

The Gadsden House

329 East Bay, Charleston, South Carolina 29401

Luxury Simplified Group

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January 15, 2015

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Part I

a.) Introduction/Summary

The Gadsden House is a three-and-one-half story brick house that was built circa 1800.¹ (Fig 1). It is located at 329 East Bay Street just south of Calhoun Street (Fig 2-6). Christopher Gadsden owned the land, but the house itself is believed to have been built by Phillip Gadsden, a relative of Christopher, although other records indicate that Thomas Morris, Christopher's son-in-law, could have possibly built the house.²

The house was owned by a number of prominent individuals, including Revolutionary War hero Col. Elnathan Haskell and well-known medical practitioner, Dr. Benjamin Bonneau Simmons.³ Following the Civil War, the house belonged to Reverend W.B.W. Howe, an Episcopal Bishop of South Carolina.⁴ The house was then purchased by Charles and Elizabeth Woodward, who is also the former Elizabeth Gadsden.⁵ Elizabeth Woodward then transferred the house to the Historic Charleston Foundation in the late 1950s.⁶

The Gadsden House is built in the Adamesque or Federal Style and is unique for its high style and exquisite details.⁷ Samuel Gaillard Stoney, a Charleston historian and architect, designed the iron gates to the garden of the Gadsden House in 1961.⁸ The gates were made by a renowned local black ironworker, Phillip Simmons, and they remain an example of one of his best-known works.⁹ The rattlesnakes in the design of the gates mimic the flag designed by Phillip Gadsden's father, Christopher Gadsden, for the United States Navy in 1775.¹⁰ (Fig. 7). The flag design features a coiled rattler with the words "Don't Tread On Me" below.¹¹ The Gadsden House has fine brickwork along with significant keystones, windowsills, and front door architrave carved out of marble.¹² It also has beautiful surviving neoclassical wooden features.¹³

In the late 1950s, the great rooms of the house were divided into cubicle cells and replaced by retail offices.¹⁴ Currently, the Gadsden House is part of Historic Charleston Foundation's Rental Endowment and was converted into four apartments.¹⁵

b.) Chain of Title

The prevailing view is that the Gadsden House was built by Philip Gadsden, a planter, circa 1800. Phillip is a direct relative of Christopher Gadsden, a Revolutionary War leader. Phillip is said to have occupied the home from 1802-1806.¹⁶ Christopher Gadsden later occupied the land. On April 18, 1757, according to Buist & Buist Abstract Book, No. 2, page 173, there was an acquisition (presumably from Philip) by Christopher Gadsden and the Abstract Book also shows grants to Isaac Mazyck, both of which were recorded in Book TT, page 8.¹⁷ Title to the property is believed to have been passed out of Christopher Gadsden hands before his death, but no records indicate such fact.¹⁸ The property at 329 East Bay is also believed to have been deeded by Christopher to Thomas Morris, his son-in-law, since there is evidence of a renunciation of dower by Mary Gadsden Morris, Thomas' wife.¹⁹ There are records of a renunciation of dower of Mary Gadsden Morris to Elnathan Haskell and deed to Haskell in 1813.²⁰

The lot was later owned by William Homes and was purchased from him by Johan Horry.²¹ Horry later sold the property to Dr. William Hall for "1,500 pounds current money."²² "Dr. Hall apparently lived in a house on the premises, because in a suit for partition of his estate, brought by his son, Dr. William Hall and Mrs. Anne Hall, against minor heirs, it is set forth that a sale is advisable because of the dilapidated condition of the building and the money not being available for repairs."²³ As a result of the suit of partition, Matthew Irvine Keith, as Master in Chancery, sold the property to Dr. Benjamin Bonneau Simons on September 27, 1826, for \$3,400.²⁴ Dr. Simons was a well-known (outstanding) medical practitioner in Charleston.²⁵ At this time, 329 East Bay Street was known as 302 East Bay Street.²⁶ The property extended back one hundred feet from East Bay Street and had a frontage of seventy feet on East Bay Street.²⁷

James V. Hayward, Maria Simons, Arnoldus V. Dawson and Esther V. Dawson, all heirs of Dr. Simons, sold the property on February 16, 1847 to Mrs. Ann Ross, widow of James Ross, and her sister Miss Mary Henry.²⁸ The sisters purchased the property for \$17,200 and the adjoining lot for \$2,200.²⁹ Mrs. Henry died on December 1, 1864.³⁰ On February 6, 1865, Mrs. Ross qualified as administratrix of Mrs. Henry's estate as the sole distributee of the estate.³¹

Upon Ann Ross' death on January 21, 1865, the property was distributed as part of her estate to her sole heirs, Mary Jane Ross and Elizabeth H. Bennett, who was a widow and sister of Mary Jane Ross and served as the administratrix of Ann Ross' estate.³² When Ms. Bennett died on December 2, 1891, Miss Ross was her sole heir and inherited the property.³³ Following the death of Mary Jane Ross in August of 1922, her estate sold the property for cash to Nette Read in 1943.³⁴

Nette Read sold a two-fifths interest of the property to Nathan Snyder.³⁵ Read and Snyder then sold the property to Robert Schirmer, who then sold it to Joseph Miserendino in December 1950.³⁶ Miserendino conveyed the property to Leonard Karesh by deed dated January 26, 1953, recorded in the R.M.C. Office for Charleston County in Book p-56, page 133.³⁷ On June 20, 1958, Leonard Karesh sold the property to Elizabeth Gadsden Woodward with the intent to preserve for \$20,000.³⁸ Elizabeth Gadsden Woodward, a direct descendant of Christopher Gadsden, and her husband, Charles H. Woodward, gave what is now called the Gadsden House to the Historic Charleston Foundation, by deed recorded on December 22, 1958 in the office of the Register of Mesne Conveyance.³⁹ Mr. and Mrs. Woodward, who resided in both Philadelphia and at the Wedge Plantation, near McClellanville South Carolina, also gave the Historic Charleston Foundation a fund to restore the Gadsden House at this time.⁴⁰

Thomas Bennett and Eric Nettore bought the property from the Historic Charleston Foundation for \$260,000 in 1986.⁴¹ Bennett and Nettore then sold the property to Gadsden House, LC., a South Carolina Limited Liability Company on January 27, 1995 for \$550,000.⁴² An agreement between Historic Charleston Foundation and Gadsden House, LC was made on January 31, 1995, providing for the use of 329 East Bay by Gadsden House, LC as a medical museum and offices in the dependency (carriage house) and on the first floor of the main house and for residential use on the second and third floor of the main house, so long as these uses were consistent with the conditions/goals of the Historic Charleston Foundation.⁴³ Roy Sawyer, President of Biopharm, a company that sells leeches grown in laboratories to hospitals worldwide, turned the Gadsden House into a private Medical Leech Museum as well as a Medical Antique Museum, which at one time was located on the ground floor of the main house (Fig. 8).⁴⁴ In its most recent use, the house was zoned Limited Business and was occupied by offices and an apartment on the third floor. The carriage house was being used as an apartment. Luxury Simplified Group took ownership of this beautiful house in the latter part of 2014 and intends to use the space to host events beginning in the spring of 2015.

c.) Gadsden Family History

The Gadsden Family associated with the Gadsden House is one of the more notable families in Charleston, South Carolina. Christopher Gadsden, a prominent patriot in the south during the American Revolution, was born in Charleston, South Carolina, on February 16, 1724 (Fig 9).⁴⁵ He grew up going to school in England, and several years after began his own mercantile business in Philadelphia.⁴⁶ Christopher moved back to Charleston and served on the legislature in 1747 and joined the militia.⁴⁷ He was greatly involved with the anti-Parliament movement that was spreading throughout the American colonies around 1765.⁴⁸ After attending the Stamp Act Congress in New York and befriending Samuel Adams, he came back to South Carolina and helped form the Sons of Liberty.⁴⁹ Christopher was nicknamed the “Sam Adams of the South”.⁵⁰ Gadsden began construction on what was to become the most prominent wharf, or dock, in Charleston, Gadsden’s Wharf, in the 1760s (Fig 10).⁵¹ The wharf had six spaces for ships to dock at one time and warehouse space that Christopher rented to shipping companies.⁵² Gadsden made money from every item that shipped through Gadsden’s Wharf.⁵³ A large majority of slaves that were shipped to Charleston also came through this wharf.⁵⁴ From 1774-1776, Christopher served in the Continental Congress as well as the Marine Committee, which was in charge of the recently formed Continental Navy.⁵⁵ He designed the Gadsden Flag, a yellow flag showcasing a rattlesnake and the words “Don’t Tread On Me”.⁵⁶ This flag is still used today in protests against the government and can be found displayed around the City of Charleston.⁵⁷ Christopher Gadsden died in Charleston in 1805.⁵⁸

Part II

a.) Architectural Detail/Materials

The interior of this early 19th century home was altered throughout the 1900s, but still has many original wood and marble details.⁵⁹ The exterior is well preserved and in good condition. The house is made out of brick, laid in a Flemish bond.⁶⁰ The foundation of the building is also made out of brick, but laid in an English bond.⁶¹ The bricks used to construct this house are a local to Charleston and are referred to as “English Brick”, a dark red colored brick covered with small black dots.⁶² This characteristic is due to the oxidation of iron in the brick material.⁶³ All four corners of the house have substantial marble quoins, which give the building a very strong and solid look.⁶⁴ At the second and third floors, there are stringcourses, also made of marble.⁶⁵ Extending on the south and west elevations is a wooden, two-story piazza with Adamesque Doric columns on both stories.⁶⁶ The first floor piazza columns have a small entablature consisting of two pieces, while the second story has low arches and an archivolt, and cornice.⁶⁷ The piazza is undocumented as part of the original house, but because they are built going across old window openings, it can be assumed that it was added during the later part of the early 19th century.⁶⁸ The building has one brick chimneystack that is slightly off center.⁶⁹

The front door of the Gadsden House is one of its most distinct features. It is located on the east side of the building, on the far right corner (Fig 11). The door has a semi-circular arch above it, made out of marble impost blocks, completed with an ornate keystone (Fig 12).⁷⁰ The impost blocks are carved in relief and each one has a rosette in the middle.⁷¹ Marble blocks that have been rusticated are placed on either side of the doorway, leading up to the arch above. The door itself is a six-panel door with a semicircular transom.⁷² The small stairway leading up to the door is also made of marble with a simple iron railing attached.⁷³

The house has a total of forty-three windows, thirty-seven windows and six dormers. The third story windows all have flat brick arches, while the other windows on the east façade have marble lintels, shaped like a flat arch with ornate keystones.⁷⁴ There is one large semicircular arched “window” on the west façade which today is now enclosed (Fig 13). Both the roof to the main house and the roof on the piazza are hipped, standing metal seamed roofs.⁷⁵ The exterior cornice has a plain, thin frieze with a cavetto bed molding, fillet, fascia, and cyma recta classical moldings, all made of stone.⁷⁶

While the interior of the house has been altered, some original features still remain. The interior floors are made of longleaf yellow pine.⁷⁷ The walls were originally plastered, then stripped and later lathed and plastered (Fig 14 & 15).⁷⁸ The wall and ceiling finishes are plastered and painted.⁷⁹ Most of the cornices are made of wood and the wainscoting is covered in plaster with a wood base and chair rail.⁸⁰ The cornice in the front, first floor hallway is plaster with modillions.⁸¹ This cornice wraps around the first part of the hallway to the archway, and back to the front door (Fig 16).⁸² The stair hall’s cornice is made of wood.⁸³ The fireplace mantel on the second floor is made of dark grey marble with Ionic columns and contains a paneled center block in the frieze, very similar to the first floor mantels (Fig 17).⁸⁴ These are both circa 1820.⁸⁵ The third story mantels are made of wood.⁸⁶ There was originally access to the cellar underneath the house from the staircase on the first floor (Fig 18).⁸⁷ Currently the cellar has a brick floor under the dirt.⁸⁸

b.) Historical Context

1. Renovations & Alterations

When the Gadsden House was given to the Historic Charleston Foundation by Elizabeth Woodward, it was done with the understanding that the Foundation would restore the house for its preservation for future generations. The restoration began in the spring of 1959 and was completed by March, 1960 (Fig 19).⁸⁹ The architectural work was done primarily by the firm David Leroy Parrott, taking direction from Jack C. Miller.⁹⁰ H. A. DeCosta Co. was hired as the contractor and multiple Charleston firms supplied materials for the restoration.⁹¹ The exterior of the main house remains very much the same to the original design and the many of the interior elements, including old mantels and woodwork, were preserved.⁹² In the interior of the house, the walls were re-papered and the floors were newly finished as well.⁹³ The woodwork and screened in porch section of the piazzas were painted and brightened (Fig 20).⁹⁴ The main house was converted into three apartments with office space on the first floor.⁹⁵ The rear extension on the west façade was built some time between 1902 and 1944, as seen on the Sanborn Fire Insurance Maps.⁹⁶ It was attached or joined to the main house in more recent times. The old kitchen house was transformed into the “Bermuda style” garden house.⁹⁷ The wrought iron gate, designed by Samuel Stoney and built by Phillip Simons was the last part of the restoration.⁹⁸ In a proposal by Samuel Stoney, dated June 27, 1960, he suggested that in order to protect the new gate and pillars from cars and other threats from the street, the gate opening be ten-and-a-half feet wide, between the two pillars, and moved back five feet from the inside edge of the sidewalk on East Bay (Fig 21).⁹⁹ One distinct feature on the gate are two rattlesnake motifs per request of Mrs. Elizabeth Woodward.¹⁰⁰ As mentioned before, the rattlesnakes were inspired by the Gadsden Flag with the famous phrase “Don’t Tread On Me”, designed by Mrs. Woodward’s

famous ancestor, Christopher Gadsden.¹⁰¹ Samuel Stoney completed the final drawings for the “Gadsden Gateway” on January 17, 1961.¹⁰² The pillars included marble detail accents and the caps on the pillars were made to match the originals on Alexander Street.¹⁰³ The wall connected to the gateway was also raised to its original height (Fig 22).¹⁰⁴

After being purchased from the Historic Charleston Foundation and restored, the Gadsden House was subjected to protective covenants and its future tenants were required to keep the historic house in excellent condition. In 1986, additional minor rehabilitation work was done on the Gadsden House.¹⁰⁵ Amanda E. Griffith was hired to produce architectural drawings of the scope of work.¹⁰⁶ On July 9, 1985, the Board of Architectural Review approved the color schedule by Ray Huff Architects, PA for her plans. Amanda Griffith submitted a complete set of drawings, detailing her scope of work in 1986.¹⁰⁷ Her scope of work included repairing and cleaning brick work, roof repairs, cleaning the wrought iron gate, repairs and painting woodwork, installing a new copper gutter downspout at the piazzas only, cleaning and repairing stonework as required, replacing stucco while maintaining its original wash at the chimney, and replacing flashing as required.¹⁰⁸ On April 19, 1989, Jonathan Poston, then the Director of Programs at the Historic Charleston Foundation, approved Amanda Griffith plans and specifications for repair on the main house and the “Pink House”.¹⁰⁹ The screen porches on the first and second floor piazzas were removed sometime between 1993 and 1995, as concluded by photographic evidence.

In 1996, Glen Keys Architects was hired to conduct repairs and alterations to the property at the Gadsden House.¹¹⁰ Drawings dated February 22, 1996, show that they made multiple repairs and alterations to the west wall of the property as well as to the building at 38 Alexander Street, which played host to the medical museum office at the time.¹¹¹ These included building a

new iron spiral staircase and balcony for the 38 Alexander Street building, applying stucco to the brick on the west wall, adding new concrete footings below newly built brick piers under the west wall, and rebuilding/altering the south wall to accommodate the opening to the museum office.¹¹² Glen Keys Architects was also hired to perform rehabilitation work on the first and second floor piazzas in May of 1996.¹¹³ This consisted of repairing or replacing all depreciated, damaged, missing or mismatched wood features and matching them exactly to the original detail.¹¹⁴ Glen Keys Architects made sure that all historic materials were retained or repaired whenever possible and that all total replacements of specific elements were approved by them (Fig 23).¹¹⁵ More details included in the scope of work were to secure all the mortise and tendon joints between the railings and columns, as well as leveling all the railings, setting, painting and filling all rusted nail heads, making sure all new nails were hot dipped galvanized, set and filled, and rerouting the surface mounted electrical wiring, making it less notable.¹¹⁶ Glen Keys also assisted in cleaning all windows and repainting the quoins on both corners of the east façade of the main house.¹¹⁷

Minor repair and “upkeep” was done throughout the millennium; some of these repairs were performed by contractor Frank Lauro, of Colonial Restoration, who repainted the standing seam metal roof in 2002.¹¹⁸ Frank Lauro also sent in a request for alteration/repair to the property in 2004 to replace the front door of the main building, facing East Bay Street, which was approved by Kris King, who worked for Historic Charleston Foundation and enforced the building covenants.¹¹⁹ The building was zoned LB or Limited Business until October 2014.

2. Natural Disasters

The Gadsden House has survived its fair share of decay and natural disasters. The house has survived three significant natural disasters that have impacted Charleston and damaged or destroyed many other buildings across the peninsula. The first is the earthquake of 1886. Dissimilar to other brick buildings in Charleston, the Gadsden House survived the earthquake with very little damage.¹²⁰ In fact, in a local structural damage report conducted for the City of Charleston after the earthquake, the Gadsden House was not listed in the appendix.¹²¹ However, this could have easily been a mistake of the surveyors in forgetting to add the house to the list, since a large number of buildings were recorded and analyzed.¹²² There are visible areas of damage in the slanted front door and its frame facing East Bay Street.¹²³ The supportive brick columns underneath the building were also permanently tilted by the earthquake.¹²⁴ On October 22, 1959, Hurricane “Gracie” hit Charleston and 329 East Bay.¹²⁵ The windstorm damage added up to \$450 in repairs plus an additional estimate claimed on the insured building from the H.A. Decosta Company equaling \$162.62 (Fig 24).¹²⁶

In September 1989, Hurricane Hugo hit Charleston and numerous buildings were destroyed or severely damaged, including the Gadsden House. The house suffered major damage to its roof as well as the second floor.¹²⁷ Multiple Hugo Damage Surveys can be found at the Historic Charleston Foundation. The National Park Service’s Denver Service Center was called in to complete a structural conditions assessment for the Gadsden House.¹²⁸ According to its survey, along with the overall roof, 30% of the majority of the metal roof on the dormers as well as the porch was completely destroyed and it stated that the roof needed to be 100% replaced.¹²⁹ There was no apparent damage to the chimneys however.¹³⁰ They recorded minor window damage, including several broken windowpanes and broken sashes.¹³¹ There was also damage to

the screen porch, which was later removed between 1991 and 1993.¹³² The interior, according to this survey, was inaccessible but it was suspected that there was some damage to the plaster surface, due to leakage.¹³³ Another survey on file at the Historic Charleston Foundation conducted by Gehuart Cauifield on November 2, 1989 notes that there was major damage to the driveway fence/wall cap.¹³⁴ The survey mentions that the cornice work on the brick wall surrounding the property was badly damaged and that multiple palmettos were destroyed. Before Hugo hit, the front room of the second story had partitions with a living room, bedroom, and kitchen.¹³⁵ After the storm, the space was redesigned as an open living room and kitchen.¹³⁶ The lighter colored steps leading to the second floor of the house are replacements due to extensive damage from Hugo and can still be seen today.¹³⁷

c.) Notable architectural details of the structure

The Gadsden House has many notable architectural features and details. The entrance on the east façade is one of the most distinctive features of the house that draws people in from the street. Large marble steps with an intricate iron handrail lead the way to the front door (Fig 25). The entrance door of a house in the Federal Style exemplifies the main emphasis of the façade.¹³⁸ Typical of the Federal period, the door is topped with an elliptical fanlight with decorative tracery.¹³⁹ These were typically chosen by pattern books of the period.¹⁴⁰ Fanlights were often incorporated into a more elaborate door surround.¹⁴¹ The arched entrance is made of alternating brick and marble blocks, complete with a large, decorative marble keystone and two marble blocks with rosette mouldings at the bottom of the arch.¹⁴² The door itself is a six panel that has been painted white. Exterior doors of the Federal period were typically made of pine, with some regional use of maple, poplar and cypress.¹⁴³ The marble quoins and marble trim bands are another significant exterior feature of this building (Fig 26). Other significant Federal features of the Gadsden house include its low-pitched roof, smooth exterior finish at the piazzas, large windows with double hung sashes and six panes per sash, and its geometric layout or footprint.¹⁴⁴

The two-story piazza is another distinctive feature of the Gadsden House (Fig 27). The growing popularity of the piazza, specifically in Charleston, was influenced by the climate.¹⁴⁵ Two and three story piazzas have been thought of as an adaption of the concept of country porches.¹⁴⁶ Early Charleston architecture was built in English tradition and developed into its own unique design style, including the development of the Charleston Single House.¹⁴⁷ The two-story wood painted piazza at the Gadsden House wraps around the South and West facades. The second story low arches and archivolt give the house a very Federal look. The brick walls

beneath the porches are plastered, another typical Federal exterior finish.¹⁴⁸ One unique feature about this particular piazza is the design of the columns on the first story, leading up to the second. The first floor columns taper from a wide base to a narrower top, while the columns on the second floor start with the narrower width of the first floor columns and taper to an even smaller diameter, thus creating the appearance of one continuous column.¹⁴⁹ This “single column” appearance is enhanced by the arched effect between the tops of the columns on the second story.¹⁵⁰

The interior has many significant architectural details as well. The most noticeable detail when you enter the Gadsden House from East Bay is the “mimicking” large archway in the hall, opening up to the staircase (Fig 28). Copying the outline of the entryway itself, this archway is framed by two paneled wood pilasters supporting the arch above.¹⁵¹ The pilasters project significantly into the hall and have reeded necks and denticulate imposts.¹⁵² The arch itself is semi-circular and contains a wood archivolt.¹⁵³ As documented by the Historic American Building Survey, there is a panel with a semi-circular head on the west wall between the first and second floors on the stair landing.¹⁵⁴ There are no definite records, but it is possible that this could have been a window opening that had been closed up, similar to the window at the stair landing between the second and third floors.¹⁵⁵ The staircase is a straight stair with simple turned balusters, typical of the Federal period.¹⁵⁶ The handrail is a simple moulded, open string handrail that terminates in a spiral, typical of staircases in the 1800s.¹⁵⁷ The fireplaces are another distinct interior feature. The fireplace mantels on the first and second floors are made of dark grey marble, a material restricted to the wealthy during the Federal period.¹⁵⁸ Fireplaces also typically featured engaged columns that support decorative entablatures, similar to the iconic columns on the second floor (Fig 29).¹⁵⁹ The fireplace surround on the first floor contains simple pilasters

and square panels with carved paterae decorations on top and at the central panel, as well as dentil mouldings, often seen during the Federal period (Fig 30).¹⁶⁰

d.) *Craftsman based research on techniques of individuals who have worked on structure; Philip Simmons and Samuel Stoney*

Charleston is consistently considered one of America's top destinations because of its unique and beautiful architecture. Many local architectural historians and craftsmen are to thank for these outstanding buildings. Two locals in particular, Samuel Stoney, architectural historian, and Philip Simmons, Charleston ironworker, collaborated on one of the Gadsden House's most notable designs, the Rattle Snake iron entrance gate.¹⁶¹ Samuel Gillard Stoney was an important member of the South Carolina Historical Society.¹⁶² He was appointed to the Publication Committee in 1941 and showed Charleston his knowledge and wealth of the city and Low Country.¹⁶³ Stoney realized the value of educating members about the history of the State, so he began the plantation tours that have now become an annual feature of the South Carolina Historical Society's program.¹⁶⁴ Stoney wrote many publications for the Society's Magazine and also wrote multiple books of his own about Charleston and its architectural history, including *This Is Charleston*.¹⁶⁵ Philip Simmons is one of Charleston's most beloved craftsmen in the 20th Century.¹⁶⁶ He was taught the craft of ironwork from a local blacksmith named Peter Simmons, (no relation to Philip), who was in charge of his own shop on Calhoun Street.¹⁶⁷ It was here that Philip honed his talents and gained the education to create some of the most beautiful pieces of ironwork in Charleston.¹⁶⁸ In 1938, Philip began to shift his work into the more specialized field of ornamentation.¹⁶⁹ He produced over 500 ornate pieces of wrought iron, including window grills, balconies, fences, gates, and other works.¹⁷⁰ Philip Simmons was awarded the National Heritage Fellowship by the National Endowment for the Arts in 1982.¹⁷¹ This is the highest honor that the United States can award a traditional artist.¹⁷²

Samuel Stoney began designing the famous “Rattlesnake” Gates in 1960 and finalized the design in the early months of 1961.¹⁷³ According to a letter from Albert Simons, Stoney prepared multiple sketches for the proposed gates and brick wall treatment.¹⁷⁴ Stoney also designed the gate and pillars to have an opening of ten-and-a-half-feet long and half a foot wide as well as having them be recessed five feet back from the inner edge of the sidewalk to protect them from “reckless drivers”.¹⁷⁵ As previously noted, the rattlesnake motif was requested by Mrs. Woodward and references one of her famous ancestors, Christopher Gadsden, who coined the famous phrase “Don’t Tread On Me” a rallying cry for colonial revolutionaries.¹⁷⁶ Phillip Simmons produced the rattlesnake motif and gate ironwork.¹⁷⁷ The rattlesnakes were one the first examples of animal sculpture in Charleston wrought iron and significantly expanded the vocabulary of the local decorative iron working tradition (Fig 31).¹⁷⁸ According to *Buildings of Charleston* by John Poston, Simmons wanted his ironworks to look older so he used old designs and ornamentation as models, such as the lunette panels in the snake gate.¹⁷⁹ These are typical elements used in the eighteenth and nineteenth centuries and can also be found on the gate at St. Philip’s cemetery.¹⁸⁰

Part III: Conclusion

a) Potential for Historic Conservation and Preservation

The Historic Preservation movement took off in the nineteenth and twentieth centuries and is a term that is used widely to describe the efforts to retain the historic character of a building itself as well as the historic context of the place, where the building is located.¹⁸¹ It is important to recognize that stewardship of the built environment as well as the educational, economical, environmental, and social aspects preservation/adaptive reuse promote sustainability and successful communities.¹⁸² Historic preservation is a large part of the Charleston's charm. The Gadsden House at 329 East Bay is one of many houses listed on the National Register of Historic Places and has been taken care of throughout the development of the city. Now in the hands of Luxury Simplified Group, the house has undergone one of the city's largest restorations in 2015 (Fig 32). Restoration can be defined as "the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time (typically its most significant time) by means of removal of features from other periods in its history and reconstruction of missing features from the restoration period".¹⁸³ For this particular historic preservation treatment, guidelines are put into place to help identify the level of preservation technology and historic sensitivity required for fulfillment.¹⁸⁴

The National Park Service provides online briefs, which break down guidelines on restoring and preserving historic structures. Protecting and maintaining historic elements as much as possible is the focus of all restoration work. The Gadsden House is in excellent condition for its age and natural elements it has endured. There are a few minor repairs and maintenance practices that should be put into place in order to preserve the building, helping it to last longer and potentially avoiding more costly repairs in the future. The main house is made out

of historic brick and should be properly cleaned on a regular schedule. Masonry cleaning methods are divided into three main groups: abrasive, chemical, and water.¹⁸⁵ Testing cleaning methods should always begin with the gentlest and least invasive method and progress gradually.¹⁸⁶ With this idea in mind and after evaluating the level of cleanliness desired, water-cleaning methods are commonly used to start and are the gentlest of the three methods.¹⁸⁷ It is important to note that masonry cleaning should start at the bottom of the structure and move up to the top, always keeping all surfaces wet below the area being cleaned.¹⁸⁸ This also prevents streaks on the already cleaned surfaces if continuously rinsed.¹⁸⁹

Another brief by the National Park Service describes repointing mortar joints in historic masonry, which involves removing deteriorated mortar from the joints in a brick wall and replacing it with new mortar.¹⁹⁰ This not only makes the building more visually appealing, but it also restores the physical integrity of the masonry.¹⁹¹ Usually repointing is done because there is some apparent signs of deterioration, such as loose bricks or cracked joints.¹⁹² However, repointing alone may not solve these issues and some owners are best advised to turn to consultants, such as an architectural conservator to analyze the building.¹⁹³ It is also important to find an appropriate mortar match when repointing so the historic mortar and new mortar will mix well together and not damage the building.¹⁹⁴ This can be achieved through mortar analysis.¹⁹⁵ While some areas of brick at the Gadsden House are structurally sound and visually appealing, there are signs of minor deterioration of the mortar. (Fig 33). This should be monitored.

Exterior paint applied to wood must tolerate seasonal changes in humidity and temperature.¹⁹⁶ Exterior paint typically requires reapplication every five to eight years according to the National Park Service brief.¹⁹⁷ Since the main cause of wood rot is moisture penetration, paint can be used as a blocking agent to exclude the water from getting inside the wood, thus

preserving the building's visual and structural members.¹⁹⁸ Regular maintenance of exterior paint should be overseen by the owner, including cleaning, lightly scraping, and sanding prep work for a new coat of paint.¹⁹⁹ For the Gadsden House, this should include the piazza, its columns, handrail, and balustrades. (Fig 34).

Archeological studies and soil tests can also provide accurate historical information about a property in addition to affording the owner and surveyor opportunities to uncover actual noteworthy artifacts. On December 9, 2014, Martha Zierden and Ron Anthony of The Charleston Museum, and Andrew Agha of the Archaeological Research Collective, Inc., visited The Gadsden House and conducted multiple tests on certain areas of the property. One of the tests was at the border bed connecting the west side of the piazza at the back of the main house.²⁰⁰ Three zones of deposit were discovered and in the third zone, multiple prehistoric pottery shards were unearthed.²⁰¹ The researchers confirmed these to be Thom's Creek pottery shards, an early woodland pottery that was used around 3,000 years ago.²⁰² According to the researchers, a discovery of this type within the city is a rare find.²⁰³

Another practice in historic preservation is commissioning a historic structures report. A historic structure report gives physical, graphic, and documentary information about a property's existing condition and history.²⁰⁴ Historic structure reports are widely recognized as a highly effective part of preservation planning and also identify management goals for the reuse of the property.²⁰⁵ These reports assist in choosing the most appropriate method of treatment, before any work is done, and outlines a scope of recommended work.²⁰⁶ The reports also act as guides for all historic preservation work during restoration and detail further maintenance techniques.²⁰⁷ They conclude typically with the findings of research and the method of physical work for future

researchers.²⁰⁸ The Gadsden House is one of Charleston's most historically significant buildings and Luxury Simplified is honored and proud to own such a significant property (Fig 35).

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² "329 East Bay St Gate Print." - *Historic Charleston Foundation*. Historic Charleston Foundation, 2012. Web. 9 Oct. 2014.

³ "329 East Bay St Gate Print." 2014

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⁵ Historic Charleston Foundation. *Gadsden House 329 East Bay C.1800* 1960: 1. Print.

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⁷ Stockton 1951

⁸ Stockton 1951

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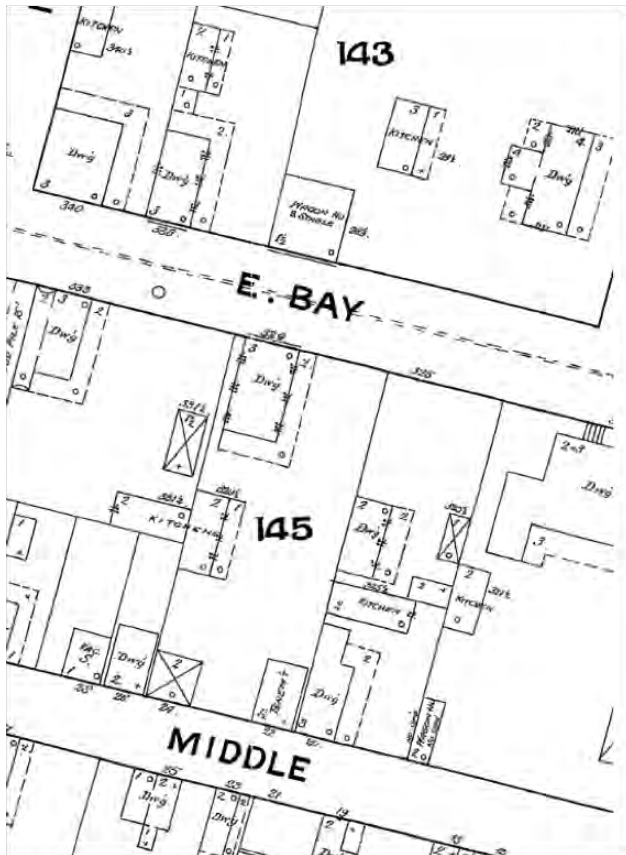
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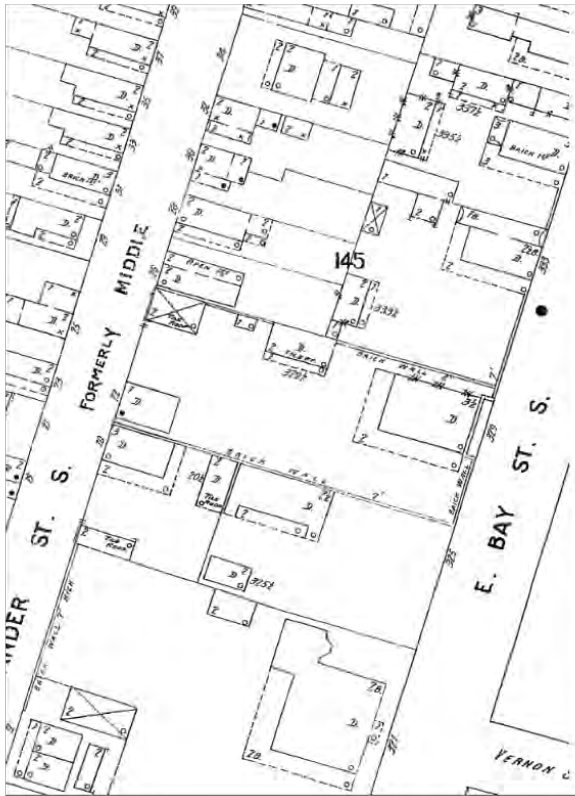
Photo Index



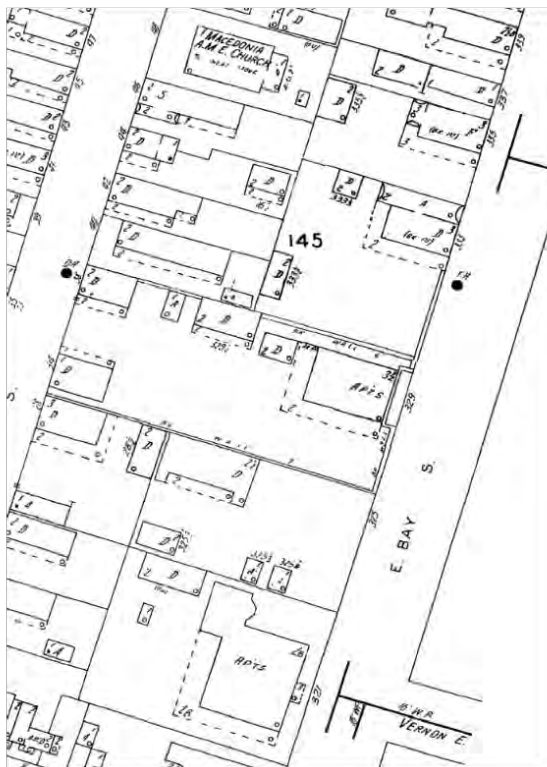
(Figure 1) The Gadsden House, 2014, Photo by Luxury Simplified Group.



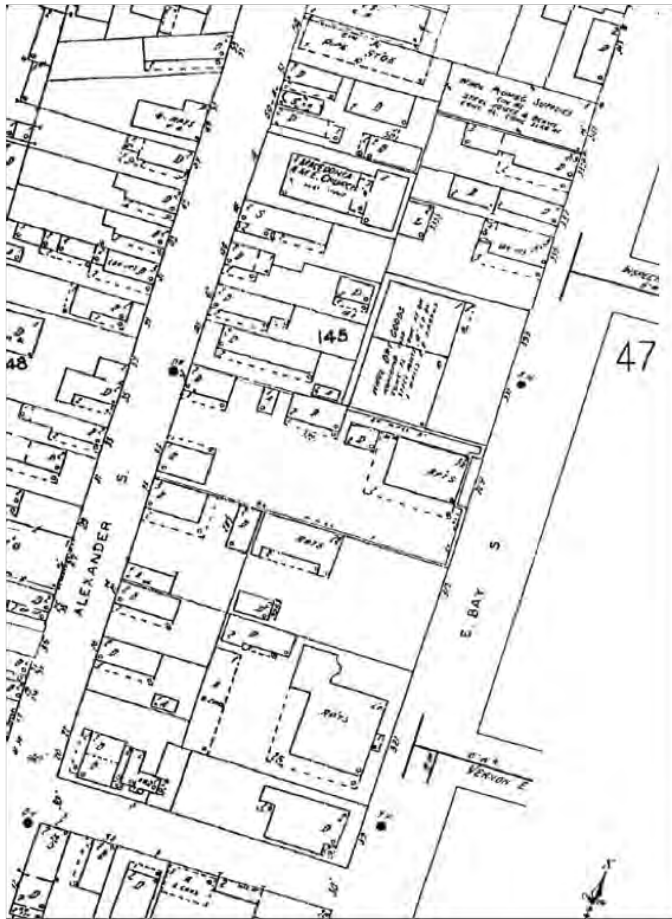
(Figure 2) June 1888 Sanborn Fire Insurance Map of 329 East Bay.



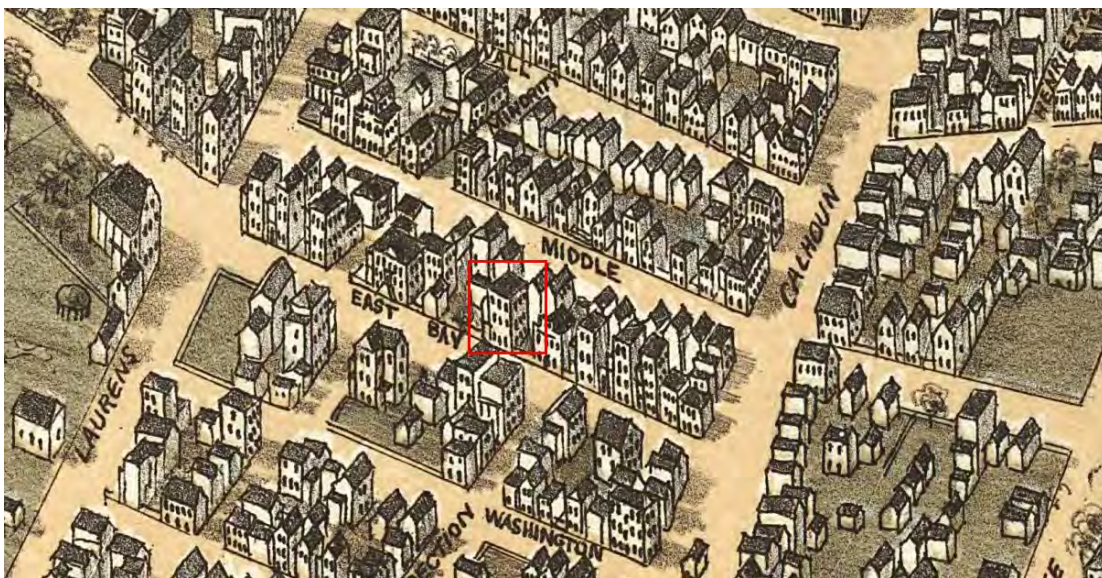
(Figure 3) Sanborn Fire Insurance Map, 329 East Bay. 1902.



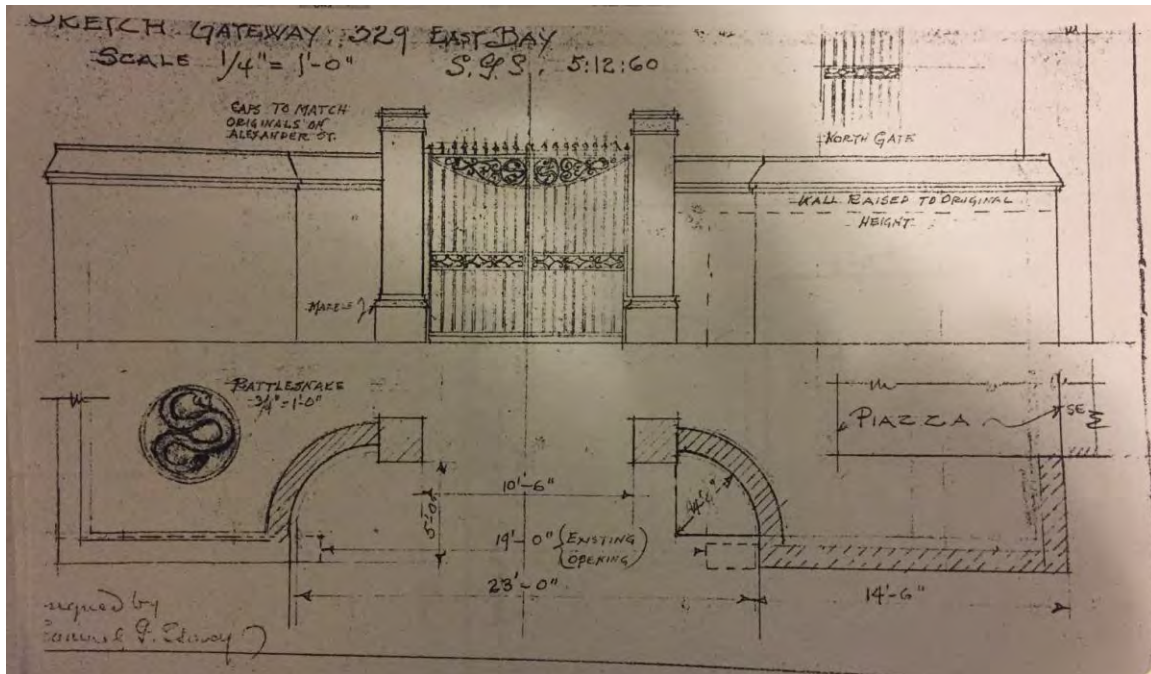
(Figure 4) Sanborn Fire Insurance Map, 329 East Bay. April 1944.



(Figure 5) Sanborn Fire Insurance Map, 329 East Bay. 1955, Refurbished.



(Figure 6) 329 East Bay, showing the Gadsden House in red on the "Bird's Eye View of the City of Charleston South Carolina" Map of 1872, Published by Drie.



(Figure 7) Photocopy of original sketches for the Rattle Snake gate design by architectural historian, Samuel Stoney, May 20, 1960.

THE GADSDEN HOUSE: LANDMARK IN AMERICAN HISTORY

The Medical Leech Museum and Gadsden House Antiques are housed in the historic Gadsden House, one of the finest examples in America of a brick single house of the Federal Period. Part of the ground floor is available for viewing.

The Gadsden House was built in 1800 by the Revolutionary War hero **General Christopher Gadsden** (1724-1805) for his daughter Mary.

Gen. Gadsden is best known for designing in 1775 the Revolutionary flag, called the "Gadsden" or "Rattlesnake" flag which bears the motto **"DON'T TREAD ON ME"**. This flag became 'the most popular symbol of the American Revolution' and predates the 'Stars and Stripes' adopted as the official American flag in 1777. If you look closely you will see the rattlesnake on each of the main gates at the front. Christopher Gadsden's grandson James Gadsden (b. 1788) negotiated the **GADSDEN PURCHASE** in 1853.

The Gadsden House was also the residence of **Dr Benjamin Bonneau Simons** for about 20 years until he died in 1844. Dr. Simons was a Huguenot from Charleston who became known as 'the leading surgeon of the South'. Dr. Simons was one of the first doctors in America to pioneer Jenner's vaccine against smallpox.

Unlike a number of brick buildings in Charleston, the Gadsden House survived the Charleston **Earthquake of 1886**, the most destructive earthquake in the United States until the San Francisco earthquake in 1906. In September 1989 the Gadsden House suffered damage by Hurricane Hugo, another chapter to a remarkable building!

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GADSDEN HOUSE ANTIQUES



The Gadsden House

MEDICAL AND RELATED ANTIQUES
Affiliated with the Medical Leech Museum is the truly unique Gadsden House Antiques which specializes in medical and related antiques of the 18th and 19th Centuries. Colonial and Civil War period antiques represent a natural extension of the Medical Leech Museum, but there is something for all antique lovers, including royal commemoratives, invalid feeders, sterling, books, golfing antiques, and more.

HOURS

The Medical Leech Museum and Gadsden House Antiques are open every Thursday and Friday from 9:30 to 4:30. Admission charge to Leech Museum. Admission to Antique Shop is free.

(Figure 8) Original Medical Leech Museum Brochure, circa 1995.



(Figure 9) Christopher Gadsden, Portrait by Charles Fraser, circa 1818.



(Figure 10) Gadsden's Wharf. Enslaved Africans arriving to Charleston were brought to this Wharf, located on the Cooper River.



(Figure 11) Front Door, facing East Bay Street. Circa 1958.



(Figure 12) Front Door, facing East Bay Street. Detail of Keystone, inspection photo. Circa 1980.



(Figure 13) Closed up/Sealed window from interior staircase. Circa 1950.



(Figure 14) Front Entrance Hallway. Undated Photograph.



(Figure 15) First Floor, Front Room, showing lath and plaster during Luxury Simplified Restoration.



(Figure 16) Second Floor Lath. 2015.



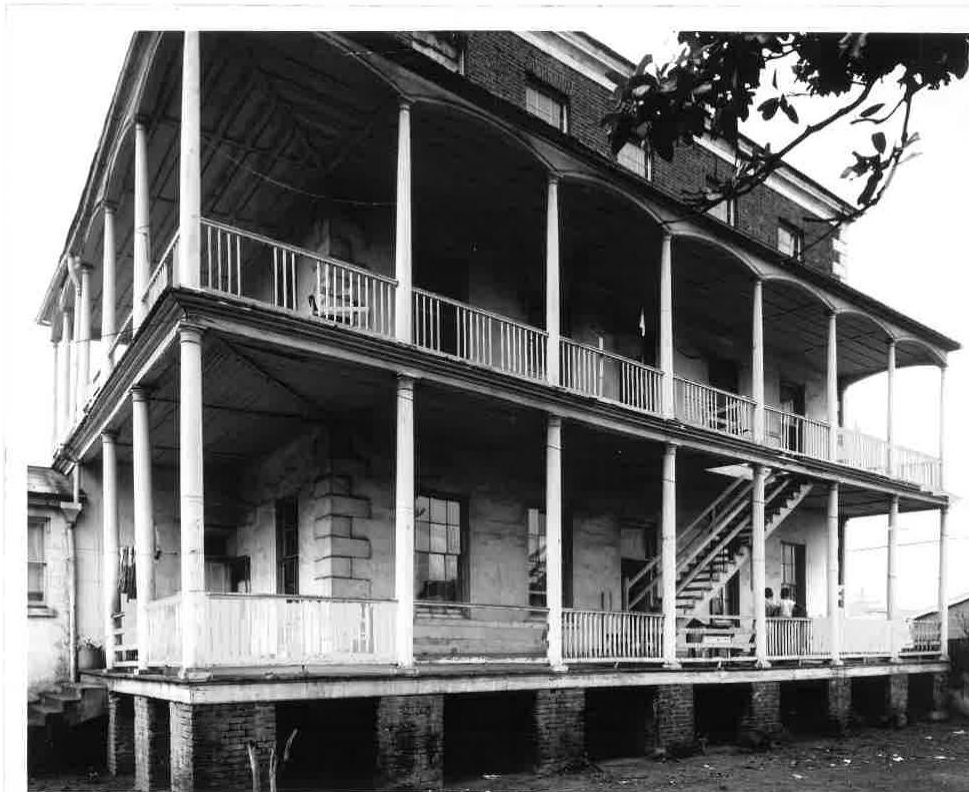
(Figure 17) Second Floor Fire Place with Ionic Pilasters. Circa 1980.



(Figure 18) Cellar Before Restoration Work by Luxury Simplified. 2014.



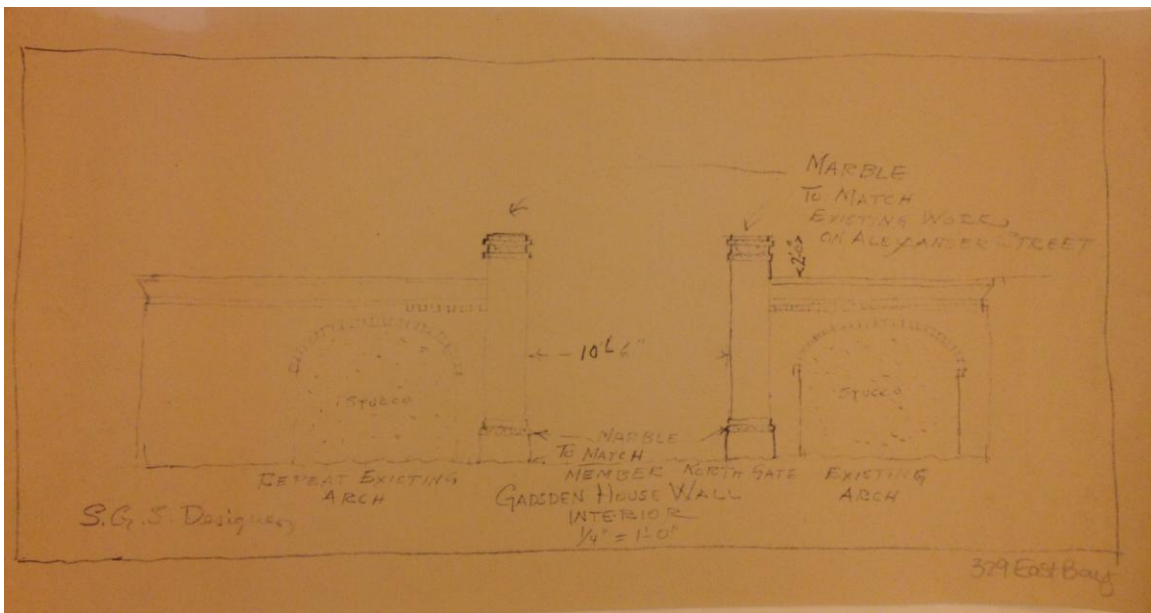
(Figure 19) Before (Top) and After (Bottom) the 1959 Restoration by the Historic Charleston Foundation. Circa 1960s.



(Figure 20) Before and After Screened-In Portion of Pizza. Photo Undated.



(Figure 21) Rattle Snake Gateway. Circa 1960.



(Figure 22) Original Sketches by Samuel Stoney for the gate entrance at Alexander Street. 1961.



(Figure 23) Pizza Rehabilitation. Repair Pizza Column (Left) and Scaffolding (Right). 1996.



(Figure 24) Gadsden House West Façade. Circa 1959.



(Figure 25) Front Steps at Door facing East Bay Street. 2014.



(Figure 26) Quoins on the Southeast Corner. 2014.



(Figure 27) Finished Piazza Repair. April 1997.



(Figure 28) Front Entrance Hall. January 2nd 2015.



(Figure 29) First Floor Fire Place and Mantel. 2015.



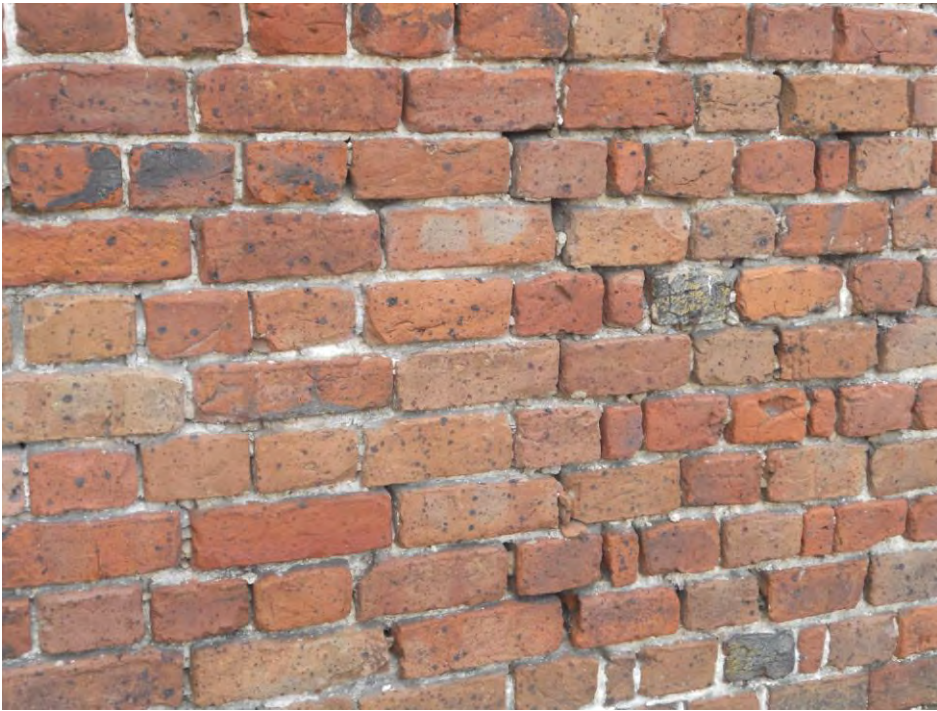
(Figure 30) First Floor Fireplace Mantel with carved paterae. Photograph Undated.



(Figure 31) Detail of Rattle Snake Motif by Samuel Stoney and Phillip Simons. Photograph Undated.



(Figure 32) Second Floor Wall , Opening up the Second Floor Plan. 2015.



(Figure 33) Bricks on East Façade with missing mortar. 2014



(Figure 34) Close up of wood Column with paint chipping. 2014



(Figure 35) Aerial shot of the Gadsden House, Kitchen House, and Pink House, looking towards the East. April 8, 1997.

1. Figure 1: *The Gadsden House*. 2014. Luxury Simplified Group, Charleston.
2. Figure 2-5: *City of Charleston Sanborn Fire Insurance Maps, June 1888-1955, Refurbished*. 1888-1955. The South Carolina Room. Charleston County Public Library, Charleston.
3. Figure 6: Drie, C. N. "Bird's Eye View of the City of Charleston, South Carolina 1872. | Library of Congress." *Bird's Eye View of the City of Charleston, South Carolina 1872. | Library of Congress*. The Library of Congress, 1872. Web. 02 Jan. 2015.
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5. Figure 8: Biopharm. *Medical Leech Museum*. Charleston, SC: Biopharm, 1995. Print.
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9. Figure 12: *Front Door Close Up, Inspection Photo*. 1980. Historic Charleston Foundation Archives, Charleston.
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28. Figure 31: *Detail of Rattle Snake Motif by Samuel Stoney and Phillip Simons*. Undated. Historic Charleston Foundation Archives, Charleston.
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