

**WILLIAM ELLIS' TENEMENT**

(Revised 1991)

64 Tradd Street

c. 1760-70

Home of Mr. and Mrs. Richard B. Grimball

William Ellis, a merchant of Charleston bought the land at the northeast corner of Meeting and Tradd Street in 1757 and some time later erected a double tenement. The two buildings erected by Ellis are 64 Tradd and 60 Meeting Street. Ellis's will, dated October 13, 1771, bequeathed to his daughter Sabina, "the eastern tenement of my new brick house situated upon Tradd Street. To his other daughter Mary, Ellis bequeathed "the southwest corner tenement of my new brick house" which is now 60 Meeting Street. The exact date of construction of the house is not known, but it is believed to have been built sometime between 1760 and 1770. Sixty-four Tradd shares common chimneys with its twin but altered sister at 60 Meeting.

On July the 17th, 1884, Eliza B. Trenholm, then the owner of 60 Meeting Street sold that portion of Ellis's Tenement to Bertram F. Kramer for \$4,000.00 Kramer, a wharf and bridge builder and general contractor, substantially remodeled the building sometime about 1893. At that time, Kramer stripped the building of all of its Georgian interiors. Kramer enlarged every window, widened the front door and added the Moorish arch and iron balconies on the second floor along with a full, fourth story encased in a Mansard roof with a conical peak. 64 Tradd still has the typical, single-house plan with splendid Georgian paneling and the unique, tepee-like roof.

In 1835, the property was sold to John T. Marshall. Marshall built the two-story, brick building to the east, which is now known as 62 Tradd Street, to house his bakery. Marshall lived at 64 Tradd until November 1879 when both properties, 62 and 64 were sold at auction to Dr. Andrew Simonds, a prominent banker and art collector. It is speculated that during the time of Marshall's ownership, in about 1840, a piazza was added to the eastern part of the house which was removed in 1959.

Of note: 64 Tradd has all of its original windows in the main house as well as its cypress paneling.

**NOTE:** The word "tenement" today has a rather pejorative connotation which did not exist in the eighteenth century. In the language of today, it could best be described as a duplex dwelling.

**LIVING ROOM:**

The living room retains its handsome Georgian woodwork of cypress which is painted as it would have been in the 18th century. Impervious to insect and moisture damage, cypress made an excellent wood for house and furniture construction and was certainly readily available in the low-lying swamps of the Carolina lowcountry.

Painting over mantel by J. Scott 1895 (Location has not been determined.)

English Regency drum table c. 1810

George II style armchairs, upholstery, 19th century

New England Maple Highboy, c. 1750-1780, Queen Anne Style

Early 19th century brass inlaid card table with Lyre base, c. 1810.

Watercolor to left of mantel - a Carolina lowcountry scene by Alice Ravenel Huger Smith (1877-1958), active in Charleston all her life specializing in watercolors.

Nineteenth century painted leather trunk

Nineteenth century mahogany butler's tray now mounted as a coffee table

Watercolors of Grouse by British artist Roland Green painted in 1981

**HALL:**

New England Sheraton work table, maple, c. 1815

English Hepplewhite style settee, early reproduction

Watercolors by Charleston artist Alice Ravenel Huger Smith

**DINING ROOM:**

Above the mantel is a portrait of Mrs. Iselin, Mrs. Grimball's grandmother.

The sideboard and huntboard are handcrafted reproductions by a twentieth-century Charleston craftsman.

Gentleman's desk, Continental, c. 1800



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2003

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c. 1760-70

Residence of Mr. and Mrs. Stephen Swan

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In 1835, the property was sold to John T. Marshall who built the two-story, brick building at 62 Tradd Street, to house his bakery. He lived at 64 Tradd until 1879 when both properties were sold at auction to Dr. Andrew Simonds, a prominent banker and art collector. It is speculated that during the time of Marshall's ownership, in about 1840, a piazza was added to the eastern part of the house which was removed in 1959.

This house has a typical Charleston single-house plan with splendid Georgian paneling and the unique, tepee-like roof. This house has all of its original windows in the main house as well as its cypress paneling.

### **LIVING ROOM**

The living room retains its handsome Georgian woodwork of cypress which is painted as it would have been in the 18th century. Impervious to insect and moisture damage, cypress made an excellent wood for house and furniture construction and was certainly readily available in the low-lying swamps of the Carolina Lowcountry.

The furnishings are a mixed collection of period and reproduction pieces in the style of the first half of the 19<sup>th</sup> century.

Portrait, of owner, above the fireplace, painted by Charles d'Antonia, a Lowcountry artist.

Secretary Bookcase, Federal, early 19<sup>th</sup> c.

Pair easy chairs, crewel work features the tree of life design.

Porcelain, on mantel porcelain, oriental

Chinese painting on silk, framed

Rug, China

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**DINING ROOM**

Note the paneling in this room is flush board and not molded as done in the front room. All the wood paneling is original and the ornamentation hand carved. The wood pieces represent the style of the first half of the 19<sup>th</sup> c. also.

Rug, Chinese oriental

Card table, looking very much like a 18<sup>th</sup> c. piece - was made in the 20<sup>th</sup> c. to fit into a smaller New York apartment. It does have a multiple of leaves for expansion if desired.

**SECOND FLOOR**

**LIBRARY**

The astonishing woodwork here is also original with the house. It has been stripped of paint and one is able to get a closer look at how it is assembled. The furnishings have been chosen for family comfort.

Clothes press, 19<sup>th</sup> c., no longer holds a gentlemen's shirts, but the television set.

Slant front desk, mid Georgian style

Portrait, of the dog, the family Corgie, Polly.

Trunk, a decorative piece. The owner was unable to get its history.

**BEDROOM**

The outstanding feature is the magnificent Murano glass chandelier. Again, furnishings following the style of the mid 19<sup>th</sup> century.

*Visitors may return to main floor and exit from the entrance doorway.*