

## The Garden House Revisited

by Carter C. Hudgins, Manager of Preservation Programs



After:  
The Garden House in June of 2008 following preservation work – a dramatic improvement.



Before:  
The Garden House prior to preservation work. Note the trees growing into the site.

The success of historic preservation initiatives hinges on a project staff's ability to understand the needs of the historic resources at hand. This observation is certainly true at Drayton Hall where preservation projects are guided by knowledge and ongoing research of existing architectural, archaeological, and landscape features. An example of this relationship is recent work to stabilize the site of the Garden House where an awareness of surviving architecture influenced the project design.

As you may know from an article in a past issue of *Interiors*, the Garden House was constructed in 1747 as an important architectural feature in the formal gardens of John Drayton. Throughout the course of the 18th century, the building provided a social setting complete with an earthen terrace overlooking the surrounding gardens and oriented to face the Drayton main house. Unfortunately, following the American Civil War the building fell into disrepair and by the last quarter of the 19th century it had been systematically dismantled and salvaged for building materials.

In 1989, the remaining foundation of the Garden House and the associated terrace were recognized through archaeology and subsequently covered with a "protective" layer of sand. While this step was theoretically sound, an assessment of the site in 2006 identified that the protective sand had actually compromised the integrity of the Garden House foundation. The surviving brick foundation had crumbled due to an inability to absorb and release moisture naturally, and the modern sand had fostered the growth of trees that had penetrated into the building's ruins and the terrace where they had disturbed sealed archaeological contexts. To overcome this situation and protect the Garden House, a preliminary effort to stabilize it was carried out by the Drayton Hall Preservation Department in the winter of 2007. This included removing the modern layers of sand and the damaging vegetation through controlled archaeological excavations.

Building upon the work conducted in 2007, a recent phase of archaeological excavation was carried out in conjunction

with preservation work deemed necessary for the long-term survival of the site. The latest project began with efforts to reduce the erosion taking place across the earthen terrace. This required the examination of thirteen 5' x 5' archaeological units along the exterior of the Garden House to remove rubble associated with the building's late 19th-century demolition. Special care was taken to only excavate destruction debris in order to re-establish the 18th-century grade of the earthen terrace. A second task was the construction of a retaining wall along the interior of the building's ruins; this allowed the foundation to remain exposed while containing and protecting interior archaeological deposits. A final phase of work was the installation of sod across the earthen terrace and along the interior of the Garden House. This final step will ultimately prevent further erosion while also allowing for the building's foundations to be exposed.

During these latest efforts to stabilize the Garden House, many exciting discoveries were made that increase our understanding of how the building was constructed and how it appeared in the 18th century. First, the archaeological excavations successfully uncovered an intact pilaster base in the northwest corner of the Garden House. This decorative feature, formed from molded brick, shows that the formal façade of the Garden House was intended to face the main house rather than the river, thus establishing a visual relationship between the two buildings. Further details about the appearance of the Garden House came from the excavated destruction rubble.

This material, consisting of broken and disarticulated brick and mortar, contained an incredible number of rubbed and gauged bricks, including those shapes used to create the cornice as well as decorative details surrounding the windows and door.

(see *Garden House Revisited...*, pg. 4)

## Our Region, Our Plan.

It was about this time four years ago that I received a call about the sale of the tract of land known as Watson Hill. The caller thought the sale "might be of interest", and indeed it was, because those 6600 acres and the proposed mega-development along the Ashley

River Road threatened the entire future of the Ashley River region. The developer's plan to build 4500 homes, hotels, commercial buildings, and golf courses, just beyond Middleton Place and along the two-lane National Scenic Byway, would cause endless traffic snarls and set in motion waves of suburban sprawl that would overwhelm Drayton Hall, Middleton Place, Magnolia Plantation and Gardens, and the entire Ashley River region. It would diminish not only the lives of thousands of people who live and work here, but also those of visitors who treasure its unique character. I'm not going to recount our intensive campaign to block the development, but I do want to report some good news—the launch of a regional planning initiative by the Berkeley, Charleston, Dorchester Council of Governments (COG), the tri-county organization responsible for coordinating planning and transportation.

This initiative is critical to the Ashley River region because five jurisdictions—the City of Charleston, Charleston County, the City of North Charleston, Dorchester County, and the Town of Summerville—currently govern different sections of the region. That translates into five different governments for Drayton Hall and our partners to keep up with. Too often their ordinances differ, and sometimes, as exemplified by the current law suit between Summerville and North Charleston over the annexation of Watson Hill, their goals conflict. Yet, the Ashley River and the Ashley River Road do not stop at jurisdictional boundaries. What happens at one end shapes life at the other. There must be better coordination and cooperation.

This planning initiative was launched in February 2008 with strong leadership and



*Pictured l-r at a recent COG regional planning meeting: Drayton Hall's George McDaniel and Kristine Morris with Dorchester County Council Chairman Larry Hargett, who serves as chairman of the planning committee.*

a shared goal to produce a plan that will manage the growth in this rapidly changing region. Mayor Joe Riley of Charleston serves as chairman of COG and Larry Hargett, chairman of the Dorchester County Council, serves as chairman of the planning committee. As a result of our work in Dorchester County,

Hargett asked me to serve on the committee. The other 30 members represent a blend of different governments, business interests, and organizations, including the SC Coastal Conservation League. As a committee member, I am supported by Emily Pack, Drayton Hall's Ashley River regional coordinator, and am represented on the communications sub-committee by Kristine Morris, our media and marketing communications specialist. To produce this plan, the COG has hired a consulting team with a diversity of talents and national experience, and they are working hard to engage the public in this critical effort. A key member of the team is Ron Thomas from Chicago, who serves as one of the two advisors from Illinois to the National Trust's Midwestern Regional Office.

As the Charleston Post and Courier editorialized, "Cooperation among the counties and their many municipalities will be key to restraining urban sprawl, easing traffic congestion, and maintaining something of the rural landscape. Those who think they can't make a difference should consider what citizens accomplished on behalf of growth management in Dorchester County's historic plantation district and on Wadmalaw Island."

To all Friends of Drayton Hall who live in the Charleston region, I do urge you to participate and to spread the word. We need your input and support. We need a regional plan that does not sit on a shelf but that has strong public support, so it can shape decisions and coordinate the use, preservation, and enhancement of the resources that make this place special. That's a tall order, especially in the face of the unrelenting financial and political

(see Director's Notes..., pg. 3)

*The mission of Drayton Hall, a historic site of the National Trust for Historic Preservation, is to preserve and interpret Drayton Hall and its environs, in order to educate the public and to inspire people to embrace historic preservation.*

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# Commemoration Marks Year-Long Effort to Build Genealogical Data Base

## Lowcountry Africana Website is Launched.

Last spring at Drayton Hall and Magnolia Plantation, approximately two dozen descendants of slaveholders, the enslaved, and others who had lived or worked on each plantation came together for a commemoration service in recognition of their shared history and aspirations for the future. As part of the ceremony at Drayton Hall, the names of family descendants were read aloud and a bell was tolled for each that was called and remembered. Rebecca Campbell and Catherine Braxton, two descendants of the Bowens family of Drayton Hall, spoke eloquently about what this project meant to them. They were joined by other family members including Ervin Singleton, Jr., Rosalee Baxter, and Annie Myers as well as Drayton family descendants Charles Drayton and Anne Drayton Nelson who shared a song from a book of spirituals that were catalogued by Charles Drayton's



The March 29th Commemoration Service at Drayton Hall's African-American cemetery. Among those attending were descendants of the enslaved communities at Drayton Hall and Magnolia Plantation as well as descendants of the Drayton family. Pictured second from right is historian Toni Carrier who worked closely with the families in building the new genealogical data base.

grandfather in 1920. The song, "Honor the Lamb," was one that came from Drayton Hall. Historian Toni Carrier remarked on both the solemn and celebratory nature of the day, saying that "For some, their ancestors' presence has always been felt even though there were no names to speak. This research gives us an opportunity to hear those whispers and

document trail that may reveal the family and cultural heritage of many thousands of African Americans living today. Drayton Hall and the National Trust for Historic Preservation, who hold the Drayton family papers, were major partners in the research. The results are available on the Lowcountry Africana website at [www.lowcountryafricana.com](http://www.lowcountryafricana.com).

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## Workshop Demonstrates Advanced Technology A Safer Way to See Through Structures

by Matthew Webster, Director of Preservation

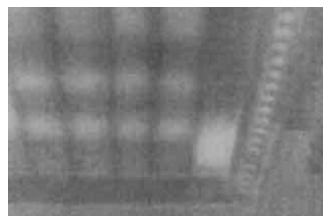


Drayton Hall stair passage ceiling.

Two key elements of Drayton Hall's mission are to provide learning opportunities through the study of the site's valuable resources and to preserve those resources for future generations. In May, through our partnership with the Association for Preservation Technology and the National Center for Preservation Technology and Training, Drayton Hall hosted a workshop on "Nondestructive Evaluation Methods for Historic Structures." Attending were 25 representatives from the preservation community across the United States, including

students from the College of Charleston's Historic Preservation Program.

The purpose of the workshop was to demonstrate advanced technologies that have been adapted to assist in architectural investigation and diagnostic testing of historic structures while significantly reducing or eliminating the risks associated with those actions. In an environment such as Drayton Hall, where 1730s paint, plaster, and paneling remain intact, this technology—which makes it possible to literally see into and through walls, floors, and ceilings without disturbing vulnerable materials—is imperative in assuring that the structure remains stable and undamaged. Technologies that were demonstrated and discussed included: heat signature imaging or infrared thermography, ground-penetrating radar, digital radiography, x-ray, and electrical current technologies. In fact, information gathered during the workshop revealed the structural makeup of the portico, which will help with upcoming preservation efforts.



Drayton Hall Stair Passage ceiling: infrared thermography reveals the floor joists and plywood walkways

## Director's Notes...

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pressures of development.

To all our Friends across the nation, I'd like to hear from you as well. Maybe you know of regional plans that have been effective and successful, or perhaps you can advise us of pitfalls to avoid. The threat of Watson Hill is not unique to the Charleston area. Historic sites across the nation suffer because of the lack of regional planning and coordination, and the lesson to be learned is that we are all in this together. One way or another, we all live downstream.

To learn more about the regional plan, to keep abreast of its programs and progress, and to complete an online survey, please visit [www.ourregionourplan.org](http://www.ourregionourplan.org) or contact Andrea Kozloski or Alec Brebner at the COG at (843) 529-0400 or Emily Pack, [emily\\_pack@draytonhall.org](mailto:emily_pack@draytonhall.org), or me, [george\\_mcdaniel@draytonahll.org](mailto:george_mcdaniel@draytonahll.org).

# The Garden House Revealed

by Matthew Webster, Director of Preservation

Building on the archaeological excavations of the Garden House, architectural studies allow us to better understand what the structure looked like and how it functioned. As described in the cover article in this issue, the recent excavations uncovered hundreds of brick fragments, nails, window glass, as well as remaining sections of the wall—all of which help us to re-envision the original structure. Even with the 1845 Gibbes sketch, we did not know how tall the structure actually was, its relationship to the landscape, or the detailing.

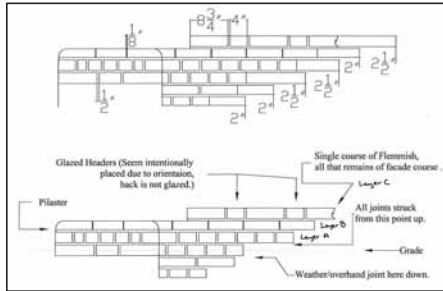


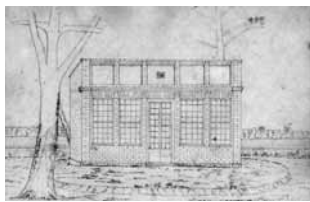
Figure 1 From the ground up, the land front side of the Garden House exuded formality and status.

Immediately, it was apparent that the land front was the only entrance as well as the only façade with any detailing. Not only were the simplest details nonexistent on the sides and back of the structure, but the builders even transferred the structural brickwork step, known as a water table, to the interior, creating flat, nondescript wall surfaces.

The land front was a completely different story. The workers were very careful in their detailing to create a structure that in every way exuded formality and status (Figure 1.) The foundation is laid in common bond—a row of headers followed by a row of stretchers—a brick pattern that is not formal, but practical, and would never be seen. Above this, two rows of header bond, which sit at, or just below ground level, created a formal start to the building. Carved brick created the water table, and the wall surface was Flemish bond from this point upwards.

## The Garden House Revisited

...continued from page 1



The Garden House as sketched by Lewis Reeves Gibbes in 1845.

These finds, concentrated along the western façade of the Garden House, reinforce the idea that this was the intended formal side of the building. What is more, these masonry remains indicate that the Garden House was more elaborate in detail than depicted

in the sketch completed by Lewis Reeves Gibbes in 1845. The high quantity of rubbed bricks, for example, indicates that all bricks used in the western façade were rubbed to regularize their surface, remove blemishes, and bring out the color in the bricks. Additional bricks of note are those with fake mortar joints; these were scored and the grooves were then filled with lime putty. This technique was employed throughout the 18th century to give the appearance of tight mortar joints, especially in details such as arches, water tables, and quoins.

As a result, the Garden House is more visible to visitors, its interpretation more up to date, and its preservation more secure for the future. Next time you are at Drayton Hall, be sure to stop by!

Perhaps the most interesting pieces found were the carved, rubbed, and gauged brickwork. The corners of the land front side were adorned with Doric pilasters, and above the windows rubbed and gauged jack arches. Rubbed and gauged work is when the mason creates completely symmetrical brickwork by shaving down the brick (rubbed) and creating very thin mortar joints (gauged)—this is exactly the same detailing that is seen at the main house.



Figure 2. Based on the evidence, this drawing indicates the Garden House measured 21 ½' tall by a little over 33' wide, with 9 ½'-tall windows—a grand structure consistent with European garden houses of the period.

Through this initial evidence, we were able to take the 1845 drawing and scale it to create a measured drawing of the original structure. This process involved detailed measurements of existing structural elements, which were then drawn using a Computer Aided

Design (CAD) program. We then stretched the 1845 drawing to fit the known dimensions. The drawing (Figure 2) shows that the Garden House measured 21 ½' tall and a little over 33' wide. The four windows are 9 ½' tall and contain 32 panes of glass. Architectural evidence at the site also reveals that the left leaf of the double door was the operating side.

While the dimensions are large, the structure seems to fit in with garden houses found in Europe during the same period, i.e. large windows coupled with tall and ornate facades which faced toward the main house. This plan placed two ornate and grand structures—the main house and the Garden House—at either end of the formal garden, creating a landscape that conveyed the wealth, power, and cultural values of the Drayton family as well as the skills of colonial artisans.

## What Is It? How Was It Used?

by Carter C. Hudgins, Manager of Preservation Programs

This 6.5" piece of iron hardware was originally uncovered at the Garden



House site in 1989. Until this past year, its function remained a mystery. While hypothesized uses included a framing bolt or a wheelbarrow axle, recent research has identified the artifact as a bolt used to hang a chandelier. The bolt would have been placed through the upper portion of a chandelier, and then passed through a framing beam where a cotter pin would have been inserted at the top. While the chandelier no longer exists, this artifact suggests that the interior of the Garden House was highly decorated and served as a social space in addition to its horticultural use.

# Joe Scroggins

1948-2008



Drayton Hall's beloved gatekeeper, Joe Scroggins, passed away earlier this year. Joe's genuine friendliness and warm-hearted smile greeted everyone on their arrival and made countless new friends for Drayton Hall over the years. "Joe was a remarkable man," said George McDaniel. "He was an exceptional ambassador for Drayton Hall, representing us professionally and amiably to everyone who arrived. He was a man of strong integrity, a devoted family man, and a true gentleman. He served his country in peacetime and in war. He touched all those he met, and each of us has special memories of him."

Joe was born and raised in Charleston. After graduating from high school, he enlisted in the U.S. Army and continued his education at the City College of Chicago, Central Wesleyan College, and the University of Texas at El Paso. A Master Sergeant, Joe received many honors while serving his country, including the Meritorious Service Medal, Vietnam Service Medal, Republic of Vietnam Gallantry Cross with Palm Unit Citation, and the Bronze Star, to name a few. After retiring from the military, Joe came to Drayton Hall in 1993 and spent the next 15 years as Drayton Hall's frontline ambassador. A widower, Joe is survived by his parents and by his two children, Chief Petty Officer Joe Scroggins, Jr. and Staff Sergeant Terry Scroggins Lyons, who continue their father's proud military tradition.

# Drayton Hall Newsmakers



"Uncovering Plantations" used the visual arts and history to investigate plantation life during this special two-week-long children's summer camp with the Gibbes Museum. Led by staff from both organizations, young artist/historians creatively explored colonial architecture and design as well as environmental awareness. Fun, hands-on workshops at Drayton Hall included wool spinning, fabric dyeing, weaving, and archaeology digs in a seeded pit.



Sheila Harrell, interpreter and visitor services manager for Drayton Hall, standing in the doorway on the right, conducts a house tour and Connections program for 30 members of the Early-Woods family visiting in July as part of their annual reunion. Jenee Skipper, reunion organizer, described their Drayton Hall experience as "enlightening and educational."

As destination family reunions continue to grow in popularity, Drayton Hall is becoming a "must-see" on Charleston itineraries. For more information on making Drayton Hall part of your family's memories, contact our Group Tour Coordinator Debbi Zimmerman at (843) 769-2630 or [debbi\\_zimmerman@draytonhall.org](mailto:debbi_zimmerman@draytonhall.org).



Teachers from Florida participating in a Teaching American History grant program are shown stomping clay in preparation for colonial brick molding.

Craig Tuminaro, director of museum interpretation (at board, left), and Rikki Davenport, curator of education (standing, right), lead an ad-hoc committee of teachers evaluating Drayton Hall's education programs.



# First Annual Drayton Hall Architectural Institute

## October 26 - 31

Have you always wanted to gain experience in archaeology? Would you like to contribute towards uncovering the history of Drayton Hall, its people, and the Carolina Lowcountry? If so, please join the Drayton Hall Preservation Department for the first annual Drayton Hall Archaeological Institute.

All fieldwork will be conducted at Drayton Hall and will focus on the

18th-century main house as well as the 17th-century plantation house site below. The Institute is designed to teach the methods and theories of fieldwork in American historical archaeology and offers both the experienced and untrained, first-time student the opportunity to learn the practical skills associated with excavation, recording, artifact identification, and laboratory work.

For additional information on the program, including the selection process and tuition costs, please visit our website at [www.draytonhall.org](http://www.draytonhall.org) and click on the "Visit" tab / "Event Calendar" or contact our Manager of Preservation Programs, Carter Hudgins, at (843) 769-2617 or [carter\\_hudgins@draytonhall.org](mailto:carter_hudgins@draytonhall.org). Since space is limited to 15, early applications are encouraged.

## New Discovery Site Panels Unveiled

### Ashley River Road Project A Prototype For Area Interpretation



Left to right: Michelle McCollum, executive director, SC National Heritage Corridor; Vanessa Turner-Maybank, Drayton Hall Site Council; Larry Shirley, Charleston city councilmember; Stan Halstead, Village Green Homeowners Association; George McDaniel, executive director, Drayton Hall; Tracey Todd, VP museums, Middleton Place; Emily Pack, Ashley River region coordinator, Drayton Hall; John Cobb, principal, Drayton Hall Elementary School; Craig Tuminaro, director of museum interpretation, Drayton Hall; and Dale Wagoner, Scenic Byways coordinator, S.C. Department of Transportation Scenic Byways Program.

this set of panels because they serve as a prototype for interpreting an entire area rather than an individual site. "The great thing about interpreting the Ashley River Corridor is that it encompasses numerous designated Heritage Corridor sites, including Drayton Hall, Middleton Place, Magnolia Plantation, Colonial Dorchester, and Charles Towne Landing continuing on to the town of Summerville," McCollum said. Drayton Hall's Craig Tuminaro, director of museum interpretation, and Emily Pack, Ashley River region coordinator, worked closely with the SCNHC staff to develop the content for all three panels that highlight the full range of the Corridor's rich resources.

The SCNHC extends 240 miles across the state, from the mountains of Oconee County, along the Savannah River, to the port city of Charleston. The Heritage Corridor was chosen as a National Heritage Area in 1996 and is one of only 37 in the nation. Through visitor's centers, interpretative signage, travel guides and maps, the Corridor leads the visitor on a journey of experiences while telling the story of South Carolina's Native Americans, the colonial settlement, and the western migration into the foothills of the Blue Ridge Mountains. For more information on the SCNHC, visit [www.sc-heritagecorridor.org](http://www.sc-heritagecorridor.org).

The South Carolina National Heritage Corridor (SCNHC) and Drayton Hall recently partnered to develop and install three interpretive panels along the Ashley River Road bike path. The unveiling ceremony took place on June 24th in front of Drayton Hall Elementary School with project partners, tourism officials, and area representatives and residents in attendance.

"The goal of the project," explained Dr. George McDaniel, executive director of Drayton Hall, "is to use the interpretive signage to encourage residents to take advantage of the many historical and cultural resources that are in their own back yard, as well as to educate the

traveling public on the importance of the Ashley River Region to the history of South Carolina."

Stan Halstead, secretary of the local Village Green Homeowners Association, and editor of the association's Village Voice newsletter, added, "The Discovery Site provides valuable information on the rich history of the area in which we live. The interpretive project shares a quality of life that we as 'heritage residents' are so fortunate to enjoy."

Michelle McCollum, executive director of the SCNHC, said that although many locations have been officially designated sites in the Lowcountry region of the Corridor, the organization is particularly excited about

## Drayton Hall Sustainers

Without our Friends, Drayton Hall would not be the place it is today. We couldn't keep our doors open to visitors all year long, we couldn't educate over 12,000 students each year, and we couldn't take care of the house, landscape, and region that mean so much to all of us and all of you. Thank you. We would especially like to thank the following Friends for making sustaining contributions—including membership gifts and special donations—between April 1 and June 31, 2008.

### **\$5,000 +**

Mrs. J. Garnett Nelson

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## Preservation Pays:

### What Asset Do You Have Filed Away That Could Be Providing You With Income?

Savings bonds—likely the nation's most widely held appreciated asset—represent major assets that may have stopped growing and are now collecting dust, just waiting to be put to use. A tax-wise use for your appreciated savings bonds is to support a cause you care about.

Bonds are normally taxed when they are cashed, reissued to another person, or reach final maturity. But you can cash in the savings bonds, pay the applicable taxes on earned interest over the years, and then contribute the balance to a charitable organization.

Historically, U.S. savings bonds have not been popular charitable gifts, primarily because Treasury regulations restrict the lifetime reissue of bonds and limit transfers to family members and personal estate trusts. Charities cannot be designated as death beneficiaries, and the ownership of savings bonds cannot be transferred directly to charities. There are still ways, however, to use savings bonds to support a cause that is important to you—while providing benefits for yourself as well.

**Solution A:** Construct a gift called a charitable remainder trust using proceeds from cashing in savings bonds that first makes lifetime payments to you and one or more of your named beneficiaries, and then finally to Drayton Hall. The resulting charitable deduction offsets the amount of income taxes owed from cashing the bonds.

**Solution B:** Leave the bonds to the “National Trust for Historic Preservation in the United States for the benefit of Drayton Hall, a National Trust historic site located in Charleston, SC” in the form of a specific bequest in your will. This is an easy way to support our mission, and it allows you the opportunity to alter your gift plans should circumstances change in your life.

So dust off those old savings bonds and put them to good use! And please give us a call if we can answer any questions you may have about this way to give. You can reach Jessica Garrett at 843-769-2601 or via email at [jessica\\_garrett@draytonhall.org](mailto:jessica_garrett@draytonhall.org).

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## Upcoming Events

**October 4: Art on the Ashley: Celebrating the Many Layers of Drayton Hall through Art.** 4:00 p.m. – 7:00 p.m. Art Sale, Silent Auction, Live Auction, Reception. Proceeds to benefit Drayton Hall's preservation efforts. Check our website for more information as it becomes available or contact Carole Tinkey at (843) 769-2620 or [carole\\_tinkey@draytonhall.org](mailto:carole_tinkey@draytonhall.org)

**October 18: Magnolia Horticultural Series** 1:00 p.m. The series continues at Drayton Hall with fascinating presentations and tours about the history, current research, and future of Drayton Hall's gardens and cultural landscape. Reception to follow. Please check our website for information as it becomes available or call the Magnolia Plantation business office at (843) 571-1266 for information regarding the complete schedule and ticket availability.

**October 25: Sea Island Habitat for Humanity Oyster Roast and Fundraiser hosted by the Bishop Gadsden Retirement Community.** 4:00 p.m. to 6:00 p.m. at Drayton Hall. This fundraiser will feature local steamed oysters plus an authentic Lowcountry buffet. Guests will also enjoy a professionally guided tour of Drayton Hall's main house, circa 1738. Tickets are \$50 per person; children under 13 are free. (Includes a \$35 tax-deductible gift with 100% of the proceeds benefitting Sea Island Habitat for Humanity.) For event information and reservations, please contact Nancy Richek at (843) 406-6546 or [nancy.richek@bishopgadsden.org](mailto:nancy.richek@bishopgadsden.org).

**October 26 – 31: First Annual Drayton Hall Archaeological Institute.** Please see page 6 for details.

### SAVE THE DATE!

#### November 6 & 7: Celebrate the 500th Anniversary of Andrea Palladio's Birth.

Thurs., Nov. 6: Drayton Hall celebrates with a lecture on Palladio by preservation architect and Palladio scholar Alexandra di Valmarana. Fri., Nov 7: An exhibition of never-before-seen 18th- and 19th-century Drayton family architectural drawings, followed by cocktails on the portico and a plantation luncheon. Proceeds to benefit Drayton Hall's preservation efforts. Please contact Courtney Bates at (843) 769-2612 or [courtney\\_bates@draytonhall.org](mailto:courtney_bates@draytonhall.org) for information and reservations.