverse group of people standing in a circle holding hands”
LS13	“Unity with every colors holding hands to show the city of Brotherly Love”
CH227	“Statues of individuals, male, female, young, children, elderly, multi-Ethnic, handicapped, walking together ... together toward a better future.”
LLP533	“Three hands holding each other as they rise up for peace. Each arm represent a different ethnicity”
LS148	“A bunch of children of different races holding hands to show racial equality”
MX200	“All nationalities holding hands reaching out to one another”
LLP30	“Hands”
CH797	“Black [and] White figures holding hands in unity not hate. Can incorporate in general one to for all races”
CH142	“Hands of all ages, & races uniting”
CH191	“Diverse group of people joining hands”
LLP287	“video ... of black + white hands joining then separating, then joining again”
LLP534	“...Three androgynous figures holding hands ...”
MX243	“People from different races all holding hands together”
FS125	“... people of all races, ages and ethnicities Holding hands in a circle”
VP12	“7 figures joining hands”
LLA16	“Children of different religions in traditional clothing holding hands/playing in a circle”
LS115	“All bunch of different races all holding hands”
CH911	“Hands with different symbols on them, representing places, races, sexual orientations, and everything that represents people...”

IV

REFLECTING ON PROCESS AND POWER

W

hen asked for an appropriate monument for the current city, participants offered their own stories that break the mold of monuments. They pictured, dreamed, commented, and critiqued civic life. They

imagined public spaces as places of democracy—realized or fraught with tension.

The democratic process often boils down to voting. There are options, and we choose for or against, yes or no, or contribute to a cause. This is an essential part of civic engagement. But beyond the vote, the democratic imagination is far more complex, with gray areas and room for dueling ideas to coexist. To be clear, we support engagement through the polls. Our respondents also showed us the power of inquiry, listening, sharing, and shaping stories of municipal life. We asked people to create something rather than responding to something that already existed. We asked participants to draw on their own interests, skills, and knowledge in order to offer a creation of their own. Participants interpreted the question of an appropriate monument often without prompt or suggestion on the part of lab workers. They replied as they wished, in a manner true to themselves. We opened this process to move away from the single monument as the solution and to broaden the definition of what is “right” or “wrong,” to appropriate “appropriateness” as a tool of civic engagement from the ground up. We attempted to channel energies into thinking beyond what is considered possible, pragmatic, and/or necessary beyond the status quo.

Participants suggested new ways to propose and build monuments, revise public spaces, push against the privatization and commercialization of municipal spaces, and build on all kinds of other legacy projects. Some people commented on use of public space without regard to monuments or public art. They called attention to problems that require

20

PROPOSALS TO
TRASHCANS OR
STREET TRASH

397

PROPOSED MONUMENTS
LOCATED AT CITY HALL

19

PROPOSALS TO
GENTRIFICATION

other forms of power beyond monumental representation. They called out power and sought new ways of approaching the dynamics of our shared city. Many answered the call for monuments with proposals for site-specific public amenities and resources, including funding for schools, parks, infrastructure, homeless shelters, accessible bathrooms, stormwater management, and environmental projects. We are reminded that opening more ways for engaging and evolving our own democratic processes can be driven by the dreams and generative responses of residents.


Working in the public sphere is not easy. Our city is as loving as it is harsh. But it has taught us profound lessons on the ways we think, write, study, and work together.

In closing, when building in public space, we often limit ourselves in terms of what is possible. But the proposals give us hope. They are wise, insightful, hilarious, skeptical, tragic, and prophetic in their own ways. History really can be a source for understanding how the people who came before us did a lot with a little, and that art is a powerful tool for city-making, prototyping, and revision.

MONUMENT LAB What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: Disability with Access PLACE YOUR MONUMENT: Top of Stairs at Art Museum

RESEARCH AND/OR SKETCH IN THIS SPACE



A City Providing access to DisAbility

YOUR ZIP CODE: 19151 YOUR AGE: 57yrs YOUR NAME, S. AND/OR HASHTAG: Stephen Charleston RESEARCH ID: P705

Mural Arts Philadelphia monumentlab.muralarts.org

MONUMENT LAB What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: #1 - over 476 RESEARCH AND/OR SKETCH IN THIS SPACE: #1 - over 476

PLACE YOUR MONUMENT: #1 - over 476 in new park #2 - over 75 new para

This is a monument to displaced families and the reunification of center city with the industrial northern neighborhoods

This is a monument to families and neighborhoods whose livelihoods were demolished with the creation of I-75

YOUR ZIP CODE: 19123 YOUR AGE: 28 YOUR NAME, S. AND/OR HASHTAG: @a10haas / Olivia Haas RESEARCH ID: C1406

Mural Arts Philadelphia monumentlab.muralarts.org

V

CLOSING REMARKS

Monument Lab demonstrates that our city wants shared public histories. As organizers of the project, we heard a call to elevate new monumental figures, especially to people, movements, and communities whose stories have been under told. But participants also demonstrated the need for new approaches to rethink and rebuild our monumental landscape.

Democracy is challenged anew every day. The sources of these challenges, however, are not new, and are frequently reflected in the statues we have inherited. Many monuments serve as points of civic pride, while others loom over our public squares and neighborhood parks as emblems of long-standing injustices. Until we understand that figures in bronze and marble are not simply heroes of our collective story, we will keep finding that these symbols hold us back and push us apart.

People are ready to reimagine how we write the history of our city. The time is now.

KEY FINDINGS

Philadelphians possess a vast knowledge of this historic city's past and present that we should draw on to enrich our civic monumental landscape.

Monuments should honor a more diverse, grassroots selection of individuals, as well as important social movements and communities.

People yearn for monuments that signal hope for solidarity across lines formed by historic injustice and division.

Philadelphians understand monuments as part of existing structures of power, and seek ways to experiment and engage democracy in public space.

MONUMENT LAB: REPORT TO THE CITY

Editors: Paul M. Farber, Ken Lum, and Laurie Allen

Producer: Kristen Giannantonio

Designers: William Roy Hodgson and Stephanie Garcia

Additional Team Support: Alliyah Allen, Conrad Benner, Matthew Seamus Callinan, Gretchen Dykstra, Justin Geller, Paloma Lum, and Yannick Trapman-O'Brien

Presented with Mural Arts Philadelphia

2017 MONUMENT LAB EXHIBITION

Curatorial Team

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Ken Lum, *Chief Curatorial Advisor*
Laurie Allen, *Director of Research*
A. Will Brown, *Deputy Curator*
Matthew Seamus Callinan, *Director of Exhibitions*
Kristen Giannantonio, *Director of Curatorial Operations*
Justin Geller, *Music Director*
Maya Thomas, *Lab Research Coordinator*
Corin Wilson, *Project Coordinator*
William Roy Hodgson, *Exhibition Strategist*
Sebastianna Skalisky, *Web Design*
Conrad Benner, *Social Media Coordinator*
Justin Spivey/WJE, *Structural Engineering*
Student Researchers: Alliyah Allen, Molly Collett, Sarah Green, Will Herzog, Jabari Jordan-Walker, and Esme Trontz

Mural Arts Philadelphia Team Members

Jane Golden, *Executive Director*
Joan Reilly, *Chief Operating Officer*
Karl Malkin, *Chief Financial Officer*
Caitlin Butler, *Chief Strategy Officer*
Nicole Steinberg, *Director of Communications and Brand Management*
Netanel Portier, *Director of Project Management*
Zambia Greene, *Director of Mural Operations*
Ellen Soloff, *Director of Tours and Merchandise*
Todd Bressi, *Interim Director, muraLAB*
Chris Newman, *Events Coordinator*
Operations and Project Managers: Phil Asbury, Nick Gibbon, Maude Haak-Frendscho, Cathy Harris, Judy Hellman, Jess Lewis-Turner, Nicole McDonald, and Gaby Raczka
Communications and Marketing: Laura Kochman, Laiza Santos, and Steve Weinik
Branding and Design: J2 Design
Public Relations Consultants: Cari Feiler Bender and Jan Rothschild

Development: Emily Cooper Moore, Christina DePaul, Naima Murphy, Mel Regn, and Meg Wolensky
Tours and Merchandise: Nancy Davis and Rachel Penny
Finance: Lissette Goya, Shiffonne Lindsey, and Don Serjani
Crew Members: Gregory Christie, Donovan Freeman, Ryan Spilman, Carlos Vasquez, and Michael Whittington

Advisory Committee

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Alliyah Allen, *Haverford College student*
Jesse Amoroso, *Amoroso's Baking Company*
Sandra Andino, *cultural anthropologist*
Conrad Benner, *Streets Dept*
Robert Cheetham, *Azavea*
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Max Tuttleman, *Tuttleman Family Foundation*
Amanda Wagner, *City of Philadelphia*
Kellan White, *Political Consultant*
Pamela Yau, *Philadelphia Office of Arts, Culture, and the Creative Economy*

Lab Research Teams

City Hall

Lab Managers: Pablo Cereda, Joanne Douglas, Samantha Sankey, Yannick Trapman-O'Brien, and Yona Yurwit
Research Fellows: Will Herzog, Georgina Johnson, Caroline Kuchta, Claudia Li, and Donna Mastrangelo

Logan Square

Lab Manager: Preeti Pathak
Research Fellows: Ailisaha Dancy, Cara Navarro, Chiedozie Ndubizu, and Lacy Wright

Franklin Square

Lab Manager: Margaret Kearney
Research Fellows: Percia Billia, Kellie Dinh, Kimberly Muth, Jimmy Wu, and Nancy Zhu

Rittenhouse Square

Lab Manager: Corin Wilson
Research Fellows: Paige Scott Cooper, Lauren Downing, Colleen Heavens, Kaleigh Morrill, Francesca Richman, and Rose Mandel Weinbaum

Washington Square

Lab Manager: Gabrielle Patterson, Research Fellows: Christopher Bechen, Quinn Bowie, Margie Guy, Alexandra Mitrovich, and Lena Popkin

Malcolm X Park

Lab Manager: Mariam Williams, Research Fellows: Faith Danglo, Kayla Johnson, Teresa Salinas, Anthony Simpson, and Ananya Sinha

Marconi Plaza

Lab Manager: Elizabeth Weinstein, Research Fellows: Khin Than Dar Aye, Catheline Phan, Esther San, Esme Trontz, and Alina Wang

Norris Square

Lab Manager: Heryk R. Tomassini
Research Fellows: Samantha Ayala, Corem Correo, Stephanie Garcia, Jocelyn Lacen, Zhenya Nalywayko, and Caseum Wongus

Penn Treaty Park

Lab Manager: Andrew Christman
Research Fellows: Colin Fredrickson, Austin Huber, Nayeli Mejia, Nina Saligman, and Isabella Siegel

Vernon Park

Lab Manager: Sakinah Scott, Research Fellows: Alliyah Allen, Qoura Jones, Sydnie Schwarz, and Raia Stern

Flex Team

Benjamin Gamarra, Sam Kovant, Eddie Einbender-Luks, Deion Morrison, and Samantha Sankey

Data Team

Artistic Data Research Associates: Heather Emerald Liang, Sidia Mustapha, Ian Schwarzenberg, and Aileen Walsh

2017 Exhibition Partners, Supporters, and Sponsors

Lead Monument Lab partners included the City of Philadelphia; Philadelphia Parks and Recreation; Philadelphia Office of Arts, Culture, and the Creative Economy; Historic Philadelphia; Independence National Historical Park; Penn Institute for Urban Research; Pennsylvania Academy of the Fine Arts; Price Lab for Digital Humanities; and the University of Pennsylvania.

Major support for Monument Lab projects staged in Philadelphia's five squares was provided by The Pew Center for Arts and Heritage.

An expanded artist roster and projects at five neighborhood sites were made possible by a significant grant from the William Penn Foundation.

Lead corporate sponsor was Bank of America. Additional support was provided by Susanna Lachs and Dean Adler, William and Debbie Becker, CLAWS Foundation, Comcast NBCUniversal, Davis Charitable Foundation, Hummingbird Foundation, J2 Design, National Endowment for the Arts, Nick and Dee Adams Charitable Fund, Parkway Corporation, PECO, Relief Communications LLC, Sonesta Philadelphia Rittenhouse Square, Stacey Spector and Ira Brind, Tiffany Tavaréz, Tuttleman Family Foundation, Joe and Renee Zuritsky, and 432 Kickstarter backers. Support for Monument Lab's final publication provided by the Elizabeth Firestone Graham Foundation.

Media partner: WHY?

PEER RESEARCH

Monument Lab is part of a nationwide movement to reimagine monuments and the cities they live in. On these pages, we feature the work of Paper Monuments, a New Orleans project co-founded by Bryan C. Lee Jr. and Sue Mobley. Growing out of the activism that sparked the city's removal of four Confederate statues in spring 2017, Paper Monuments is expanding historical imagination and designing justice practices in the city's public spaces. Early in 2017, Monument Lab's Paul Farber and Laurie Allen were introduced to Lee and Mobley, and the group met through the months leading up to the citywide exhibition in Philadelphia. Their regular conversations and strategy sessions offered meaningful moments of exchange,

inspiration, and mutual learning. Lee's and Mobley's visit to Philadelphia in fall 2017 to meet with lab managers, students, and attendees of a public event sparked further thinking across the two cities, and opened dialogue with partners in other cities.

As Paper Monuments concludes its own public proposal collection phase, based on the Monument Lab method but adapted for its own local context, we refer to their project statement and several sample proposals to shed light on the power of collaboration between civic practitioners and stakeholders in different cities.

PAPER MONUMENTS

Paper Monuments is a public art and public history project designed to elevate the voices of the people of New Orleans, as a critical process towards creating new narratives and symbols of our city that represent our collective visions, and to honor the erased histories of the people, events, movements, and places that have made up the past 300 years as we look to the future.

Modeled on the work of Philadelphia's Monument Lab, Paper Monuments combines public pedagogy and participatory design to expand our collective understanding of New Orleans, and asks our citizens to answer the question: *What is an appropriate monument to our city today?*

The movement to remove confederate monuments throughout the city of New Orleans, led by the Take Em' Down NOLA Coalition, has revealed deep-seated divisions in our communities and sparked important conversations: about the ties between symbols and systems, the links between the present and the past, the differences in how we experience our built environment, and what stories we tell and remember.

We view a **community-driven, participatory** process for the redevelopment of these sites and for the expansion of public art in public spaces throughout New Orleans as a critical means to continue and expand those conversations, and to ensure that when future generations question the intentions behind and the purpose of future monuments, the answers are ones of which they can be proud.

Public proposals are the core of Paper Monuments' process, a continually expanding pool of prospective monuments, memorials and public art that range from the intimate to the epic and tell the stories that are important to New Orleans' residents. Paper Monuments' goal is not to decide what individual belongs at the top of a pillar, but to join and expand a conversation about who and what we remember, what events have shaped our city and our lives, and what places and movements matter to us.

Paper Monuments is a project of Colloqate, a New Orleans design justice practice focused on facilitating and created spaces for racial, social, and cultural equity.



Selected Proposals collected by Paper Monuments

IMAGINE A MONUMENT TO NEW ORLEANS PID:

Tell the stories of people, places, movements and events that matter to you.

My Monument is called: "My Hood" My Monument belongs at: (address, intersection, or neighborhood)

This story needs to be told because: gentrification

This monument looks like (Drawing and/or description):

gentrification
gen·tri·fi·ca·tion
noun
the process of renovating and improving a house or district so that it conforms to middle class taste.
It is important for everyone to have housing, and not be pushed out by rising prices.

Help us make sure that this process is representative of all people in the city.

ZIP Code: 70115 Age: 15

I am a New Orleans: Native Non-Native (0-10 years) Non-Native (11+)

(Optional) - Race/Ethnicity: African American Gender: Female Sexuality:

PAPER MONUMENTS Paper Monuments is a public history and art project designed to elevate the voices of the people of New Orleans through a community-driven, participatory process, creating new symbols for our city that represent all of our people.

SUBMIT PROPOSALS ONLINE AT PAPERMONUMENTS.ORG or <https://bit.ly/2NN95u7>
 @paper.monuments info@papermonuments.org papermonuments.org

PM PUBLIC PROPOSALS PID:

Ryann Sterling
Imagine a monument to New Orleans
 Tell us the stories of people, places, movements and events that matter to you.

My Monument is called: Mama New Orleans My Monument belongs at: (address, intersection, or neighborhood) former Lee Circle

What matters most to you as we commemorate New Orleans? (i.e. it should represent the truth in our city)
Seeing more monuments of the essence of culture and community.

My Monument/Memorial is:
 Person/People Place Movement Event Concept Other

This story needs to be told because: there are very few, if not any monuments dedicated to women of color. Mama N.O represent the true culture of the city

Hashtags: MAMA NewOrleans MamaExchange

My Monument (Drawing and/or description):

MARKET
Antebellum
Voodoo woman
"MaMa N.O"
"The Children"
on Sunday
"offerings Food + goods"

help us make sure that this process is representative for all people in the city.

ZIP Code: Age: 25

I am a New Orleans: Native Transplant (0-10 years) Transplant (11+)

How do you identify? (Optional): As Awesome!

PAPER MONUMENTS Paper Monuments is a public history and art project designed to elevate the voices of the people of New Orleans through a community-driven, participatory process, creating new symbols for our city that represent all of our people.

@paper.monuments info@papermonuments.org papermonuments.org

PUBLIC PROPOSALS PID:

What is an appropriate monument to New Orleans today?
 Tell us the stories of people, places, movements and events that matter to you.

My Monument is called: OVERLOOKED BLACK PLACES My Monument belongs at: (address, intersection, or neighborhood) CLUB ~~RAMBO~~ RAMBO

What should be the primary consideration for a monuments/memorials in New Orleans? (i.e. it should represent the truth in our city)
BLACK NEIGHBORHOOD HISTORY

My Monument/Memorial is:
 Person/People Place Movement Event Concept Other

This story needs to be told because:

Hashtags: #NDLUNT #BOUNCE #JUVIE

My Monument (Drawing and/or description):

OLD BLACK Neighborhood
LAND MARKS
Ex. FATS Domino's House / Metairie Postice Area
Club Rambo
Wd. Hip Hop History

Will you help us ensure that this process is equitably representative?

ZIP Code: Age:

I am a New Orleans: Native Transplant (0-10 years) Transplant (11+)

How do you identify? (Optional): BLACK MALE

PAPER MONUMENTS Paper Monuments is a public history and art project designed to elevate the voices of the people of New Orleans through a community-driven, participatory process, creating new symbols for our city that represent all of our people.

@paper.monuments info@papermonuments.org papermonuments.org

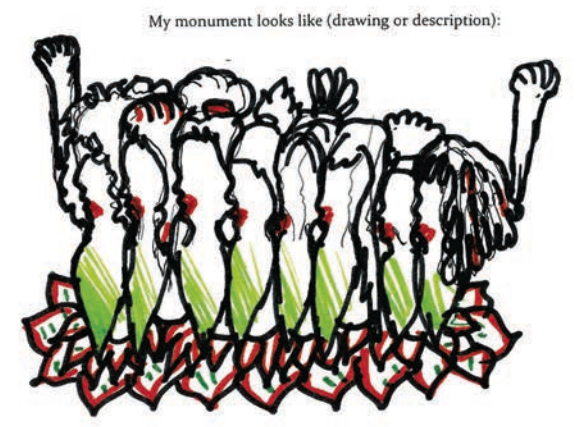
PUBLIC PROPOSALS PID:

What is an appropriate monument for New Orleans today?
 Tell us the stories of people, places, movements and events that matter to you.

My monument is called: ladies in unison It is located at: (address, intersection, or neighborhood)

My monument commemorates a:
 Person Place Movement Event Other

My monument looks like (drawing or description):



This story needs to be told because:
woman have tried to express our pain as being denied justice as far as rape, woman ~~had~~ biased jobs, and nothing being enforced to unized all genders

My ZIP code is: 70114 My age is: 14

I am a New Orleans: Native Transplant (0-10 years) Transplant (11+ years)

PAPER MONUMENTS Paper Monuments is a project designed to elevate the voices of the people of New Orleans through a community-driven, participatory process, creating new symbols for our city that represent all of our people.

@PAPER.MONUMENTS INFO@PAPERMONUMENTS.ORG PAPERMONUMENTS.ORG

MONUMENT LAB What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **NORRIS SQUARE PARK** PLACE YOUR MONUMENT: **Some**

REASON YOUR MONUMENT IS APPROPRIATE: **CHANGE THE NAME FROM NORRIS SQUARE PARK, TO A NAME MORE NATIVE TO THE PUERTO RICAN CULTURE. "ISAAC NORRIS WAS A SLAVE MASTER."**

YEAR OF DATE: 19122 YEAR AGE: 37 YOUR NAME & ADDRESS: ISRAEL MORENO ADDRESS IN PHILADELPHIA: CH 29

MONUMENT LAB What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **The Flat** PLACE YOUR MONUMENT: **THE FLAT**

REASON YOUR MONUMENT IS APPROPRIATE: **THE FLAT**

YEAR OF DATE: YEAR AGE: YEAR NAME & ADDRESS: ADDRESS IN PHILADELPHIA: LL 2145

MONUMENT LAB What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **Yo! THAT'S MY PARKING SPOT** PLACE YOUR MONUMENT: **10th & SHUNK**

REASON YOUR MONUMENT IS APPROPRIATE: **Yo! THAT'S MY PARKING SPOT**

YEAR OF DATE: 19134 YEAR AGE: 45 YOUR NAME & ADDRESS: C.P. WIRTH ADDRESS IN PHILADELPHIA: PT 40

MONUMENT LAB What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **Speak and listen** PLACE YOUR MONUMENT: **Market St.**

REASON YOUR MONUMENT IS APPROPRIATE: **Speak and listen**

YEAR OF DATE: 19111 YEAR AGE: 17 YOUR NAME & ADDRESS: Just Your Common Folk ADDRESS IN PHILADELPHIA: PH 57

MONUMENT LAB What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **THE KEYSTONE STATE ARCH** PLACE YOUR MONUMENT: **PENNY'S LANDING**

REASON YOUR MONUMENT IS APPROPRIATE: **THE KEYSTONE STATE ARCH**

YEAR OF DATE: 19197 YEAR AGE: 68 YOUR NAME & ADDRESS: MITCHELL GORDON address@domain.com ADDRESS IN PHILADELPHIA: CH 22

MONUMENT LAB What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **helping our community** PLACE YOUR MONUMENT: **Fish how... Malcherand boys**

REASON YOUR MONUMENT IS APPROPRIATE: **helping our community**

YEAR OF DATE: 19122 YEAR AGE: 15 YOUR NAME & ADDRESS: Alaha Manassra ADDRESS IN PHILADELPHIA: PT 20

MONUMENT LAB What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **RISE BY ANY MEANS NECESSARY** PLACE YOUR MONUMENT: **MALCOLM X PARK**

REASON YOUR MONUMENT IS APPROPRIATE: **RISE BY ANY MEANS NECESSARY**

YEAR OF DATE: 19144 YEAR AGE: 17 YOUR NAME & ADDRESS: Qdura ADDRESS IN PHILADELPHIA: VP 53

MONUMENT LAB What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **Monument to Affordable Rent** PLACE YOUR MONUMENT: **West Philly**

REASON YOUR MONUMENT IS APPROPRIATE: **Monument to Affordable Rent**

YEAR OF DATE: 19225 YEAR AGE: 21 YOUR NAME & ADDRESS: Freda # ADDRESS IN PHILADELPHIA: LL 412

MONUMENT LAB What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **FABRIC OF LIFE** PLACE YOUR MONUMENT: **FABRIC ROW**

REASON YOUR MONUMENT IS APPROPRIATE: **FABRIC OF LIFE**

YEAR OF DATE: 19136 YEAR AGE: 39 YOUR NAME & ADDRESS: DE CHANON @ Wawa.com ADDRESS IN PHILADELPHIA: CH 26

MONUMENT LAB What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **THE GIFT** PLACE YOUR MONUMENT: **FDR PARK (SOUTH PHILLY) MAN RAY WAS BORN IN SOUTH PHILLY!**

REASON YOUR MONUMENT IS APPROPRIATE: **THE GIFT**

YEAR OF DATE: 19130 YEAR AGE: 34 YOUR NAME & ADDRESS: STONEY & MATT @mcpolice.com ADDRESS IN PHILADELPHIA: RS 54

MONUMENT LAB What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **"TURTLES"** PLACE YOUR MONUMENT: **PENN TREATY PARK**

REASON YOUR MONUMENT IS APPROPRIATE: **"TURTLES"**

YEAR OF DATE: 19125 YEAR AGE: 16 YOUR NAME & ADDRESS: ADDRESS IN PHILADELPHIA: PT 21

MONUMENT LAB What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **EXPAND POLAKI PIER MAR!!! ALLEGHENY + DELAWARE AVE** PLACE YOUR MONUMENT: **ALLEGHENY + DELAWARE AVE**

REASON YOUR MONUMENT IS APPROPRIATE: **EXPAND POLAKI PIER MAR!!! ALLEGHENY + DELAWARE AVE**

YEAR OF DATE: 19154 YEAR AGE: 55 YOUR NAME & ADDRESS: MICHAEL S ADDRESS IN PHILADELPHIA: PT 27

MONUMENT LAB What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **Underground Railroad** PLACE YOUR MONUMENT: **READING VIADUCT - RAIL BRIDGE**

REASON YOUR MONUMENT IS APPROPRIATE: **Underground Railroad**

YEAR OF DATE: 19107 YEAR AGE: 45 YOUR NAME & ADDRESS: Duff Bruce Sr. E.C. ADDRESS IN PHILADELPHIA: PT 51

MONUMENT LAB What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **Whistle King** PLACE YOUR MONUMENT: **6th and pine st**

REASON YOUR MONUMENT IS APPROPRIATE: **Whistle King**

YEAR OF DATE: 19050 YEAR AGE: 16 YOUR NAME & ADDRESS: ADDRESS IN PHILADELPHIA: LL 420

MONUMENT LAB ¿Cuál es un monumento apropiado para la ciudad actual de Philadelphia?

NAME YOUR MONUMENT: **Monumento a la lectura Norrisque (Monumento)** PLACE YOUR MONUMENT: **NORRISQUE**

REASON YOUR MONUMENT IS APPROPRIATE: **Monumento a la lectura Norrisque (Monumento)**

YEAR OF DATE: 19133 YEAR AGE: 34 YOUR NAME & ADDRESS: Jose Luis Marin ADDRESS IN PHILADELPHIA: NS-1400

MONUMENT LAB What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **THE CHAINS AND** PLACE YOUR MONUMENT: **PENN TREATY PARK**

REASON YOUR MONUMENT IS APPROPRIATE: **THE CHAINS AND**

YEAR OF DATE: 19119 YEAR AGE: 73 YOUR NAME & ADDRESS: ADDRESS IN PHILADELPHIA: RS 20

MONUMENT LAB What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **Local Heroes** PLACE YOUR MONUMENT: **IN THE RESPECTED HOOD**

REASON YOUR MONUMENT IS APPROPRIATE: **Local Heroes**

YEAR OF DATE: 19121 YEAR AGE: 62 YOUR NAME & ADDRESS: GARY WILLIAMS ADDRESS IN PHILADELPHIA: CH 58

MONUMENT LAB What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **Widened Women Suffragettes** PLACE YOUR MONUMENT: **Love park**

REASON YOUR MONUMENT IS APPROPRIATE: **Widened Women Suffragettes**

YEAR OF DATE: 19128 YEAR AGE: 57 YOUR NAME & ADDRESS: maffelbute@comcast.com ADDRESS IN PHILADELPHIA: PT 20

MONUMENT LAB What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **Welcome Home** PLACE YOUR MONUMENT: **?**

REASON YOUR MONUMENT IS APPROPRIATE: **Welcome Home**

YEAR OF DATE: 1902 YEAR AGE: 12 YOUR NAME & ADDRESS: Kay ADDRESS IN PHILADELPHIA: FS 1

MONUMENT LAB What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **Local Heroes** PLACE YOUR MONUMENT: **Penn Med/CHOP**

REASON YOUR MONUMENT IS APPROPRIATE: **Local Heroes**

YEAR OF DATE: 19143 YEAR AGE: 25 YOUR NAME & ADDRESS: Juliana Shinnick ADDRESS IN PHILADELPHIA: CH 50

MONUMENT LAB What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **Save our City** PLACE YOUR MONUMENT: **Center City**

REASON YOUR MONUMENT IS APPROPRIATE: **Save our City**

YEAR OF DATE: 19133 YEAR AGE: 23 YOUR NAME & ADDRESS: Joel Neris ADDRESS IN PHILADELPHIA: CH 55

MONUMENT LAB ¿Cuál es un monumento apropiado para la ciudad actual de Philadelphia?

NAME YOUR MONUMENT: **Women of Philadelphia Sculpture Garden** PLACE YOUR MONUMENT: **A popular public space. Possibly a park?**

REASON YOUR MONUMENT IS APPROPRIATE: **Women of Philadelphia Sculpture Garden**

YEAR OF DATE: 19121 YEAR AGE: 20 YOUR NAME & ADDRESS: Alex Dellacriprete ADDRESS IN PHILADELPHIA: CH 180

MONUMENT LAB What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **ORIGINAL PEOPLE** PLACE YOUR MONUMENT: **along the Columbus monument @ Penn's Landing**

REASON YOUR MONUMENT IS APPROPRIATE: **ORIGINAL PEOPLE**

YEAR OF DATE: 19143 YEAR AGE: 26 YOUR NAME & ADDRESS: @pretzelpop ADDRESS IN PHILADELPHIA: PT 6

MONUMENT LAB What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **Lex Street** PLACE YOUR MONUMENT: **Lex Street, West Philadelphia**

REASON YOUR MONUMENT IS APPROPRIATE: **Lex Street**

YEAR OF DATE: 19142 YEAR AGE: 21 YOUR NAME & ADDRESS: Rodna # Lex St ADDRESS IN PHILADELPHIA: PH 01

For the full set of public proposals:
proposals.monumentlab.com



May 25, 2021

To the City of Charleston Leaders,

My name is Lee Ann Bain and I am a certified City of Charleston tour guide, President of the Charleston Tour Association and I give guided tours about the Grimké Sisters and their family. During my tour, I share the amazing story of the sisters' nephews, Archibald, Francis, and John Grimké. They are the sons of the sisters' brother Henry and his enslaved woman Nancy Weston.

Both men were born into slavery here in Charleston. Archibald graduated from Harvard Law School, was the US ambassador to Dominican Republic, President of the DC chapter of the NAACP and VP for the national chapter. Francis graduated from Princeton and was one of the sixty people that signed the call to start the NAACP.

These men were leading figures in the early 20th century fight for the rights of Blacks in America. I have been working on a historical marker here in Charleston to honor these men and their accomplishments. The marker has been approved by the South Carolina Department of Archives and History and Charleston's historical commission. The location has also been approved by the City of Charleston. I am now working on raising funds to have the marker constructed.

I am trying to raise \$2250. So far, I have raised \$436 through my Facebook Fundraiser page. To increase the awareness of my fundraising efforts, my next steps are an article in the Post and Courier, Daniel Island News and a story done by South Carolina Public Radio. I will also be donating 100% of my profits from a weekend of the Grimké Sisters tours.

I am writing to you all to see if there are any grants or funding available to construct this marker to honor two of Charleston's citizens and their accomplishments in fighting for racial justice.

Thank you

Kindest Regards,

Lee Ann Bain

February 23, 2021

City of Charleston leaders,

As in many other communities, residents and leaders of Charleston have been reevaluating the negative impacts of monuments celebrating problematic aspects of American history, in particular those associated with the Confederacy and related racist ideologies. Perhaps the best example of action taken in this regard was the removal of the statue of John C. Calhoun from Marion Square in June of last year.

Another troubling symbol in the city that has not yet received attention is the name of Hampton Park. It is a problem because there is no debate among historians that Wade Hampton III, who was Governor of the state from 1879-1891 and for whom the park is named, was also:

- 1) A Confederate general;
- 2) One of largest slaveholders in the Southeast;
- 3) A "Lost Causer" who promoted the ideology that the Civil War was not about slavery but a just and heroic war to maintain Southern culture and honor, thus justifying slavery and condemning Reconstruction; and
- 4) A supporter, if not member, of the Red Shirts, a white supremacist, paramilitary terrorist group that supported Hampton and was welcomed by him to hold its meetings in the Governor's mansion. (For more details, see for example *But There Was No Peace: The Role of Violence in the Politics of Reconstruction*, 1984, by George C. Rable.)

As these facts relate to Governor Hampton's political and personal life both before and well after the Civil War, he is inarguably a deeply problematic figure to memorialize today, both for current city residents and for the image of the city elsewhere.

Meanwhile, the park is the site of a great deal of positive history from which to draw an alternative name. Most importantly, during the Civil War, the Confederate army used the site to hold prisoners of war, many of whom died and were buried there. At the end of the war, freed slaves gave them a proper burial elsewhere, and on May 1st, 1865 a crowd of many thousands held a ceremony in their honor in what some historians view as the first Memorial Day on record (for more details see for example *Race and Reunion*, 2002, by David W. Blight). Renaming the park to honor these events would provide an opportunity to render it a symbol of freedom and inclusion rather than of oppression and violence.

Therefore, the WTNA, following a unanimous vote of attending members at its February 15th, meeting, requests that steps be taken by the Mayor and City Council to change the name of Hampton Park to something more reflective of the values of the city's residents.

Sincerely,

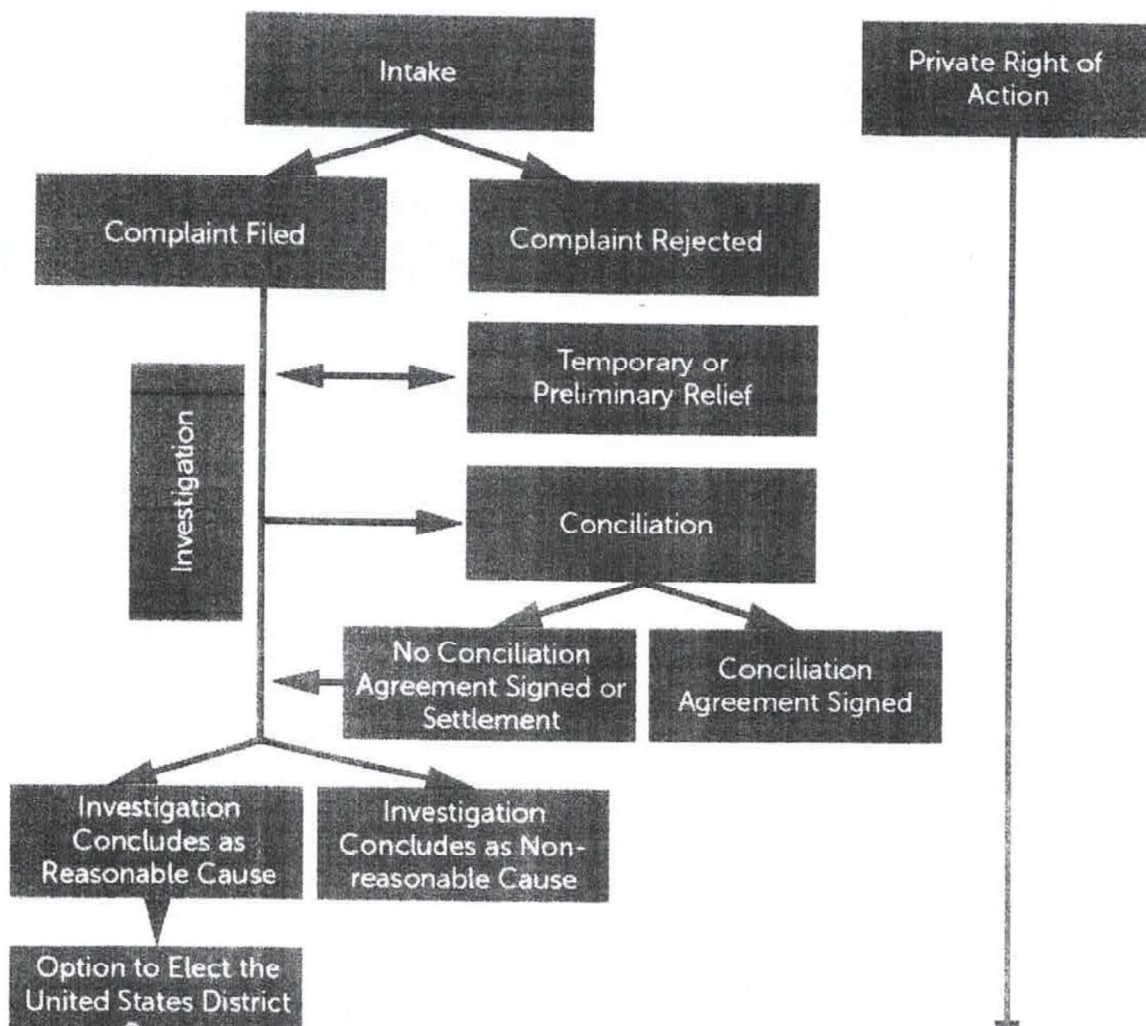
Amanda Gurski



President, Wagener Terrace Neighborhood Association

- a. HUD will provide resources to the FHAP in the form of training, technical assistance and funding, the City of Charleston must demonstrate a commitment to thorough and professional complaint processing. This includes all phases of complaint processing, from accurate identification of issues at intake, through complete and sound investigations, to following through on administrative or judicial enforcement to ensure that victims of unlawful housing discrimination obtain full remedies and the public interest is served.
- b. The City must demonstrate that it can provide an investigative, judicial and administrative process according to the following: (See Attached Chart)

HUD'S FAIR HOUSING COMPLAINT PROCESS



QUIET TITLE ACTION COSTS

1. Filing Fee Court of Common Pleas	\$ 225.00 (Filing fee) \$ 25.00 (Motion fee) (electronic filing)
2. Publication Costs (Newspaper)	Varies (Can be as much as \$2,500 to \$4,500 (Depends on the number of heirs))
3. Mailing Fees (Certified Mail)	\$30.00 per mailing and handling fee. (includes copies)
4. Family Mediation Fee	\$50.00 per hour
5. Quitclaim Deed :	\$175.00 per deed - \$375.00
6. Survey (if needed) (Cost vary, call surveyor or we can recommend one)	Varies
7. Appraisal (if needed)	Varies
8. Title Search	\$175.00 - \$900.00
9. Master In Equity Referral Fee	\$125.00 (Filing fee) \$ 25.00 (Motion fee) <hr/> \$150.00 plus \$15.00 for handling.
10. Attorney Fee	\$7,500.00 Minimum
11 Guardian Ad Litem Fee	\$400.00 (minimum)
12. Usual estimate of total costs:	\$15,000 - \$175,000
13. Probate (died less than 10 years)	\$1,000.00 (Minimum)
14. Amendment to pleadings Fee	\$175.00

Assessing Economic Hardship Claims under historic preservation ordinances

By Julia Miller

Historic preservation ordinances in effect around the country often include a process for administrative relief from preservation restriction in situations of "economic hardship." Under typical economic hardship procedures, an applicant may apply for a "certificate of economic hardship" after a preservation commission has denied his or her request to alter or demolish a historic property protected under a preservation ordinance. In support of an application for relief on economic hardship grounds, the applicant must submit evidence sufficient to enable the decision making body to render a decision. The type of evidence required is generally spelled out in preservation ordinances or interpreting regulations. The burden of proof is on the applicant.

The exact meaning of the term "economic hardship" depends on how the standard is defined in the ordinance. Under many preservation ordinances economic hardship is defined as consistent with the legal standard for an unconstitutional regulatory taking, which requires a property owner to establish that he or she has been denied all reasonable beneficial use or return on the property as a result of the commission's denial of a permit for alteration or demolition.

Requests for relief on economic hardship grounds are usually decided by historic preservation commissions, although some preservation ordinances allow the commission's decision to be appealed to the city council. In some jurisdictions, the commission may be assisted by a hearing officer. A few localities have established a special economic review panel, comprised of members representing both the development and preservation community.

Economic Impact

In acting upon an application for a certificate of economic hardship, a commission is required to determine whether the economic impact of a historic preservation law, as applied to the property owner, has risen to the level of economic hardship. Thus, the first and most critical step in understanding economic hardship is to understand how to evaluate economic impact.

Commissions should look at a variety of factors in evaluating the economic impact of a proposed action on a particular property. Consideration of expenditures alone will not provide a complete or accurate picture of economic impact, whether income-producing property or owner-occupied residential property. Revenue, vacancy rates, operating expenses, financing, tax incentives, and other issues are all relevant considerations. With respect to income-producing property, economic impact is generally measured by looking at the effect of a particular course of action on a property's overall value or return. This approach allows a commission to focus on the 'bottom line' of the transaction rather than on individual expenditures.

In addition to economic impact, the Supreme Court has said that "reasonable" or "beneficial use" of the property is also an important factor. Thus, in evaluating an economic hardship claim based on the constitutional standard for a regulatory taking, commissions will need to consider an owner's ability to continue to carry out the traditional use of the property, or whether another viable use for the property remains. In *Penn Central Transportation Co. v. City of New York*, 438 U.S. 104 (1978), the landmark decision upholding the use of preservation ordinances to regulate historic property, the Supreme Court found that a taking did not arise because the owner could continue to use its property as a railroad station.

The Supreme Court has also said that the applicant's "reasonable investment-backed expectations" should be taken into consideration. Although the meaning of this phrase has not been delineated with precision, it is clear that "reasonable" expectations do not include those that are contrary to law. Thus, an applicant's expectation of demolishing a historic property subject to a preservation ordinance at the time of purchase (or subject to the likelihood of designation and regulation) may not be considered "reasonable." Also pertinent is whether the owner's objectives were realistic given the condition of the property at the time of purchase, or whether the owner simply overpaid for the property. Under takings law, government is not required to compensate property owners for bad business decisions. Nor is the government required to guarantee a return on a speculative investment.

Commissions may also be able to take into account whether the alleged hardship is "self created." Clearly relevant is whether the value of the property declined or rehabilitation expenses increased because the owner allowed the building to deteriorate.

Application of the takings standard in the context of investment or income-producing property is usually fairly straightforward. The issue can be more complex, however, in situations involving hardship claims raised by homeowners. In the context of homeownership, it is extremely difficult for an applicant to meet the standard for a regulatory taking, that is, to establish that he or she has been denied all reasonable use of the property. When a commission insists that houses be painted rather than covered with vinyl siding, and windows be repaired rather than replaced, the applicant can still live in the house. The fact that these repairs may be more costly is not enough. Even if extensive rehabilitation is required, the applicant must show that the house cannot be sold "as is," or that the fair market value of the property in its current condition plus rehabilitation expenditures will exceed the fair market value of the house upon rehabilitation. See *City of Pittsburgh v. Weinberg*, 676 A.2d 207 (Pa.1996). It is also important to note that "investment-backed expectations" are different in the context of homeownership, owners often invest in home improvements or renovations without the expectation of recouping the full cost of the improvement in the form of increased property value.

In addressing hardship claims involving historic homes, commissions must be careful to be objective and consistent in their approach. Otherwise, a commission may undermine the integrity of its preservation program and raise due process concerns as well. Ideally, grant money, tax relief, and other programs should be made available to historic homeowners who need financial assistance.

Special standards for economic hardship may apply to nonprofit organizations. Because these entities serve charitable rather than commercial purposes, it is appropriate to focus on the beneficial use of their property, rather than rate of return, taking into account the particular circumstances of the owner (i.e., the obligation to serve a charitable purpose). In such situations, hardship analysis generally entails looking at a distinct set of questions, such as: the organization's charitable purpose, whether the regulation interferes with the organization's ability to carry out its charitable purpose, the condition of the building and the need and cost for repairs, and whether the organization can afford to pay for the repairs, if required. (Note, however, that while consid-

eration of financial impact may be appropriate, a nonprofit organization is not entitled to relief simply on the basis that it could raise or retain more money without the restriction.)

The Proceeding

Under a typical hardship process, the applicant will be required to submit specific evidence in support of his or her claim. Once a completed application has been filed, a hearing will be scheduled, at which time the applicant generally presents expert testimony in support of the economic hardship claim on issues such as the structural integrity of the historic building, estimated costs of rehabilitation, and the projected market value of the property after rehabilitation. Once the applicant has presented its case, parties in opposition or others may then present their own evidence. The commission may also bring in its own expert witnesses to testify. As noted above, the burden of proof rests on the property owner.

In hearing economic hardship matters, commissions must be prepared to make a legally defensible decision based on all the evidence presented. In the event of conflicting expert testimony, which is often the case in economic hardship proceedings, the commission will need to weigh the evidence, making specific findings on the relative credibility or competency of expert witnesses.

In evaluating the evidence, the commission should ask itself five distinct questions:

- 1. Is the evidence sufficient?* Does the commission have all the information it needs to understand the entire picture, or is something missing. The application is not complete unless all the required information has been submitted. If additional information is needed, ask for it.
- 2. Is the evidence relevant?* Weed out any information that is not relevant to the issue of economic hardship in the case before you. Commissions may be given more information than they need or information that is not germane to the issues, such as how much money the project could make if the historic property were demolished. The property owner is not entitled to the highest and best use of the property.
- 3. Is the evidence competent?* Make an assessment as to whether the evidence establishes what it purports to show.
- 4. Is the evidence credible?* Consider whether the evidence is believable. For example, ask whether the figures make sense. A commission will need to take into consideration the source of the evidence and its reliability. (If the evidence is based on expert testimony, the commission should determine whether the expert is biased or qualified on the issue being addressed. For example, it may matter whether

a contractor testifying on rehabilitation expenditures actually has experience in doing historic rehabilitations.)

5. *Is the evidence consistent?* Look for inconsistencies in the testimony or the evidence submitted. Request that inconsistencies be explained. If there is contradictory evidence, the commission needs to determine which evidence is credible and why.

In many instances the applicant's own evidence will fail to establish economic hardship. However, in some situations, the question may be less clear. The participation of preservation organizations in economic hardship proceedings can be helpful in developing the record. Commissions should also be prepared to hire or obtain experts of their own. For example, if a property owner submits evidence from a structural engineer that the property is structurally unsound, the commission may need to make an independent determination, through the use of a governmental engineer or other qualified expert, as to the accuracy of that information. It may be impossible to evaluate the credibility or competency of information submitted without expert advice.

The record as a whole becomes exceedingly important if the case goes to court. Under most standards of judicial review, a decision will be upheld if it is supported by substantial evidence. Thus, in conducting administrative proceedings, it is important that evidence provides a true and accurate story of the facts and circumstances and that the commission's decision is based directly on that evidence.

EVIDENTIARY CHECKLIST

The following checklist may serve as a useful tool for local commissions and other regulatory agencies considering economic hardship claims:

1. Current level of economic return:

- Amount paid for the property, date of purchase, party from whom purchased, and relationship between the owner of record, the applicant, and person from whom property was purchased,
- Annual gross and net income from the property for the previous three years; itemized operating and maintenance expenses for the previous three years, and depreciation deduction and annual cash flow before and after debt service, if any, during the same period,
- Remaining balance on the mortgage or other financing secured by the property and annual debt-service, if any, during the prior three years,
- Real estate taxes for the previous four years and assessed value of the property according to the two most recent

assessed valuations,

- All appraisals obtained within the last two years by the owner or applicant in connection with the purchase, financing, or ownership of the property,
 - Form of ownership or operation of the property, whether sole proprietorship, for-profit or not-for-profit corporation, limited partnership, joint venture, or other,
 - Any state or federal income tax returns relating to the property for the last two years.
2. Any listing of property for sale or rent, price asked, and offers received, if any within the previous two years, including testimony and relevant documents regarding:
 - Any real estate broker or firm engaged to sell or lease the property,
 - Reasonableness of price or rent sought by the applicant,
 - Any advertisements placed for the sale or rent of the property.
 3. Feasibility of alternative uses for the property that could earn a reasonable economic return:
 - Report from a licensed engineer or architect with experience in rehabilitation as to the structural soundness of any buildings on the property and their suitability for rehabilitation.
 - Cost estimates for the proposed construction, alteration, demolition, or removal, and an estimate of any additional cost that would be incurred to comply with the requirements for a certificate of appropriateness,
 - Estimated market value of the property: (a) in its current condition, (b) after completion of the proposed alteration or demolition, and (c) after renovation of the existing property for continued use,
 4. Any evidence of self-created hardship through deliberate neglect or inadequate maintenance of the property.
 5. Knowledge of landmark designation or potential designation at time of acquisition.
 6. Economic incentives and/or funding available to the applicant through federal, state, city, or private programs. ■

Julia Miller works in the Law and Public Policy office at the National Trust for Historic Preservation.

South Carolina General Assembly
120th Session, 2013-2014

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H. 3922

STATUS INFORMATION

General Bill

Sponsors: Reps. Mitchell, Herbkersman, Cobb-Hunter, Edge, J.E. Smith and Quinn

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Introduced in the House on April 10, 2013

Currently residing in the House Committee on **Labor, Commerce and Industry**

Summary: Community Land Bank Act

HISTORY OF LEGISLATIVE ACTIONS

Date	Body	Action Description with journal page number
4/10/2013	House	Introduced and read first time (House Journal-page 37)
4/10/2013	House	Referred to Committee on Labor, Commerce and Industry (House Journal-page 37)

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VERSIONS OF THIS BILL

[4/10/2013](#)

(Text matches printed bills. Document has been reformatted to meet World Wide Web specifications.)

A BILL

TO AMEND THE CODE OF LAWS OF SOUTH CAROLINA, 1976, BY ADDING CHAPTER 24 TO TITLE 31 SO AS TO ENACT THE "SOUTH CAROLINA COMMUNITY LAND BANK ACT OF 2013", WHICH WILL ALLOW NONPROFIT CORPORATIONS TO BE FORMED TO ACQUIRE, MANAGE, AND PROVIDE A NEW PURPOSE AND USE FOR VACANT, FORECLOSED, OR ABANDONED PROPERTIES.

Be it enacted by the General Assembly of the State of South Carolina:

SECTION 1. Title 31 of the 1976 Code is amended by adding:

"CHAPTER 24

South Carolina Community Land Bank Act

Section 31-24-10. This chapter is known and may be cited as the 'South Carolina Community Land Bank Act of 2013'.

Section 31-24-20. Unless a different meaning appears from the context, as used in this chapter:

(1) 'Community land bank' means a community housing development and support organization created pursuant to the provisions of Chapter 31, Title 33 (the South Carolina Nonprofit Corporation Act), having as its purpose the acquisition, retention and, to the extent either feasible or desirable, the redevelopment or sale of real property pursuant to the provisions of this act. Community land banks created pursuant to the provisions of this act are not governmental entities and do not possess the power of eminent domain.

(2) 'Unit of local government' or 'governmental unit' means a county as defined by Section 4-1-10 or a municipality as defined by Section 5-1-10.

(3) 'Real property' means land and the permanent structures erected thereon or affixed thereto.

Section 31-24-30. (A) Any unit of local government may authorize the creation of a community land bank by the adoption of an ordinance to that effect. The ordinance may contain provisions governing the operation of the community land bank created thereby as well as its acquisition, use, and disposition of real property.

(B) The governmental unit may enter into an agreement with the community land bank to set forth the operating provisions as well as guidelines for acquisition, use, and disposition of real property.

(C) The unit of local government must:

(1) list the names of the initial directors of the community land bank; or

(2) designate an existing organization that has received an exemption from the Internal Revenue Service (IRS) under Section 501(c)(3) of the Internal Revenue Code of 1986, as amended; including, but not limited to, an existing local housing trust fund, regional housing trust fund, state housing trust fund, or community land trust.

(D) Two or more governmental units may enter into an intergovernmental cooperation agreement to create or designate a single community land bank to act on behalf of the governmental units. The agreement may contain provisions governing the operation of the community land bank created thereby as well as its acquisition, use, and disposition of real property.

(E) The community land bank must adhere to all financial policies and procedures contained in the South Carolina Nonprofit Corporations Act. The land bank must maintain a complete inventory of all real property acquired or held by the land bank as well as a description of all transfers of real property by the land bank, including the name and address of each transferee and the purpose of each transfer.

(F) No governmental unit may require a contribution to a community land bank as a prerequisite to the obtaining of any administrative approval or determination.

Section 31-24-40. (A) Unless otherwise provided herein, a community land bank shall have all the powers and obligations delineated in the South Carolina Nonprofit Corporations Act; however, no community land bank shall be permitted to accept a donation of real or personal property, including monetary donations, unless and until the community land bank shall first have received its 501(c)(3) designation from the Internal Revenue Service.

(B) All zoning, land use, and planning ordinances or regulations governing the use of real property enacted by the jurisdiction in which it is located shall be applicable to real property owned or acquired by a community land bank.

(C) The community land bank may accept transfers from units of local government upon the terms and conditions agreed to by the community land bank and the unit.

(D) The community land bank must maintain all of its real property in accordance with the laws and ordinances of the jurisdiction in which the real property is located.

(E) The taxable value of real property that has been acquired by or transferred to a community land bank must be determined by the assessor based on the actual income derived by the community land bank from that real property.

Section 31-24-50. (A) A community land bank may receive funding through grants and loans from the governmental unit or units that created the community land bank, from other municipalities, from the State of South Carolina, from the federal government, and from other public and private sources.

(B) To the extent authorized by the Internal Revenue Code of 1986, as amended, a community land bank may issue bonds for corporate purposes, the principal and interest on which are payable from sources of revenue derived for that purpose.

(C) A community land bank may receive and retain payments for services rendered, for rents and leasehold payments received, for consideration for disposition of real and personal property, for proceeds of insurance coverage for losses incurred, for income from investments, and for any other asset and activity lawfully permitted to a community land bank pursuant to this chapter.

Section 31-24-60. The affairs of a community land bank created pursuant to this act must be conducted in a manner consistent with the provisions of the South Carolina Freedom of Information Act.

Section 31-24-70. A community land bank may be dissolved pursuant to requirements set forth by the South Carolina Nonprofit Corporation Act and the Internal Revenue Code of 1986, as amended."

SECTION 2. If any section, subsection, paragraph, subparagraph, sentence, clause, phrase, or word of this act is for any reason held to be unconstitutional or invalid, such holding shall not affect the constitutionality or validity of the remaining portions of this act, the General Assembly hereby declaring that it would have passed this act, and each and every section, subsection, paragraph, subparagraph, sentence, clause, phrase, and word thereof, irrespective of the fact that any one or more other sections, subsections, paragraphs, subparagraphs, sentences, clauses, phrases, or words hereof may be declared to be unconstitutional, invalid, or otherwise ineffective.

SECTION 3. This act takes effect upon approval by the Governor.

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Continuum on Becoming an Anti-Racist Multicultural Organization

MONOCULTURAL ==> MULTICULTURAL ==> ANTI-RACIST ==> ANTI-RACIST MULTICULTURAL

Racial and Cultural Differences Seen as Deficits ==> Tolerant of Racial and Cultural Differences ==> Racial and Cultural Differences Seen as Assets

Exclusive An Exclusionary Institution	2. Passive A "Club" Institution	3. Symbolic Change A Compliance Organization	4. Identity Change An Affirming Institution	5. Structural Change A Transforming Institution	6. Fully Inclusive Anti-Racist Multicultural Organization in a Transformed Society
<ul style="list-style-type: none"> • Intentionally and publicly excludes or segregates African Americans, Native Americans, Latinos, and Asian Americans • Intentionally and publicly enforces the racist status quo throughout institution • Institutionalization of racism includes formal policies and practices, teachings, and decision making on all levels • Usually has similar intentional policies and practices toward other socially oppressed groups such as women, gays and lesbians, Third World citizens, etc. • Openly maintains the dominant group's power and privilege 	<ul style="list-style-type: none"> • Tolerant of a limited number of "token" People of Color and members from other social identify groups allowed in with "proper" perspective and credentials. • May still secretly limit or exclude People of Color in contradiction to public policies • Continues to intentionally maintain white power and privilege through its formal policies and practices, teachings, and decision making on all levels of institutional life • Often declares, "We don't have a problem." • Monocultural norms, policies and procedures of dominant culture viewed as the "right" way" business as usual" • Engages issues of diversity and social justice only on club member's terms and within their comfort zone. 	<ul style="list-style-type: none"> • Makes official policy pronouncements regarding multicultural diversity • Sees itself as "non-racist" institution with open doors to People of Color • Carries out intentional inclusiveness efforts, recruiting "someone of color" on committees or office staff • Expanding view of diversity includes other socially oppressed groups <p style="text-align: center;"><i>But...</i></p> <ul style="list-style-type: none"> • "Not those who make waves" • Little or no contextual change in culture, policies, and decision making • Is still relatively unaware of continuing patterns of privilege, paternalism and control • Token placements in staff positions: must assimilate into organizational culture 	<ul style="list-style-type: none"> • Growing understanding of racism as barrier to effective diversity • Develops analysis of systemic racism • Sponsors programs of anti-racism training • New consciousness of institutionalized white power and privilege • Develops intentional identity as an "anti-racist" institution • Begins to develop accountability to racially oppressed communities • Increasing commitment to dismantle racism and eliminate inherent white advantage • Actively recruits and promotes members of groups have been historically denied access and opportunity <p style="text-align: center;"><i>But...</i></p> <ul style="list-style-type: none"> • Institutional structures and culture that maintain white power and privilege still intact and relatively untouched 	<ul style="list-style-type: none"> • Commits to process of intentional institutional restructuring, based upon anti-racist analysis and identity • Audits and restructures all aspects of institutional life to ensure full participation of People of Color, including their world-view, culture and lifestyles • Implements structures, policies and practices with inclusive decision making and other forms of power sharing on all levels of the institutions life and work • Commits to struggle to dismantle racism in the wider community, and builds clear lines of accountability to racially oppressed communities • Anti-racist multicultural diversity becomes an institutionalized asset • Redefines and rebuilds all relationships and activities in society, based on anti-racist commitments 	<ul style="list-style-type: none"> • Future vision of an institution and wider community that has overcome systemic racism and all other forms of oppression. • Institution's life reflects full participation and shared power with diverse racial, cultural and economic groups in determining its mission, structure, constituency, policies and practices • Members across all identity groups are full participants in decisions that shape the institution, and inclusion of diverse cultures, lifestyles, and interest • A sense of restored community and mutual caring • Allies with others in combating all forms of social oppression • Actively works in larger communities (regional, national, global) to eliminate all forms of oppression and to create multicultural organizations.