

***AN ARCHITECTURAL INVESTIGATION OF THE  
MISSROON HOUSE***

***40 EAST BAY STREET***

***CHARLESTON, SOUTH CAROLINA***

**Carl R. Lounsbury and Mark R. Wenger**

**Architectural Research Department**

**The Colonial Williamsburg Foundation**

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## INTRODUCTION

At the request of the Historic Charleston Foundation, members of the Architectural Research Department of the Colonial Williamsburg Foundation spent four days making a preliminary study of the Missroon House in Charleston. The primary purpose of this study was to create an inventory of the historic fabric so that prudent decisions can be made in planning for the building's future use. From June 27th through June 30th, 1997, Mark R. Wenger and Carl Lounsbury reviewed documentary evidence assembled by Jonathan Poston and his team of interns in the Preservation Division of the Historic Charleston Foundation, and also the report and drawings prepared for the HCF by the Charleston firm of E.E. Fava, Architects, composed of Ed Fava, John L. Young, and Philip H. Dufford. Having examined these materials, Wenger and Lounsbury conducted limited physical investigations of selected elements in the building, and catalogued the materials and components within the building's original core. On the basis of these surveys, a preliminary chronology of the building's physical development was prepared.<sup>1</sup> Two years later, on June 4<sup>th</sup>, 1999, Carl Lounsbury returned to the Missroon House to review demolition work conducted earlier in the year. This second visit provided some answers to previous questions and revealed some new information about original fabric.

It is important to stress that this survey was neither exhaustive nor definitive. Further investigations should be conducted to pinpoint the date of the dwelling's construction, establish certain details of its original configuration, and chronicle subsequent changes. With this caveat in mind, we present the following findings.

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<sup>1</sup> See E.E. Fava, Architects, "Missroon House, 40 East Bay Street, Charleston, South Carolina," 1997.

## CHRONOLOGICAL SUMMARY

### Period I - c. 1804-1815?

Available evidence regarding the construction date of this house appears contradictory. Perhaps, the most telling documentary evidence is an 1804 plat of the property, which shows an L-shaped structure north of the present house and the bastion wall now under the house. However, the present house is not included in this plat. Yet, other, long familiar evidence suggests an earlier date for the building. A Charles Fraser watercolor of Fort Mechanick, dated by the artist to 1796, indisputably shows the present dwelling. How can this house be present in a view of 1796, but absent in the plat of 1804?

Curators at the Gibbs museum point out that Fraser would have been only 14 years old in 1796, and that he was only beginning to take drawing lessons at this time. They suggest that the drawing is actually later and that Fraser subsequently back-dated this and other accomplished views to give them an aura of precocious brilliance. It may be possible to confirm the supposition that Fraser manipulated the dates on his views--if Fort Mechanick were determined to be later than 1796, one could safely discount Fraser's date. This point needs to be pursued by researchers for the Historic Charleston Foundation.<sup>2</sup>

Until this issue is resolved, the house itself offers the best means of establishing a construction date. Because no first-period nails were recovered from the building, stylistic attributes must guide our interpretation of the documentary and graphic evidence. In this relatively modest house, the presence of quirked moldings, otherwise rare in Charleston before c.1800, argues against construction much before that date. On this basis and due to its absence on the 1804 plat, we suggest that 40 East Bay Street was built within the decade following 1804.

The period I fenestration of the rear wall seems to indicate that there was an original rear appendage. This was a frame structure, as the ghost of its weatherboarded north wall is still visible on the east wall of the original brick core, about a foot from the northeast corner. Standing against the back (east) wall of the period I house, it was probably one story in height.<sup>3</sup> The size of this structure, as viewed in plan, remains uncertain, though remnants of a cistern below the 1925 rear addition, just east of the

<sup>2</sup> Conversation with Angela Mack, Gibbes Museum of Art, Charleston, June 30, 1997.

<sup>3</sup> A 1909 panoramic photo of the area taken from a point east of the present structure reveals that the weatherboards covering the lower floor of the appendage were of different width than those on the second floor, suggesting two distinct periods for the construction of each floor. The earliest of the Sanborn maps showing this property notes that the structure was two stories in height by 1884. Perhaps it was raised to that height in the mid-19<sup>th</sup> century when a two-story piazza was constructed along the east side of the house.

bastion wall, suggest that the wing may have measured no more than 12 feet east to west.<sup>4</sup> The presence of what seems to be a period I exterior doorway in the back wall of the north ground-floor room indicates that the wing may have extended roughly 12 feet in the north-south direction as well.

This now-missing wing probably functioned as some sort of service space. By 1854 the wing seems to have housed the pantry and store room mentioned in the inventory of Margaret Missroon's estate made that year. The date of the removal of this framed wing is uncertain, though it was certainly gone by the late 19<sup>th</sup> century when maps and photographs reveal a piazza running across the space where it stood.

Judging from the coarse quality of the period I brickwork, the house was intended originally to receive an exterior coating of stucco, but photographs taken during the 1925 renovation and expansion suggest that this did not happen right away, for the stucco of the south wall only came down to the floor level of the piazza, which we believe to have been an addition (see Period II discussion below).

The heavy moldings that now trim the elliptical transom of the front door--inside and out--suggest that this entire assembly is a later feature, situated in the original opening, which exhibits closers on both sides. The window above this doorway also appears to be original.<sup>5</sup>

Inside the house, the period I interiors were finished with conventional woodwork having quirked ogee moldings, and much of this original finish survives. From the central passage on the ground floor, the stair ascended all the way to the third floor.<sup>6</sup> A circular-headed window lit the first landing, with perhaps a lunette window over the landing above.<sup>7</sup>

Originally there were two exterior entries into the cellar--one on the street front near the northwest corner, and one on the east elevation near the southeast corner. The former was blocked in the early 20th century, the latter was reduced in size in the middle of the 19th century. The existence of two entries implies that the cellar was subdivided, though the only evidence of a division noted was that for an east--west partition near the building's south end. This should be investigated more thoroughly.

<sup>4</sup> A stub of an east-west wall, aligned with the north side of the appendage, intrudes into the cistern. This may be the remnant of a foundation for the wing. Whether it extended farther, cannot now be known, as the piers and footings for the 1925 piazza have been destroyed in the critical area beyond the bastion wall. The cistern itself was laid up against the outside face of the bastion wall and clearly postdates it, being on the same orientation as the later buildings erected atop the fortification.

<sup>5</sup> In a paint of the South Battery by S. Bernard completed in 1831, the tripartite, second-floor window and the arched, front doorway are visible.

<sup>6</sup> Removal of plaster in the stairwell revealed a pocket in the brickwork of the back wall that probably received the framing of an upper landing.

<sup>7</sup> Because the back wall on the third floor was removed in 1925, it is impossible to be certain of the scheme for lighting the upper landing.

## **Period II - by 1831**

A northward-looking view of South Battery, painted by S. Bernard in 1831, depicts the present dwelling and thus provides a clear idea of its appearance at the time. A piazza had been added across the south end of the house, and at least the building's south and west elevations had been stuccoed. The north and south corners of the west front facade had stuccoed quoins, many of which survive at the second-story level in the northwest corner of the old section. Also visible in the painting are doors with full-height shutters providing access from the south rooms of the house to both levels of the piazza.<sup>8</sup>

Construction of the south piazza may have reoriented the house, as the 1854 inventory identified the south ground-floor space as the "Front Room" and that to the north as the "Back Room."

## **Period III - c. 1840 - 1870**

An 1870s photo reveals that by this time, a new two-story piazza had been created on the east side of the dwelling, connecting to the extant south piazza at the building's southeast corner. In concert with this addition, several new doorways were cut through the east wall of the house, providing access to the new piazza from the first and second floors of the house. Perhaps the original east door in the north first-floor room was changed to swing into the newly enclosed piazza space at this time as well.

The new piazza also prompted revision of the cellar opening at the southeast corner of the foundation, as the arched opening of this entry would have protruded above the piazza floor. As a result, the head was lowered and the opening narrowed by rebuilding the southern cheek wall somewhat north of the original.

In connection with this work, it appears that an internal cellar stair, descending below the main stair, was configured to land on the piazza, perhaps indicating that a portion of the latter was already enclosed by this time.

## **Period IV - c. 1905**

A westward-looking panoramic photograph of the site, taken in 1909 from the east extremity of the property, reveals that most of the piazza (including the entire upper level) had been enclosed (and probably subdivided) by 1909. As a result, additional doorways were cut through the east wall of the main house so as to maintain a practical scheme of circulation. The photograph also depicts a room built out from the center of the third

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<sup>8</sup> It is important to note however, that while the first-floor opening east of the chimney is depicted as a door, photos from the 1920s suggest that this opening continued to function as a window well into the 20<sup>th</sup> century.

floor on the east side of the building.

These changes were probably made about 1905 when the Charleston News and Courier for September 3rd reported that "the handsome old residence that has stood at the point where the high wall of the Battery begins is undergoing many changes and being brought up to modern standards in interior furnishings and arrangements . . . and all will be put in first class condition before the house is opened." The new conveniences surely included plumbing, as vent stacks are visible for the first time in the 1909 photograph.

### **Period V - 1925**

In 1925 Charleston architects Albert Simons and Samuel Lapham enlarged and thoroughly renovated this building as the new home of the Shriners' Omar Temple. All piazzas and other accretions were removed at this time. Within the original core, the third floor--roof and walls--was completely dismantled and reconstructed. Floor framing was also removed from all but the first floor, and flooring was removed throughout, save for a small section at the foot of the main stair.

New additions roughly quadrupled the size of the building, enveloping all but the street-front elevation, which was rebuilt at the third-floor level. The new addition was faced in old, reused brick to match the brickwork of the original dwelling. Presumably, the architects stripped away the old stucco of the main building so as to highlight the irregular character of the old masonry, with its wide mortar joints and many generations of repointing. This was an uncharacteristic for Simons and Lapham, who otherwise seem to have preferred the indigenous look of stucco.

On the east and south sides, the old frame piazzas were replaced by similar structures made of concrete borne on poured-in-place piers and wooden posts. Early photos indicate that the first and second floors of these new appendages were originally open on the south side and partially open on the east. To provide access to the new east piazza from the lower passage, the circular-headed window at the stair landing was reconfigured as a doorway.

The importance of this new circulation route was reflected in the structural spacing of the addition which was widened to form a generously proportioned bay centered on the doorway. This spacing carries through to the exterior where the rhythm of the bays varies with those inside.

On the street front, Simons and Lapham merged the new and old construction into an eight-bay front, divided at the third points by two entries of one bay each. So that the south piazza would read as an appendage, the architects maintained the existing quoins at the southwest corner of the original structure. But those at the original northeast corner were removed on the front face and new quoins created at the salient corner of the addition, so that old and new work now read as a single unit.

On the east, south and west elevations, the areas left open in 1925 were those between the soldier course at third floor level and the slab at first-floor level. At the north end of the east elevation, two tiers of quoins define the corners of the 1925 stair enclosure.

#### **Period VI - c. 1970**

Within the last thirty years, the interior finishes of the ground-floor rooms were renewed by the application of simulated vertical paneling in the north and south ground-floor rooms, and by the addition of cabinets in the north room--the latter seemingly for office use. The door east of the chimney in the south ground-floor room may have been cut through at this time.

## CATALOG OF BUILDING ELEMENTS

### Exterior

**Front (West) Wall:** A careful look at the front wall of the Missroon House reveals that only the lower two floors of the period I core are early. All other masonry on the front facade dates to the building's 1925 restoration and extension. Within the period I core, the front (west) window frames, the frontispiece surrounding the door, and the tripartite window which lights the upper stair passage, all appear to be original.

**North Wall:** The north wall originally had no apertures at the second-floor level. Two windows were added by c. 1895. The remains of second-period stucco is evident at this level and on ground floor. Scored lightly into the stucco are lime pencil joints forming courses 12 inches in height. In the northwest corner are stucco quoins, which were removed on the west facade at the time of Simons and Lapham's renovations in 1925.

**1925 Addition:** In 1925, the building was extended in every direction except the west (towards the street), resulting in the removal and reconstruction of the entire third story. The masonry walls of these additions were laid with very coarse joints in an effort to match the existing work, which is quite rough for a Charleston building of the period. The later masonry is distinguished by the wide variation in its color, and in the reuse of salvaged brick, evident from the instances where individual units have whitewash, but not the bricks adjoining. At the northwest corner of the period I core, the closers of the original masonry stop where the new brickwork begins—that is, at the level of the third floor.

The inset panels of brick on the east and south facades were open bays in 1925, as indicated by photos of the period. At a later date, these bays were bricked in, matching the existing work.

### Cellar

**Floor:** The present dirt floor is damp, often with standing puddles of water. Was there originally a brick floor, perhaps remnants lying beneath the present build up of dirt?

**Framing:** The first floor joists are original, but the tenons of those under the south room were cut off when the girder below south passage wall was replaced in 1925. The old joists remain in their original positions, however, as the masonry around the outer ends



does not appear to be disturbed. As part of the 1925 restoration, new joists were added between existing ones to reinforce the floors. The joist that trims the front edge of the south hearth is replaced, but mortises for the original members are still visible in the trimmers to either side. Framing appears to be sash-sawn material.

**Windows:** There were originally four cellar windows--two on the front wall and two on the rear. All of these are now blocked. Those on the rear were probably closed in the 19th century when the rear piazza was created. Those on the street side appeared to have been partially covered when the sidewalk was raised. This condition is visible in a c.1895 photo of the street front.

**East Entry:** In the east wall, near the southeast corner of the original building, is an original cellar entry. As initially built, this was a rather broad opening with an arched head that extended above the level of the floor joists. When the east piazza was built, it was necessary to lower the head of this opening so as to bring it back below the level of the floor. The opening was also made narrower at this time, for reasons which remain unclear.

**West Entry:** A similar, original cellar entry existed on the west wall, near the northwest corner of the building. This entry is visible in a photo of the street front, taken about 1895. The opening was closed up early in this century, perhaps during the renovations of 1925, but remains clearly visible.

**Fortification:** Under the 1925 east addition are the remains of a bastion shown on the map of 1704. The exterior masonry face of this fortification served as a retaining wall, creating the flat piece of land on which the house now stands. The sloped outer wall of masonry is laid in English bond. This feature is visible on the plat of 1804 and shows very clearly that the present building did not exist at the time the document was prepared.

**Cistern:** Also under the 1925 east addition are remains of an early cistern built against the outer face of the bastion and clearly postdating it. This structure straddles an east-west line projected backward from the northeast corner of the period I building. It is surely associated with the early rear wing.

**Additions:** The present additions on the south east and north sides of the period I structure comprise a single period of construction, being all carried on a continuous slab of reinforced concrete and its supporting piers.

### **South Room - Ground Floor**

**Joists:** Original. The girder below passage partition was replaced in 1925.

**Flooring:** The present tongue and groove flooring was laid over diagonal subflooring in 1925.

**Base:** The beaded member added to the cap is primed only behind shoe molding, which rests on 1925 flooring. The beaded member and shoe molding must therefore date to 1925. Cap molding is replaced on east side of chimney.

**Surbase:** Generally original, adorned with composition guilloche. Replaced on east side of chimney. The guilloche is patched on left side of the chimney piece.

**Door Trim:** Architraves original, except where replaced on head and east jamb of passage door. The east plinth is also replaced. The trim consists of double architraves with quirked cyma backband, the latter having a scratch bead. In some cases the trim is fully mitered, in others only the molded portions miter. There seems to be no chronological significance to this--possibly it reflects the contemporaneous work of two artisans.

**Doors:** The passage door is original. All others date to the late 20th century.

**Window Trim:** Identical to the door trim. Paneled jambs probably modified for south and east doors when masonry and wainscot below windows removed, however modern jambs obscure the evidence. Removal of plaster from the original south exterior wall in 1999 demolition work revealed that both apertures were windows that were converted to doors at a later period—the west aperture perhaps as early as by 1831 and the east one by the 20<sup>th</sup> century. After demolition, evidence for the original sloping sills could be seen against the wooden jambs.

**Shutters:** Early if not original pocket shutters on the two windows on the west wall. The north shutter is divided into two leaves. The south pocket is a single leaf. The room-side face of the shutters when closed against the sash is flat-paneled.

**Sash:** May date from 1925 restoration.

**Cornice:** Original, except possibly at chimney breast. Above the breast, the ghosts of what appear to be dentils are visible in the painted finish of the soffit. This section looks old but may be re-used.

**Wainscot:** Flat-panel wainscot is original, having quirked cyma applied to rails and stiles.

**Chimneypiece:** This is an early piece, but possibly brought in from another location, since 1925 drawing calls for new chimneypieces in both ground-floor rooms.

**Hearth, etc.:** Hearth, firebox and surround rebuilt 20th century.

**Openings:** Front windows are original. Doors on south and east walls have splayed jambs with plinths that run through, unlike period I doorways. These splayed openings were almost surely windows in period I. All doors to east and south rooms were installed and trimmed out in the late 20th century. Simons/Lapham photo #MK5924B indicates that

the east opening on the south wall served as a window until 1925. The west jamb of the west opening on the south wall appears to have been rebuilt to accommodate a doorway by 1831. There is evidence on the wooden jamb trim here and in the east opening of the sloped position of the original window sill.

Wall Finish: Covered with plywood interior sheathing in the late 20th century.

Ceiling: All plaster on circular-sawn, wire-nailed lathing, dating from the 1925 restoration.

### **Passage - Ground Floor**

Framing: The floors joists are original. The girder between the south room and the passage was replaced in 1925.

Flooring: A small section of original flooring remains in front of the stair, extending underneath it. This flooring may have survived because the stair stands on it. Thus replacing it would have required dismantling the stair. The remainder of the flooring probably dates to 1925. The linoleum appears to be later still, and incorporates a ceremonial Masonic motif rendered in die-cut pieces of colored material.

Base: Original.

Surbase: Original.

Cornice: Original, being a simple, molded affair.

Door Trim: Original for doors to front rooms. Modified at the door on the stair landing. The trimming of the front door includes an entablature with pilasters applied to each of the mullions. Remnants of applied composition ornament in the frieze matches that in the drawing room upstairs. Large moldings that trim the transom, inside and out, suggest that the entire door unit may date to the 1840s or 1850s, but it is more likely that only the transom was modified at this time, leaving the remainder of the unit intact. In any case, the relationship of the door and sidelights is unusual-normally these lie in the same plane. Also unusual is the fact that, on the outside, the sill runs only below the door.

At stair landing door, the arched portion of the double architrave has a Greek Revival backband and does not quite match that on the jambs below. The arched soffit appears original, but the paneled jambs below have Italianate moldings and may date be related to mid 19th-century extensions of the piazza, or to the 1925 restoration.

Doors: The front door probably dates to 1925, having no through-tenons. The rear door is also replaced, probably at the same time. The original door was a single leaf, swinging from the south jamb on butt hinges. The paired doors below the stair have raised panels

and may be earlier in date than the house, though they were in the present location before 1925 when the new passage flooring was laid against it.

**Wainscot:** Original, being two flush boards with a rail-like cap member and a beaded base.

**Openings:** All ground-floor doorways are original except possibly that to the cellar stair. (We were unable to investigate this in detail without removing the matchboard sheathing in the present cellar stairway).

The doorway at the stair landing was originally a window. The present circular head is in the original location, but the location of the sill remains unclear. While the lower paneled jambs are probably reused, they may offer some clue as to the sill height, since they do not appear to have been altered in height. These may originally have set on the landing, so that the sill may have stood about 18" above that level. Removal of plaster at this opening revealed closers down beyond the top of the wainscot. The opening is clearly not its original length, as the upper section of the paneled jambs are undivided and have Italianate moldings.

**Stair:** Treads, risers, nosings, balusters, newels and railings were all replaced in 1925. Spandrel and lower elements are original.

**Wall Finish:** Plaster applied to circular-sawn, wire-nailed lath, and thus dates to 1925 restoration.

**Ceiling:** All plaster on circular-sawn, wire-nailed lathing, dating from the 1925 restoration.

### **North Room - Ground Floor**

**Joists:** Original. Doubled with additional joists in 1925.

**Flooring:** Maple tongue-and-groove floor over diagonal subflooring dates to the 1925 restoration.

**Base:** Base has Italianate cap molding and may be later than period I. This could date to this century when baseboard outlets were probably installed. Base adjoining fireplace was clearly revised in 1925.

**Surbase:** Original, probably revised around chimney piece.

**Door Trim:** Original. Double architraves with ovolo/cyma backband as an extra enrichment. These exhibit two different methods of joining at the corners, presumably a reflecting the concurrent work of two artisans, as there seems to be no chronological

significance.

**Doors:** Passage door is modern, originally swung from east jamb, as indicated by Dutchmen for hinges. Door to bathroom is modern. Glazed rear door probably dates to the 20th century. The bathroom door is modern; the door to the cellar stair is early, but clearly not in its original location, since there are astragals and graining on the side that now faces the stair.

**Window Trim:** Original. Like door trim.

**Shutters:** Original or early shutters on west wall, same as south room. Graining on the room-facing side over an earlier paint layer.

**Sash:** Early 19th century in style, but may date from 1925 restoration, replicating the originals.

**Cornice:** Original wooden cornice, replaced around chimney breast.

**Wainscot:** Flat-panel wainscot with astragals on pier between front windows. This appears to have been the original treatment for this room. Wainscoting at chimney breast has flat panels without astragals, but chatter marks from power planner are visible on the rails and stiles of this wainscoting--it's clearly later. The paneled shutters of the windows have no astragals.

**Chimneypiece:** This is an early piece, but possibly brought in from another location, since 1925 plan drawings calls for new chimneypieces in both ground-floor rooms. Moreover, the present surbase does not entirely fill the gap in the beaded edge of the chimneypiece. Whatever the source of this early piece, it is clear that the tablet in the frieze, bearing a Masonic inscription and motif, was inserted in 1925.

**Hearth, etc.:** Hearth, firebox, and surround were rebuilt in this century.

**Openings:**

**Windows:** The front window openings are original, as also those on the north. The bathroom door was probably a period I window as well, as the upper jambs are clearly late, made up of applied battens rather than joined rails and stiles. On the other hand, the lower jambs have astragals on the panels and may be early, for they exhibit no evidence of having been cut down for this location. It remains possible, then, that a door existed here at an early date, since the north building presumably served at some time as a kitchen.

**Doorways:** The rear doorway exhibits every indication of being original, though the trim in the east room appears to be mid-19th century. The door opening to the cellar stair is very puzzling. The trim seems early, matching that elsewhere, and the door works with those elsewhere in the room. However, these elements do not relate in a rational way to

the landing on the opposite side of the wall. Perhaps the stair we now see it is not in its original configuration, or perhaps the door in the north room was created for reasons of symmetry irrespective of its relationship to the stair.

Wall Finish: 1925 plaster, covered with plywood interior sheathing in the late 20th century.

Ceilings: All plaster on circular-sawn, wire-nailed lathing, dating from the 1925 restoration.

### **Passage - Second Floor**

Joists: Not visible.

Flooring: Entirely replaced in 1925.

Base: As in passage below.

Surbase: Original, as in passage below, except where patched when flight of stairs to third floor was removed in 1925.

Door Trim: Original. Double architraves with quirked cyma backbands and plinths. For door at landing, see discussion of 1st floor passage.

Doors: Door to south room is original, though re-hung with new swing. The door to the north room is also original, and has also been re-hung to swing from the east jamb.

Window Trim: Original. Trim identical to door trim. Tripartite opening with pilasters on the mullions, dying into the soffit.

Sash: Three different periods of sash: pegged, pinned, and no fastenings. None of these appear original. The earliest probably date to the 1925 restoration. Of the lower sash, that to the south and that in the center are recently replaced.

Cornice: All modern, installed when the stair to third floor was removed in 1925.

Wainscot: As in the passage below, this was patched in 1925 when the flight of stairs to the third floor was removed.

Openings: The doorways to the north and south rooms are original. That on the landing was originally a window (see previous discussion under Passage - Ground Floor).

The front window is probably original, being visible on the 1831 painting, and also in late nineteenth-century photographs.

Stair: See discussion of Passage - Ground Floor.

Wall Finish: Plaster on circular-sawn, wire-nailed lathing dates to 1925. On the upper floor all walls appear to have been furred out in period I.

Ceilings: All plaster and framing dates to 1925.

### **South Room - Second Floor**

Joists: Entirely replaced in 1925.

Flooring: Entirely replaced in 1925.

Base: Original. Shoe molding added 1925, as it comes down on the maple flooring.

Surbase: Original. Pedestal-cap style with fluted band. The cap member on right side of chimney has been replaced.

Door Trim: Original. Highly enriched enframement for passage door. Reeded single architraves with paterae at the corners. Pseudo-Corinthian half pilasters adjoining the architraves. Frieze adorned with composition ornaments, urns and their floral surrounds alternating with sprays of foliage.

Doors: The door to the passage is original. In the east wall the south door is 19th or early 20th century.

Window Trim: Original. Double architraves with cove/bead backband, and clustered beads on the inner edge.

Shutters: Early if not original pocket shutters on the west wall. As on ground floor, they are flat-paneled when closed and facing the room. The north shutter in each aperture is double leaved, the south shutter is single leaf. An original closing bar on the inside of the southernmost shutter. The shutters were probably butt hinged originally, but reworked at some time.

Sash: Early 19th-century style, but may date to the 1925 restoration.

Cornice: Largely original. The section over chimneybreast appears to have been replaced or reworked, having ghosts on the soffit--seemingly for modillions--which do not appear elsewhere in the room. The cymatium is adorned with composition leaves, the lower member is executed as a series of beads. The quirked ogee bed molding is also adorned with composition leaves. In the frieze are plaster ornaments--a series of standing putti connected by garlands. Below the frieze is a large bead and fillet. All of this appears to be

original.

**Wainscot:** Original. Flat panels with applied astragals.

**Chimneypiece:** ..This is an old chimneypiece, though apparently reworked. The backband, and the trim of the right-hand pilaster appear to be new, as also the moldings above and below the dentil course. Further suggestive reworking is the fact that the chimneypiece is higher than the wooden backing to which it is applied.

**Hearth, etc.:** Hearth firebox and surround were rebuilt in this century.

**Openings:**

**Windows:** Front windows are original. Those in the south wall were originally a conventional window, as indicated by the lower paneled jambs which were pieced in when wainscoting below window sills came out. The existing frame has only two tracks for sash and must therefore have been made for the present arrangement. This may be modern or may date to the period before 1831 when the painting first shows a two-story piazza on the south facade.

**Doorways:** The doorway to the passage is original. That in the south wall was a window in period I, having splayed jambs. The lower sections were pieced out to close the void left by removal of masonry and wainscot below the window sill.

In the east wall, the splayed jambs, pieced out in the lower sections, reveal that both doorways are cut through, though at different times, as the jambs are detailed differently. The north door appears to be the later of two, with the jamb coped around the transom bar. The transom bar of the earlier doorway miters with the frame. The south door was probably associated with completion of the rear piazza in the mid-19th century. The north door was probably created when portions of the piazza were enclosed and subdivided--by 1909, judging from the panoramic taken from the east in that year.

**Wall Finish:** Plaster on circular-sawn, wire-nailed lathing, all dating to 1925. On the upper floor all walls appear to have been furred out in period I as there is no evidence of plaster applied directly to the brickwork at this level. This is in contrast to the ground floor where plaster was applied directly to the interior face of the masonry wall.

**Ceilings:** Plaster on circular-sawn, wire-nailed lathing, dating to 1925.

### **North Room - Second Floor**

**Joists:** Entirely replaced in 1925.

**Flooring:** Entirely replaced in 1925.



Base: Unusual profile--unclear whether the base is entirely original.

Surbase: Door to piazza is modern with a glazed transom. Original. Pedestal-cap type with reeded band, reworked around the chimney.

Door Trim: Door to bathroom is modern. Original architrave to passage -- trim to restroom slightly different.

Doors: Original door to passage. It was rehung to swing from east jamb.

Window Trim: Double architraves. Those at the west window, north wall, are slightly different than elsewhere in the room.

Shutters: Same as south room.

Sash: Probably 1925, though there are some more recent replacements.

Cornice: Original except for dentil course over the fireplace and various sections of the cornice. (Later pieces of crown molding have clear chatter marks from planer, while replaced section of dentil course is cleaner so that drillwork is not filled with paint). Frieze decorated with stylized triglyphs cut into the surface with drillwork above. This treatment closely resembles that on a piece of period II (post-1792) frieze recovered from the Charleston County Courthouse.

Wainscot: Original, except those portions on the sides of the chimney which are probably 1920s. Has flush boards, returning against the sides of the chimney.

Chimneypiece: An early chimneypiece, possibly re-used. Central tablet with Masonic inscription and imagery has been added, probably in the 1920s.

Hearth, etc.: Hearth, firebox and surround rebuilt in this century.

Openings:

Windows: Windows on west wall are original. On inspection in June 1999, it is clear that the north openings are not original. The paneled jambs are narrower than elsewhere in this and other rooms, and the trim is slightly different. Clearly, the wall is thinner here. After removal of later material in 1999, it is clear that the two north apertures were cut in at some later date in the 19th century. They appear in place in the c. 1895 photograph. The wooden jambs do look early, even though the trim differs slightly from that seen elsewhere. The rear door was probably a window in period I, judging from the splayed jambs plus the pieced out jambs below, and based on a c. 1895 photograph showing two windows in this location on the west wall.

**Doorways:** The passage doorway is original. That to the bathroom was seemingly a window in period I, as indicated by its splayed jambs, and by the absence of any adjoining room here until later in the building's history. The rear doorway was probably cut through in the nineteenth century when a piazza was added.

**Wall Finish:** Plaster on circular-sawn, wire-nailed lathing, dating to 1925. On the upper floor all walls appear to have been furred out in period I.

**Ceilings:** Plaster on circular-sawn, wire-nailed lathing, dating to 1925.

### **Third Floor**

**General Remarks:** The third floor of the old house was entirely removed in 1925. Only the front wall was rebuilt, as evidenced by the brickwork (see discussion of the exterior). The rest of the walls were demolished to make room for a large ballroom. The maple floor on this uppermost level matches that in the spaces downstairs.