The Roper House entrance hall is highlighted by the circular staircase which ascends through all three stories. The Goddess of Music, in the niche at left, is one of three allegorical sculptures original to the house.

(Photography by Van Jones Martin)
On the Cover of This Year's Annual Report

You’ve probably heard the old expression: “One picture is worth ten thousand words”? That was before smart phones inundated us with both words and pictures. Just the same, we still like to show one of our houses on the cover of each year’s Annual Report for Classical American Homes. A picture can explain better than words why we believe it is important to preserve these examples of America’s heritage of classical residential architecture.

Shown on this year’s cover is the Robert William Roper House, overlooking the harbor of Charleston, South Carolina. It was my first purchase of real estate, back in 1968. In the foreground of the photograph are pink and white oleanders, which bloom all summer. With oleanders and crepe myrtle in bloom everywhere, Charleston is even more beautiful in Summer than Spring (if you don’t mind a little heat). The house you see to the right of Roper House in the picture is the Ravenel House, which used to have four tall Corinthian columns on its façade. They fell down in the earthquake of 1886 and never have been replaced – a challenge for some future preservationist. The Roper House’s columns survived. Together, the two houses originally must have looked like something straight out of the Roman Forum.

Roper House – named for its builder, a wealthy cotton planter – was built in 1838 following construction of the Battery, a high sea wall that re-claimed marshy land at the tip of the Charleston peninsula. This area soon became the city’s most desirable residential real estate location. The site looks directly out to the Atlantic Ocean, past Fort Sumter where the Civil War began in 1861. Mr. Roper was the first to buy three lots in this area from the city, and his handsome three-story house was the first to be built here. Roper wanted his new residence to be the first seen by visitors sailing into Charleston’s harbor (travel then was usually by sea). The massive Ionic columns on Roper’s house were the largest of any local residence. It was also one of the earliest examples of newly fashionable Greek Revival architecture built in Charleston, predominantly an 18th century city of more restrained Georgian architecture. Nearly 175 years later, Mr. Roper’s imposing house is still a show-stopper for the thousands of visitors (and locals) who promenade along the Battery each day.

The Importance of Being Strong Financially

Mr. Roper’s experience in building his dream house is a reminder of the importance of timing and being strong financially. Roper unfortunately began construction in 1837, which happened to coincide with the onset of a nasty global depression – the Panic of 1837. The Bank of England, worried about a persistent loss of gold, tightened credit. This led to a return flow of gold to London, which in turn precipitated financial collapse in America and elsewhere. Of special concern to Mr. Roper was a collapse in the price of cotton, his main source of income. Roper survived but had to scale back some of his dreams and sell the adjoining lots he had purchased. As a result, Roper House lost its place at the head of Charleston’s High Battery.

And that bit of financial history reminds me it’s time to move on to Classical American Homes’ own financial condition. In a word, it’s very good.
Highlights of Our Financial Performance

On balance, 2011 was another good year financially for Classical American Homes, although not quite as good as the preceding year. Reported Net Income was $176,937, down from $383,168 last year. But this number is misleading in several respects. First, it includes non-cash depreciation charges of over $320,000 in each year. This is an accounting charge that we have to take, not a cash expense. In reality, our old houses and antiques tend to gain in value over the years. We keep them in great shape! Secondly, the reported net income does not include changes in the unrealized market value of our investment portfolio. In this respect, we’ve been fortunate to have unrealized gains in most years. If you include these adjustments, our “bottom-line” looks more robust:

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reported Net Income</td>
<td>$176,937</td>
<td>$383,168</td>
</tr>
<tr>
<td>Non-cash Depreciation</td>
<td>325,680</td>
<td>323,995</td>
</tr>
<tr>
<td>Change in Unrealized Appreciation of Securities</td>
<td>527,914</td>
<td>763,479</td>
</tr>
<tr>
<td>Adjusted Net Income</td>
<td>$1,030,531</td>
<td>$1,470,642</td>
</tr>
</tbody>
</table>

Investment Performance

Classical American Homes’ investment portfolio performed exceptionally well in 2011. Including dividends, interest, and market appreciation, our account was up just over 10%. Considering that the S&P 500 index was unchanged for the year (up 2% including dividends) our relative performance was quite good. We were never more than 70% in common stocks (the rest in conservative bonds). The secret was a portfolio heavily over-weighted in Electric Utilities and other defensive stocks, all of which fared exceptionally well in 2011.

While the market started out well in 2012, we are still retaining a conservative investment stance.

Fund-raising

Charitable Contributions received were $1,496,562, down slightly from $1,597,149 in the prior year. From a financial point of view, this is not as good as it sounds. It includes gifts of antiques appraised at $175,000 in 2011, and $155,000 in 2010. Excluding these non-cash gifts, we received $1,321,562 in 2011 vs. $1,442,149 in the prior year – not bad at all considering what we’ve been hearing about fund-raising by other non-profits in the difficult 2011 business and market environment. Please note that your contributions are the key reason Classical American Homes remains “in the black” each year!

Expenses

Not so good here – total expenses up 13.5% to $1,907,291, up from $1,679,045 in the previous year (this includes the non-cash depreciation charge of $325,680 in 2011 and a comparable accounting charge in 2010). We had quite a few non-recurring (hopefully) expenses in 2011. Also Healthcare and other Insurance expenses keep rising.

In Conclusion

Overall it was another good year, with a positive cash flow of $1 million plus for the third consecutive year. As a result, our cash and marketable securities now approximate $11 million, with no debt. All the properties are in tip-top physical shape, and office morale is high. Despite my advancing years (what a euphemism!) we have a bright young team, led by Margize Howell, that is breathing new life and vitality into our organization. Thank you for your support, and now let’s turn this report over to Margize for a look at the year’s activities at Classical American Homes.

Sincerely,

[Signature]

Richard H. Jenrette
President
It's hard to believe that so many of Classical American Homes’ recent activities have centered around a once obscure 18th century Scottish immigrant cabinetmaker, Duncan Phyfe. The Metropolitan Museum of Art has just completed a brilliant retrospective on Phyfe’s works, the first in 90 years since The Met’s influential exhibition on Phyfe in 1922. By the early 19th century, Phyfe had become America’s best known cabinetmaker and now in the 21st century he is receiving high praise once more. Even though there is no known image of Phyfe, we certainly have felt his presence at Classical American Homes this year.

The momentum started in early 2011 with The Met’s exhibition “Duncan Phyfe: Master Cabinetmaker in New York” which opened in December 2011. It closed in May 2012, but has moved on to The Museum of Fine Arts, Houston, until September 2012. The current Phyfe exhibition provides exciting new scholarship and attributions, uncovering new dimensions of Phyfe’s work. I hope you have had the opportunity to see this exhibition, but if not, The Met’s catalogue is excellent.

For this exhibition, the co-curators, Peter M. Kenny, the Ruth Bigelow Wriston Curator of American Decorative Arts and Administrator of The American Wing at The Metropolitan Museum and Michael K. Brown, Curator of the Bayou Bend Collection at The Museum of Fine Arts, Houston, requested nine objects related to Phyfe, that were on exhibit at two of our properties, Millford Plantation in South Carolina and Edgewater in New York state. These items are either owned by Dick Jenrette or Classical American Homes or on loan to us. The furniture selected represents two distinct periods and styles of Phyfe’s work. Also included were portraits of the original owners of the furniture: Gov. John Laurence Manning and Susan Hampton Manning of Millford and Robert Donaldson and Susan Gaston Donaldson of Edgewater. Mrs. Donaldson’s harp, which is shown in her portrait, is also in the show. Although not included in the exhibition, we recently have acquired the original bill of lading of Manning’s purchase of Phyfe furniture as well as a copy of Donaldson’s bill of sale from Phyfe.

We were fortunate to have the exhibition’s co-curator Peter Kenny lecture about Duncan Phyfe at Edgewater in the Fall and again at Millford in Spring of 2012. In his approachable and articulate way, Peter was able to share some of the new discoveries and scholarship on Phyfe. Both these events were well-attended and our guests really seemed to enjoy seeing the Phyfe furniture in situ, especially being able to examine it first-hand with Peter’s expertise. We are indebted to Peter Kenny for his generosity in sharing his time, scholarship and friendship with us. Classical American Homes also salutes the other curators of the exhibition: Michael K. Brown, Frances F. Bretter, and Matthew A. Thurlow. They have certainly brought Phyfe’s craftsmanship back to the forefront of American design.

Visitation – Revenues Increase in 2011

Visitation to Classical American Homes’ two house museums, Ayr Mount and Millford, continued to grow – in terms of both individual attendance and revenues. This was the second year that Millford was opened to the public on the first Saturday of each month and every Saturday in April. In 2011, the overall visitation increased by over 40%, thanks in part to getting the word out about Millford being opened for tours, but largely
because of the well-attended picnic for 250 guests in April. The Poet’s Walk at Ayr Mount, which is free to the public, reported 11,000 visitors, an increase of 7%, although the house visitation was down slightly. The good news is that revenues are up at both museum houses as a result of more group tours and events.

The four houses still owned by Dick Jenrette – Roper House, Cane Garden, Baker House, and Edgewater – attracted nearly 3,000 visitors in 2011. As in the past, the revenues from admissions of the group tours and events at these houses go directly to Classical American Homes.

Included at the end of this Annual Report is a list of groups from all over the nation, from museums to preservation organizations to schools, that visited our historic houses in 2011. We are proud to welcome these distinguished groups – and we encourage a return visit or a visit to another property soon!

More Events, More News

This also has been a banner year for Classical American Homes in terms of events, publicity, and outreach. Numerous events at our houses have received positive national and local press. We also launched a quarterly Classical American Homes Newsletter.

The events that Classical American Homes sponsored in 2011 were diverse and well-attended. Instead of listing them all here, please see the Classical American Homes Newsletter insert.

We were thrilled when The Magazine ANTIQUES featured Edgewater on the cover of their January-February 2012 issue. Editor Betsy Pochoda’s generous mention of Dick Jenrette and Edgewater in her Editor’s Letter, Laura Beach’s well-researched and interesting article, along with the beautiful photography by Gavin Ashworth, was a tribute to Edgewater and Dick Jenrette. Antiques and Fine Arts magazine also ran an article in their January issue, “Changing Perspectives on an Iconic American Craftsman DUNCAN PHYFE at the Metropolitan Museum” by Peter Kenny. It featured the Edgewater and Millford furniture by Phyfe and related portraits. If you would like to read these articles, you may download them from our home page.

The Classical American Homes Newsletter is an effective way to stay in touch with friends and donors about our various programs and related activities in the field. The four 2011 Newsletters were emailed as well as posted on our website. In conjunction with producing the newsletter, we were able to increase our email list by more than twofold which has introduced new friends to our organization. This communications outreach has not only enabled us to reduce our postage, printing, and paper costs, but also assures that news is delivered on a more timely basis to our friends and supporters, as well as posted on our Facebook page.

Who Takes Care of our Houses?

In last year’s Annual Report I discussed who visits our houses. Almost as frequently, we are asked who takes care of our houses. You’ve heard it takes a village to raise a child, well, for us it takes a village to care for our houses. Or better yet, it takes a village of caring site supervisors and families to keep our houses in top quality shape.

Who’s in Charge?

John William Smith, better known as Jack, is the Operations Manager of CAHPT’s three houses, plus Dick Jenrette’s four houses. He also serves as a Classical American Homes Board Director. Working with Dick for nearly 37 years, Jack oversees the physical operations and management of each house. He works closely with each of the site supervisors, while Edgewater on the Hudson and the two Baker Houses in New York City are also under his direct supervision. Jack is based in Barrytown, NY and lives steps from Edgewater with his wife, Diane. His son, Chris, who was recently admitted to the New York Bar, is now working at the foundation as our corporate secretary and in-house legal counsel. Chris also brings with him experience of working with his Dad and a love of old houses.
Ayr Mount

In Hillsborough, NC, Bill Crowther has been Ayr Mount’s site supervisor for 27 years with his wife, Schatzie, who has played a vital role. The Crowthers live on the property and raised their three children there (now adults who have flown the nest). Serving on numerous local boards, Bill was also elected County Commissioner from 1994–1998 and in 2008 he was the recipient of the first Engstrom Award, a local preservation distinction. He was a stalwart in helping the community to defeat the $45 million NC Dept. of Transportation proposed By-Pass, which threatened to encroach on Ayr Mount and the historic town of Hillsborough with a new high bridge across the Eno River and a four lane highway. His versatile wife, Schatzie, is in charge of coordinating and giving Ayr Mount’s many tours. Recently, she worked on the conservation of Ayr Mount’s Kirkland family cemetery by conducting a succession of non-intrusive cleanings of the gravestones. In 2015 Ayr Mount will be celebrating its upcoming Bicentennial, and the Crowthers are already planning several interesting programs. Stay tuned!

Robert William Roper House

In Charleston, SC, Earnest Townsend is the long-time site supervisor of Roper House while also being our official goodwill ambassador to visitors. Working at Roper House for over 30 years, Ernie knows this harbor-side house through low and high water, through calm and storm alike. He has plenty of war stories, including Hurricane Hugo’s direct assault on Roper House in 1989. Ernie and several of his eight brothers moved all the furniture and carpets to the second floor. The first floor was flooded with five feet of water and a layer of mud. They started cleaning up the house and garden immediately, restoring the place to its former beauty, in only a few months time before Prince Charles’ previously scheduled four-day stay at Roper House. Not limited to hurricane damage control, Ernie also is famous for his colorful and informative guided tours of Roper House and is our star book salesman.

Millford Plantation

Also in South Carolina, Millford’s site supervisor, Louis Hall and his family, have deep roots at Millford. Louis and his wife, Paula, came to Millford in 1982 with their three young sons to work for the Emory Clarks. Prior to Louis taking the reins, Paula’s father had been the caretaker at Millford. When Millford was purchased by Dick Jenrette 20 years ago in 1992, Louis and Paula began another tenure at Millford. Paula handles the booking of our public tours and cares for the house interiors. Two of their sons, Matthew and Adam, concentrate on the maintenance of Millford’s extensive grounds and gardens. Another son, Luke, is the local sheriff and helps keep an unofficial eye out for Millford. In 2008, Dick gave the Millford mansion and the immediate surrounding grounds to Classical American Homes and, luckily for us, the Halls agreed to continue their hard work and dedication to Millford.

Estate Cane Garden

David Crowther, the younger brother of Bill Crowther at Ayr Mount, has been the site supervisor for 18 years at Estate Cane Garden in St. Croix, US Virgin Islands. David lives on the property with his wife, Dulcie, and their two young sons. Both originally from Maine, David and Dulcie have adjusted well to St. Croix’s tropical climate and to island life. They keep Cane Garden’s house and grounds in impeccable condition. David also has had more than his share of hurricane experiences in St. Croix.

These individuals, together with their associates, are proud and protective stewards of our historic houses. They safeguard, care for, and preserve our houses -- and we are very grateful for their talents and ongoing service. Collectively, if we add up their experience and I throw in my own 27 years, the total will be approximately 180 years, which happens to be the average age of most of our houses. I guess all these numbers add up!
It’s Not All About the Architecture

In talking about our historic houses, we tend perhaps to be architecture-centric, overlooking the other elements that these properties offer. In future annual reports, we hope to share with you information about our large collection of antique clocks, porcelain, carpets, silver, chandeliers, mirrors, books, manuscripts, as well as the landscape architecture, which also have their own stories to tell. A multi-layered experience for visitors is what we seek – it could be described as seeing Phyfe furniture in situ in Roper House’s double parlor with its 18-foot ceilings, with a breeze gently moving through the floor-to-ceiling windows and French doors, opening onto the piazza with its two-story Ionic columns framing a view to the Atlantic Ocean. As Dick would say, it’s an “adventure” – which is chronicled in his two books on collecting old houses – and perhaps he would also suggest a cocktail.

Thank you for your support,

Margize Howell
Executive Director

The piazza of Roper House offers a view of Fort Sumter and the Atlantic Ocean. It’s everyone’s favorite place to gather, especially when a full moon rises out of the water.

(Photography by Van Jones Martin)
Classical American Homes
Preservation Trust

Income Statement
(for the 12 Month Period Ending December 31st)

<table>
<thead>
<tr>
<th>Income</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Events / Tours</td>
<td>$55,889</td>
<td>$44,780</td>
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<tr>
<td>Charitable Contributions</td>
<td>1,496,562</td>
<td>1,597,149</td>
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<tr>
<td>Dividends &amp; Interest</td>
<td>335,300</td>
<td>302,752</td>
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<td>Realized Gains</td>
<td>184,350</td>
<td>91,982</td>
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<td>Rental Income</td>
<td>800</td>
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<td>Book Revenue</td>
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<td>25,550</td>
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<tr>
<td><strong>Gross Income</strong></td>
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<td><strong>$2,062,213</strong></td>
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<table>
<thead>
<tr>
<th>Expenses</th>
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<tbody>
<tr>
<td>Operating Expenses</td>
<td>1,444,871</td>
<td>1,199,765</td>
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<tr>
<td>Depreciation Charges - Non-Cash</td>
<td>325,680</td>
<td>323,995</td>
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<td>Charitable Distributions</td>
<td>10,250</td>
<td>10,000</td>
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<td>Marketing and Fund Raising</td>
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<td>Professional Services</td>
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<td>Federal Taxes</td>
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<td>8,775</td>
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<tr>
<td><strong>Total Expenses</strong></td>
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<td><strong>$1,679,045</strong></td>
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<table>
<thead>
<tr>
<th>Net Income (Loss)</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>$176,937</strong></td>
<td><strong>$383,168</strong></td>
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Pro-forma Adjustment (for the 12 - Month Period Ending December 31)

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<tr>
<th>Add Back:</th>
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</thead>
<tbody>
<tr>
<td>Depreciation Charges - Non Cash</td>
<td>325,680</td>
<td>323,995</td>
</tr>
<tr>
<td>Changes in Unrealized Appreciation of Securities</td>
<td>527,914</td>
<td>763,479</td>
</tr>
<tr>
<td><strong>Adjusted Net Income</strong></td>
<td><strong>$1,030,531</strong></td>
<td><strong>$1,470,642</strong></td>
</tr>
</tbody>
</table>
Classical American Homes
Preservation Trust
Balance Sheet
(for the 12 Month Period Ending December 31st)

Assets 2011 2010

**Current Assets**
- Net Cash Balance - Bank Accounts $280,508 $138,228
- Marketable Securities at FMV 10,378,716 10,074,217

**Total Current Assets** 10,659,224 10,212,445

**Property and Equipment**
- Real Estate, at Adjusted Cost 13,747,050 13,726,203
- Antiques & Furnishings, at Cost 4,216,644 3,995,450
- Office & Related Equipment, at Cost 42,949 26,918

**Total Property & Equipment** 18,006,643 17,748,571

**Total Assets** 28,665,867 27,961,016

**Liabilities and Equity**
**Liabilities** – –

**Equity**
- Net Worth - Opening Balance 27,961,016 26,814,369
- Changes in Unrealized Appr./Depr. of Securities 527,914 763,479
- Net Income (Loss) 176,937 383,168

**Total Equity** 28,665,867 27,961,016

**Total Liabilities and Equity** $28,665,867 $27,961,016
# Classical American Homes Preservation Trust

<table>
<thead>
<tr>
<th>Directors</th>
<th>Management</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scott Bessent</td>
<td>Richard H. Jenrette</td>
</tr>
<tr>
<td>Michael A. Boyd</td>
<td>President</td>
</tr>
<tr>
<td>Craig R. Callen</td>
<td></td>
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<tr>
<td>Richard L. Chilton, Jr.</td>
<td>John W. Smith</td>
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<tr>
<td>Lucy Clark Dougherty</td>
<td>Executive Director</td>
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<tr>
<td>Charles H. P. Duell</td>
<td></td>
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<tr>
<td>Margize Howell</td>
<td>Operations Manager</td>
</tr>
<tr>
<td>Amie James</td>
<td></td>
</tr>
<tr>
<td>Dr. Joseph M. Jenrette III</td>
<td>Programs and Development Associate</td>
</tr>
<tr>
<td>Richard H. Jenrette</td>
<td></td>
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<tr>
<td>Jeffrey Nuechterlein</td>
<td>Julie Nalven</td>
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<tr>
<td>John W. Smith</td>
<td>Controller</td>
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<td>William L. Thompson</td>
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<tr>
<td>Alice M. Tisch</td>
<td>Kathleen Healy-Gillen</td>
</tr>
</tbody>
</table>

# Richard Hampton Jenrette Foundation

## Balance Sheet

*(for the 12 Month Period Ending December 31st)*

<table>
<thead>
<tr>
<th>Assets</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current Assets</strong></td>
<td></td>
<td></td>
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<tr>
<td>Cash</td>
<td>$13,988</td>
<td>$5,145</td>
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<tr>
<td>Marketable Securities at FMV</td>
<td>$694,707</td>
<td>$618,985</td>
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<tr>
<td><strong>Total Current Assets</strong></td>
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<td>$624,130</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td>$708,695</td>
<td>$624,130</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Liabilities and Equity</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Liabilities</strong></td>
<td></td>
<td></td>
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<tr>
<td><strong>Equity</strong></td>
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<td></td>
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<tr>
<td>Equity - Opening Balance</td>
<td>624,130</td>
<td>592,725</td>
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<tr>
<td>Changes in Unrealized Appr./Depr. of Marketable Securities</td>
<td>82,050</td>
<td>57,137</td>
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<tr>
<td>Net Income (Loss)</td>
<td>2,515</td>
<td>(25,732)</td>
</tr>
<tr>
<td><strong>Total Equity</strong></td>
<td>708,695</td>
<td>624,130</td>
</tr>
<tr>
<td><strong>Total Liabilities and Equity</strong></td>
<td>$708,695</td>
<td>$624,130</td>
</tr>
</tbody>
</table>
Classical American Homes Preservation Trust
2011 Donors

$100,000 and over
Amie & Tony James
Richard H. Jenrette
Peter & Cynthia Kellogg

$50,000 and over
Richard & Maureen Chilton
Dan Lufkin
Julian Robertson

$25,000 and over
Peter & Laura Grauer
Charles & Kaaren Hale
Gates & Mary Ellen Hawn
Ed & Helen Hintz
Jamie & Ani Kiggen
Peter & Isabel Malkin
The Mario Family Foundation
Joe & Marie Melone
Katherine Patterson
Hal & Linda Ritch
Joan Solotar
Lulu C. Wang
John W. Waller III
Jamie Welch & Fiona Angelini
John C. Whitehead

$15,000 -20,000 and over
Craig & Gloria Callen
Jacqueline L. Ohrstrom
Steve Schwarzman
Emma Sweeney

$10,000 and over
Jennifer Chalsty
John Chalsty
Lucy Clark & Michael Dougherty
John & Kathe Dyson
Richard S. Pechter
Joe & Hilppa Roby
Ted & Mary Jo Shen
William L. Thompson
Lucy Waletzky

$5,000 and over
Anson Beard, Jr. / The Tsunami Fdn.
Michael Boyd
Joseph M. Bryan
Edward Lee Cave
Francis Finlay
Jerry & Ellen Gallagher
Parker & Gail Gilbert

$2,000 and over
Louis Moore Bacon
Karen Bechtel
Jeremy Biggs
Richard & Laurie Brueckner
Tony Daddino & Susan Bevan
Bob & Harriett Dewey
Alan & Mary Anne Dickson
Michael & Winnie Feng
Jane M. Gould
Fay & Barrett Howell
Margize Howell
Don & Agnes Hughes
Martha Ingram
Dr. & Mrs. Joseph M. Jenrette III
Barbara & Hans Jepson
Donald Kanak
Thomas S. Kenan III
Peter Kenny
Bob & Esten Mason
John & Polly Medlin
Tony & Jackie Montag

$1,000 and over
Jill & Richard Almeida
Gary Appel
Zack H. Bacon III
Andrew Blum
John Blundin
Sam & Sally Butler
Dick Button
Kevin & Maura Byrne
Michael Campbell & Katie Grover
Michael Carew
Moffett Cochran
Bill & Schatzie Crowther
David & Dulcie Crowther
John & Chris Crowther
Julia & Frank Daniels
Dennis & Joie Delafield
Eric & Barbara Dobkin
Matt Donner
Charles & Sallie Duell
Frances D. Fergusson
Christopher Forbes
Richard E. Ford
Flossie Fowlkes

Muffie Galban
Charlotte Gertz
Nikki Green
Richard Hall
Jim & Eleanor Henderson
Marilynn & John Hill
Clark Hooper & Dick Baruch
David Hunter
J.M. & Helen Jenrette
Dudley D. Johnson
James D. Kaplan
Jim & Gail Kellogg
Peter O. Lawson-Johnston
Lee Manigault
Illiana K. Van Meeteren
& Terence Boylan
Richard & Ronay Menschel
Brian & Liz Mullen
Dave & Kay Phillips
Sallie Phillips
George & Marlee Puskar
Ed & Jackie Rabin
Pumpkin Foundation/
Joe & Carol Reich
Bob & Wendy Riggs
Coleman & Carol Ross
Jean & Thomas Rutherfoord
Minor & Hal Shaw
Anne de Richemont Smithers
Bill & Carolyn Stutt/
The Carwill Foundation
Charles & Sally Svenson
J. Kent & Martha Sweeney
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Roper House, photographed circa 1880, post-Civil War and pre-Earthquake of 1886, before the ballroom and new kitchen wing were added. Pictured is a row of three young live oak trees, once part of a long line of live oaks along the Battery. Only one still stands today in front of Roper House. This same tree – much larger today – is pictured on the front cover. Its lone survival can be attributed to Mrs. C. Norwood Hastie, Roper House’s long-time resident before Dick Jenrette. When one of Mrs. Hastie’s neighbors persuaded the City to chop it down, she protested by literally hugging the tree and thwarting its demise. One could say Sarah Hastie was one of the original tree huggers!