Historic Structure Report: The Roper House

Clemson Univeristy / College of Charleston
Graduate Program in Historic Preservation

MSHP Class of 2019
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Sada Stewart, Chris Tenny and Kendra Waters

GRADUATE PROGRAM IN HISTORIC PRESERVATION
CLEMSON UNIVERSITY COLLEGE of CHARLESTON

Acknowledgements

The Clemson University/College of Charleston Graduate Program in Historic Preservation would like to extend their appreciation to the Classical American Homes Preservation Trust for the opportunity to prepare this Historic Structure Report for the Roper House in downtown Charleston. A special thank you is in order for Margize Howell and Peter Kenny for taking the time to introduce us to the Roper House and the legacy of Richard Jenrette. Diagrams and plans were created based on a set of drawings available through the Historic Charleston Foundation, whose archives were also helpful in conducting extensive background research on the property. Earnie Townsend, Site Supervisor for the Roper House, was helpful with his knowledge of the house, and accommodating for providing access to the house and property. This was a valuable learning experience not only in how to prepare a Historic Structure Report, but also to better understand the rich history of the Roper House.

Class photo of the MSHP graduate students who prepared the Historic Structure Report for the Roper House. Photo by Amalia Leifeste; Cover Photo by Chris Tenny

Project Team

The Clemson University/College of Charleston Graduate Program in Historic Preservation prepared this Historic Structure Report for the Classical American Homes Preservation Trust throughout the Spring of 2019.

Project Leader	Amalia Leifeste Assistant Professor of Historic Preservation
Project Assistant	Laurel Bartlett, PhD Adjunct Professor of Historic Preservation
Graduate Students	Kim Hlavin Rucha Kamath Dana Marks Amy Mendelson Sada Stewart Chris Tenny Kendra Waters
Roper House Liaison	Earnie Townsend Site Supervisor
Classical American Homes Preservation Trust Liaisons	Margize Howell Board of Directors, Co-President Peter Kenny Board of Directors, Co-President

MSHP's first site visit to Roper House. Discussing the exterior of the house with Margize Howell and Peter Kenny of the Classical American Homes Preservation Trust. Photo by Laurel Bartlett

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Purpose of Project

A historic structure report is a typical document product of historic preservation research. An Historic Structures report is a comprehensive assessment of a building or buildings including the history, physical condition, and evolution over time. Usually prepared during a moment of transition for a building or property, the historic structure report prepared in the Spring semester of 2019 for the Roper House is no exception. Should the use and programming of the Roper House change from its current configuration, this report contains helpful information to record the building in its current state, and suggestions to best carry out and accommodate for any changes or alterations.

Beyond the historic background and context, chronology, and physical description which offers insight into the development of the building and its context over time, the main objective of the standard "Part I" of an Historic Structures Report is the conditions assessment, preservation guidelines. The typical "Part II" of an HSR discusses and analyses treatment of the use of the structure. This particular Report was tailored more toward the owner's inquires and specific needs. While "Part I" of the report focused on the typical history, building evolution and physical description, additionally, diagrammatic floor plans were also explored for future use treatments. These diagrammatic floor plans assessed the building for integrity, significance and style. The "Part II" of this HSR does contain the typical Treatment of Use plan and analyzes the requirements for these options. However, these findings and lead our team into addressing the Roper House for it a hazard mitigation and maintenance plan. Finally, the team included a visitor impact scenario to explore alternate options. This impact lens might be used to determine whether a preservation approach or a restoration treatment would be preferred. These be fleshed out and become part of a preservation plan.

View of the harbor from the piazza. Photo by Dana Marks

Although not a replacement for a full preservation plan, which are done by a team of professionals typically over a year or more in production time, this historic structure report acts as a starting point to initiate such an endeavor. This document includes information needed to make decisions related to interpretation, maintenance, modifications, and continued use of the building. This report on the Roper House will be valuable in continuing efforts to preserve, manage, and interpret this prominent building along East Battery in downtown Charleston, the preservation which is enthusiastically endorsed by the team who studies the building.

Administrative Data

Location Data:

Building Name: The Robert William Roper House

Location: 9 East Battery, Charleston, SC 29401

Tax Parcel: 457-16-04-086

Zoning: SR-3
The Single-family Residential, SR-3 allows for one single-family detached dwelling per lot with maximum densities of 7.3 dwelling units per acre, and it also permits one-family attached dwellings.

Total Acreage: 0.47

Landmark Status: National Register of Historic Places, Ref. Number: 73001692

Owner: Classical American Homes Preservation Trust

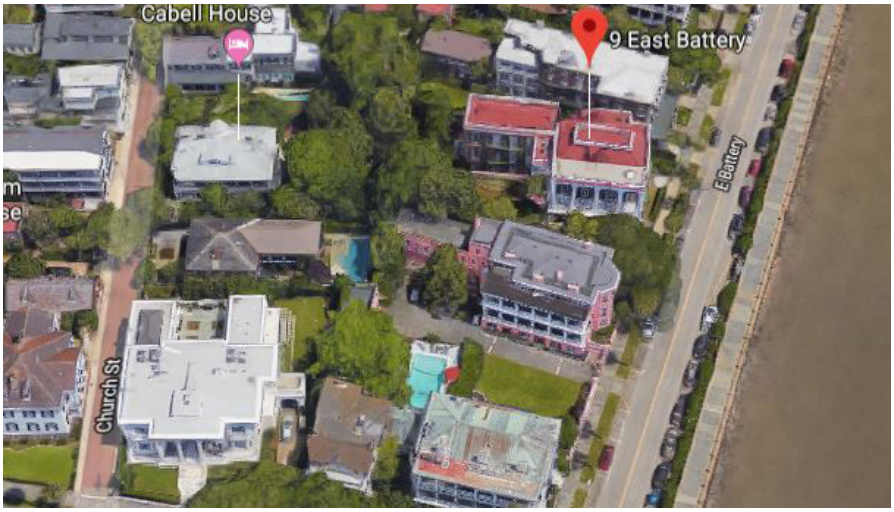
Owners Address: 69 E 93rd Street, New York NY 10128

Prepared for: Classical American Homes Preservation Trust

Project Team: MSHP 2019 Students at Clemson University and College of Charleston

Led by: Assistant Professor Amalia Leifeste and Adjunct Professor Laurel Bartlett

Students: Kim Hlavin, Rucha Kamath, Dana Marks, Amy Mendelson, Sada Stewart, Chris Tenny, and Kendra Waters



Aerial of 9 East Battery, also known as The Robert William Roper House. Image from Google Maps.

Executive Summary: Part I-Developmental History

This historic structure report uses a similar format for the structure and content as outlined by the National Park Service Preservation Brief No. 43, Preparation and Use of Historic Structures Reports (2005). The findings from research, onsite visits and the building's condition assessment is elaborated in this report. In addition to the typical chapters found in an HSR, formulate three alternative programs for the future use of the Roper house are outlined with an analysis of the direct and indirect visitor or user impacts.

Part I of this report, Developmental History, provides an in-depth historical and architectural evolution of the property and the house. It also highlights the significance of the building with respect to the history of Charleston, the Battery and to a broader pattern of Classical Revival style of architecture. The report is illustrated with archival photographs, a timeline of the chronological developments of the house, and photographs captured by the the project team. It also emphasizes the contributions of the prominent property owners who owned the Roper house at different time periods.

The findings from this section informs about the architectural contributions by the prominent property owners like the addition of the ballroom in the rear wing during the Siegling ownership, the interior modifications and use of the property as a winter hunting residence by the Guggenheim's, the subdivision of the property during the Hastie ownership and the consistent preservation efforts during Mr. Richard Jenrette's ownership.

Rear addition constructed post-1886 Earthquake. Photo by Chris Tenny

Executive Summary: Part II-Treatment and Use

Part II of this report, Treatment and Use, includes a condition assessment of each of the building systems which contribute to the structural integrity of the building. Through a physical assessment documented using photographs and a review of the current conditions and existing concerns, if any, the report provides suggestions for future preservation efforts. The report touches upon the potential threats that might affect the Roper house and suggests recommendations for mitigating the threats of various natural disasters. The building is maintained and preserved in a very good condition, and the future programmatic uses were determined based on the research, the condition assessment, and keeping in mind the mission of the Classical American Homes Preservation Trust. The impact of adopting any of the three programs individually or as a combination, conclude this report. The last section of this historic structure report provides a list for potential future research arenas that were observed while compiling this report.

The conditions assessment revealed that that building, its spaces and features are remarkably intact with only a few modification and previous preservation campaigns. The overall condition of the building is excellent. The report addresses pre and post measures and provides a relative cost estimate in the event of various natural disasters. It recommends the owners to use the guidance and assistance of historic preservation professionals to make informed preservation decisions in order to ensure integrity of the house and its architectural fabric. As a final section, the report focuses on a detailed analysis of the user impacts if the Roper house is to be used for long term and short term residence, or a rentable event space, or a house museum.

Peeling Ashlar on the first floor. The walls were painted to resemble marble blocks but are now showing signs of deterioration. Photo by Kim Hlavin

Carpet on thrid floor showing signs of wear in places with high foot traffic. Photo by Amalia Leifeste

Statement of Significance

The architecture, location, age, events, ownership, and alterations of the Roper House make the house an exceedingly significant house in Charleston. These criteria of significance agree with the structure's significance per its listing on the National Register of Historic Places.

The monumental Greek Revival architecture of the Roper House is unparalleled in Charleston. Likely designed by professional architect Charles Reichardt, the three-story, side-hall plan structure is composed of uniformly colored Wando brick set in flemish bond. At its south elevation stands a massive piazza supported by two-story tall masonry columns. With a balustrade, scroll modillion cornice, and ornamental wrought-iron balconies, the 9 East Battery residence is one of the most opulent structures of its place and time.

The Roper House's location and age are inherently connected. Built in 1838, the Roper House was one of the first residences constructed along the southern stretch of East Battery after the City of Charleston sold off lots of land that were previously destined to be a garden along the battery. Its 1838 construction date also establishes it as an Antebellum structure, or one built before the Civil War; this era of construction is prized in Charleston. The development of this portion of East Battery and its construction during the Antebellum period of Charleston typify the structure as a part of a major building pattern in Charleston.

Still standing after nearly two centuries, the Roper House has witnessed significant historical events. In early 1865, a 500-pound piece of a cannon, destroyed by evacuating Confederate troops, landed in the house's attic where it remains to this day. In 1886, the structure survived through the destructive earthquake of that year.

Other historical events the Roper House is a witness to include its many periods of ownership under prominent families. Beginning with Robert William Roper in the early nineteenth century and continuing to the present American Classical Homes Preservation Trust ownership established under the late Richard H. Jenrette, the Roper House exhibits almost two centuries of prominence. Rather than being significant for one owner, the Roper House is special for its layers of accretion: Roper, Ravenel, Siegling, Guggenheim, Hastie, and Jenrette all were significant owners of the property and have in some way shaped its character.

For instance, Roper, as its first owner, is credited with the residence's Greek Revival architecture, its floor plan, and its spiral staircase. The music-enterprise-owning Siegling family, Roper House owners during the turn of the twentieth century, is credited with adding the etched glass doors on the east, the chandeliers and their gas utilities. The art-collecting Guggenheims, owners during the early twentieth century, are credited with installing a vault underneath the first floor parlor passage, the early electric elevator and removing the ballroom put in by the Sieglings. The last owner, Mr. Jenrette, is credited with preserving the structure, including furnishing it with his Duncan Phyfe furniture collection and commissioning Robert Jackson, David Hoffman and Edward Jones to design appropriate decor and ornamentation, such as the carpeting, faux-marble wall painting, woodwork and plasterwork.

Together, the Roper House is significant for its Greek Revival architecture, early site on lower East Battery, its antebellum construction, its witness to history such as the Civil War, its association with many socially and historically significant owners, and their many respective architectural changes that help to explain the building's evolution. These many reasons join to compose a structure significant in architecture, location, age, events, ownership, and alterations.

Historic Background and Context

Charleston and the Battery

The history of the Roper House embeds within the development of the eastern harbor of Charleston and the land surrounding the Cooper River. Although near the site of the city's settling by Europeans in the late seventeenth century, the southern stretch of East Battery Street, where the Roper house is situated, was not suitable for construction until the early to mid-part of the nineteenth century. During this time the city turned the low-lying marsh into a flat expanse of land by infilling the terrain with soil.

Many of Charleston's oldest structures, such as the Powder Magazine, the Pink House, the row houses along Church Street and East Bay Street, ecclesiastical structures like St. Michael's and St. Philip's churches, and government buildings such as the colonial courthouse stand today as testaments to the history of the area just north of 9 East Battery. These Georgian and Federal structures, however, exist in stark contrast to the Greek Revival residences of lower East Battery, including the Roper House.

The early Charlestowne settlement, along the Cooper River, at the transition of East Battery to East Bay Street, was a walled rhombus, with bastions at the corners, surrounded by water on three sides. The land upon which 9 East Battery resides is south of the southern wall, across from Vanderhorst Creek, modern-day Water Street. The tidal creek separated the southern peninsula of Charleston from the more populated and fortified section of the settlement. However, the provincial government of South Carolina and residents alike endeavored to establish structures and protective measures against the encroaching ocean to the south, including the prominent peninsular tip known as White Point for its historical connotation with an oyster shell mound. In the Spring of 1725, government officials directed land owners at White Point to mark their waterfronts and begin the process of infilling the land.[1]

1 Nic Butler, "A Brief History of the High and Low Battery Seawalls, Part I," (Charleston County Public Library, 2017), https://www.ccpl.org/charleston-time-machine/brief-history-high-and-low-battery-seawalls-part-1.

Edward Crisp, "A Compleat Description of the Province of Carolina in 3 parts." 1711. From American Memory, Library of Congress

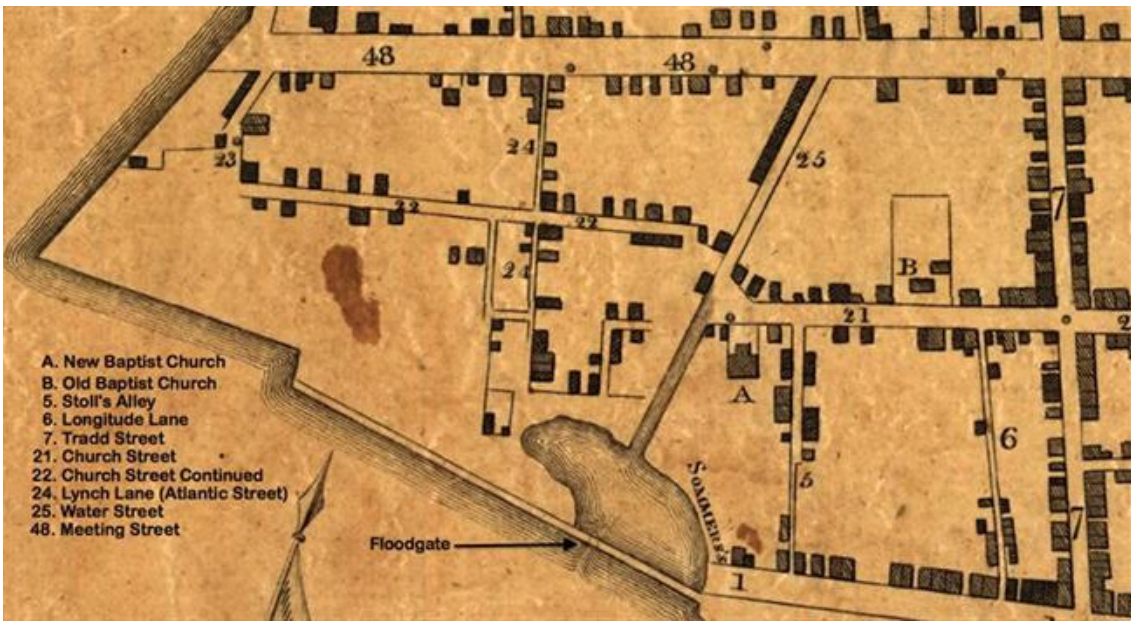
Historic Background and Context

A decade later, in 1736-1739, development, including roads and buildings, punctuated the land immediately south-west of the wall. This area would become the territory around modern Church Street, though the land at 9 East Battery was not yet suitable for construction. While the Vanderhorst Creek still separated the lower part of the peninsula from the more built area of wharves to the north, the land to the south of Vanderhorst creek a bridge provided access over the waterway.

At the southern end of Church Street, the provincial government directed the construction a massive brick fortification, called Broughton's Battery to protect Charlestowne's harbor from attack (Figure 2). In the early 1750s a hurricane ravaged the wood pilings and battered the brick battery, necessitating further repair and remediation to the city's south-eastern marshlands. Following the hurricane, German engineer William de Brahm designed earthworks designed constructed around White Point to protect the city from the ocean.[2] However, these earthworks were highly susceptible to the harbor's waves necessitating further reinforcement. In the mid-to-late-1760s, the government erected a half-mile long, five-foot high masonry wall on a foundation of Bermuda stone in front of the rampart of earth. The city walls and masonry batteries made Charleston a fortified city, protected from the sea and wood-be aggressors, in the years preceding the American Revolution. This dense concentration of fortifications was in a stark contrast to the barren swamp that the point was half a century earlier.[3]

Almost a decade later, a 1780 map of the city shows the Charleston harbor becoming more linear and protected by barriers, then primitive forms of the battery or sea wall. By this time, Vanderhorst Creek developed into a mercantile canal. Several years later, the government infilled the creek bed creating modern-day Water Street. Additional changes to the landscape included the demolition of many of the brick fortifications that surrounded the city, except for the seawall at the edge of White Point.[4] By the turn of the nineteenth century, the city extended

2 Butler, "Battery Seawalls," 2017.
3 Butler, "Battery Seawalls," 2017.
4 Butler, "Battery Seawalls," 2017.



Edmund Petrie, Ichnography of Charleston, South Carolina. London, Phoenix Fire Company, 1788. From American Memory, Library of Congress

Historic Background and Context

East Bay Street past its previous terminus near the Missroon House to White Point. This elongation would eventually permit the construction of the residences including the Roper House and many others along the Battery by reclaiming the often-flooded land along East Battery. The need for a new seawall, the construction of new fortifications dues to the threat of another war, and a series of hurricanes slowed the process of the road extension and land reclamation.

Following the tumultuous decades of the late-eighteenth/early-nineteenth centuries, the government demolished Fort Mechanic constructed along the Battery during the post-revolutionary phase of fortification, in 1812. The land created by the sea-wall construction and the demolition of the Fort Mechanic, offered new opportunities to government officials. Rather than constructing residences on this reclaimed land, officials envisioned turning the land into a public garden. The economic downturn in the mid-1830s, forced the city to sell a portion of the land along East Battery and prohibited the full-vision of the park from developing, but by the 1850s, the park extended further to the west along the battery.[5]

The city's fight against the sea continues to this day but the current "High Battery", the raised walkway of granite, masonry, and other stone along East Battery street, was in place in the 1850s. A similar endeavor to protect the south and west perimeter of Charleston was undertaken with the construction of the "Low Battery" along Murray Boulevard. While the complete vision for the pleasure garden was in vain, the city's sale of the land allowed for the construction of 9 East Battery, the Roper house, on two lots. It was the first house to go up along this southern leg of East Battery, setting a monumental precedent for what would follow.

Henry S. Tanner, "A New Map of South Carolina with its Canals, Roads and Distances from Place to Place along the State and Steamboat Routes." Ca. 1833.From American Memory, Library of Congress

Roper House Design

The imposing architectural details, most notably the massive five-columned Ionic portico, highlights the Roper House as one of Charleston's most prominent residences. The building retains elements of the vernacular

5 Butler, "Battery Seawalls," 2017.

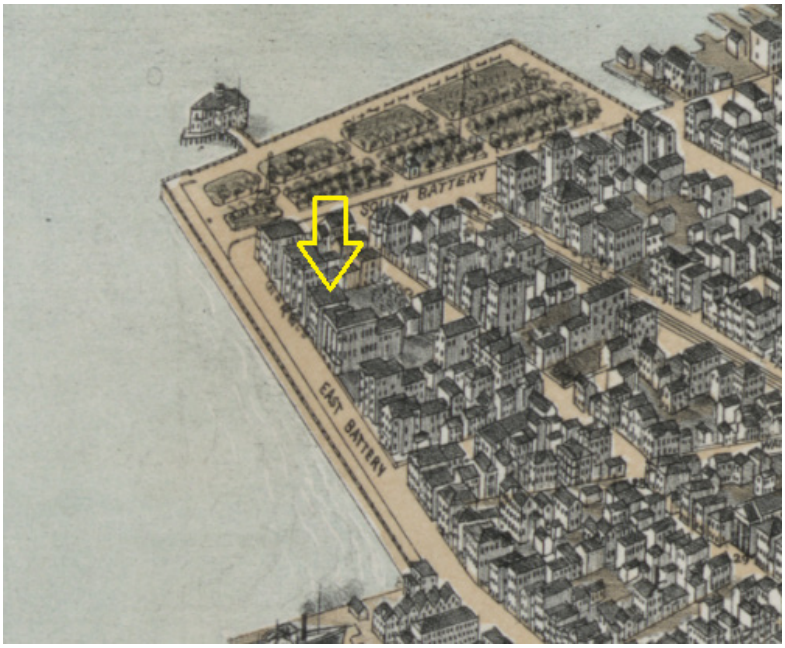
Historic Background and Context

Charleston Single House with its narrow façade along the street. This narrow, street-facing design is not vernacular in style but modified into the style of a classical temple form. Once over-looking White Point Gardens, the full-height portico takes the place of the traditional double-tiered piazza of the Single House. Traditionally, Greek Revival architecture positions the portico on the primary facade, but Roper chose to relate the building to local precedents. The full-width, giant-order Ionic pentastyle portico runs along the length of the original building anchored by a stuccoed, arched colonnade. Complete with a balustrade, the proportions fall into perspective when viewed across the harbor.[6] The white columns and exaggerated width of the undecorated entablature contrast against the brown-hued, Flemish bond brick of the exterior walls. The entablature includes a simple cornice, modillion details, a narrow overhang, and an unadorned and slightly short architrave. The portico boasts pilasters also Ionic in style, aligning with a paneled ceiling which mimics the modillion molding details of the cornice. In addition to the large south-facing piazza, there was originally another piazza stretching across the western side of the house, which would have provided more privacy.[7]

W. Williams, "Plan of Charleston. S. C." 1849. From Alabama Maps

Unlike most Charleston Single Houses and Greek Revival buildings, the front façade of the Roper House contains the formal entrance. The entrance lacks any enframement typical of the style but is notable for the rope detail surround and double doors leading to the vestibule. Brownstone entrance steps and granite sills and lintels frame the openings. These window and door openings are large, triple hung, two-over two-over-two wood windows with louvered shutters. Iron balconies decorate the second and third stories of the eastern façade and the addition to the west.

6 National Register of Historic Places, The Robert William Roper House, (Charleston, Charleston County, South Carolina, National Register #73001692, November 1973).
7 Carter L. Hudgins, *Vernacular Architecture Charleston and the Lowcountry, 1670-1990: A Field Guide,* (Charleston: Historic Charleston Foundation, 1994).



Drie. Bird's Eye View of the City of Charleston, South Carolina. 1872. From American Memory, Library of Congress

Historic Background and Context

The low-pitched roof form is a gable on flat hip, concealed by a balustrade surrounding the entire entablature. The standing seam terne metal roof features a roof-top deck, a late addition, as is an elevator shaft, which was once a service stair located behind the main stair. The house follows a side hall, double parlor plan, including a curvilinear stair, and a rear addition kitchen house. In depth physical descriptions follow in a later chapter.

A hyphen joined remains of a kitchen house, originally a secondary structure, with the primary structure prior to the turn of the twentieth century. As evidenced in photographs from 1874, the kitchen house was originally a two-story stuccoed building with two triple-arched chimneys, a simple cornice line and flat roof. After the earthquake in 1886, alterations to the addition raised the building one story. The owners at the time, the Siegling's also seismically retrofitted the Roper House due to sustained substantial damage. This resulted in tie rods piercing the main hall, and decorative lion's heads concealing the pattress plates located between floors above the front door, and the next floor.

Probable Architect(s)

The architect attributed with the grand design of the Roper House is unconfirmed although historical evidence and stylistic details speculate that Charles F. Reichardt designed the building. The use of Greek Revival stylistic elements and the interpersonal relationship between Reichardt and prominent builder of the time, Nathaniel Potter, the builder of the Fireproof Building, who also built Reichardt's Charleston Hotel, and Milford Plantation, suggest a likely connection with the Roper House. Additionally, Reichardt designed a comprehensive plan for White Point Garden in 1837. Charleston's News and Courier commended the Prussian architect as a visionary scheme that would design a public promenade surrounding Oyster Point.[8] The Roper House was the first residence constructed along the lower portion of East Battery in the area in 1838, in direct relation to the beautification projects surrounding both the city garden and the attempts to draw visitors to the battery.

8 James R. Cothan, *Gardens of Historic Charleston*, (Columbia, S.C: University of South Carolina Press, 1995).

Kitchen house of the Roper House, behind the main structure, prior to 1886. From Historic Charleston Foundation

Historic Background and Context

Reichardt, known for his examples of fine Greek Revival architecture, many of which have not survived, arrived in Charleston in late 1836.[9] Reichardt apprenticed under German architect Karl Friedrich Schinkel known also for his influences in the Revival style. By the time Reichardt arrived in Charleston in the 1830s, changes in Charleston's architectural fashion had a hand in a significant period of prosperity for the architect, as well as other notable architects such as Robert Mills. Mills helped spark this shift with his construction of the Fireproof Building in 1822-1825. Economic stability temporarily returned to the Lowcountry, while loans following a devasting fire made it easier to construct in the latest styles. Invariably all religious sects in Charleston used the fashionable Greek Revival temple form.[10] Upon his arrival in Charleston, Reichardt designed the Charleston Hotel circa 1838. The hotel was an impressive Greek Revival structure with giant-order Corinthian columns. Unfortunately, development precipitated the demolition of the Charleston in 1960 to make way for a motor inn motel. Reichardt's design of the Guard House, circa 1839, also featured a monumental Doric colonnade. The building was a part of the City's plan to create a thoroughfare of Meeting Street. The building had its colonnade along meeting street deconstructed in 1856 when it began to fail and pull the building apart. The earthquake of 1886 severely damaged the rest of the building leading to its demolition.

The New Theatre, another Reichardt commission, opened in December 1837.[11] The stuccoed brick theatre consisted of two stories above a raised basement. In a fashion, similar to Mills' Fireproof Building, its highlight included a massive ionic portico with four columns above an arcaded base. The portico was only accessible from the interior arcade level. The building burned in the fire of 1861 which ravaged lower Meeting Street and building in proximity to the New Theatre, including the Circular Church, the Mills House and St. Michael's Church. The only remnants of the New Theatre were the marble steps.

9 Gene Waddel, "An Architectural History of Kahal Kadosh Beth Elohim, Charleston," (The South Carolina Historical Magazine 98, no. 1, 1997): 6-55.
10 Waddell, "An Architectural History," 18.
11 Waddell, "An Architectural History," 19.

The Charleston Hotel, designed by Charles F. Reichardt. From Library of Congress

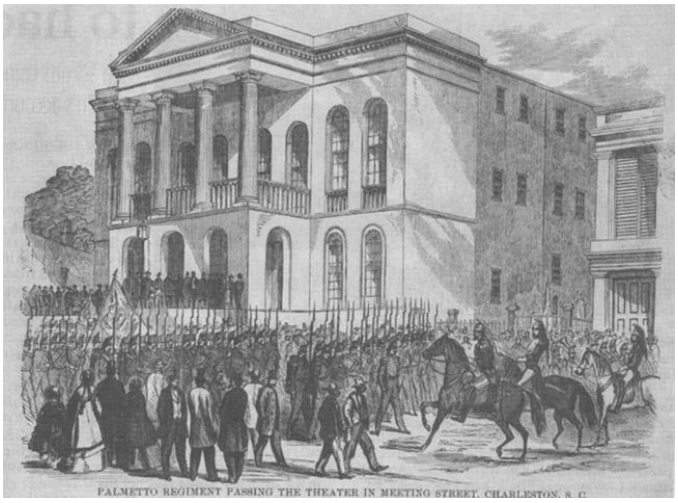
Historic Background and Context

Although none of Reichardt's public buildings survive, they were some of the most prominent architectural pieces influencing the design of the city. The architects in the forefront of the Greek Revival movement within the city helped shape the prominence and distinction of the public buildings in Charleston. Another architect suggested as contributing the design of the Roper House is Edward B. White. Newspaper articles also report him arriving in Charleston in 1839, one-year post-construction of Roper House.[12] His work centered on highly decorated Gothic Revival, including the Gothic Revival Huguenot Church, Church of the Cross, the steeple at St. Philips church, and Grace Episcopal. His Greek Revival examples include Porter's Lodge at the College of Charleston, and the Market Hall (circa 1842), his first work to be certainly attributed. These examples match each other in terms of details such as the columns.

Reichardt helped to bring this new sophistication to the city, and elements of the design reflect in his other works. Unfortunately, there is minimal documentation of Reichardt's post-Charleston life. Newspaper accounts put him in New York in 1852, and he later died in 1871 in Germany.[13]

12 Kenneth Severens, *Charleston Antebellum Architecture and Civic Destiny,* (Knoxville: University of Tennessee Press, 1988).
13 New York Daily Tribune, (New York, New York, 22 June 1852), Chronicling America: Historic American Newspapers. Washington, DC, Library of Congress.

The Guard House circa 1839-1886. Formerly located on the south-west corner of Meeting and Broad where the Federal courthouse and post office are currently located. From the US Geologic Survey



The New Theatre, Reichardt. Circa 1837—1861. From the Preservation Society of Charleston

Historic Background and Context

Roper House Development and Notable Families

The Ropers

From the time Robert W. Roper purchased a lot of land from the City of Charleston and built his home there, the Robert Roper House has proudly stood on the lot now known as 9 East Battery. On May 25, 1838 Robert William Roper purchased from the City Council of Charleston Lot No. 6 for $4,500.[14] In a short time, Roper constructed a stately, and prominently placed, house on the property for himself and wife, Martha Rutledge Laurens. The house even boasted gas lighting in the 1840s very soon after construction.[15] While Robert Roper's East Battery residence is well-documented, there are few historic records pertaining to the early members of the Roper family. However, the documentation that exists offers insight into Roper's wealth that allowed him to construct such a grand house. The Ropers, (possibility also known as "De Roper") trace their lineage back to Norman descent, possibly going to England during the invasion of William the Conqueror and potentially as direct descendants of Margaret Roper, daughter of Sir Thomas More (1478-1535).

While in his late teens, William Roper, traveled to Charleston between 1725 and 1730. During his travels to Charleston William met a merchant, whom later employed him. William eventually started his own business and married twice. His first wife, Mrs. Hutchinson, their two children died at a young age. William had four more children with his second wife, Grace Hext.The youngest child of William and Grace was Thomas, born around 1760. William passed away during Thomas' early childhood. Thomas Roper would eventually become a prosperous planter. According to his will, Thomas associated with Second Independent or Congregational Church, Unitarian Church, Charleston Library Society and Charleston Medical Society. To the Charleston Medical Society, Thomas gifted numerous parcels on East Bay and Queen Streets. In his will, Thomas requested the construction of a hospital for "permanent reception or occasional relied of such sick maimed and diseased paupers as need surgical or medical aid, and whom without regard to complexion religion or nation I would they should admit therein." He also noted that the president of Charleston Medical Society would become executor of his will if his son passed first. On April 14, 1829, Thomas passed away at the age of sixty-nine years.[16] His son, Robert William, born around 1800, inherited his father's wealth. Of Thomas' ten children, Robert, was the only child to survive.[17]

Not much is known about Robert's education, but documentation indicates he may have been self-educated. Despite a lack of formal education, Robert played an active role in Charleston society. From 1824-1825, Robert served as a state legislator for Saint Paul's parish.[18] In 1825, he published his first writings about plantation operations, and presented his views to the South Carolina Agricultural Society. Robert held strong views about agriculture's role in establishing wealth, but he also believed in the science of agriculture. Robert suggested the creation of an agricultural institute to educate overseers and promote the position as a suitable job. Seven years after his presentation, the South Carolina Agricultural Society elected Robert as a member of and shortly after as the organization's orator. In this position he encouraged plantations to be self-sufficient and grow crops rather

14 Records of the Register of Deeds Office, Deed Book U12, Page 312.
15 Margize Howell and Peter Kenny, Roper House walkthrough with authors, January 29, 2019.
16 Will of Thomas Roper, On file, Charleston South Carolina Historical Society, Charleston, SC.
17 Severens, *Charleston Antebellum Architecture and Civic Destiny*, 1988.; Letter dated 1852 from Benjamin Dart Roper, Charleston Historical Society archives.
18 Severens, *Charleston Antebellum Architecture and Civic Destiny*, 1988.

Historic Background and Context

than importing them. By 1841 the Society elected him Vice President. Continuing his involvement in Charleston's organizations and politics, in 1840 Robert represented the City's parishes of Saint Philip and Saint Michael in the state legislature. Robert served as a member of the agriculture committee until 1843.[19]

In 1832 Robert purchased property on Legare Street. Just six years later he purchased Lot No. 6 on the Battery. He sold the house on Legare Street in 1839 suggesting the new house on the Battery was complete. It has been suggested that Robert's forward-thinking approach made his own plantation prosperous, such as Point Comfort which he purchased in 1826. This would have contributed to the wealth that allowed him to build his property on East Battery. He lived in the house for a short time, ultimately passing away in 1845.[20] Family letters indicate the passing was sudden, that he caught a "country fever" while at his plantation and died a few days later.[21] His obituary, describes Robert as "a large and successful planter and enlightened agriculturist." In addition to his Charleston house his estate included his 560-acre plantation, Point Comfort, where ninety-six enslaved lived. In 1848 following the death of Robert Roper, his wife Martha gained control of the property. Five years later in 1851, Martha Roper sold the property to Mary Coachman Allston for the sum of $25,000.[22]

The Allstons

Mary Coachman was born in 1776, the daughter of Benjamin Coachman, Esq. In December of 1808, she married a planter named Benjamin Allston, jun. esq.[23] Only a few months after their marriage Benjamin Allston passed away in March 1809 at the age for forty-three years. His obituary noted he was of Waccamaw and died in Georgetown.[24] There is little evidence to suggest that Mary ever remarried or had any children. In 1851, Mary, who was in her seventies, purchased the property on East Battery from Martha Roper. She owned the house on the Battery until her death on June 30, 1859 at the age of eighty-three years. Of Mary, the obituary states, "her equanimity and her cheerfulness, under all circumstances, rare and most useful in seasons of danger and of sorrow, were instructive and beautiful to all who came under her influence."[25] St. Philip's Church held her funeral on July 1 of 1859.[26] Mary desired to be buried with her mother and father at Colonial Church in St. James Goose Creek.[27] Having passed away while owning the property along East Battery, the executors of Mary Allston's estate conveyed the property to William Ravenel in November 1859 or $21,200 dollars.[28]

The Ravenels and the Civil War

In the 1840s, the Ravenel family had already established themselves on the Battery. In 1846, William had purchased two lots on the Battery from the City Council of Charleston. The double lot allowed him to build what is today known as the William Ravenel House, 13 East Battery. Ten years prior to purchasing the Roper House, William Ravenel was a merchant working with his brothers William, Alfred and Francis. The business was located

19 Severens, *Charleston Antebellum Architecture and Civic Destiny,* 1988.
20 Severens, *Charleston Antebellum Architecture and Civic Destiny,* 1988.
21 1852 Dart Letter, Charleston Historical Society archives.
22 Records of the Register of Deeds Office, Deed Book Z11, Pages 558-561
23 Charleston News and Courier, (Charleston, South Carolina), December 20, 1808 and Charleston News and Courier (Charleston, South Carolina), July 16, 1859.
24 Carolina Gazette, (Charleston, South Carolina), March 10, 1809.
25 "Mary Coachman Allston Obituary," Charleston Courier, (Charleston, South Carolina), July 16, 1859.
26 Charleston Mercury, (Charleston, South Carolina), July 1, 1859.
27 "Mary Coachman Allston Obituary," Charleston Courier, (Charleston, South Carolina), July 16, 1859.
28 Records of the Register of Deeds Office, Deed Book L14, Page 145.

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on 16 East Bay.[29] In 1859, the City Directory listed Ravenel and Co. merchant business at the same location. Also listed was Ravenel & Huger, an import business located at 12 and 14 East Bay and run by William and CK Huger.[30] That same year, William purchased Lot No. 6, also known as 5 East Battery. A year later, in 1860, he was still living at 5 East Battery, however, according to the 1860s US Census he had moved. Records from 1861 show William owned and resided at the neighboring property, No. 7 East Battery (now the William Ravenel House).

While the house was still under the ownership of the Ravenels, the house stood vacant through the Civil War. The Roper House survived the Civil War relatively unscathed despite heavy damage to the Battery. At the end of the Civil War in 1865, part of a Confederate cannon exploded and lodged into the roof of the house. It remains in the same place to this day and can be seen through an observation window from the attic into the north unfinished attic space.[31] William Ravenel also owned the neighboring property at No. 5 East Battery but was renting the property to his brother Alfred. After owning the property for fifteen years, William Ravenel sold the property to Rudolph Siegling for $16,000 in 1874.[32]

The Sieglings

General Rudolph Siegling purchased the Roper House on August 15, 1874. The Siegling family had already established a prominent name for themselves in Charleston by this point. Rudolph Siegling was born in Charleston on December 3, 1839 to John Zacharias Siegling and Mary Schnierle Siegling.[33] John Siegling immigrated from Erfurt, Germany to Charleston in 1819 to begin his life as an importer of musical instruments. John Siegling's father, a renowned mathematician in Germany, had 15 children, including John. John left his family home in Germany and went to Paris, then moved to London, and eventually decided upon Charleston as the place to begin his own business. John Siegling opened Siegling's Music House shortly thereafter and it quickly became one of the most successful businesses in Charleston, finally closing its doors 150 years later in 1970. The Music House building at 243 King Street still stands with the Siegling family name gracing its parapet.[34] In a rare interaction with American history, John Siegling and his wife Mary met Revolutionary War hero General Lafayette when he visited Charleston in 1825, and much to Mary's delight she was able to shake Lafayette's hand.[35]

John and Mary Siegling had five children, John Siegling, Jr., Henry, Mary, Eliza, and Rudolph. The family remained close with their relatives back in Germany, and John sent his four older children to Europe for part of their education. Rudolph, the youngest, was born just after a large fire in Charleston in April of 1838 destroyed the Siegling family home. Fortunately, Mary's sister, Eliza Schnierle, married Henry Holbreck, a member of another prominent Charleston family. Both the Holbreck and Schnierle families cared for the the Sieglings and their young children following the fire. The Siegling family hit another hard time during Rudolph's early years during the 1842 failure of the U.S. Bank in Philadelphia. John Siegling, Sr. began importing his musical instruments through Havana, Cuba to keep his business afloat. Rudolph attended "Sachtleben's famous school," in Germany run by a Professor Sachtleben.[36] At fifteen he enrolled in what was then Charleston College (today the College of

29 "Charleston City Directory", (Charleston,SC: Charleston County Public Library, 1849).
30 "Charleston City Directory", (Charleston,SC: Charleston County Public Library, 1859).
31 Richard H. Jenrette, *Adventures with Old Houses, (*Charleston: Wyrick & Company, 2000).
32 Records of the Register of Deeds Office, Deed Book Q16, Page 317.
33 Charleston News and Courier (Charleston, South Carolina), March 14, 1894: 4.; Eliza Ottilia, Siegling Family History, Vertical File 30-04 Siegling, South Carolina Historical Society Archives, Addlestone Library, Charleston, SC.
34 Charleston News and Courier (Charleston, South Carolina), November 11, 1968: 13.
35 Eliza Ottilia, Siegling Family Vertical File, South Carolina Historical Society Archives.
36 Charleston News and Courier, March 14, 1894.

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Charleston) but never graduated. Rudolph decided he wanted to enter the medical field instead and began studying under Dr. Elias Horlbeck in 1856. The Horlbeck family became more entwined with the Sieglings when Eliza Siegling, Rudolph's older sister, married John Holbreck.[37]

Rudolph's eldest brother, John Siegling, Jr., had become a lawyer, having studied in Cambridge, Massachusetts, and returned to Charleston in 1848 to set up his practice. His sudden death in 1857 changed the course of Rudolph's life forever. Rudolph decided to quit medicine and follow in his brother's footsteps. In 1861 Rudolph passed the bar but was not able to begin practicing law as he signed up for the Confederate Army on August 24 as a lieutenant in Company H German Volunteers of the Hampton Legion. On August 22, 1862, Rudolph sustained severe injuries at the Battle of Second Manassas and reported presumed him dead. The Charleston News and Courier even ran an obituary in the newspaper. Rudolph's medical knowledge ended up saving him as he was able to instruct the army doctors on how to repair his abdominal wounds. His father, after hearing the worst, went to Virginia to find him. John was able to get his son Rudolph to Richmond for the advanced medical care he needed.

After his time in the Civil War, Rudolph Siegling returned to Charleston and began practicing law with Col. Thomas Y. Simons, who had taught him law prior to the Civil War. Their offices were at the corner of King and Beaufain Streets (near the Siegling Music House), and once the city had further recovered from the damage from the war, they moved to Broad Street near St. Michael's Church. Rudolph also returned to the military after the war and served as brigadier general of the state militia.[38] He built his law practice and quickly rose to prominence in Charleston. In 1866, Siegling served as the representative from Charleston to the State Legislature. He only served one term in the State Legislature but served another single term in 1878 in the State Senate. His obituary in the Charleston News and Courier mentions him as a man who was "not fond of political life… he preferred the quieter but more congenial walks of private life."[39] General Siegling also sat on the Board of Trustees at College of Charleston, served as the president of the Bank of Charleston, a member of the board of directors of the City Railway Company, president of the Southern Construction Company, president of the News and Courier Company, and many other businesses.

Beyond his professional accolades, General Siegling lived a very full life. He was well-versed in literature, music, and art. His wife, Effie Oswald Campbell Siegling, was very active in society life. They summered at their house in Flat Rock, NC the other elite Charlestonians. In 1868, prior to his 1874 purchase of 9 East Battery, General Rudolph purchased another residence at 13 West Street in Charleston. He owned the property for twenty years, eventually selling it in 1888.[40] After purchasing 9 East Battery General Siegling and his wife changed and renovated the property to fit their needs.[41] The house and roof sustained damage from the Earthquake of 1886, especially on the north and east walls and chimney tops. The east wall badly cracked between openings and the north was "badly damaged." As a result, the east wall was taken down over openings and the building was well-anchored.[42] Pattress plates with decorative lion's heads were also installed at this time.[43]

37 Eliza Ottilia, Siegling Family Vertical File, South Carolina Historical Society Archives.
38 Charles R. Rowe, "(Special Section) PAGES OF HISTORY 200 years of The Post and Courier CHAPTER 11: Dawson's Disciples." Post and Courier, The (Charleston, SC), January 10, 2003: S61.
39 Charleston News and Courier, March 14, 1894.
40 Charleston News and Courier (Charleston, South Carolina), July 7, 1980: 11.
41 Kenneth and Martha Severns, "The Robert William Roper House, Charleston, South Carolina," The Magazine Antiques Vol 137, No. 5 (May 1990), 1159.
42 Record of Earthquake Damages, 1886, on microfiche, Historic Charleston Foundation.
43 Record of Earthquake Damages; "Greek Revival Beauty: A Superb Town House on the Battery," Southern Accents (1988).

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Following the 1886 Earthquake the Sieglings took the opportunity to add an addition to the rear of the house. The addition extended beyond the original footprint and enveloped the kitchen house. The second floor of the addition had a large ballroom, which spanned its length with extravagant arched openings, and the third floor had two bedrooms.[44] They moved several walls on the second and third floors and added a new grand front door, with General Siegling's initials "RS" etched glass on the interior doors on the main entrance.[45] Siegling added lyre-shaped ironwork to the exterior of Roper House, a nod to his family's music business. His aunt Eliza Ottilia at one point (exact date unknown) penned sketches of General Siegling's uncle, Christian Heinrich Siegling, to hang in the house at 9 East Battery. His uncle was an engineer and architect in Germany and came to visit his brother John in Charleston and brought the two works, titled "Ave Maria" and "Padre Nuestro." [46] General Siegling lived at 9 East Battery until his death on March 14th, 1894, after which the property passed to his son Rudolph Campbell Siegling. Acting as the Executrix of Rudolph Siegling's Last Will and Testament, his wife Lucille sold the Roper House to Solomon R. Guggenheim for $75,000. At the time, it was the highest price paid for a private residence.[47]

The Guggenheims

Born into the Guggenheim mining family on February 2, 1861 in Philadelphia, Solomon Guggenheim built his own extensive wealth through the late-nineteenth and early-twentieth centuries. Guggenheim and his wife Irene M. Rothschild Guggenheim had three daughters: Eleanor, Gertrude, and Barbara. An avid hunter, Guggenheim enjoyed coming to the Lowcountry from the beginning of hunting season until Easter, when he would return to New York City to his apartment at the Plaza Hotel or his large property on Long Island. Guggenheim also owned a large property in Colleton County for hunting, on which he built a new hunting lodge in 1940.

The Roper House served as their winter city home, where the family mixed with the high society of Charleston. Guggenheim also enjoyed yachting and golfing, which he was able to continue to do while wintering in Charleston. He also purchased 8 Church Street during his time owning 9 East Battery to provide living quarters for his caretakers, as the original outbuildings had been destroyed during the Siegling era. Guggenheim and his family quickly involved themselves in the art scene in Charleston. He donated to the Dock Street Theater, and he even celebrated his eightieth birthday in 1941 there, which was the event of the season.[48] His nephew Harry Frank Guggenheim bought Cainhoy Plantation near Daniel Island, which passed to Harry Guggenheim's nephew Peter Lawston-Johnson and remains standing today.[49]

Guggenheim's most well-known contribution to the world of art, The Guggenheim Museum in New York City, got its start in Charleston at the Gibbes Art Gallery (now the Gibbes Museum of Art), where he first displayed his Collection of non-objective paintings in 1936. The showing ran for six weeks with approximately 8,000 people attending. It received mixed reviews in Charleston at the time, as the works were unlike anything displayed in the city before. The Gibbes Art Gallery was a logical choice for Guggenheim to show his work, as he was a member of the gallery and friends with its director, Robert Whitelaw. He had even thought about opening his new museum to showcase his non-objective art in Charleston, but the artist Hilla Rebay, Guggenheim's chief art adviser, convinced

44 "Greek Revival Beauty: A Superb Town House on the Battery," Southern Accents (1988).
45 Charleston News and Courier (Charleston, South Carolina), October 9, 1983: 78.; Charleston News and Courier (Charleston, South Carolina), January 4, 1976: 31.
46 Eliza Ottilia, Siegling Family Vertical File, South Carolina Historical Society Archives.
47 Records of the Register of Deeds Office, Deed Book E35, Page 117.; "Record Price for Residence," The Charleston Evening Post, Charleston, SC, March 29, 1929, accessed on January 31, 2019.
48 Charleston News and Courier (Charleston, South Carolina), November 4, 1949: 1.
49 "Cainhoy Plantation," Cainhoy Plantation, accessed March 4, 2019, http://cainhoycharleston.com/.

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him to build it in New York City. It may have been the right call, as the Guggenheim Museum became a world-leader in modern and contemporary art. [50] While making a mark on the Charleston art scene, the Guggenheim family also left a lasting impression on 9 East Battery.[51] During their ownership, the Guggenheims undertook extensive interior renovations and modifications while keeping the exterior Greek Revival grandeur intact. The owners appointed New York architect Philip Cusack to redesign the interior based on the style and taste of the Guggenheims.[52] Some of these renovations included division of the second-floor ballroom, which was part of the rear Siegling addition, into bedrooms with attached bathrooms.[53]

Guggenheim adapted the mantel pieces and changed the wood-burning fireboxes to fit the different heating needs of the family in the twenty-first century. In 1935 a report in a newspaper states that Guggenheim received a building permit to install an oil burner at a cost of $500.[54]

The Guggenheims used the Roper House mainly as a winter residence. Following the Great Depression, there are speculations that the owners installed a safety vault into the flooring system of the first floor in the passage between the reception dining rooms in the late 1930s.[55] However, there is no remaining documentary evidence of the installation. Again in 1947 he received a building permit for an additional repairs to the property at the expense of $9,000.[56] During their tenure, the Guggenheims also likely added the garden gazebo. Solomon Guggenheim enjoyed his winters at 9 East Battery until his death on November 3, 1949 in New York.[57] Guggenheim passed away in 1949 and left the decision of the ownership and use of his property on 9 East Battery to his wife Irene. Mrs. Guggenheim renounced her rights from the property and the Executor of Solomon Guggenheim's Will sold the property to John Drayton Hastie in 1952 for $89,000.[58]

The Hasties

The Hasties are another prominent Charleston family. The family owns Magnolia Gardens, one of the still-standing great plantation houses on the Ashley River. The plantation passed through the Drayton name to the Hastie family through Julia Drayton Hastie who had married William Smith Hastie.[59] Their son, Carlisle Norwood Hastie, married Sara Calhoun Simons Hastie. Her husband passed away in 1951, the year prior to their son John Drayton Hastie purchasing 9 East Battery.[60] At some point in the twenty-first century, either during the Guggenheim ownership after Solomon Guggenheim's death or during the Hastie period, the house was split into three separate apartments, one on each floor.

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50 Jeffrey Day, "GUGGENHEIM COLLECTION MAKES ITS WAY BACK TO CHARLESTON AFTER 60 YEARS." State, The (Columbia, SC), March 30, 1997: F1.
51 Solomon Guggenheim contributed immensely to the world of art through the creation of his museum in New York City. More information on his life can be found at the Guggenheim Museum, their publications, and in A*rt of Tomorrow: Hilla Rebay and Solomon R. Guggenheim* by Vivian E. Barnett and Robert Rosenblum (2005).
52 "Record Price for Residence," The Charleston Evening Post.
53 Jenrette, *Adventures with Old Houses.*
54 Evening Post (Charleston, South Carolina), December 20, 1935: 2.
55 Charleston News and Courier (Charleston, South Carolina), October 9, 1983: 78.
56 Evening Post (Charleston, South Carolina), May 21, 1947: 4.
57 Charleston News and Courier (Charleston, South Carolina), November 4, 1949: 1.
58 Records of the Register of Deeds Office, Deed Book B55, Page 530.
59 "Magnolia Plantation," South Carolina Plantations, accessed March 5, 2019, https://south-carolina-plantations.com/charleston/magnolia.html.
60 "Carlisle Norwood Hastie," Find a Grave, published September 15, 2010, https://www.findagrave.com/memorial/58703881/carlisle-norwood-hastie.

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Not much is known of how the Hastie family used the property except for the fact that after John Drayton Hastie sold the property to the next owner Richard H. Jenrette, Hastie's other Sara Hastie continued to live in the second-floor apartment until her death in 1981. Sarah Hastie was the daughter of Edward A. Simons and Sara C. Simons and was born in 1893 in Charleston. Both her parents were from affluent Charleston families as well, with her mother a niece of the infamous John C. Calhoun. After attending local schools in the city, she completed her education at Springside School in Philadelphia and Sweet Briar College in Virginia. By 1913 she had returned to Charleston and married C. Norwood Hastie and became mistress of Magnolia Plantation. Sara Hastie met some of the most notable names of the time at Magnolia Plantation, including Henry Ford and Orson Welles.

Sara and her husband had three children, C. Norwood Hastie Jr., John Drayton Hastie, and Sara Hastie Logan.[61] Her son John Drayton Hastie, the purchaser of 9 East Battery, sold it in 1968, 13 years before her death. John Drayton Hastie retired two years after he sold the property from his communication firm in New York two years later and moved full-time to Magnolia Gardens.[62] Sara Hastie continued to live at 9 East Battery until her death. She was a member of St. Michael's Church and was buried in St. Andrew's Parish Episcopal Churchyard.[63]

During the Hastie ownership the property boundaries also changed. The property was divided into two lots at 9 East Battery and 8 Church Street. The Roper house remained under the ownership of Hastie and the lot on Church Street was sold separately to another buyer.[64] A strip of land to the north side of 8 Church Street still belongs to the original lot of the Roper House and is used for vehicular access.

Richard H. Jenrette

Hastie and his mother Mrs. Hastie occupied the house until January 2, 1968 when Richard H. Jenrette bought the house and the lot for $100,000 under the condition of providing lifetime residence to Mrs. Hastie.[65] During the initial years of Jenrette's ownership, Jenrette subdivided into apartments. The first floor became two rental apartments; Mrs. Hastie occupied the entire second floor, and Jenerette occupied the entire third floor. The main front entry hall was a shared common space between all the residents. After Mrs. Hastie passed away, Jenrette's mother resided on the third floor. An elevated roof deck was added at this time, which is still present and accessible via the attic and offers sweeping views of Charleston harbor and beyond.[66] In the 1980s, Jenrette began to convert the house back into a single family residence, starting by making improvements to the lower two floors to restore it back to the original interior layout.

Born in Raleigh, North Carolina on April 5, 1929 (a mere two weeks before Guggenheim purchased 9 East Battery), Jenrette made his name on Wall Street as an investment banker after co-founding Donaldson, Lufkin and Jenrette in 1959.[67] When he purchased 9 East Battery, Jenrette new very little about antiques or historic preservation. He quickly started amassing almost a dozen historic properties to his name between the purchase of 9 East Battery and the time of its completed restoration in 1983, learning much about sensitive restorations along the way.

61 "Mrs. C. Norwood Hastie Dies," Charleston News and Courier (Charleston, South Carolina), July 24, 1981: 9.
62 Lynne Langley, "Magnolia Gardens owner Hastie dies at 85," Post and Courier, (Charleston, SC, December 17, 2002: B1).
63 "Services Set Friday for Sara Hastie," Evening Post, (Charleston, South Carolina July 23, 1981: 11).
64 See Plat from March 1958 by the John McCrady Company for Church Street property.
65 Records of the Register of Deeds Office, Deed Book K89, Page 333.
66 Jenrette, *Adventures with Old Houses.*
67 "Richard Hampton Jenrette, Founder," Classical American Homes Preservation, accessed March 5, 2019, https://classicalamericanhomes.org/richard-h-jenrette-founder/.

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Jenrette fell in love with the process of historic preservation in the years leading up to the restoration project, stating that "when you open a house, a house itself will tell a story."[68] Jenrette originally played around with the idea of turning the house into a business retreat or donate the property to the Historic Charleston Foundation as a museum house open for tours. Heavily involved in other historic preservation efforts throughout Charleston at the time, Jenrette donated funds to the Charleston Museum to restore the entrance hallway of the Aiken-Rhett House. Jenrette had historic preservation contractor David Hoffman come down from New York to work on 9 East Battery. Hoffman had recently completed work on a historic property for Jenrette in New York. Some of the work included stripping all the paint from the house and adding gilded medallions to the molding in the house.

The classical architectural details of the Roper House sparked Jenrette's passion for classical architecture and historic houses. Jenrette undertook an interpretive restoration path to refurbish and update the Roper House, keeping in mind its period of construction. He appointed decorative painter Robert Jackson to faux grain the walls to resemble ashlar blocks, and the floors were faux finished using a trompe l'oeil technique to resemble oak. The faux marbling on the walls closely matches the faux marbling that completed during the entrance hall restoration at the Aiken-Rhett House that Jenrette had funded. The mantel pieces on the second floor are outfitted with black marble mantels to compliment the period finishing of the rest of the house.[69] Jackson also completed the diamond pattering on the upper level piazza floors. Photographs from Guggenheim's interior decorator of the house guided many of the preservation choices within the house. Jenrette's close friend and long-time partner, interior designer William (Bill) Thompson assisted with many of the restoration efforts at Roper House as well as at the other properties owned by Jenrette.[70] Jenrette also hired Earnest Townsend as the caretaker for the property soon after the during the 1983 restoration. Townsend assisted with much of the restoration and maintenance efforts at the Roper House and continues the preservation efforts of the property to this day.

After the preservation was complete, Jenrette filled the house with parts of his collection of American Empire furnishings. Being a patron of classical styles and decorative arts, Jenerette designed the interior with furniture and furnishings with period pieces. While there is no record of original furnishings from the Roper era, Jenrette amassed an extraordinary collection of Federal and Empire style furnishings to compliment the Greek Revival design of the house. He also put his love for North Carolina in his Charleston home through the gold star motif on the carpets of the upper floors, an homage to the North Carolina capitol building in Raleigh. He grew to love that style of interior design and learned from some of the best collectors and decorators of the late-twenty-first century, including Edward Vason Jones, the interior decorator at the White House for four presidents.

In 1989, Charleston was hit by Hurricane Hugo, bringing significant damages to the houses on the Battery while flooding the rest of the city. Five feet of water flooded the first floor of the Roper House. Shortly after the hurricane, His Royal Highness Prince Charles was expected to stay at the Roper house during his visit to the United States. While the rest of Charleston was recovering from the damages of Hurricane Hugo to welcome Prince Charles, Jenerette managed to refurbish and update the entire house. The flooding caused damage to the electrical system on the first floor. Consequently, the entire house was repainted. Also following Hurricane Hugo, landscape architect Paul Faulkner "Chip" Callaway redesigned the Roper House's landscape with new pathways and trees, including the addition of a large magnolia tree.[71] Prince Charles stayed on the third floor during his visit.

68 Charleston News and Courier (Charleston, South Carolina), October 9, 1983: 78.
69 Jenrette, *Adventures with Old Houses.*
70 "William Lea Thompson," CAHPT Newsletter, (Winter: 2013). https://classicalamericanhomes.org/william-lea-thompson-cahpt-board-member-and-interior-designer/.
71 Jenrette, *Adventures with Old Houses.*

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Some of the changes and additions in anticipation of his visit are still present in the house today.Jenrette's influence in the field of historic preservation goes beyond just 9 East Battery. He founded the Classical American Homes Preservation. Jenrette was also a former trustee of the National Trust for Historic Preservation and an appointed chairman of the President's Advisory Council on Historic Preservation by President Jimmy Carter.[72] The Roper House continued to hold a special place in Jenrette's life until his death. Jenerette passed away in the summer of 2018, leaving the Roper House in the management of the Classical American Homes Preservation Trust.[73] Jenrette left a lasting impression on not only 9 East Battery but historic preservation in Charleston too. Further information on Jenrette and his historic preservation efforts can be found through the Classical American Homes Preservation Trust and his book Adventures with Old Houses, published 1998.

Structures Related to the Roper House

Perhaps one of the most telling aspects of the narrative of the Roper House, and the families who inhabited it, is not related to the structure itself, but the other houses and property the families owned, while also owning the Roper House. A testament in and of itself to the wealth that flocked to Charleston as a mercantile city since the early nineteenth century, the Roper House attracted a certain type of property owner--one who could afford more than one property.

The Roper House was never a singular property for its owner. In some cases, it was perhaps the main dwelling of a family, but it was never the only house. Grand and illustrious, and the first property built on the Battery, this house reflects the level of wealth that comprised the upper echelons of Charleston society, through generations of planters, merchants, and bankers. On a deeper level, the Roper House's owners' other properties highlight the entrenched nature of the planter, and later merchant, roots that make up Charleston's economic history. Most property owners since the construction of the Roper House have a direct, or family, connection to a plantation or estate that once acted as a plantation, and several the owners of the property possessed international, as well as domestic real estate.

Roper Ownership

The Roper family built the Roper House in 1838, and seemingly used the wealth of Robert William Roper's father, Thomas Roper, who was a successful planter in the South Carolina to finance the construction. During the construction of the house on East Battery, the Ropers lived in a house on Legare Street, "near its Southern end" that Robert Roper purchased from Sarah Purcell in 1832.[74] After his father's death in 1829, Robert William Roper took over the care and ownership of Point Comfort Plantation. However, there is some speculation that R.W. Roper, himself, built Point Comfort, along the Cooper River. Though it no longer exists, it was at one time "an example of early American architecture at its best."[75] Though the younger Roper died only sixteen years later, in 1845, he made his own name as a successful planter and agriculturalist, and continued to have a successful plantation, as well as oversee the construction of his property on the Battery. After his death, both properties went to his wife, Martha Rutledge Laurens. Though little information remains about the plantation, Point Comfort, there is mention of the property in a William Henry Johnson scrapbook, in which the author writes, "the house is situated upon a knoll, and is surrounded by oak trees draped in moss which give a somber aspect to this once busy

72 Charleston News and Courier (Charleston, South Carolina), October 9, 1983: 78.
73 Records of the Register of Deeds Office, Deed Book O766, Page 459.
74 Carter L. Hudgins, *The Vernacular Architecture of Charlesto.*
75 Lynn Harris, Jimmy Moss and Carl Naylor, "The Cooper River Survey: An Underwater Reconnaissance of the West Branch" (1993), Research Manuscript Series, Book 196, http://scholarcommons.sc.edu/archanth_books/196, 23.

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plantation home, once well planted, well planned, and well developed, now the lonely abode of vagrant winds." Heralded for its design and adherence to "the strictest architectural code," the plantation no longer stands, and is a less tangible legacy of the Roper family, than the Roper house. Another structure owned by the Roper family, was a house on John's Island that reportedly looked similar to Point Comfort, however nothing further is known about that property.

Allston Ownership

Mary Allston purchased the Roper House in 1851, and lived there for less than a decade until her death in 1859.[76] Mary Allston is listed as having resided with Ann and Benjamin Gadsden in the 1850 Census, and this leads to the assumption that she had connections to the plantation in St. James Goose Creek that Benjamin Gadsden is listed as owning in the 1860 Slave Schedule, though the name of the plantation is not listed.[77]

The Ravenel family owned the Roper House from 1859 until 1871, in a period in which the family owned a series of properties along the Battery. However, it is apparent that William Ravenel, though he had his own house on the Battery, had been trying to acquire the Roper House since he bought the remainder of "Lot 7," what is now 5 East Battery, that Roper did not purchase in 1839. Ravenel built his own house, though purchased the Roper House from Mary Allston's executors in 1959.[78] William Ravenel also owned 13 East Battery.[79] William Ravenel also jointly owned a plantation that was, at the time called Ravenel Plantation, though is currently known as Rochelle Plantation.[80]

76 Charleston News and Courier (Charleston, South Carolina), June 6, 1983: 28.

77 "United States Census, 1850," database with images, FamilySearch(https://familysearch.org/ark:/61903/1:1:M8Q6-MBD : 12 April 2016), Mary C Alston, Charleston, ward 1, Charleston, South Carolina, United States; citing family 61, NARA microfilm publication M432 (Washington, D.C.: National Archives and Records Administration, n.d.).; Tom Blake,. "CHARLESTON COUNTY, SOUTH CAROLINA LARGEST SLAVEHOLDERS FROM 1860 SLAVE CENSUS SCHEDULES and SURNAME MATCHES FOR AFRICAN AMERICANS ON 1870 CENSUS," (Rootsweb. 2001, Accessed February 26, 2019), https://sites.rootsweb.com/~ajac/sccharleston.htm.

78 Charleston County Register, Deed Book H-11, page 445.; Alice R. Huger Smith and D. E. Huger Smith, *The Dwelling Houses of Charleston South Carolina,* (Philadelphia: J. B. Lippincott, 1917), 182-183.

79 George LaGrange Cook, "East Battery, William Ravenel Residence," Charleston Museum, 1886, Accessed February 26, 2019. https://www.charlestonmuseum.org/research/collection/east-battery-william-ravenel-residence/A790E625-7EFF-4A95-8B05-189884512848.

80 "Ravenel Plantation," South Carolina Plantations: SCIWay, 2019, https://south-carolina-plantations.com/georgetown/ravenel.html.

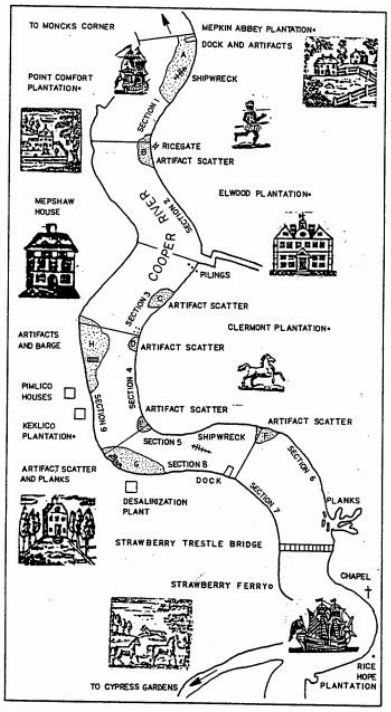

Figure 8. Survey Sections
Design by Lynn Harris, Carl Naylor and Jimmy Moss

Map including Point Comfort Plantation. From "The Cooper River Survey: An Underwater Reconnaissance of the West Branch."

Historic Background and Context

Siegling Ownership

The Siegling family purchased the Roper House in 1974 and owned the house until 1929. Rudolph Siegling, a Colonel and merchant in Charleston, though his father had enormous wealth from his Siegling Music House which was at the corner of Broad and King Streets that opened in the early nineteenth century, and stayed open for 150 years.[81] A branch store also opened in Florence, SC for a period of time. The Sielgings purchased to residences all over the world, and had branch stores in Cuba, Europe and (domestically) New York. However, they also had many real estate connections to Charleston, both by direct ownership and marriage. However, some of the most significant connections are to a summer house on Morris Island, which was "quite a private settlement of not more than a dozen houses," and a house in Mount Pleasant that served as a primary residence for the family during the Civil War, prior to the purchase of the Roper House.[82] After Rudolph Siegling's death, there are references to property ownership in Flat Rock, North Carolina as well, which was likely a later acquisition for a summer house.[83]

Guggenheim Ownership

Solomon Guggenheim owned the Roper House for a period of about 23 years, though he lived permanently in New York City, in an apartment at the Plaza Hotel, though reportedly also had multiple Long Island estates, including the Port Washington Long Island estate.[84] Prior to purchasing property in Charleston, however, Guggenheim used his yacht, the Trillora, as his residence in the city, which had an owner's room, four single staterooms, and one double stateroom for guests.[85] However, in 1929, The News and Courier reported that Solomon Guggenheim had purchased property in Charleston to stay in on his trips to, and through, the city.[86] It is likely that the Roper House was predominantly for winter stays on his way to his hunting property in Colleton County, or when his art collection was first displayed at the Gibbes Museum in 1936, prior to the construction of his famous Guggenheim Art Museum, designed by Frank Lloyd Wright, which was constructed in 1945.[87] The hunting property in Colleton, was constructed by the Guggenheim's on plantation land and was completed sometime in 1940.[88] Guggenheim also owned the property at 8 Church Street to provide a house for his workers to live in while he was in Charleston.[89] As one of the wealthiest men in the world during his lifetime, Guggenheim owned, or had connections to many pieces of property across the country, and internationally. However, it seems as though his time in New York and the Lowcountry were some of his most utilized spaces and were significantly affected by his care and stewardship.

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81 "Roper House - Charleston, South Carolina," (South Carolina Picture Project, 2019, Accessed February 26, 2019), https://www.scpictureproject.org/charleston-county/roper-househtml/.
82 South Carolina Historical Society, Vertical File 30-4 Siegling, Accessed 2019.
83 Charleston News and Courier (Charleston, South Carolina), June 16, 1899: 3.
84 Charleston News and Courier (Charleston, South Carolina), December 1, 1935: 25; Charleston News and Courier (Charleston, South Carolina), November 4, 1949: 1.
85 Charleston News and Courier (Charleston, South Carolina), February 5, 1928: 4
86 Charleston News and Courier (Charleston, South Carolina), March 22, 1929: 4.
87 Charleston News and Courier (Charleston, South Carolina), March 5, 1936: 14.; Charleston News and Courier (Charleston, South Carolina), November 4, 1949: 1.
88 Charleston News and Courier (Charleston, South Carolina), November 28, 1940: 2.
89 Charleston News and Courier (Charleston, South Carolina), November 4, 1949: 1.

Historic Background and Context

Hastie Ownership

John Drayton Hastie purchased the Roper House in the early 1950s and is perhaps better known for the family's ownership of Magnolia Plantation, along the Ashley River. The family purchased the Roper House as a residence, ultimately selling to Richard Jenrette, though allowing for the life tenancy of the elder Mrs. C. Norwood Hastie.[90]

Richard H. Jenrette Ownership

The properties purchased by, furnished, and cared for, including the creation of the Classical American Homes Preservation Trust embody Mr. Richard Jenrette's legacy and dedication to the preservation of history and architecture. Six of Jenrette's well-known properties comprise the Classical American Homes trust and include Millford Plantation, Ayr Mount, Estate Cane Garden, Edgewater, and the George F. Baker Houses.[91] These buildings relate to his love of preservation and restoration; however, he also is connected to other Charleston properties. His "scholarly interest in Charleston have led him to undertake several restoration and rehabilitation projects in the city, notably the Mills House Hotel and the Blacklock House on Bull Street which he donated to the College of Charleston."[92] Though the Roper House was the first of Mr. Jenrette's collection, these properties together reflect his deep love and passion for preservation that has ensured the care of these houses for generations.

Millford Plantation is the only other property owned by the Classical American Homes Preservation Trust in South Carolina. Constructed in 1839-1841 and located in Pinewood, SC, the house is a striking example of the Greek Revival style. Deep in the heart of rural South Carolina, it narrowly escaped damage during the Civil War. The Hampton-Manning family purchased the land and built the house and sold the property in 1902. Mary Clark Thompson purchased the property and gave it to two nephews following her death. Those nephews, the Clarks, retained the house until Mr. Jenrette purchased the property in 1992, through the surrounding land remains in the Clark family. Millford is a private house, though it opens the first Saturday of every month, and each Saturday in April for tours that are reservation-only. [93]

Ayr Mount, a plantation house built in the Federal style in 1815, located in Hillsborough, North Carolina. Originally owned by William Kirkland, he named the land after Ayr, Scotland. The Kirklands kept the land and the house in the family for 170 years, when Mr. Jenrette bought the property in 1985. Jenrette's restored Ayr Mount, though it remains furnished with many antiques original to the Kirkland family. The outbuildings that comprised the working tobacco, wheat and cotton plantation in the nineteenth century are no longer on the property, though they "included slave quarters, a stone barn, a well, small barns for poultry and milk cows, an icehouse, a smokehouse and a two-room kitchen."[94] Today, the house remains on 60 acres, while the original

90 "Roper House - Charleston, South Carolina," (South Carolina Picture Project, 2019, Accessed February 26, 2019), https://www.scpictureproject.org/charleston-county/roper-househtml/.
91 "Classical American Homes Preservation Trust and the Richard Hampton Jenrette Foundation," (Classical American Homes Preservation Trust, 2019, Accessed February 22, 2019), https://classicalamericanhomes.org/.
92 Robert William Roper House, 9 East Battery. Historic Charleston Foundation, 1992 file
93 "Millford," (Classical American Homes Preservation Trust, 2019, Accessed February 22, 2019), https://classicalamerican-homes.org/millford/.; "About the Hampton-Manning Family," (Classical American Homes Preservation Trust, 2019, Accessed February 22, 2019), https://classicalamericanhomes.org/about-the-hampton-manning-family/.
94 "Ayr Mount," (Classical American Homes Preservation Trust, 2019, Accessed February 22, 2019), https://classicalamerican-

Historic Background and Context

property was 503 acres, however it operates similarly to a house museum, and opens for tours and special events frequently.[95] Mr. Jenrette's only international property in the Preservation Trust is Estate Cane Garden in St. Croix, US Virgin Islands. Built in 1784, the house reportedly shares architectural similarities with the White House due to the architect of the White House residing in the Virgin Islands. Regardless of a connection to the White House architect, the property certainly represents an ideal Palladian style, although remodeled in the 1820s to add columns. The McEvoy family originally owned the property, operating the land as a sugar cane plantation, and evidence of the mills is still visible on the property. Estate Cane Garden suffered extensive damage in the 1900s from a fire that left the house in ruins, until the Howard Wall family rebuilt the house, though not historically accurately, in the post WWII era. Mr. Jenrette then purchased the house in 1985 and set out to "return Cane Garden to its original look, to the extent it could be ascertained. Fred Gjessing, a Danish architect working in St. Thomas, and William Taylor, a St. Croix architect, led the effort to recreate the original."[96] Though the project was wholly successful, little is left of the original house, though the mills, quarters of enslaved workers, and "other plantation buildings," are still present on the 265 acre property, which is available for private touring upon request.[97]

The headquarters to the Classical American Homes Preservation Trust is housed in the carriage house of the George F. Baker Houses, located "on the corner of Park Avenue and East 93rd Street" in New York City.[98] The rest of the property is a series of connected residences, built by the Baker family in the 1920s. Designed by Delano & Aldrich, "the Bakers arranged to have their own railroad spur built in the basement, linking their private railroad car to the tracks running underneath Park Avenue."[99] The Baker wealth came predominantly from George Baker's role as Chairman of the First National Bank of New York (which today is called Citibank). A close friend to JP Morgan, and a philanthropist who had the original Harvard Business School campus built, Mr.Baker's family lived in the property at until the first of the houses sold in 1987 and the second in 1988 to Mr. Jenrette. As mentioned, the carriage house is the Trust headquarters, while the houses were the primary residence of Mr. Jenrette until his recent passing.[100] The final property under the control of the Trust is Edgewater, and 1825 Hudson River house suggested to be built for John R. Livingston's daughter, who married into the Lowndes Brown family of South Carolina. This lends some credence to the thought that Robert Mills may be the architect of the house, as it bears some resemblance to his work in Charleston at the time. Livingston built the house on a peninsula, to give it a quiet, idyllic feel to complement the classical, Federal architecture. However, the peace of the land fell apart when the New York-Albany railroad company constructed a line directly behind the house. The Brown's immediately left the United States, and sold the property to the Donaldson family, who were from North Carolina, regarded the arts highly. They "added the charming Octagon library to the north side of Edgewater in 1854,"[101]

homes.org/ayr-mount/.; "History," (Classical American Homes Preservation Trust, 2019, Accessed February 22, 2019), https://classicalamericanhomes.org/ayr-mount-history/.

95 "Ayr Mount," Classical American Homes Preservation Trust.

96 "Estate Cane Garden," (Classical American Homes Preservation Trust, 2019, Accessed February 22, 2019), https://classicalamericanhomes.org/estate-cane-garden/.; "History," (Classical American Homes Preservation Trust, 2019, Accessed February 22, 2019), https://classicalamericanhomes.org/estate-cane-garden-history/.

97 "Estate Cane Garden," Classical American Homes Preservation Trust.

98 "George F. Baker Houses," (Classical American Homes Preservation Trust, 2019, Accessed February 22, 2019), https://classicalamericanhomes.org/george-f-baker-houses/.; "History," (Classical American Homes Preservation Trust, 2019, Accessed February 22, 2019), https://classicalamericanhomes.org/george-f-baker-houses-history/.

99 "George F. Baker Houses," Classical American Homes Preservation Trust.

100 "George F. Baker Houses," Classical American Homes Preservation Trust.

101 "Edgewater," (Classical American Homes Preservation Trust, 2019, Accessed February 22, 2019), https://classicalamer-

Historic Background and Context

and they also supported various Hudson River School artists, such as Asher B. Durand and Thomas Cole. the Donaldson's sold the property to the John Jay Chapman family, who rarely used the house due to the noise from the railroad, and ultimately sold it to author Gore Vidal. Vidal sold the property to Mr. Jenrette in 1969, who "repurchased surrounding land that had been sold and has filled the house with period antiques and art, including the Donaldson's unusual two suites of Duncan Phyfe furniture, various family portraits, as well as objects d'art from the Livingston era."[102] Similarly to many other Classical American Homes Preservation Trust properties, Edgewater is only available for group tours upon request.

The related structures of the families that owned the Roper House contribute to the narrative of the wealth from both the plater and merchant lifestyle that developed as Charleston grew into the city it is today. Men who controlled large amounts of money built much of Charleston, and spread the money, not only through the city, but through the entire Lowcountry. These houses, businesses, plantations, and hunting retreats owned by those who also owned the Roper House speak to the immense wealth that owning a house on the Battery demanded (and still demands), but it also shows the roots of the economic system of the south that depended on, and prioritized connectedness to the rural south. These buildings also tell the story of men and women who contributed to the infrastructure and architecture in Charleston, and in fact South Carolina, impacting their immediate world, and generations to come.

This rich history of the Roper House offers a narrative of many lives and families, all of whom have affected great change on the house and the city. It is their narrative that informs the forward progress of the Roper House, and the stewardship for future generations.

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icanhomes.org/edgewater/.; "History," (Classical American Homes Preservation Trust, 2019, Accessed February 22, 2019), https://classicalamericanhomes.org/edgewater-history/.
102 "Edgewater," Classical American Homes Preservation Trust.

Photo of the most recent owner of Roper House, Mr Richard H. Jenrette. From CAHPT

Historic Background and Context

The Roper House prior to the earthquake. From Historic Charleston Foundation

After the Great Earthquake, 9:54 pm, August 31, 1886. From the LCDL

Historic Background and Context

The Roper House by George W. Johnson, 1880, 1930. From the LCDL

The Roper House, 1890, 1910. From the LCDL

Chronology

Key: Property Ownership Date or General Information; Any known alterations to Roper House is underlined; *Any significant event from broader history, but tied to Roper House is italicized*

1838 May 25	The City Council of Charleston conveys Robert W. Roper Lot No. 6 near the Battery for $4,500. Lot: approximately 50 ft. x 229 ft.
1840	House equipped with gas lighting soon after construction.
1848 March 20	Property conveyed to a Master in Equity, Edward R. Laurens, then conveyed to Martha R. Roper, and Benjamin D. Roper; Sale included two lots of land situated on the west side of East Bay Street near the Battery known as Lots 5 and 6. Lot: 50 ft. (front) x 229 ft. x 212 ft. x 53 ft. (south)
1851 April 3	Martha R. Roper conveys property to Mary Coachman Allston for the sum of $25,000; Benjamin D. Roper provides a conveyance and quit claim to Mary C. Allston for the property. Lot: approximately 50 ft. x 229 ft.
1859 November 15	Executors of the Estate of Mary Coachman Allston sell property to William Ravenel for the sum of $21,200. Lot: approximately 50 ft. x 229 ft.
1861-1865	*Civil War (House is vacant)*
1865	Civil War cannon is destroyed by the Confederate troops in White Point Garden and a section of the cannon is lodged in the Roper House roof.

Chronology

Key: Property Ownership Date or General Information; Any known alterations to Roper House is underlined; *Any significant event from broader history, but tied to Roper House is italicized*

1874 August 15	William Ravenel sells the property to Rudolph Siegling for the sum of $16,000. Sale includes dwelling and all other buildings. Lot: approximately 98 ft. x 222 ft.
1874-1929	Siegling makes alterations including: -Addition to back of the house -Incorporation of the kitchen house -Ballroom on the 2nd floor -2 bedrooms on the third floor -Etched glass vestibule door with the initials "RS" for Rudolph Siegling -Lyre-shaped ironwork on exterior
1886	*Earthquake of 1886*
1886	Earthquake damage to the roof on the north and east walls, and chimney is fixed. East wall cracked between openings and north wall "badly damaged." East wall taken down over openings Decorative pattress plates with lion's heads installed
1929 April 20	Executrix of the last Will and Testament of Rudolph Campbell Siegling, Lucile L. Siegling sells the property known as 9 East Battery to Solomon R. Guggenheim for the sum of $70,000. (Same premises conveyed to Rudolph Siegling by William Ravenel, with the right to 18" eaves drop and opening of shutters. Conveyance includes the lot of land with buildings known as 8 Church Street); Lot: 98 ft. x 222 ft. (9 East Battery) and 84 ft. x 101 ft. (8 Church Street)

Chronology

Key: Property Ownership Date or General Information; Any known alterations to Roper House is underlined; *Any significant event from broader history, but tied to Roper House is italicized*

1931 February 24	Agreement between Solomon R. Guggenheim and Gabriella R.F. Porcher honors continuation of agreement between Rudolph Siegling and E. Horry Frost from 2 February 1892 regarding a strip of land belonging to Frost and the right to open shutters to a window on the third story; Strip of Land: 3 ft. x 60 ft.
1929-1949	Interior renovations designed by New York architect Philip Cusack; Converted 2nd floor ballroom into bedrooms and bathrooms
1952 May 7	Irene R. Guggenheim sells property containing 9 East Battery and 8 Church Street to J. Drayton Hastie for the sum of $89,000. Lot: 98 ft. x 222 ft. (9 East Battery) and 84 ft. x 101 ft. (8 Church Street)
1950s-60s	Property subdivided into apartments
1968 January 2	J. Drayton Hastie sells property to Richard H. Jenrette for the sum of $100,000. Lot: roughly 98 ft. x 222 ft. (9 East Battery); 11 ft. x 101 ft. (adjacent to 8 Church Street)
1970	Elevated roof deck added
1980s	Jenrette began converting the house back into a single-family residence, restoring the first and second floor to the original layout

Chronology

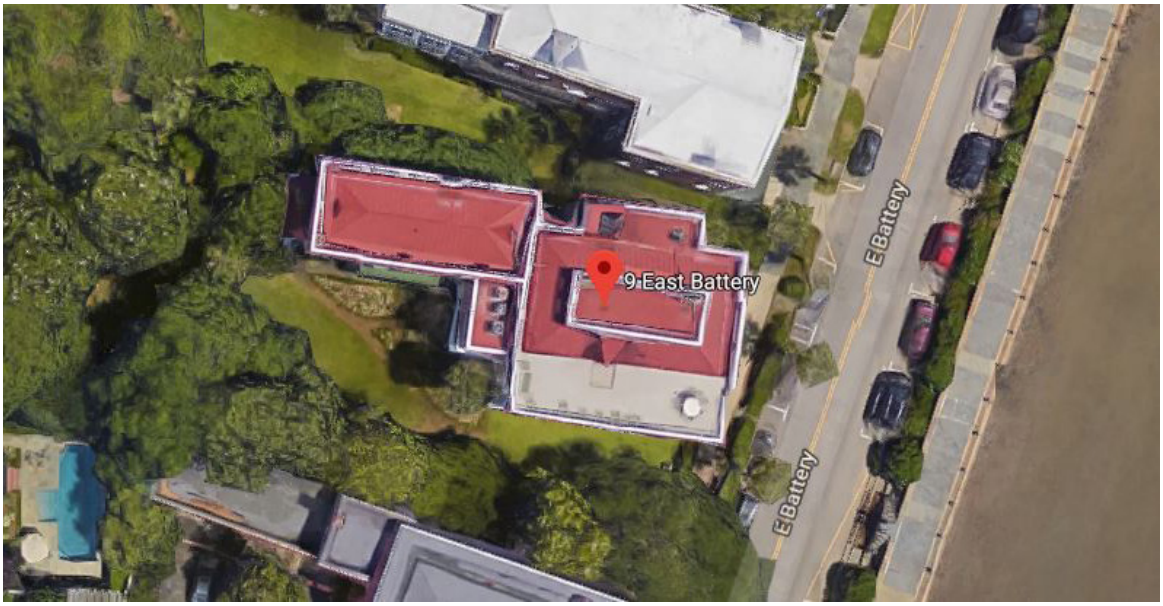
Key: Property Ownership Date or General Information; Any known alterations to Roper House is underlined; *Any significant event from broader history, but tied to Roper House is italicized*

1982	Decorative painter Robert Jackson hired to faux grain walls to resemble ashlar blocks and faux finish floors using trompe l'oeil technique to resemble oak
1989 September 9	*Hurricane Hugo*
1989	Roper House flooded with 5 feet of water after Hurricane Hugo; Damage to electrical system on first floor; Entire house repainted; Landscape rede signed by landscape architect Paul Faulkner "Chip" Callaway.
1989	*Prince Charles visits Charleston and stays in the Roper House*
2018 April 22	*Passing of Richard Jenrette*
2018 December 10	Richard Jenrette, deceased, via co-Personal Representatives Joseph M. Jenrette III and JPMorgan Chase Bank, N.A., transfers property at 9 East Battery to Classical American Homes Preservation Trust, which includes the three story brick dwelling house and other buildings. Lot: roughly 98 ft. x 222 ft. (9 East Battery), 11 ft. x 101 ft. (adjacent to 8 Church Street)

Architectural Description
Site and Exterior

The site of the Roper House at 9 East Battery is irregularly shaped, though relatively rectangular with the short end to the prominent, sea-facing East Battery. The lot is approximately 98 by 222 feet, and has a brick and gravel driveway that measures 11 by 101 feet, which is accessed from Church Street - the minor street to the west of the property. The property is accessed by foot at the northwest corner of the main yard. The property line to the south follows the structure of 5 East Battery, and continues with a brick and stucco wall once that structure ends. The brick wall with brown stucco continues around the rear, west boundary of the property, and coincides with the wall of a mid-twentieth century garage, which is masonry with yellow stucco. This wall ends at the occurrence of an iron gate that provides access to the driveway. The northern boundary of the property again resumes the brick and stucco fence, coinciding with another mid- to late-twentieth century structure that houses storage and mechanical units. This fence resumes once more for a few feet, and then ends at the rear, west elevation of the main house. The north elevation of the Roper House forms the property boundary for the length of the building, and at its east end is continued by an iron fence set on a granite base. This iron fence continues around the east, street-facing boundary of the property, with two inward swinging gates. One gate leads to the street-facing, east entry of the main house and is denoted by a marble, checker pattern walkway to the front steps. The other gate leads to the entry of the piazza, and is denoted by a sunken, brick, stucco, and concrete pathway. Both gates retain the design of the rest of the fence, with regular, vertical iron pieces, though both fences have lattice work at the bottom. The shrubbery beds lining the east property line are edged with concrete.

There is a formal garden with intentionally-placed brick paths, which offer access to the piazza and the garden house at the rear of the property. There are magnolia trees, oak trees, and formal garden beds planted the length of the southern property boundary and along the western portion of the piazza, with varieties of shrubs and flowers. Black lamp posts are located at the southeast corner of the property, as well as the center of the yard. Additionally, there are urn-shaped planters throughout the yard.



Aerial of 9 East Battery, Roper House illustrating the layout of the property. From Google Maps

Architectural Description
Site and Exterior

The aforementioned garden house, or tea house, is a one room, hexagonal structure. The only entrance faces the east, and has a 15-pane glass door with wooden framing. There is one six-over-six window located on either side of the door. Each of the remaining faces of the hexagonal structure has a central window opening. The garden house is wood-framed, with cream painted boards covering the outside, and white plaster over lath on the inside. The exterior also has white pilasters at each of the six corners, and arched ornamentation over each of the six walls. There is a conical copper roof, and the floor is white concrete with a black star in the center. The roof is failing and the interior finishes are compromised.

Moving farther north along the rear of the property, there is a garage finished with cream stucco and a copper gable roof. The gable ends have slight, simple pediments, as well as pilasters on each corner, all four ending with a simple ball finial at the top. There is one vent or window centrally-placed in the north gable side of the garage. The wooden garage door is automated and recedes into the structure on a track along the ceiling when opened, and is white with 24 panels.

The garage is accessed by a simple iron gate at the rear, west end of the yard, or by the brick and crushed oyster shell driveway from Church Street. The driveway entrance on Church Street has an automated iron gate with a keypad. This driveway is adjacent to 8 Church Street. It is lined to the south by a brick wall belonging to the neighboring property, and to the north by a row of trees, and a masonry wall finished with stucco. At the east end of the driveway, there are simple green wooden slat fences constructed to hide a generator and trash bins.

Once in the yard, there is a maintenance shed that is sunken into the ground, and built into the fence along the north property line. It is a masonry structure finished with stucco that appears to be one room. It has two steps down to the entrance, and two windows on either side of the door at ground level. They are wood framed openings, with simple wooden, louvered doors and window coverings. The structure has a low slope roof that appears to have an asphalt covering, and is hidden around the edge of the roof by wooden lattice work and four stucco ball finials. It is largely overgrown with vines and vegetation, which is seemingly intentional to camouflage the building.

Other elements of note about the site include multiple air conditioning units and electrical boxes. One air conditioning unit is mounted on the masonry wall at the northwest corner of the main house, and the other is located on a wooden platform at the northeast corner of the main house. There are two electrical boxes mounted on the north property wall, beneath the air conditioning unit, and just to the east of the maintenance shed.

Garden house, also referred to as the Tea House. Photo by: Chris Tenny

Architectural Description
Site and Exterior

Exterior

The Roper House is a three-story masonry structure constructed of chocolate-colored Wando brick with Flemish bond and beaded joints of white oyster-shell mortar. All elevations consist of this masonry brick and bond. Above the third floor, there is a three-foot tall cornice below a three-foot balustrade.

Similar in scale to the main structure, the brick addition to its west is also three stories. However, unlike the main structure, the addition is constructed of common bond brick. Its mortar joints are much thinner than the first period brick structure, making them almost inconspicuous. The architecture of the windows, in terms of shutters, sills, and headers, is similar to the rest of the original house.

East Elevation

The structure's east-facing facade, 34.5 feet in length, fronts East Battery, and sits roughly ten feet from the pedestrian right-of-way. Following a side-hall plan, the east facade consists of three bays, with the northernmost bay acting as the principal entrance to the house.

This recessed doorway is surrounded by a white rope-styled molding. The white rope detailing is trimmed by a thick, white trim. Leading up to the doorway are a series of brownstone steps. There is a black and white checkered marble stone landing in front of the door.

Within this doorway, there are a pair of green, wooden paneled doors with brass handles. The bottom panel is about one fifth of the door's height; the top panel covers the remaining four fifths of the doors height, and there is a small gap between the two panels. Behind this set of doors is another pair of green, wooden paneled doors. The top panel of this rear pair of doors bears etched glass adorned with the initials of Rudolph Siegling.

The fenestration of the ground floor also includes a pair of two-over-two-over-two triple-hung sash windows to the south of the door. This floor's windows are flanked on either side by green wood-paneled shutters. Above and beneath the windows are flat, rectangular granite lintels and sills respectively. All of the building's windows, on all elevations and floors, have thin white trim. All of the building's shutters have green S-shaped shutter dogs at their corners.

The second and third floor each have three windows and align with the three bays on the ground floor. Flanking the windows directly above the doorway on the third floor, there is a pair of of white lion's head pattress plates. All windows match those on the ground floor. While the second and third floor granite sills are similar, their headers are molded slabs of granite with ogees and rounds.

The upper level windows open up to green, wrought iron balconies fastened to the structure. The balcony floors are wooden boards, positioned at joist-level of the corresponding floor. The wrought iron is formed in the shape of decorative harps, curvilinear raidals, and abstract flower motifs.

Above the third floor is a white, molded fascia board runs along the wall's length beneath the scrolled modillion cornice attached under a white soffit. Above this cornice is a white balustrade composed of square panels separating a series of turned balusters topped with a white rail. Every elevation's cornice and balustrade are identical to this pattern.

Architectural Description
Site and Exterior

Top: Chocolate-colored Wando brick with Flemish bond and beaded joints of white oyster-shell mortar. Bottom Left: Front exterior view from the sidewalk. Bottom Right: Front entrance with rope-styled molding. Photos by Dana Marks and Chris Tenny

Architectural Description
Site and Exterior

South Elevation

The south elevation of the original building, beginning at the southeast corner of the east facade, runs four bays in length, or 57 feet, along the south to the west. The elevation also has a prominent piazza, whose second story floor runs the length of the south elevation of the original structure. An arcade runs beneath the piazza, and is paved with blue, grey, and burgundy rectilinear sedimentary stones. The ceiling above this arcade is white with recessed panels.

Offset from the south facade by 12 feet, a series of five robust masonry columns are rendered in cream stucco. They are just under three feet in diameter, and form a line of four arches that are ten feet and ten inches in width. Below the columns' arches, there are belt courses measuring one brick wide and six bricks in height. These columns form the perimeter of an arcade, which supports the piazza above. Along the structure's south wall, behind the second and fourth columns, two exterior glass-screened lamps are mounted above shoulder height.

Along the masonry structure's original south elevation are four two-over-two-over-two windows, in line with the arcade arches. The windows look out onto the lawn to the south through the arches, with the same configuration as the first floor windows on the east facade. The second and third floors' four windows are similar, except their granite headers are molded and the shutters are louvered. The third floor windows have green, wrought iron screens, patterned with a similar yet less intricate design than the balconies on the east facade. These iron screens protect the windows' lowest sash.

The ground floor arches support the south elevation's principal feature: a piazza on the second floor, consisting of five monumental double-height ionic columns evenly spaced. They are set on large square plinths, and are capped with ionic scrolls. The capitals are ribboned with egg and dart molding. Between each column is a row of 16 white turned balusters topped with a handrail.

Behind each column, the masonry wall has five brick pilasters with identical ionic capitals. On these pilasters at the height of the third floor window sills are more lion's head pattress plates. Supported by the columns, the piazza's ceiling resembles the ground floor arcade's white recessed paneling, however there are also scrolled modillions.

Along the addition, the brick walls adjacent to the second, third, and fourth windows project off the south elevation a few inches. The south elevation of the addition is about 58 feet in length and is composed of five bays. All of these bays, save the for easternmost, are two-over-two-over-two windows. The eastern bay, near the corner with the main house, is a door into the first floor.

South Elevation. View of the Roper House's iconic piazza featuring double-height columns. Photo by Chris Tenny

Architectural Description
Site and Exterior

The second and third floors of the addition along its south elevation have wrought iron balconies that are painted green. The balconies, around the second and third windows, are about 20 feet long and five feet wide. The detailing for these balconies incorporates the same motifs as the balcony on the east facade. A fire escape ladder, also painted green, is accessible from the second and third story balconies, however, it acts as a decorative faeture today.

West Elevation

At the west end of the 57 foot long monumental piazza, the main house's south wall ends. The main house's west wall begins here and runs north for a little over 21 feet where it forms a corner with the addition.

A small porch is present just off the two-bay long west wall of the main house by a little over 13 feet. This rear, west-facing porch does not wrap around to the prominent south-facing piazza or the arcade below. The ground floor is finished with flat, square bluestone in the same dimensions as the piazza above.

Instead of being a double-height piazza, this smaller porch has two individual floors above the ground. Each floor is supported by two doric wood columns. The same white turned balusters edge the perimeters of the porches.

The porches have access to the structure through a south bay with doors at each level. The north bay of the west wall and the east bay of the addition are two-over-two windows looking into the porch. These windows are architecturally similar to those on the facade and south elevation.

The west elevation of the addition is almost 25 feet long from north to south. Jutting off the west addition is a two story anteroom. The anteroom, centered on the west side of the addition, is six feet wide on its south and north elevations and 15 feet long along its west elevation.

The ground floor of the anteroom is a screened porch with masonry construction and a white screen. The ground floor's masonry is constructed of one arch on the north and south

West Elevation. View of porches on each story. Photo by Amalia Leifeste

Architectural Description
Site and Exterior

each and two arches on the west. Each arch column has five quoins. The arches are embellished with header bricks.

The second floor to the anteroom begins at a height of about 13 feet. The second floor is characterized by one bay of two-over-two-over-two windows on the north and south, with two similar windows on the west. Each window is protected by a green wrought iron screen in the same style as the balconies. Flanking each window is a rectangular wooden column capped by simple white rectangular capitals. White dentils compose the cornice of the anteroom.

North Elevation

From the north corner of the east elevation, the original structure's north elevation runs west for 57 feet. Centered along this north wall is the nearly 20-foot wide stairwell, which projects eight feet. At the west end of the stairwell, the north wall then continues west for almost 12 feet until it connects with the eastern wall of the addition, which projects north eight feet to be in line with the stairwell.

The north elevation of the addition spans pproximately 65 feet, from its eastern corner near the main house's stairwell to the western anteroom. The north elevation of the addition is the only wall in which fenestration is dissimilar from floor to floor. On the ground floor, the five windows match the addition fenestration on its south elevation. The second floor fenestration is much different; only the west window matches the bay on the opposite wall to the south. The second and third windows are slightly offset, rendering the former a bit west of the balcony's center and the latter almost in line with the brick wall between the south's fourth and fifth bays. The third floor fenestration is similar to the first floor, with five bays, but its eastern window is slightly offset to the west to account for the addition's ground floor corridor that runs along its north side.

Architectural Description
Site and Exterior

Character Defining Features of the Exterior:

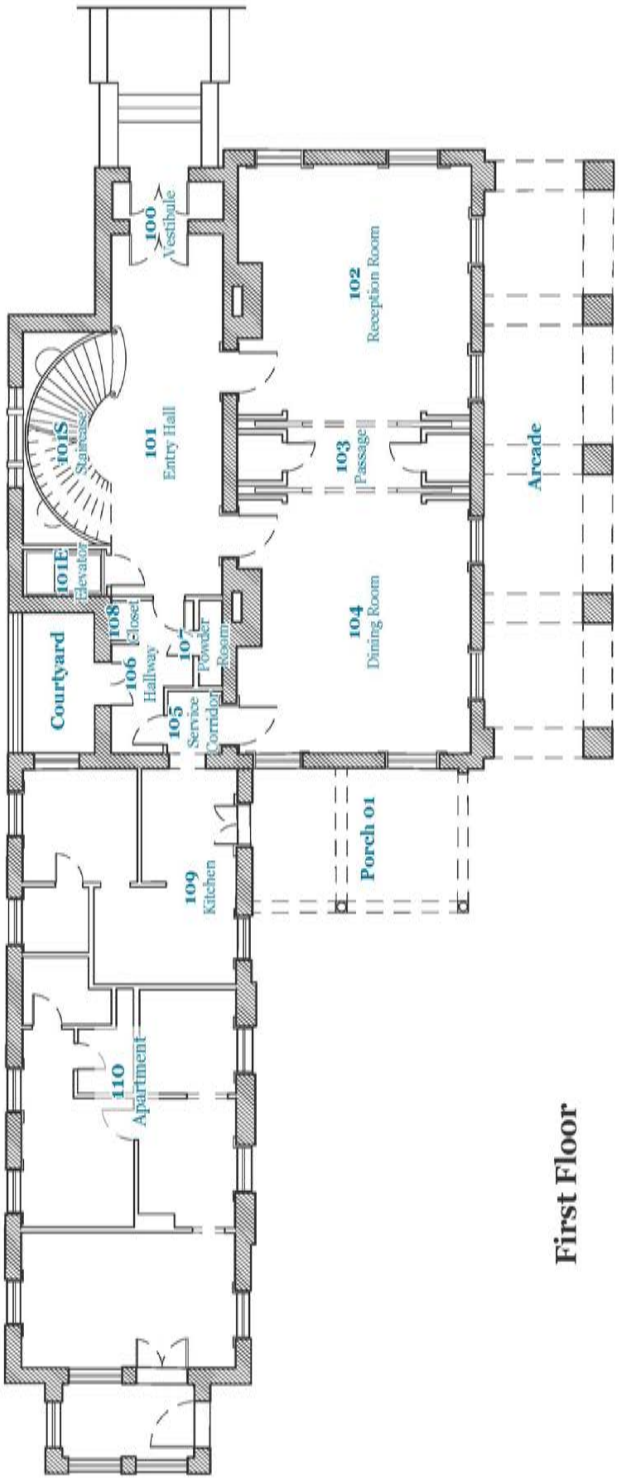
Piazza and columns
Arcade and pilasters
Front entryway
Shutters with shutter dogs
Balconies with lyre shaped iron work
Lion's head pattress plates
Decorative wrought ironwork
Ballustrade at roof
Bricks - Flemish bond with beaded joints

Columns are capped with ionic scrolls. Photo by Chris Tenny

Third story balcony with lyre shaped iron work painted green. Photo by Amalia Leifeste

Lion's head pattress plate located above the front entrance. Photo by Chris Tenny

Architectural Description
Interior-Floor One



First Floor

Architectural Description
Interior-Floor One

The house follows a symmetrical organization and draws from Palladian proportions, with nearly identical floor plans in the main structure. The addition to the west incorporates the styles and motifs from the original structure, however, without the same emphasis on symmetry and with simpler detailing.

The class created a tier system for the Roper House to delineate each room based on select criteria. Tiers define each room based on its importance, which was determined by assessing the historic integrity, styling, and significance. Each room was distinguished as public or private in its current state. These delineations of tier one (most important), two (relatively lower importance) or three (relatively low importance), may be informative to the owners for their decisions about distribution of funds for the mitigation of issues a starting point for interpretation, and finally for any decision making process as it relates to the reprogramming of the space. They are color coded and are in the "Part II- Treatment and Use" portion of this report.

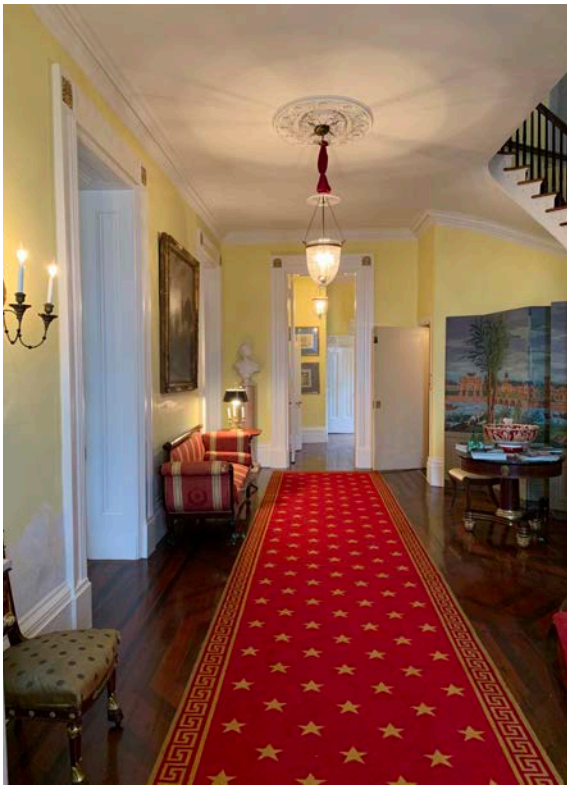
Room 100: Vestibule
Public, Tier 1

The Roper House has a sidehall plan with a formal entrance located on East Battery. Two sets of double doors create the vestibule of the entry hall. The exterior wood doors are intricately paneled and the interior set is identical; however the top panels are composed of etched glass. The floor tile is a black and white checkered pattern identical to the walkway leading up to the entry vestibule from the sidewalk along East Battery.

Room 101: Entry Hall
Public, Tier 1

The grand entry hall is approximately 38 feet long and 13.5 feet wide. On the north side of the hall, a curvilinear cantilevered staircase ascends three floors. Between the sixth and ninth treads, and again between the 21st and 24th treads, a niche recessed into the brick wall holds bronze classical statues. There is decorative scroll woodwork on the interior side of each tread. A simple turned balustrade and unsupported handrail rises from the first tread. There is a window centered in the stairwell between the first and second floors.

The entry hall once spanned the full north side of the original house from front to rear, but has since been shortened to accommodate the hall and service corridor. Partitioning within the hall created the powder room, closet, and service corridor to access the kitchen in the rear addition. The single door on the western wall of the entrance hall leads into the hall. There are two grand doors on the south side of the entrance hall which lead into the reception room and dining room. One door is on the north wall, west of the staircase, and encloses the elevator.



View of Entry Hall standing at front entrance. Photo by Kim Hlavin

Architectural Description
Interior-Floor One

The entrance hall has a very tall but simple baseboard of approximately 14 inches, with a base cap of three pieces including a quirked cyma reversa. The door surround trim is approximately seven inches wide, and features a corner block that resembles the athemion leaf that is depicted in early pattern books. The leaf is painted gold in the entrance hall, contrasting sharply to the white oil paint of the surrounding trim.

The oak flooring, with seven inch wide floorboards are painted in marquetry stenciled patterns from the 1983 renovation by Mr. Jenrette.[1] Each wooden four-paneled door has a 20 inch door frame. The entrance hall is perhaps the most public room of the house, and is detailed to showcase its prominence.

Room 102: Reception Room
Public, Tier 1

The reception room occupies the southeast corner of the first floor. It is accessible through the entrance hall, and has additional entrances via the dining room and ground floor arcade. The room is approximately 23 feet by 21 feet. The baseboard molding is identical to the molding in the entrance hall, although it has been faux finished to resemble marble, and the baseboard cap is painted to resemble wood. The trim and window molding is large and robust; corner blocks are of a simple panel, extending the details of the trim surround. The walls were painted by Robert Jackson to resemble marble blocks as part of the 1983 renovation by Mr. Jenrette. The plaster cornice is made out of four separate pieces. There is a central ceiling medallion approximately three feet in width, depicting the same anthemion leaves as the corner block of the trim in the entrance hall. The light fixtures date to the Siegling era.

The north wall features the interior access door, as well as a fireplace. The marble fireplace features ionic columns framing a Rumford firebox, with simple a paneled architrave, and trimmed with brass details. The chimney and fireplace protrude approximately 16 inches into the room from the north wall.

The east wall features a pair of two-over-two-over-two triple-hung sash windows, which are evenly spaced along the wall. The window surround is the same as the door surround on the interior of the room. The proportions and details of the trim and the muntins are identical. The muntins on the triple-hung sashes are quite wide.

The south wall features the same two-over-two-over-two triple-hung sash windows, which are evenly spaced along the wall. These windows have the capability to be lifted up to approximately six feet, providing access to the ground floor arcade.

A double set of pocket doors can separate the Reception Room from the Dining Room. Photo by Kim Hlavin

1 Stencil patterns reportedly completed by artist Robert Jackson.

Architectural Description
Interior-Floor One

The west wall features a double set of pocket doors interconnecting the dining room through a passage that is approximately 10.5 feet wide by seven feet long.

Room 103: Passage
Semi-Public, Tier 2

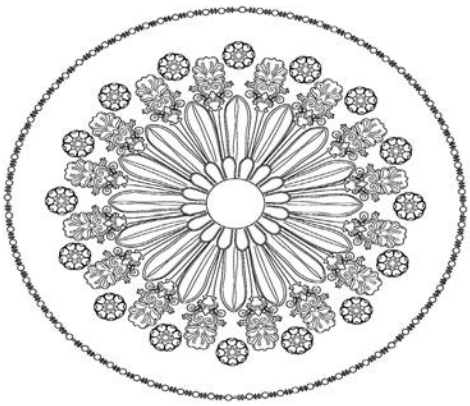
The passage space between the reception and dining rooms allows the spaces to be fully expanded as one large room, or closed separately depending on the programming. The trim, moldings, door panels, hardware, and stylistic detailing is continuous. A green and gold carpet runs the length of the passage space on top of the wood flooring, leaving a roughly six inch gap to the baseboards. Between these paired pocket doors are mirroring closets on the north and south walls. These closets are used for tableware storage, and the height of the doors is the only dissimilarity of the three rooms. They are significantly shorter than the other doors at eight feet and eight inches. A small oval plaster ceiling medallion with a small light fixture hangs from the center of this passage space.

Room 104: Dining Room[1]
Public, Tier 1

The dining room is primarily accessed through the southwest door in the entrance hall. It is nearly a mirrored image of the reception room with a few exceptions. The west wall features two openings, but the southern opening is a French door instead of a triple-hung sash window.

The dining room has a second interior door on the north wall flanking the fireplace. This door leads into the service corridor.

1 Architectural drawings of rooms 102, 103 and 104, including details, are available to scale in the Appendix.



Drawing detail of the ceiling medallion in the reception room. Drawn by Rucha Kamath

A Passage connects the Dining Room and Reception Room. Photo by Kim Hlavin

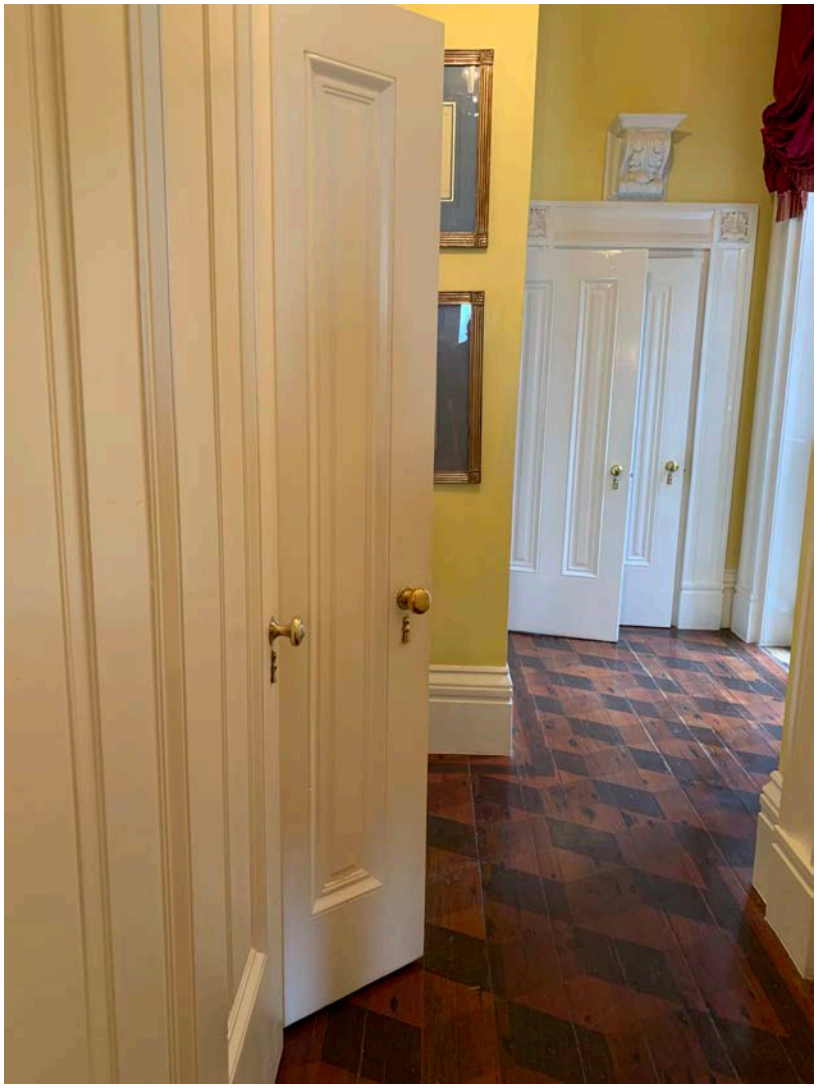
Architectural Description
Interior-Floor One

Room 105: Service Corridor
Private, Tier 3

This room functions as a partition to separate private rooms. The room currently stores beverages and serves as the bar. It is approximately six feet by six feet square. The northern door leads into the hall. The western door leads into the kitchen, and the eastern door is the second doorway to the dining room. The molding details and door surrounds are simpler than those found in the public spaces on the first floor. The wood floor is stained with a geometric stepped cube pattern.

Room 106: Hall
Semi-Private, Tier 2

The west wall in the entrance hall was created to partition the service corridor, hall, and powder room during the Jenrette era. Originally, the entrance hall continued the length of the house and ended at an exterior door which lead into the rear garden. Partitioning that was added created a service corridor which includes the powder room and closet space. This subdivided section encompasses a space measuring approximately 12 feet by 12.5 feet. The walls that make up the powder room and the closet do not extend all the way to the ceiling, most likely constructed using gypsum wall board. The hall corridor itself retains full height. This hall shares part of the north exterior wall. The north wall has a set of French doors leading into a small courtyard niche situated between the massing of the stair column and the rear addition. The door surrounds and crown molding follow similar patterns to those found in the reception and dining rooms.



Hall to the Service Corridor includes a powder room and closets. Photo by Kim Hlavin

Architectural Description
Interior-Floor One

Room 107: Powder Room
Private, Tier 3

This small half-bathroom is approximately eight feet and 30 inches in length, and narrowly fits a toilet at one end, and a marble sink at the other. A door is centered at mid-length. The powder room is decorated in high style for the era, but the finishes are not historically significant.

Room 108: Closet
Private, Tier 3

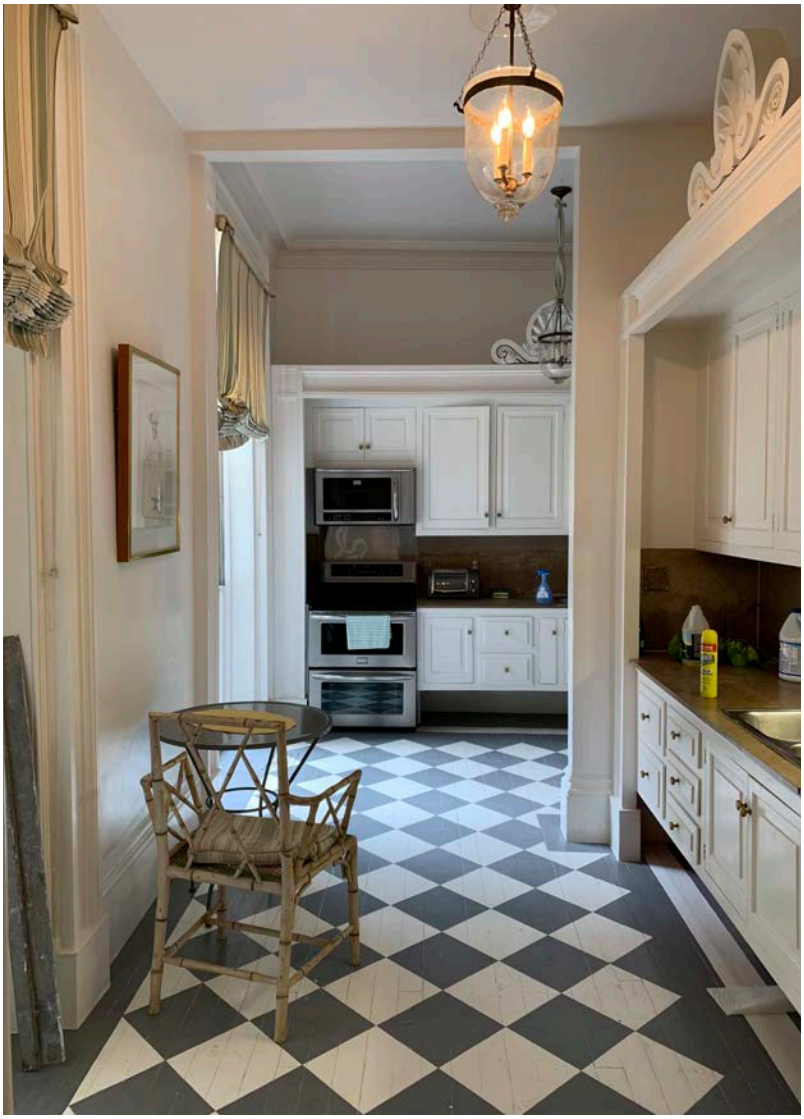
The small closet, presumably used for guests using the reception or dining room, is approximately three feet by two feet. There is no molding inside of the closet, but the door frame and molding on the exterior match the rest of the hall.

Room 109: Kitchen
Private, Tier 2

The connection to the rear addition is now located where the exterior rear door once was. This ground floor originally contained servants' quarters and the kitchen. A modern kitchen renovation took place during the Jenrette era, adding modern appliances and elevated cabinetry. An eat-in breakfast nook and an apartment are also in the first floor of the addition. The southern wall has large French doors that mimic the triple-hung sash windows of the original structure. Finishes in the kitchen are the most modern found anywhere in the house.

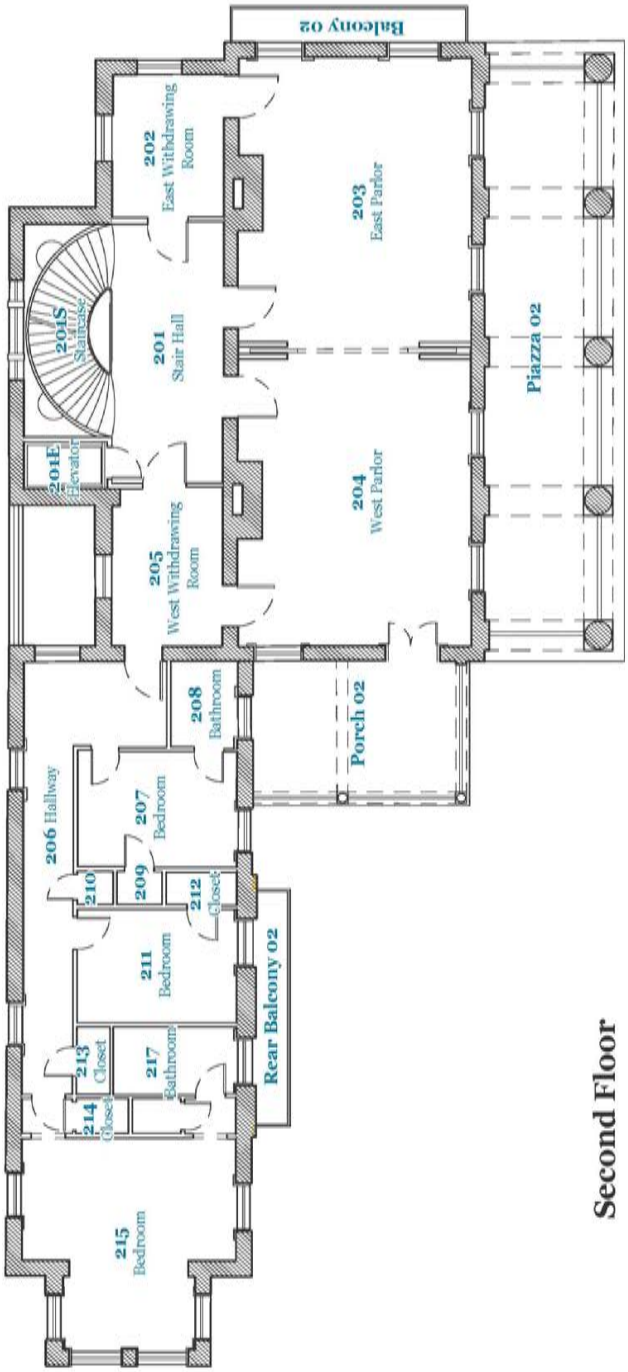
Room 110: Remaining First Floor Addition Spaces
Private, Tier 3

The apartment to the rear of the kitchen was not accessible for assessment.



The Kitchen and an apartment are located on the first floor of the rear addition. Photo by Kim Hlavin

Architectural Description
Interior-Floor Two



Second Floor

Architectural Description
Interior-Floor Two

Room 201: Stair Hall
Public, Tier 1

The stairs leading from the first floor to the second floor terminate at the second floor stair hall, which has wood flooring. An elevator is located in the northwest corner of the stair hall on the north wall. A light fixture hangs from a circular ceiling medallion in the center of the space. A running cornice follows the stairs up from the first floor and around the perimeter of the stair hall ceiling. It terminates at the start of the stairs leading from the second to the third floor. There is a window centered in the stairwell between the second and third floors.

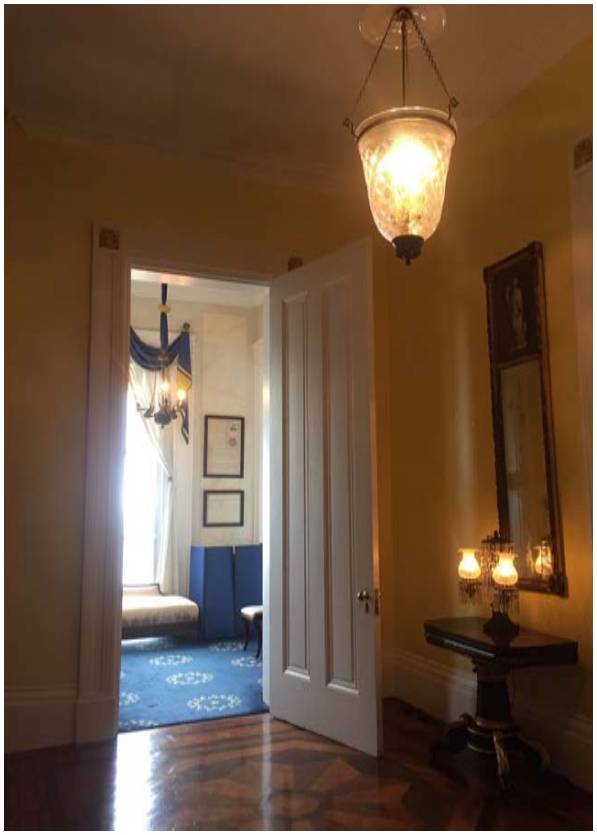
Four double-paneled doors connect the stair hall to withdrawing rooms and parlors, all of which have wall-to-wall carpeting. All four of the door surrounds are identical with white molding and gold leaf details in the top corners. The door closest to the stairs leading up to the third floor swings into the stair hall and leads into the east withdrawing room. The two doors in the stair hall directly across from the stairs swing into the large double parlor space. The fourth door, which is closest to the elevator, swings into the stair hall and leads into the west withdrawing room, and is directly across the stair hall from the door to the east withdrawing room.

Room 201E: Elevator
Semi-Public, Tier 2

Constructed during the Sielging era, the elevator is decorated with Colonial Revival details. It retains the original Otis hardware inside the elevator, as well as the exterior buttons on the north wall of the stair hall. The elevator replaced an earlier dumbwaiter that ran through all three levels of the house.

Room 202: East Withdrawing Room
Semi-Private, Tier 2

The east withdrawing room occupies the northeast corner of the second floor, and is finished with grey faux-marble baseboards and beige faux-marble walls. A small light fixture hangs from the center of the ceiling with a small ceiling medallion. A white cornice runs around the perimeter of the ceiling. There are two two-over-two-over-two triple-sash windows. One window is centrally located on the east wall with interior shutters, and the other is centrally located on the north wall. Two doors swing out from the east withdrawing room - one is centrally located on the west wall and leads into the stair hall; the other is centrally located on the south wall and leads into the east parlor of the double parlor space. All door and window surrounds are identical with white molding and leaf details in the top corners - very similar to the stair hall, however, with no gold finishing.



View of East Withdrawing Room from the Stair Hall. Photo by Dana Marks

Architectural Description
Interior-Floor Two

Room 203 & 204: East & West Parlors
Public, Tier 1

The east and west parlors comprise the double parlor that spans the entire length of the original building, running east to west. The east parlor can be accessed from one door in the east withdrawing room and one door from the stair hall. The west parlor can be accessed from one door in the stair hall and one door from the west withdrawing room. Within the double parlor space, the east and west parlors are arranged identically. They each have two doors swinging inward that frame a black marble fireplace on the north wall and a crystal chandelier hanging from a large circular ceiling medallion in the center of the space. The parlors are finished with grey faux-marble baseboards and beige faux-marble walls. A beige running cornice surrounds the ceiling of each parlor.

The parlor spaces are separated by sliding pocket doors, that when closed act as a partition to create two separate parlors to the east and west. All of the door and window surrounds in the double parlor space are identical to those found in the east withdrawing room.

In the east parlor, there are two east-facing windows equally spaced along the wall, and two south-facing windows equally spaced along the wall that lead out onto the second floor piazza. All of these two-over-two-over-two triple-sash windows have interior shutters.

The west parlor has two west-facing French doors with interior shutters evenly spaced along the wall that open onto the back porch, and mimic the appearance of two-over-two-over-two windows. Also in the west parlor, two evenly spaced openings with interior shutters on the south wall lead out onto the second floor piazza. The opening directly west of the pocket doors is a French door that mimics the appearance of a two-over-two-over-two window. The opening closest to the southwest corner of the south wall is a two-over-two-over-two triple-sash window.

The door in the west parlor closest to the northwest corner leads into the west withdrawing room.

The double Parlor spans the entire length of the original building with multiple points of access to the piazza. Photo by Dana Marks

Architectural Description
Interior-Floor Two

Room 205: West Withdrawing Room
Semi-Public, Tier 2

The west withdrawing room connects the original 1838 building and the Siegling addition to the house, and has three means of access.

On the east wall is an entrance to the room from the stair hall. A second entryway is on the southwest end of the room, which connects to the west parlor. The third entry is from the west side of the room, which leads to the rear addition hallway. The three door frames on the south and west walls are deeper than the doorway on the east wall. The molding within the inset of the two door frames are slightly different.

There is one triple-sash window located on the north wall, off-centered towards the west wall. The window surround is the same as the three doorways. The window and frame are slightly taller than the door frames.

The walls are finished with faux-marble, which is seen in other rooms including the east and west parlors and east withdrawing room. The baseboards are also painted with grey faux-marbling. The ceiling has a running cornice, and the floor has wall-to-wall carpeting. The carpet is a continuation of the floor covering used in the adjacent parlors and drawing rooms.

Room 206: Hallway
Semi-Private, Tier 2

An L-shaped hallway runs the length of the rear addition along its east and north sides. Three rooms and two closets are accessed from the hallway. The molding around the door frames are not as ornate as seen in the west withdrawing room, however they maintain a floral motif. Three floor-to-ceiling triple-sash windows with interior shutters line the hallway. The bottom two thirds of the bi-fold shutters are one piece while the top third operates separately. One window is located next to the entryway to the rear addition. The additional two windows are located at each end of the hallway on the north wall. There are currently window coverings blocking the top of the window frames, but it can be assumed that the molding details are the same as seen on the hallway doors. There is a running cornice and simple baseboard, as well as hardwood floors throughout the hallway.

The West Withdrawing Room has three means of access - the Stair Hall, from the West Parlor, and the rear addition hallway. Photo by Amy Mendelson

Architectural Description
Interior-Floor Two

Room 207: Bedroom
Private, Tier 2

The first bedroom is accessed off the east side of the hallway. The entrance is on the room's east wall. Access to the adjoining bathroom is located on the southeast side of the room.

A floor-to-ceiling triple-sash window with interior shutters is located on the south wall of the room and includes the same molding details as seen in the hallway. There is a closet located on the west wall almost directly across from the entryway into the room on the east wall.

Additional details of the room include a running cornice, baseboard and hardwood floor. It should be noted that the height of the door and frame when entering the room is taller than the closet and bathroom doors which are a standard height. The height of the door when entering the room is the same as the doorway entering the addition.

Room 208: Bathroom
Private, Tier 2

Access to this bathroom is gained through a door on the southeast side of the first bedroom. There is a window on the south wall of the bathroom.

Room 209: Closet
Private, Tier 2

This closet is located on the west wall of the bedroom almost directly across from the entryway into into that room on its east wall.

Room 210: Closet
Private, Tier 2

The storage closet is located approximately halfway down the hallway in the addition. The door is shorter than standard height, however the molding with a floral motif is the same as the other door frames. The storage closet is directly adjacent to the second bedroom.

The same floral motif is seen on most doors in the rear addtition, including the storage closet. Photo by Amy Mendelson

Architectural Description
Interior-Floor Two

Room 211: Bedroom
Private, Tier 2

The second bedroom is directly adjacent to the storage closet. Access from the hallway is through a door on the north wall of the room. There is a closet in the southeast corner of the room. Almost directly across from the closet is a doorway leading to a bathroom, which further connects to the third bedroom.

There is a floor-to-ceiling triple-sash window with interior shutters on the south wall of the bedroom. It resembles the windows in the hallway and other rooms in the addition.

All door and window surrounds have the same molding and floral motif. Like the first room, the door to enter the room is taller than the standard doors for the closet and bathroom. The bedroom also has a running cornice, baseboards, and wall-to-wall carpeting.

Room 212: Closet
Private, Tier 2

This closet is in the southeast corner of the second bedroom.

Room 213: Closet
Private, Tier 2

This second storage closet is near the end of the hallway, and larger than the other one. The door and frame of this storage closet are standard height. The door surround is the same as seen on the other doors in the hallway and bedrooms.

Room 214: Passage and Closet
Private, Tier 2

The passage and closet, just with the entrance to the third bedroom, has a recessed ceiling and running cornice detail.

At the end of the hall are a series of Closets and Passage to third bedroom. Photo by Amy Mendelson

Architectural Description
Interior-Floor Two

Room 215: Bedroom
Private, Tier 2

The third bedroom is located at the south end of the hallway. Its door surround and height is the same as others in the hallway, however with a slightly slimmer door frame. The door frame is approximately half as wide as the other door frames, which is evident by only half of the floral motif in the top corners being visible. Upon entering the third bedroom there is a small passage with closet. Access to the adjoining bathroom is on the east wall through another passage with closet.

There is one floor-to-ceiling triple-sash window with interior shutters on both the north and south walls.

Centered on the west side of the room is a bump-out defined by an archway. The deep archway allows for decorative framing and an inset molding detail. There are four windows in the bump-out - one on the north and south walls and two on the west wall. The windows have the same molding and floral motif as the other two windows in the bedroom.

The details in the room include a running cornice similar to the one seen in the hallway and other rooms in the addition. There are simple baseboards with wall-to-wall carpeting.

Room 216: Passage and Closet
Private, Tier 2

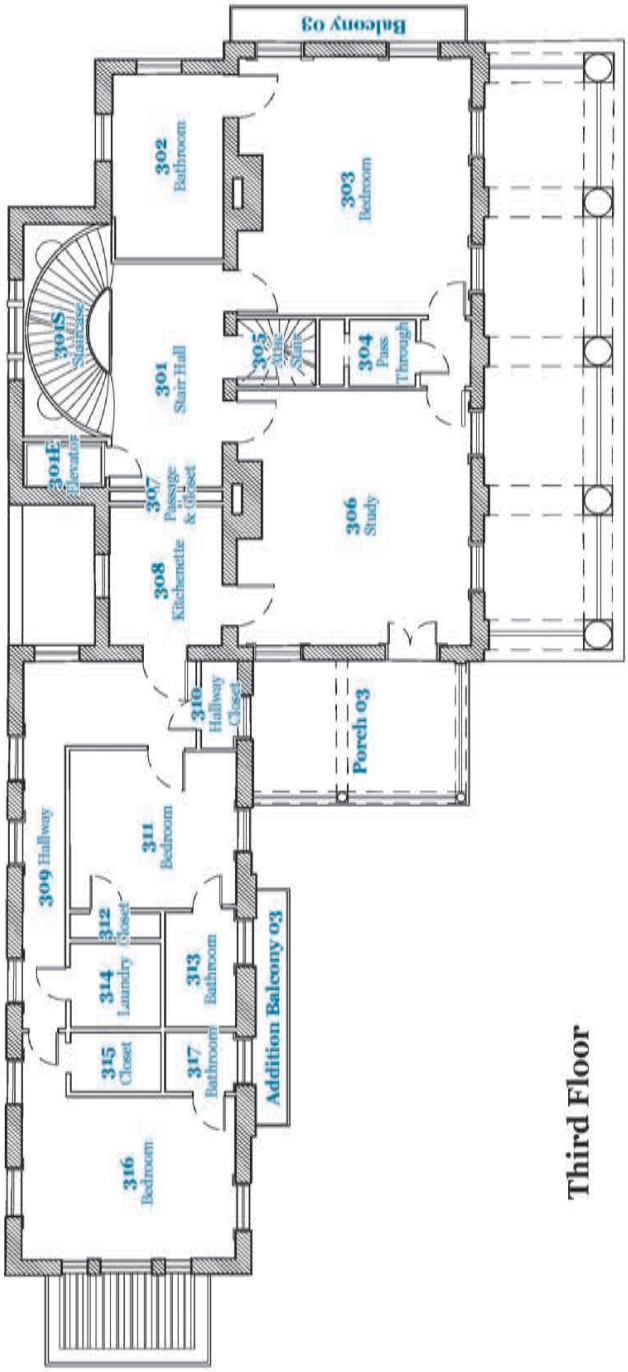
This passage and closet provide access to the adjoining bathroom from the third bedroom. Similar to the entrance to the third bedroom, there is a recessed ceiling but no cornice detail.

Room 217: Bathroom
Private, Tier 2

The bathroom connects the second and third bedrooms. The same type of window seen throughout the second floor of the addition is also present on the south wall of the bathroom.

A bump-out is defined by a decorative archway in the third bedroom. Photo by Dana Marks

Architectural Description
Interior-Floor Three



Third Floor

Architectural Description
Interior-Floor Three

The third floor of the original house retains much of its historic layout and is similar to both the first and second floors.

Room 301: Stair Hall
Semi-Public, Tier 2
Leading up from the second floor, the curvilinear staircase and elevator open onto the stair hall on the third floor. Between the second the third floors, two niches adorn the walls of the staircase with a window between them.

The stair hall leads to two rooms to the south: a study and a bedroom. An enclosed circular staircase sits between both rooms off of the stair hall and leads up to the fourth floor.

A railing overlooks the staircase from the stair hall. The hardwood floor is finished with an eight-sided star motif with diamond patterns on either side. All the doors are double-paneled and have paneling on the inset of the sides of the doorway. An oval ceiling medallion is centered on the ceiling above the stair hall.

Room 301E: Elevator
Semi-Public, Tier 2
Constructed during the Sielging era, the elevator is decorated with Colonial Revival details. It retains the original Otis hardware inside the elevator, as well as the exterior buttons on the north wall of the stair hall.

Room 302: Bathroom
Private, Tier 1
The bathroom has one floor-to-ceiling window in both the east and north walls. It is a modern bathroom with faux-marble walls and wall-to-wall carpeting, which is continued from the bedroom. The carpeting has a wreath and star motif rendered in pale blue and yellow.

A large marble shower with a lower ceiling is situated in the west section of the wall and has a matching decorative acanthus leaf above.

Room 303: Bedroom
Private, Tier 1
The bedroom is one of the two rooms accessible via the stair hall to the south; it can also be accessed through the passage and closet in its southwest corner that connects to the study. The most prominent bedroom in the house, it once hosted Prince Charles of England.

The east and south walls each have two windows, configured with two-over-two-over-two triple-sash The windows on the east wall have a small balcony with decorative ironwork. The north wall features two doors: one opens onto the stair hall and the other provides access to the bathroom located in the northeast corner of the original house. A white marble fireplace is centered between these two doors along the north wall. Other architectural details in the room match the study to the west.

Architectural Description
Interior-Floor Three

Room 304: Passage and Closet
Private, Tier 2
The passage and closet between the bedroom and study provide an alternative access route between the two rooms without utilizing the stair hall.

Room 305: Enclosed Stair
Private, Tier 2
An enclosed circular staircase sits between the bedroom and the study, and is accessed via the stair hall. It leads up to the fourth floor.

Room 306: Study
Private, Tier 2
The study is the other room accessible via the stair hall to the south in addition to the bedroom. It is separated from the bedroom by a small enclosed space running north to south. Also known as the living room, the study is at the west side of the original structure and is roughly 23.5 feet by 21 feet.

A porch runs along the west wall, with access provided by double doors in the south opening along that wall. The other opening along the west wall is filled with a window. The porch's floor has been painted with a white and grey diamond pattern, and simple doric columns support its roof.

There are two windows on the south wall of the study, which provide views to the south. The east wall contains a door to the passage and closet, which connects the study to the bedroom to the east.

A fireplace is centered on the north wall with a door flanking it on either side. The fireplace has simple doric details finished with grey marble. Wide moldings surround the doors and windows, and a matching cornice runs around the perimeter of the ceiling. A built-in bookcase sits in the southwest corner along the south wall.

The walls are finished with faux-marbling, and a darker grey faux-marble finish is present on the baseboards. These finishings match those on the first and second floors of the original house. The study also has wall-to-wall carpeting with a grey octagon motif.

The most prominent bedroom in the house once hosted Prince Charles during a trip to Charleston. Photo by Kendra Waters

Architectural Description
Interior-Floor Three

Room 307: Passage and Closet
Semi-Private, Tier 3

The passage and closet between the stair hall and the kitchen provides an intermediary space between the two rooms.

Room 308: Kitchen
Semi-Private, Tier 3

The small room on the third floor of the original house to the west of the stair hall has been converted into a small kitchen. A door to the study is situated along the south wall, and there have been cabinets installed on the north wall. The kitchen has a door to the west that leads into the Siegling addition.

Room 309: Hallway
Semi-Private, Tier 2

The hallway wraps around the addition along the east and north walls. It terminates at the entrance to the larger bedroom on the third floor. A small closet is at the southernmost end of the hallway. The walls in the hallway resemble those on the second level, and are painted with a faux-marble finish.

Along the eastern wall in the northwest corner, there is a floor-to-ceiling triple sash window. The north wall of the hallway contains three two-over-two windows evenly spaced with a panel situated below each window. The architectural detailing in the third floor of the addition is relatively uniform. A running plaster cornice decorates the edge of the ceiling. The doors have two-over-two paneling with intricately decorated butt hinges. The simple baseboard has similar detailing to the cornice above. The window surrounds are wide with a pressed square detail adorning each of the upper corners. The faux-marble finish from the hallway continues into the bedrooms and bathrooms. Carpeting throughout the addition contains a simplified wreath and star motif and was installed in the 1980s.

A third bedroom is located at the end of the Hallway in the rear addition.. Photo by Kendra Waters

Architectural Description
Interior-Floor Three

Room 310: Closet
Private, Tier 3
The closet is located at the southeast corner of the addition in the hallway.

Room 311: Bedroom
Private, Tier 2
The first bedroom in the addition is accessed through a doorway that sits directly across the kitchen. It is the smaller of the two bedrooms within the addition on the third floor. There is one floor-to-ceiling window centered along the south wall with interior shutters. The entrance to the bathroom is at the southwest corner of the bedroom. There is a small closet on the east wall.

Room 312: Closet
Private, Tier 3
The small closet is located on the east wall of the bedroom.

Room 313: Bathroom
Private, Tier 3
The bathroom contains one floor-to-ceiling window with interior shutters along the south wall.

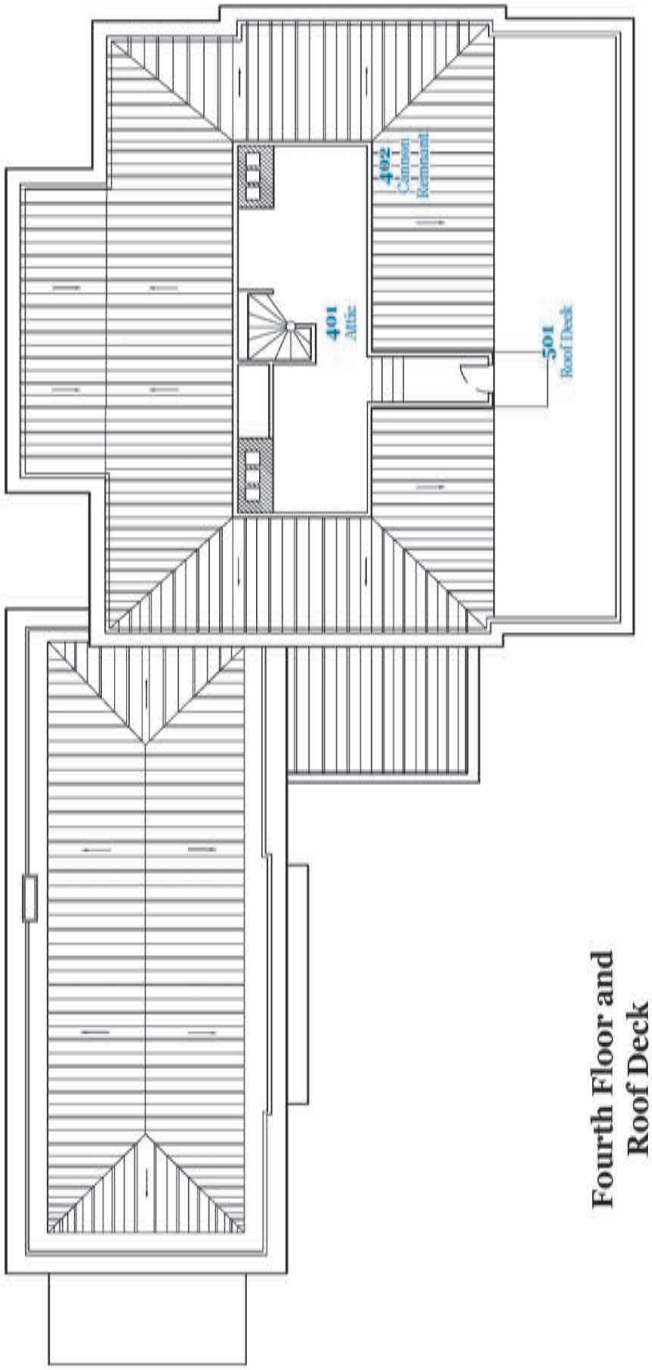
Room 314: Laundry
Private, Tier 3
The laundry room is located in the center of the addition along the northern portion of the hallway.

Room 315: Closet
Private, Tier 3
This closet is located just to the south of the entry into the bedroom at the west end of the addition.

Room 316: Bedroom
Private, Tier 2
The entrance to the bedroom contains a large closet directly to the south of the doorway. The north wall of the bedroom contains two windows evenly spaced along the wall, which are configured in the same way as those found in the hallway. The west wall contains a large triple window. The south wall has one floor-to-ceiling window. All windows in the bedroom contain interior shutters. The bedroom also has a bathroom along the east wall, with the entrance to the bathroom in the southeast corner of the room.

Room 317: Bathroom
Private, Tier 3
The bathroom is accessed through the bedroom. A large floor-to-ceiling window fills the south wall of the bathroom.

Architectural Description
Interior-Attic and Roof



Fourth Floor and Roof Deck

Architectural Description
Interior-Attic and Roof

Room 401: Attic
Semi-Private, Tier 2

The attic space is located on the fourth floor of the original house structure. It is accessible through the enclosed stair off of the stair hall on the third floor. It is roughly rectangular in shape and the ceiling is about six feet high. Small rectangular clerestory windows along all of the walls bring natural light into the space, although some windows are blocked. This rectangular usable space was created by drywall partitions that hide the exposed hipped roof framing on either side.

Two narrow closets, one large closet, and a built-in bookshelf line the north wall of the finished attic space. The floor is raised over the original wood floor boards by approximately four inches.

North Unfinished Attic
Private, Tier 3

The space between the partition and the roof on the north side houses indoor units for the HVAC system. Roof framing members can be seen in this space.

South Unfinished Attic
Private, Tier 1

The space between the partition and the roof on the south side is used as storage space. Roof framing members can been seen in this space. A piece of a Confederate cannon which exploded during the Civil War lies in the southeast corner of the roof.

Room 501: Roof and Deck
Public, Tier 2

Steps leading from the attic connect to an elevated roof deck that is located above the south-facing piazza. A turned wood baluster railing lines the edges of the entire roofing assembly with rectangular panels of pressed tin placed a regular intervals.

The roof above the main house and the rear wing is hipped, whereas the roof over the piazza and stairwell is gently sloped. The roof above the piazza is used as a deck while other roof surfaces are used for housing outdoor mechanical units for the HVAC system. A standing seam Turne metal roof is used as the primary roofing material; the railings are capped with metal flashing.

Brick chimneys finished with stucco rise above the roof level. The chimney of the main house appears to be functional and those above the rear addition are blocked.

The Roof Deck is accessed through the attic. Photo by Rucha Kamath

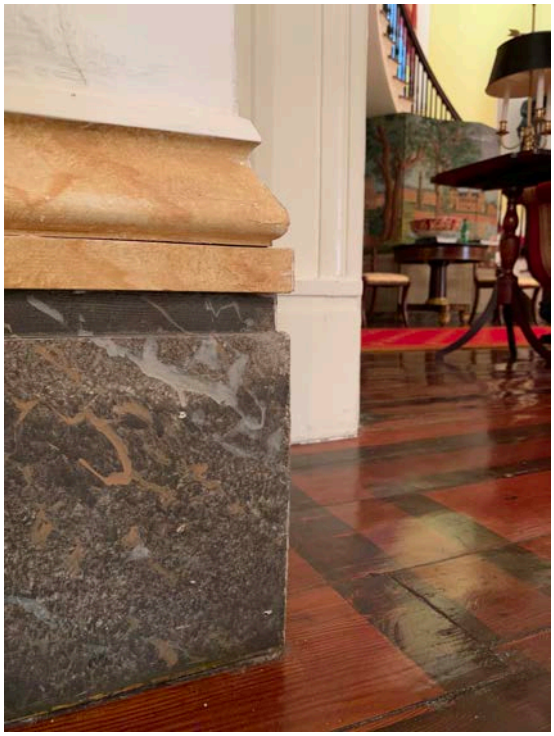
Architectural Description
Interior

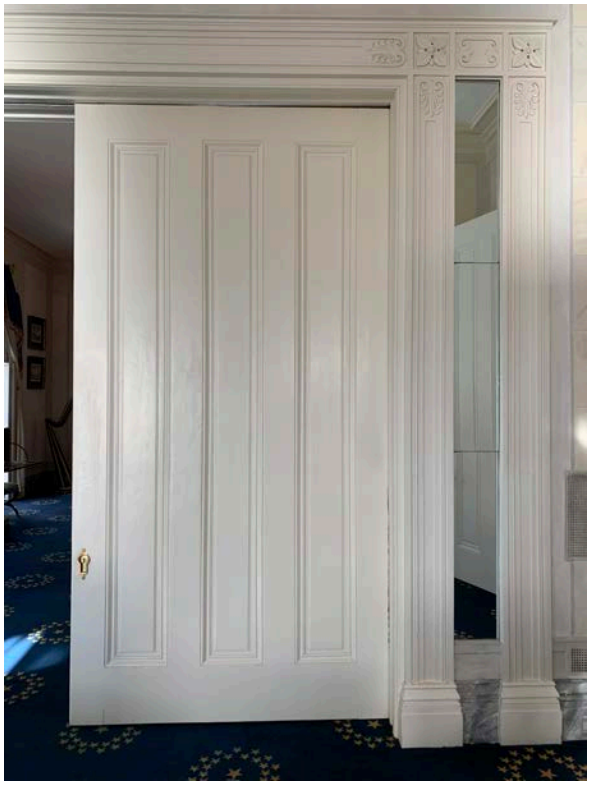
Character Defining Features of the Interior:

Vestibule and center hall
Stair
Double parlor spaces
French doors to balconies and piazza
Attic/cannon piece
Faux-marble finishes
Pocket doors on first and second floor
Hanging light fixtures
Plaster medallions
Wide and ornate trim at windows, doors, cornices and baseboards
2/2/2 triple hung windows with consistent sill and head height

Above: Staircase winding from the Entry Hall to the second floor. Left: View of East and West Parlors from the staircase. Photos by Chris Tenny and Dana Marks

Architectural Description
Interior





Top Left: Baseboards painted to resemble marble Bottom Left: A set of pocket doors can be shut to separate the double Parlor rooms. Above: Light fixture with decorative medallion in the Reception Room. Photos by Kim Hlavin and Rucha Kamath

Integrity

The integrity of the Roper House is remarkably high. Integrity is an important aspect of evaluating a historic property. The National Park Service has the most complete definition of integrity of a historic structure: the ability of a property to convey its significance. There are seven main components that lead to the integrity of a building. They include location, design, setting, materials, workmanship, feeling, and association. Each aspect is evaluated on its own merit and how it relates to the story of the house.[1] At Roper House, the significance of the building extends from its construction through Richard Jenrette's ownership due to his extensive preservation work. Therefore the integrity of the building has been evaluated based on each aspect's significance from 1838 up to 1983 when Jenrette finished his renovation. The house has seen considerable change throughout its time.

Each new owner left their mark and many of those have been captured in the character of the house. Some portions of the house retain their original character and integrity more than others. The original section of the house has remained less touched by later owners than the rear addition. For example, the ballroom added by the Siegling family on the second floor of the addition was changed at a later date to bedroom suites. The entire structure was meticulously restored by Richard Jenrette in the early 1980s, which altered some of the integrity of the structure as preservation techniques have changed and evolved over time. The following diagrams detail the different important identifications for each room in the house.

1 Patrick W. Andrus and Rebecca H. Shrimpton, "How to Apply the National Register Criteria for Evaluation," National Park Service, U.S. Department of the Interior, 2002, https://www.nps.gov/nr/publications/bulletins/nrb15/.

East Parlor fireplace and mantel display some of Mr. Jenrette's collections. Photo by Dana Marks

A view of the impressive Piazza and Arcade on the South elevation. Photo by Dana Marks

Part II: Treatment and Use
Introduction

As the Roper House moves into its next phase of life, it is important to record its current condition, potential threats and use a detailed investigation of its history, significance, integrity and conditions to inform future recommendations. The following section includes a condition assessment of the major uilding systems of the house: foundation, structure, floors, roof, enclosures and openings, finishes, and the mechanical, electrical, and plumbing systems. Carefully recording each of these systems in their current state inform recommendations for future maintenance and any necessary repairs. Every historic structure faces issues as it changes throughout its life. Repairs and maintenance plans for each structure must be specific to the property to address the problems it faces.

A brief overview of preservation guidelines follows the conditions assessments to help guide future work at the Roper House. An overview maintenance schedule was created to aid in the understanding of the type of regular work that is required to keep the high integrity of the Roper House for years to come. Along with the maintenance schedule, a sketch for a hazard preparation and disaster plan was formed. Finally, a potential visitor impact study was conducted to identify weak points in the Roper House that will be most susceptible to increased traffic through the property, based on various use options. The Roper House is an important structure not only to Charleston, but to the nation as a whole and ensuring the property stays in the condition it is in requires careful work.

Conditions Assessment
Foundation

The foundation at the Roper House is a masonry, spread footing foundation due to the size and weight of the structure. There is an unfinished crawl space under the structure that was likely dug out to promote water absorption and ventilation. At the base of the northeast corner of structure, there are some bricks missing that show the crawl space. There are also grates along the east elevation that likely protect the foundation from water damage by draining water at the base of the structure.

The foundation is in good condition, though there are some early indicators of issues that could arise later. The primary concern is water intrusion from flooding (and subsequent damage), such as brick or wood decay, though the sub-basement allows for ventilation and drying of the floors and foundation. Further, because the sub-basement is unfinished, the ground absorbs water to prevent the structure from water damage. However, there are is soil and vegetation along each of the elevations, which encourages water to sit near the foundation for prolonged periods. This has resulted in biogrowth around portions of the foundation, which are presently cosmetic issues. Finally, the removal of bricks at the base of the structure for access to the sub-basement should be monitored to see if it caused weakness in the foundation.

View into the crawl space at the foundation. Photo by Sada Stewart

Drainage grate at the base of the masonry structure. Photo by Sada Stewart

Conditions Assessment
Structure

Overall, the structural system in the Roper House is in good condition. The structural system consists of a foundation (discussed elsewhere), floor and roof structural elements (discussed elsewhere), and load bearing masonry walls. The structural system is robust, well-constructed, and has been well maintained and preserved in recent decades.

The structural system to be discussed in this section includes the flemish bond brickwork on the main house, the tie rods and pattress plates on its east and south elevations, the masonry and wood columns on its south and west elevations and the common bond brickwork on the west addition.

Evidence of mortar repointing is observed on all elevations and at all levels as well as in historic documents. A 1989 letter from the Historic Charleston Foundation to Mr. Jenrette discusses recent mortar repair as an ongoing process needing care and attention. Subsequent campaigns have matched the historic beaded mortar joints that likely date to the period of construction, 1838. Because of the good condition of the soft lime mortar, the bricks are neither nor cracking on all elevations. The good condition of the load bearing masonry is attributed to the quality of the original materials, good original construction techniques, and routine maintenance. The load bearing masonry is observed throughout the exterior but exists within the interior as well, though not visible beneath layers of finishes.

The masonry adjacent to the iron balcony supports exhibits minor mortar loss. Ferrous metal expands when it corrodes causing weaker material, the soft lime mortar, to rupture from the building's masonry. This phenomenon, of rusted iron expanding and pushing out weaker substances, is known as rust-jacking or rust-bursting. At 9 East Battery the rust-jacking is minimal and efforts to repair the lost mortar are observed.

The Siegling family likely installed the pattress plates and tie rods after the earthquake of 1886. The pattress plate and tie rods together work to tie together the walls and joists of the structure, providing added lateral and bracing stability. There are four pattress plates on the east elevation; two at level with the second and third floor joists over the north bay. There are five pattress plates on the south elevation; one at each pilaster level with the third floor joists. These pattress plates are coated in white paint and do not exhibit any corrosion.

Recommendations for the conditions of the structural systems include mortar repointing, rust mitigation, testing of material strengths, and continued observation. It is recommended that an expert(s) such as Stephanie Crette with Warren Lasch Conservation Center or Craig M. Bennett, Jr. with Bennett Preservation Engineering conduct testing and cleaning of the rust as necessary.

Testing should also be conducted on the historic iron balconies and load bearing masonry walls to determine their carrying capacities and material strengths. It is recommended that an engineer with experience in historic buildings, such as Craig M. Bennett, Jr., be hired for such an endeavor. Such testing should take place during a regular intervention to facilitate access to the brick and iron components.

Overall, Roper House's structural system is in good condition. Photo by Amalia Leifeste

Conditions Assessment
Floors

Overall, the floors throughout Roper House are in good condition. It is clear the floors have been well maintained. To be expected in a house of its age, the floors do show some signs of
normal wear. In several locations the wood floors have been stained to create geometric and floral patterns. With some fading in the design, the decorative technique is in good condition. In some cases, rugs and carpets have helped to protect the floors. Deterioration of the carpets can be seen in high traffic areas, such as thresholds to the piazza.

Flooring in the entry hall and reception room are the only areas showing signs of distress due to water intrusion. Severe weather events have brought major flooding to the Battery resulting in water entering the first floor of Roper House. The amount of water, and increased frequency in flooding, has caused moisture issues resulting in minor warping of floorboards in a few locations.

A section of flooring in the hallway of the second floor addition should be further investigated. The floor has a slight slope from the north side of the hall to the south side wall. Further evaluation on this section of flooring should be completed to determine the cause and ensure it is not a more serious issue with the floor system and/or structural supports of the floor.

Example of carpet deteriorating in the parlor at the doorway to the piazza. Photo by Amy Mendelson

Example of floors showing minor warping due to moisture issues. Also shows decorative staining on wood floors that have become faded. Photo by Amy Mendelson

Conditions Assessment
Roof

The roof and its framing are in good condition and has been well maintained. The main house and the addition, both have modified versions of the hipped roof design. The design of the storm water drain system does not allow water to drain-off directly but rather collects the water in an internal valley system and then directs it to a single gutter which is located on the rear or west façade of the house. The gutter is connected to a drain pipe that drains the water into a discharge system into the ground. Having only one outlet leads to slow drainage of the water and creates water ponding issues. Such issues are seen throughout the roof. Additionally, the water run-off from the hipped roof over the main house is blocked due to the raised deck system above the piazza, which adds to the ponding. The roof and flashing mainly has localized damage due to water intrusion and corrosion, but is overall well maintained. Damage or deterioration to the roof can lead to water intrusion into the roof and building framing and into the interior which can cause damage to the structure and interior finishes. Hence it is important to address the water ponding by adding water outlets, improving the water flow under the elevated deck, and treating localized material deterioration with in kind conservation practices. Water saturation in the roof framing members should also be checked during the cyclical maintenance.

Example of water ponding on the roof and signs of deterioration. Photos by Rucha Kamath

Conditions Assessment
Enclosure

The enclosure system of the Roper House is in good condition, with all walls, roofs, and window and door openings functioning in appropriate manners. Windows and doors will be addressed in this section. While not in pristine conditions, some of the system infrastructure dates back over a century, and wear and tear is to be expected from consistent use over time.

Throughout the exterior of the house, granite sills and lintels present slight signs of weathering. It shows the age of the building, which people like and find aesthetically pleasing. The weathering is not of structural concern but could accelerate with increased visitorship, and should be routinely monitored. While the exterior shutters are tied back with sutter dogs, it is unclear how well they still function or how often they are closed and reopened.

Of particular interest is the condition and variation of window and door treatments and ornamentation throughout the interior of the house. The first and second floor public spaces have the most elaborate door and window surrounds, with an intricate leaf motif in the upper corners. Within the entry hall on the first floor and the stair hall on the second floor, the leaf details are painted gold. As one moves into the more private spaces on the second and third floors, the surround details simplify, with circular motifs in the upper corners.

Many of the windows throughout the house have bi-folding interior shutters with louvers. They are present on most windows that face east, south and west. Bedroom and bathroom windows have these same shutters regardless of opening orientation.

Window on the South Exterior with granite lintels. Photo by Chris Tenny

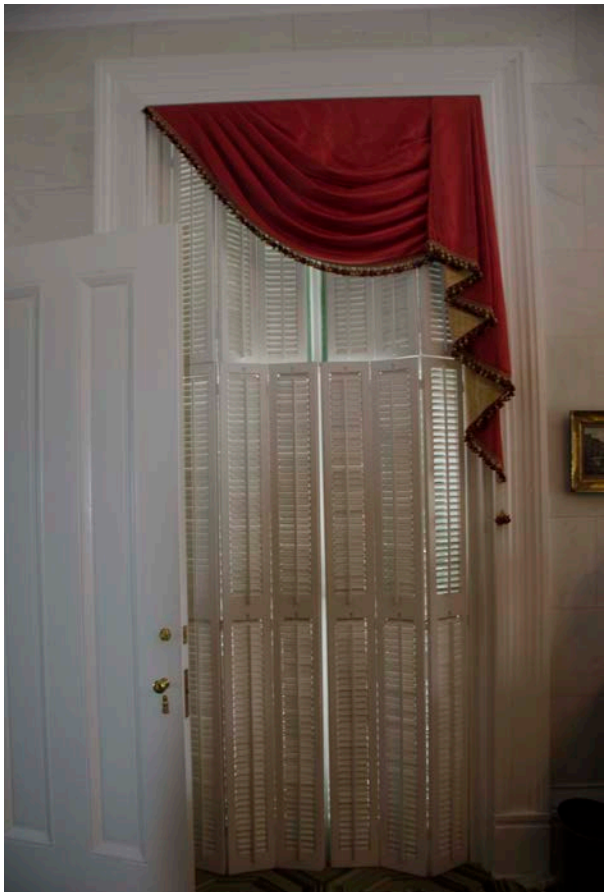
Conditions Assessment
Enclosure

A set of pocket doors separates the reception room and dining room on the first floor of the original structure, and another set separates the east and west parlors on the second floor. While still operational, they are hard to slide open and closed along the track.

It is evident that all windows and doors have undergone routine maintenance to remain operational, however of particular concern are the windows in the rear bedroom of the addition on the second floor. Weather stripping in the windows have been added, perhaps to mitigate insulation issues - this bedroom has window openings and glass panes on the majority of its three exterior walls.

Some weathering is present on the attic door that leads out onto the roof deck, especially around the window inset in the door. Routine monitoring and maintenance is necessary in order to ensure the doors and windows remain in good condition. Reglazing of windows may occur as needed, however it is important to take care of the window surrounds, muntins and mullions when replacing the glass components. Weatherproofing will also help maintain the good condition of all window and door openings, however should only be done with materials that are reversible. Areas of particular concern and high weatherproofing priority are places vulnerable to water infiltration; these places require more insulation and more routine monitoring.

Elaborate door surround in the Parlor with an intricate leaf motif. Photo by Dana Marks



One example of the bi-folding interior shutters. Photo by Dana Marks

Conditions Assessment
Finishes

The interior finishes of the Roper house consist of any finish materials on the building that are not movable, which includes wall surfaces and ceiling surfaces, but excludes floor and woodwork.

The finishes are being maintained and in good condition. Most of these finishes are in the form of plaster walls on wood lath. Any major repair campaign of plaster has resulted in the use of metal lath to secure the modern layer of plaster. The historic plaster walls are a living, functioning part of the structure and require constant care, maintenance, and monitoring in an historic building.

The notable exceptions to the plaster walls are possibly in the first floor powder room (Room 107), Closet (Room 108), and the Service Corridor (Room 105); these walls are constructed of a modern drywall. Drywall would likely be the substrate of any wall added in an alteration after the mid-20th century which might include the rear portion of the first floor. Room 109 and all rooms in the ground floor of the addition were inaccessible at the time of assessment.

Entrance Hall (101), Reception Room (102), Dining Room (103) The ground floor of the original structure is displaying evidence of failing plaster, notable in the frequent and many repair campaigns, cracking and crumbling existing plaster. This is noted on each structural wall, which coincides with the brick walls. Also evident is the faux-finishing paint schematic which was completed in the 1983 renovation. It should be noted that this paint schematic includes several layers of paint and a top coat of varnish. This is possibly sealing in moisture that rises out of the ground, and up through the brick. Brick, essentially a sponge for water, generally is able to wick water, then evaporate. However, the varnish top coat of the faux finish acts as a vapor barrier. This prevents the bricks from drying completely. Moisture finds the path of least resistance, in this case, water evaporates by exiting through the softer plaster walls. When the plaster walls retain enough moisture, they begin to deteriorate, stain, crumble, crack, and delaminate.

Evidence of plaster repair in the Entry Hall near the front entrance. Photo by Kim Hlavin

A portion of the plaster ceiling removed for repair. Photo by Amalia Leifeste

Conditions Assessment
Finishes

Suggestions for mitigation of the plaster walls:

1. Confirm vapor permeability of faux-finished walls by consulting a professional conservator.

2. If impermeability is determined to exacerbate the moisture damage to the plaster, carefully remove existing faux-finishing to greatly increase the life expectancy of the plaster.

3. Investigate walls for bulges, or anything larger than a hairline crack, patch if inactive, and monitor.

4. Consult a structural engineer if crack is active or growing as it could suggest greater movement of the building.

5. Consult a professional to complete a mortar analysis determining appropriate plaster for any future repairs to be done.

6. On a case-by-case treatment, the following plaster repairs should be undertaken:
   a. Test plaster by performing sounding tests to determine where plaster is detaching.
   b. Reattach plaster using flat-head steel screws and washers as per plaster conservator's recommendations.
   c. Hairline cracks can be filled with a patching material after first scraping the crack wider.
   d. Assess larger cracks for structural movement before addressing crack
   e. Rake out large cracks
   f. Remove defective plaster
   g. Repair walls using an appropriate plaster mixture according to a mortar analysis.

7. If change in wall finish is desired, complete paint stratigraphy by a paint conservator to determine original finish material of wall surface and color.

8. Repaint or limewash walls according to paint conservators results and suggestions for an accurate restoration treatment of the interior finishes if desired.

Other finishes in the house are presenting in excellent condition. The baseboard moldings appear in good condition. These should be addressed at the time of the plaster walls for their vapor permeability. It is unclear how they are affecting the plaster above.

The ceilings appear to be in good condition, with minimal damage. A current repair campaign is in progress in Room 207. A portion of the ceiling has had the plaster ceiling removed, and repair method using the metal lathe system is underway. Other rooms in the rear addition have similar plaster failures and should be addressed by a plaster conservator before replacement.

The ceiling medallions appear to be in excellent condition. This is to be expected as they were part of the 1983 renovation. It is unclear which, if not all, were replaced then.

Conditions Assessment
HVAC/MEP

Overall, the Mechanical, Electrical, and Plumbing (MEP) systems in the Roper House are in good condition. They have been carefully maintained and updated in the past few decades.

The MEP/HVAC systems throughout the house include the forced-air heating and cooling, radiators, lighting, plumbing for kitchens and bathrooms, and an elevator. The wiring for the electrical system has been updated in the late twentieth century. Many of the fixed lighting features in the house are historic, though not original. Other heating system exist throughout the house. The vents for the forced-air system are found at the floor level, on the walls, and on the ceiling. The ductwork runs primarily through the closets in the house. Radiators are found on the first through third floors. A wall heat panel was placed in the third-floor bathroom in the original portion of the house. The plumbing has been updated at various times with features ranging from a variety of eras. Finally, an elevator was put in the building at some point in the late nineteenth century and remains in working condition today.

Recommendations for the MEP/HVAC systems include regular maintenance, moving systems away from areas that are affected by water, and updating systems as needed. The majority of the MEP/HVAC systems have been removed from the crawlspace. This is a preventative measure to ensure that systems do not get ruined during flooding and potentially further destroy the house. Systems should be monitored to ensure they are working correctly. The HVAC system and vents should be cleaned regularly to prevent dust buildup. The plumbing should be monitored to ensure no serious problems arise as water damage can be detrimental to the structure and architectural details of the building. Extra attention should be given to the radiators to ensure they are no longer working and all water has been drained from them. As they are of a later period, the radiators can also be fully removed without changing the integrity of the structure. Finally, the elevator mechanical system should be checked periodically to ensure that they system is working correctly, especially if it will be used by the public in the future.

Bathroom sink on the second floor. Plumbing has been updated at various times with features ranging from a variety of eras. Photo by Kendra Waters

One of many radiators found throughout the house. This one is on the second floor. Photo by Kendra Waters

Preservation Guidelines

A "preservation ethic" guides the discipline of historic preservation. This ethic, guiding the treatment of historic properties, is not arbitrary. The American preservation ethic has developed nationally since the late nineteenth century and since the mid-twentieth century has become increasingly more institutionalized. In Charleston, a similar pattern of increasing professionalization has characterized the area's preservation ethic. For both the nation and Charleston, the preservation ethic exists at the juncture of historic interpretation, legal protection, and professional and academic preservation standards employing best practice principles.

The "period of significance" of a historic property guides the site's preservation and interpretation. Historic interpretation is the manner in which a historic site is maintained, preserved, and displayed to the public. For example, Mount Vernon is interpreted through its period of significance as the homestead of George Washington. The National Park Service stipulates that, "[h]istorical significance is based on a property's capacity to convey some aspect of that character or identity from a specific period of our history." The period(s) of significance is vital to crafting a narrative that tells the story of the history site as it evolved through one or more durations of prominence. As in the case of the Roper House where there are several periods of significance, individual spaces and room on the property may be interpreted and preserved according to the period at which they were separately significant. For instance, Richard Jenrette and the Siegling family made equally separate but significant indelible marks on the house with respective designs of the first floor reception room and second floor ballroom.

In terms of legal protections, there are many for historic preservation. A conservation easement is a legally binding contract that ensures the protection of historic fabric in perpetuity. In many situations, tax incentives are available for property owners who agree to apply a conservation easement on a historic property. There are both interior and exterior conservation easements. For more information on conservation easements, consult with the National Park Service. As the Roper House is managed under a 501c3-trust (Classical American Homes Preservation Trust), the easements would not be a financial benefit in terms of tax deductions, however they would permanently preserve either the interior or exterior. This would achieve the mission of the Trust, preserving classical American homes, in case it were ever to transfer the property.

View of first floor through the Arcade. Photo by Dana Marks

Preservation Guidelines

Another legal protection for historic preservation is Charleston's 1931 Zoning Ordinance. This ordinance created the Board of Architectural Review (BAR) and established a zoning district that exists today: the Old and Historic District. The BAR is an oversight committee for this district (and others). In respect to 9 East Battery's location within the Old and Historic District, the BAR must approve any change to the exterior of the structure that is visible from a pedestrian right-of-way. This is to ensure that Charleston's sense of place, its architecture, significance, and orientation, are maintained for the future. If in the future additional administrative space is required, the BAR would be required to approve any proposal. In assessing proposals, the BAR analyzes how well the addition's height, scale, mass, and architecture harmonize with the historic property. For instance, if construction of an office space were proposed near the tea room gazebo, it should neither dwarf the gazebo nor be inappropriately designed.

In 1974, the Secretary of the Interior published the "Standards for Rehabilitation." This document addresses the appropriateness of proposed project work at a historic site. It is useful in determining whether an intervention into the building's structure or fabric would be detrimental to the historic character to the property. The document is used for deciding if a tax credit, for preservation work, is applicable to the property. The National Park Service also publishes "Preservation Briefs". NPS states that, "Preservation Briefs provide guidance on preserving, rehabilitating, and restoring historic buildings. These NPS Publications help historic building owners recognize and resolve common problems prior to work." Preservation Briefs cover all types of preservation treatments from simple cleaning to accessibility to energy-saving to material maintenance and replacement and much more.

There are also principles of "best practice" that preservation academics and professionals develop and employ in the field. The first principle, "gentlest means possible," calls for non-intrusive, non-damaging preservation treatments such as discreetly concealing small air-conditioning vents or not using sand blasters to clean masonry. The second principle, "replacement of in-kind materials," calls for introducing only the same type of materials into a historic property that had been there before the intervention; for example, if the structure is clad in chocolate-colored brick of a certain dimension, density, and weight, then any new brick should match the historic ones. The third principle, "reversibility," calls for any preservation treatment to not be permanent and for it to pose no risk or damage to the structure or historic fabric when removed.

Maintenance Schedule

Routine Maintenance and Maintenance Schedule

In the case of historic properties, an important component of preservation is general maintenance and repairs. Routine inspections and scheduled maintenance help avoid the need for costly and drastic interventions that may arise without such cyclical inspections. Simple and routine maintenance ensures that the building's issues are kept under control and is not crisis-driven. Maintenance can become a potential threat to the historic integrity of a building, and so the Preservation Ethic section of this report (previous section) should be consulted to avoid any well-intentioned interventions that may result in a loss of historic authenticity. Before carrying out any maintenance activities, it is essential to consult with preservation professionals and property managers who are familiar with the scope of the project, budgeting, and any past interventions.

General Guidelines

Creating a Maintenance plan, or a set of procedures, makes a streamlined process for coordinating work efforts. It is especially useful for historic museum properties were multiple people are responsible for its well-being. This plan can take the form of a routine inspection log book and should prescribe all maintenance schedules in an organized manner, and could include the recommendations from this report as a guide. A step-by-step approach that is customized for the Roper House should have a guide for all maintenance efforts and should include written procedures for appropriate care of materials so that any qualified worker understands how to maintain each area of the house. A separate guide should be written for the tea house; as a wood-frame building it has different needs than the Roper House itself. Records of all maintenance efforts undertaken should be kept along with date, location, and complete documentation with photographic evidence. Manageable and organized plans provide the proper maintenance and care.

Any issue that is not addressed by simple inspection or routine maintenance should be fully investigated by a professional to ensure the most appropriate methods are undertaken and historically accurate or appropriate materials are used. Although budgeting recommendations are not within the scope of this report, the cost of maintenance should be considered, although not at the detriment of historic fabric. Every effort should be made to retain the historic integrity of the building.

The routine inspection generally begins on the roof, and follows a top-down report for each exterior elevation. On the interior, starting in the attic, working around walls, and down to the crawlspace makes logical sense, especially where water damage is a potential issue. In addition to the proposed schedule in this report, a thorough inspection should take place after any significant weather event such as winds, heavy rain, hurricane, or seismic activity of any degree.

Maintenance Schedule

Recommendations for the Introduction of New Materials

Replacing materials "in-kind" is the general recommendation to be mindful of existing fabric, although it can be problematic and should be undertaken only when absolutely necessary. For instance, when repairing a plaster ceiling, it is essential to determine what is failing and attempt to secure it using plaster bolts instead of removing the entire section that has become loose. Only when the material is irretrievable should it be replaced. In this case, metal lath and a three-coat plaster is appropriate for larger holes. For small holes, a base coat and finish coat is appropriate. Hairline cracks are not a concern provided that there is not a larger issue. These can be filled easily with a patching material. Again, professionals should be consulted prior to undertaking any such work. Greater detail on the ethics of preservation can be found in the Preservation Ethics section.

Brick and mortar analysis should be undertaken prior to repairing. It is necessary to use a repointing material that is compatible to the current mortar. This requires a mortar that is slightly weaker in strength to the adjacent brick, as mortar is historically the sacrificial material. If a mortar containing too much Portland cement is used, the moisture within the walls will have no other exit path than through the brick themselves, and will eventually destroy the brick. Removing Portland cement from bricks also causes irreversible damage. A basic method for repointing includes the following steps:

1. Remove deteriorated or loose mortar to a minimum depth of two times the joint width.
2. Prepare lime mortar in accordance to the proper content ratio of lime to sand to portland cement.
3. Scrape clean the joints prior to applying fresh mortar to wetted joints in layers not thicker than one quarter inch.
4. Joints should maintain original width and not be tooled to match original detail of joint.

Any replacement of wood should also attempt to replace only what is necessary. A floor board, for instance, should not be removed in its entirety, but only what portion of which is damaged. Old growth lumber is quite durable and is now extremely difficult to acquire.

Caution should be taken when working with paints, as it often times includes lead-based layers. Safety precautions and techniques to minimize air-borne particles should be used. Heat removal is not appropriate, nor are hazardous volatile organic compounds (VOCs). An interior paint analysis should be conducted to determine the components in the original paint layers. A lime wash would be an appropriate plaster surface coating. Oil-based paints should be used on the woodwork.

Cleaning methods utilized on historic buildings do not include the use of harsh chemicals, or detergents. Pressure washers or metal bristle brushes should also be avoided, a garden hose and nylon brush should be used instead. Mildew can be an issue on surfaces in historic houses. A solution of trisodium phosphate can be used to hand wash these surfaces without causing harm to the historic interior finishes.

Maintenance Schedule

Understanding the historic construction techniques and materials of the Roper House prior to undertaking any maintenance or repairs is of utmost importance. This is especially true for the performance quality of the plaster and mortar, as it can otherwise cause the most harm within the historic house. Preservation standards should be upheld by using traditional maintenance and repair methods, as well as in-kind replacements, which will maintain the building and preserve its character. The following section will briefly outline suggestions and set a cyclical schedule for maintenance and repairs.

Recommended Maintenance and Repairs

Site/Environment

-Check for any areas of puddling around the building or site.
-If areas of puddling are found, determine the best landscape intervention to alleviate.
-Flooding is a constant threat along the Battery, and a mitigation plan for floods or other natural disasters should be in place beforehand. (See Hazard Prep/Disaster Plan section)
-Remove climbing vines by cutting the base of the vine, and using a plastic tool to remove tendrils after it has died, which will make it easier to detach.
-Ensure threatening limbs or branches are trimmed away from the roof or windows.
-Maintain a positive sloping grade away from the foundation.

Foundation

-Check for moisture, cracks, crumbling, or loose material.
-Check where moisture is entering masonry and repair any key leaks in joints between masonry and other materials.
-If significant cracks, surface spalling, or material deterioration is found, review condition of masonry with a registered architect, materials conservator, or restoration contractor experienced in evaluating masonry.
-A report on the findings and any proposed remedial actions should be made and submitted to the Classical American Homes Preservation Trust, and work performed in accordance with the Preservation Ethic section in this report.
-Repoint joints with loose or crumbling mortar using mortar which matches the original in color, texture, composition, and workmanship. Recommended mortar replacement is outlined in the "Recommendations for the Introduction of New Materials" section above.

Gutters

-Remove leaves and debris, especially from the scupper.
-Use a garden hose to ensure they are flushed.
-Patch or repair holes to ensure water is being taken away from the building.
-Repair gutters that have become detached or misaligned.

Maintenance Schedule

Structure

-Check for moisture, cracks, crumbling, or loose material.
-Check where moisture is entering masonry and repair any key leaks in roofing, cornice, flashing, downspouts, and joints between masonry and other materials.
-If significant cracks, surface spalling, or material deterioration is found, review condition of masonry with a registered architect, materials conservator, or restoration contractor experienced in evaluating masonry. -A report on the findings and any proposed remedial actions should be made and submitted to the Classical American Homes Preservation Trust, and work performed in accordance with the Preservation Ethic section in this report.
-Re-flash leaking joints as required.
-Repoint joints with loose or crumbling mortar using mortar which matches the original in color, texture, composition, and workmanship.
-Cleaning should be done with materials and techniques using low pressure water and soft-bristled brushes in a manner which will not damage the masonry. Sandblasting, wire brushes, grinders, sanding discs, or other abrasive methods cannot be used. No chemicals or strippers should be applied as they weaken the composition of the materials. Test patches should be used, and any cleaner thoroughly rinsed to remove all residue.
-Clean biological growth as necessary before it causes damage by using a plastic putty knife.

Flooring

-Assess flooring systems for any bowing or sagging, which may be evidence of structural issues.
-Maintain protective wax coating on interior wood floors to prevent rot.
-Clean with mild vinegar and water solution by hand. Refrain from using harsh chemicals or bleach, which can degrade the finish and seep into wood.

Walls

-Photograph all interior walls to begin a photographic documentation narrative to assist with future inspections. This will help determine how damage or cracks may progress over time.
-Make note of hairline cracks in plaster and create a maintenance plan to address larger issues.
-Perform sounding tests to determine if plaster is detaching from lathe.
-Repaint walls with appropriate layer in accordance with a paint conservator's recommendations.

Doors

-Examine condition of doors and trim for any irregularities or damage.
-Remove dirt and debris.
-Check for standing water or signs of water infiltration. If water is a regular occurrence, work with an appropriate professional to determine how to keep the area dry and ensure doors are sealed.

Maintenance Schedule

Windows

-Examine condition of window and trim for any irregularities or damage.
-Identify any loose components.
-Repair broken glass; cracked glass may be temporarily repaired with a specialty glue.
-Re-putty window glazing where it is missing or decaying.
-Remove dirt and debris by properly cleaning with a soft brush and mild cleaning solution.
-Check for standing water and signs of water infiltration, and maintain proper drainage. If water is a regular occurrence, work with an appropriate professional to determine how to keep the area dry and ensure windows are sealed.
-Inspect wood windows for fit and seals.
-Repair and repaint any rotted areas and maintain a sealed opening.
-Use a paste wax for hardware cleaning, and hand buff to remove any excess.

Roof

-Check seams and bubbling to avoid leaks.
-Clean and remove any corrosion or rust, and determine the cause in order to mitigate appropriately.
-Recoat as necessary to keep protective layers intact.
-Do not use latex-based protective coatings.

MEP/HVAC

-If showers, sinks, and toilets are not regularly used, be sure to run water through the pipes to maintain a regular flow and deter any blockages from building up.
-Inspect ductwork to ensure all supply lines are performing properly and are free of obstructions and leaks.
-Change filters and inspect them for mold.
-Clean walls at vents to ensure mildew is not building on walls near vents

Maintenance Schedule

Routine Maintenance Schedule

Weekly:

-Monitor for water and cracks in plaster or changes in system performance.

Monthly:

-Run water through pipes to maintain regular water flow.
-Inspect crawlspace for moisture accumulation or puddling. Install a sump pump if necessary, ensuring that drainage runs away from the house.

Bi-annually:

-Examine condition of window and door openings, including trim, for any irregularities or damage.
-Remove dirt and debris from gutters and scuppers.
-Check for standing water. If standing water is a regular occurrence, work with an appropriate professional to determine how to keep the area dry.
-Inspect materials for condition and any changes or threats to performance.
-Repair and repaint as needed to maintain a proper seal.
-Change air handler filters.

Maintenance Schedule

Annually:

-Assess and inspect the brick masonry, foundation, structure, and walls.
-Check for moisture, cracks, crumbling, or loose material.
-Check for moisture, cracks, and loose or crumbling stucco.
-Check where moisture is entering masonry and repair any key leaks in roofing, cornice, flashing, downspouts, or joints between masonry and other materials.
-If significant cracks, surface spalling, or material deterioration is found, review condition of masonry with a registered architect, materials conservator, or restoration contractor experienced in evaluating masonry. -A report on the findings and any proposed remedial actions should be made and submitted to the Classical American Homes Preservation Trust, and work performed in accordance with the Preservation Ethic section in this report.
-Re-flash leaking joints as required.
-Repoint joints with loose or crumbling mortar using mortar which matches the original in color, texture, composition, and workmanship.
-Cleaning should be done with materials and techniques using low pressure water and soft-bristled brushes in a manner which will not damage the masonry. Sandblasting, wire brushes, grinders, sanding discs, or other abrasive methods cannot be used. No chemicals or strippers should be applied, as they weaken the composition of the materials. Test patches should be used, and any cleaner thoroughly rinsed to remove all residue.
-Any masonry work should be patched to match original color and texture, and only after well documenting the materials to provide justification as to the proportions of cement, lime, and aggregate.

One to Five Years:

-Complete stucco material analysis by a professional conservator.
-Repair stucco using material that matches existing in composition, color, texture, and finish using a material that has been approved.
-Assess and repaint exterior and exterior finishes.

Hazard and Disaster Preparation

The destructive impact of natural disasters emphasizes the critical need of implementing disaster preparedness strategies to preserve vulnerable historic and significant buildings. Fires, earthquakes, tropical storms, floods, hurricanes, sea level rise and seasonal or daily temperature variances can pose a threat to buildings in varying degrees. Knowing the potential risks and being properly prepared for any aspect of a disaster could mean the difference between the total loss of a resource, or limiting the resulting damage. Well-informed plans can help in prompt response and recovery after a disaster. Preventative interventions or mitigations can help in avoiding inadvertent loss of historic sites, buildings and structures. The Roper House is a registered National Historic Landmark site and any damage due to a natural disaster is a loss of integrity to a significant historic resource.

Building owners face a distinct set of challenges in preparing for and responding to natural disasters. While they can rely to a certain extent on local and state agencies to provide post-disaster services, they are ultimately responsible for protecting their own properties. Being aware of the resources available to building owners can ensure quick and effective response in order to minimize the damage to historic resources. It is important that owners of historic resources opt to use the guidance and services of historic preservation professionals and other preservation-minded historic building experts to inspect damage, evaluate conditions and provide technical assistance following an event. These professionals possess understanding of the material integrity of historic buildings. They also possess knowledge of the available resources for sensitive repair techniques. Most importantly, these experts are aware of the importance of preservation and of the ways to ensure long-term sustainability of historic resources. Insufficient damage assessments, unsuitable debris management, inappropriate repair and lack of input from preservation professionals in recovery activities are all contributing factors to the adverse effects of disaster recovery efforts. Disaster preparedness plans and strategies, and post-disaster recovery grants are available at the local, state and federal level. Historic buildings receive additional assistance through FEMA and federal organizations to ensure informed recovery of historic resources and also guide property owners on hazard mitigation and planning.

In the chart at the end of this section, the most realistic threats to the Roper House are listed, as are the parts of the building that are most likely to sustain damage in a given disaster. Further, there are suggestions for pre and post event plans that may help long-term protection of the integrity of the structure. Listed in the chart are freeze/thaw cycles, earthquakes, fires, severe storms or hurricanes and sea-level rise, and its regular flooding and water inundation. It is important to note that while each of these disasters poses a significant threat to the Roper House in its own right, severe storms, hurricanes and sea level rise are annual, if not monthly threats or constant to the structure. These demand serious consideration in disaster mitigation planning because of the constant concern for flooding (as a result of sea-level rise and storms) on the Charleston peninsula. Observations show there is more frequent and more severe flooding in Charleston than even twenty or fifty years ago.

Hazard and Disaster Preparation

As mentioned, one of the overarching threats to the Roper House is sea level rise (SLR). In recent years, water has made its way into the first floor of the house, a result of extreme weather including higher than normal tides, heavy and prolonged rain events, and hurricanes. Impacts to Roper House after these events have included moisture issues in the walls and flooring of the first floor. The frequency in severe weather and flooding is only intensified by rising sea level. In the City of Charleston's newly updated Flooding & Sea Level Rise Strategy (February 2019) the City is are accounting for SLR projections of two to three feet over the next fifty years. This is an increase from their one and a half to two and half foot projections just four years ago in their 2015 SLR report. To put this in perspective, since 1921, the year a tide gauge began measuring SLR in the Charleston Harbor, sea level has risen approximately one foot. Current science predicts SLR to make a steeper increase in a shorter time span. This means continued threats to Roper House and potentially more severe impacts. The stewards of Roper House should stay up-to-date with current City planning efforts to prepare for SLR. The City is currently working on the following reports - All Hazards Vulnerability and Risk Assessment, Hazard Mitigation Plan and Flood Risk Management Plan. These studies may provide valuable information in identifying potential threats to Roper House and how to prepare.[1]

The following images are from the City of Charleston's interactive Sea Level Rise Viewer. The map shows potential inundation at various SLR scenarios. In both City projections, two and three feet SLR in fifty years, the Roper House would be inundated with water. In the three foot scenario, the property would also potentially be affected by water from the neighboring property draining towards Roper House.

1 "Charleston, SC." Charleston, SC - Official Website - Flooding & Sea Level Rise Strategy. Accessed April 07, 2019. https://www.charleston-sc.gov/slr.

Sea Level Rise at 0'0". Roper House shown with the yellow circle.

Sea Level Rise at 2'0". Water would be at the front gate of the house. Roper House shown with the yellow circle.

Hazard and Disaster Preparation

A number of preventative interventions could be taken to mitigate impacts from SLR. The City could choose to make infrastructure improvements for the benefit of all structures located along the Battery. For their part, the owners could also look at number of improvements. One option would be to elevate the building. This is not the most feasible option as it is costly and potentially change the character of the house and streetscape. More practical options include the addition of flood gates or mechanical ventilation to the crawl space. An important preventative measure for the owners of Roper House to take is flood proofing the collections and finishes on the lower level.

Ultimately, some conclusions that can be drawn from the chart below are that the biggest threat to the structure is regular flooding. This can be preemptively addressed by diverting water away from the house, or preventing it from reaching the structure. Further, pumps can be used to remove water quickly in the event of flooding. The most important recommendation for disaster mitigation is to have a disaster preparedness plan for any event that may affect the Roper House.

Sea Level Rise at 3'0"; Roper House would be inundated as well as water from the property to the north draining toawrds Roper House. Roper House shown with the yellow circle..

Hazard and Disaster Preparation

This chart lays out potential hazardous events, what elements of the structure would be most threatened, and how to plan for before and after an event. As stated above, it is important to build relationships with local preservationists and preservation-minded building experts to ensure Roper House is best protected from potential hazardous events. This chart may serve as a starting point for a Hazard Preparation Plan for Roper House:

Potentially Hazardous Event	Risk and Frequency	Threatened Element of Structure	Pre-Event Plan	Post-Event Plan	Relative cost of Preventative Maintenance	Relative Cost of Repair
Freeze/Thaw Cycle (Temperature falling below and rising above 32 degrees; becoming more frequent with climate change)	Mild Annual	Building envelope Roof Landscape features	-Be aware of drastic changes in weather -Monitor exterior bricks for cracks or dampness (worsens when frozen) -Monitor roof and balconies for weakness or moisture intrusion -Plant hardy vegetation, or plant in spring	-Check existing cracks for worsening conditions (in brick, wood and metal) -Check structure for new cracks -Replant affected landscape elements	None	Moderate
Earthquake	Moderate Rare	Structure	-Check tie-rods on a regular basis -Monitor cracks, existing and new (if using a crack monitor put in less visible place)	-Assess damage and prioritize repairs -Repairs as needed -Re-evaluate tie rod placement	Inexpensive	Expensive
Fire	Moderate Rare	Interiors Finishes Structure	-Obtain insurance and inventory of interiors -Incorporate smoke detectors, fire alarm system and sprinkler system (in attic and usable spaces) -Ensure the building is code compliant (to public and private standards based on future use)	-Check inventory and insurance coverage -Assess damage and prioritize repairs -Repairs as needed -Consider damage related to water (sprinklers) and smoke -Assess any structural capacity loss	Expensive	Expensive

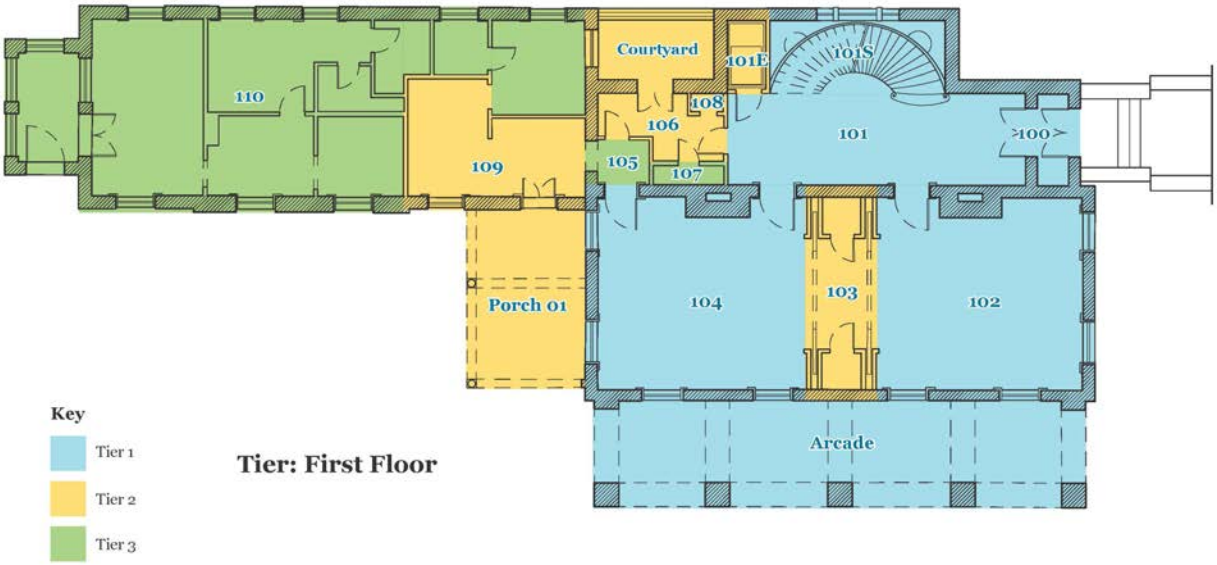
Hazard and Disaster Preparation

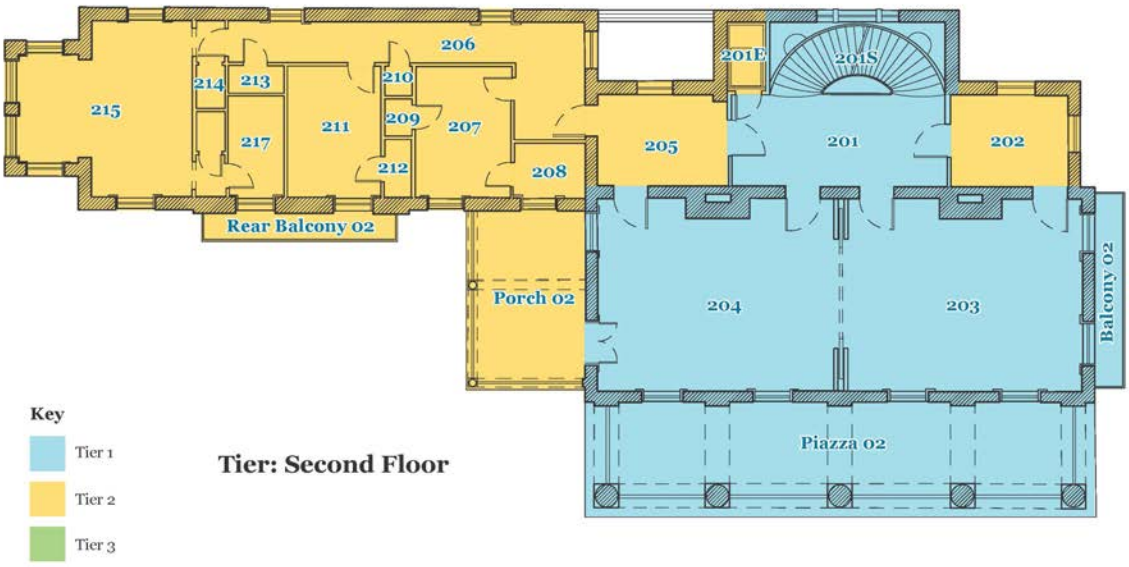
Hurricane/ Severe Storm	Severe Rare	Windows and doors Roof Foundation First floor (including finishes) Landscape features Structure	-Lock shutters -Use water tight seals and sandbags around openings -Check gutters and drains before hurricane season -Bring in outside furniture and moveable decor before storms -Check working condition of generator and pumps -Move furniture to upper floors, away from windows -Sump pump in crawl space	-Drain any water from structure -Assess damage and prioritize repairs -Repairs as needed -Disconnect electrical -Confirm capacity of roof	Moderate	Expensive
Sea-Level Rise and Attendant Flooding	Moderate Daily/Permanent	Foundation First floor (including finishes and structure) Landscape features	-Be involved with City planning and efforts to deal with SLR in major infrastructure -Maintain clear drainage in structure -Use pumps to quickly remove water -Decide if efforts are for flood protection (keep water out) or fro flood proofing (allow water in, but be ready to drain quickly) -Monitor flooding events to see if worsening -Consider reproduction furniture on the first floor include SLR line on elevation drawings	-Assess damage and prioritize repairs -Remove water quickly -Thoroughly dry out all flooded places -Add storm gates, landscape features and/or sump pump -Change out finishes, re-wire electrical	Moderate-Expensive	Expensive

Flooding at White Point Gardens from the Battery seawall during Hurricane Irma, 2017. Photo by John Bennett

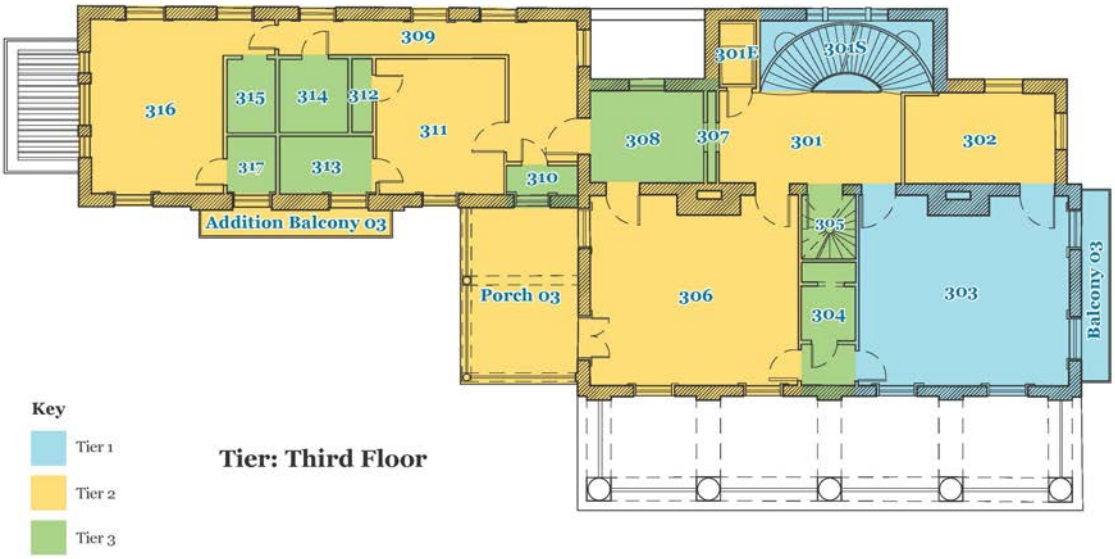
Diagrammatic Floor Plans

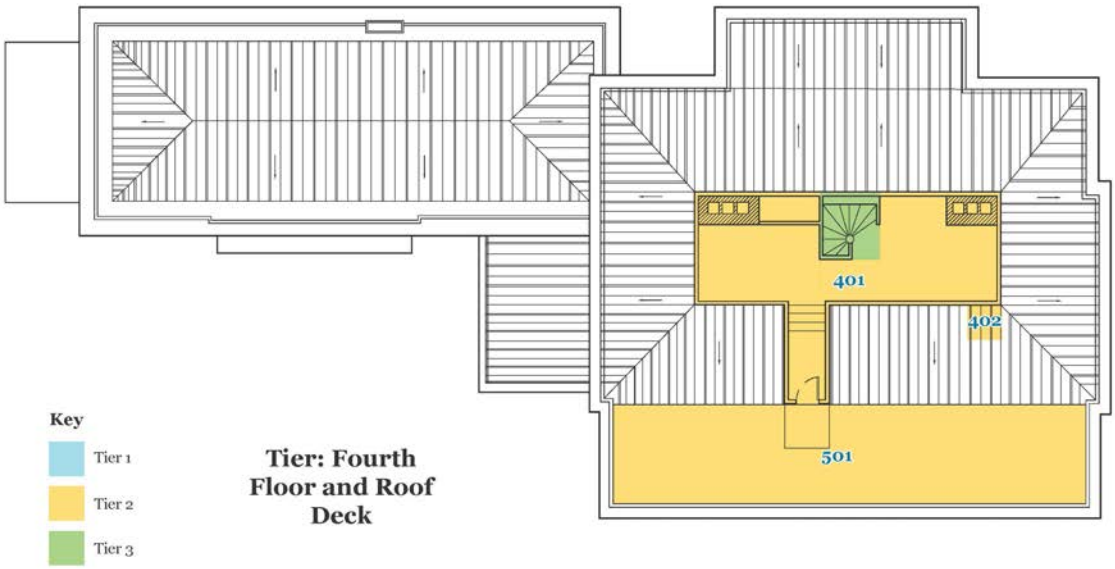
Diagrams were created based on four different identifications: Tiers, Integrity, Use, and Significance. For the Tier identification, each room was assigned as either a Tier 1, Tier 2, or Tier 3 based on an overall combination of the space's integrity, use, and significance. Tier 1 are the most prominent and important rooms in the house. Integrity for each room was assigned either as High, Medium, or Low integrity. The Use identification diagrams will be used at a later portion of the report. Finally, Significance diagrams were created to show which rooms have a High, Medium, or Low significance to the property today. For certain rooms their period of significance was attached as well if relevant. These diagrams should help guide any future preservation work and use of the house. Areas with higher integrity and significance, Tier 1 spaces, should remain as original as possible with very little intrusion. This section may help inform future work on the house, as well as future use of the house.



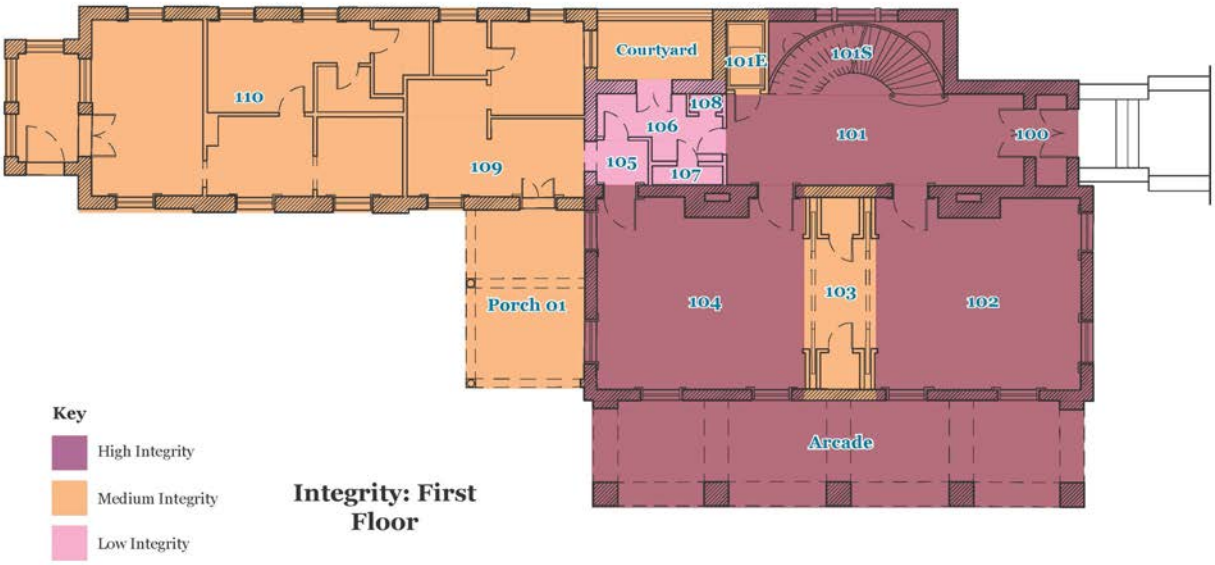


Diagrammatic Floor Plans

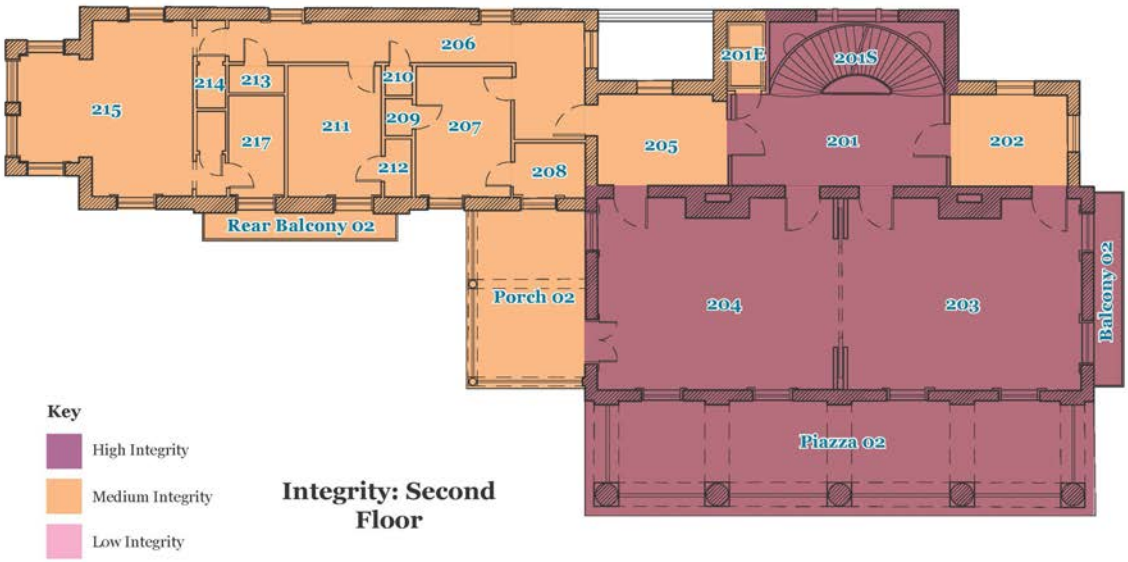




Diagrammatic Floor Plans

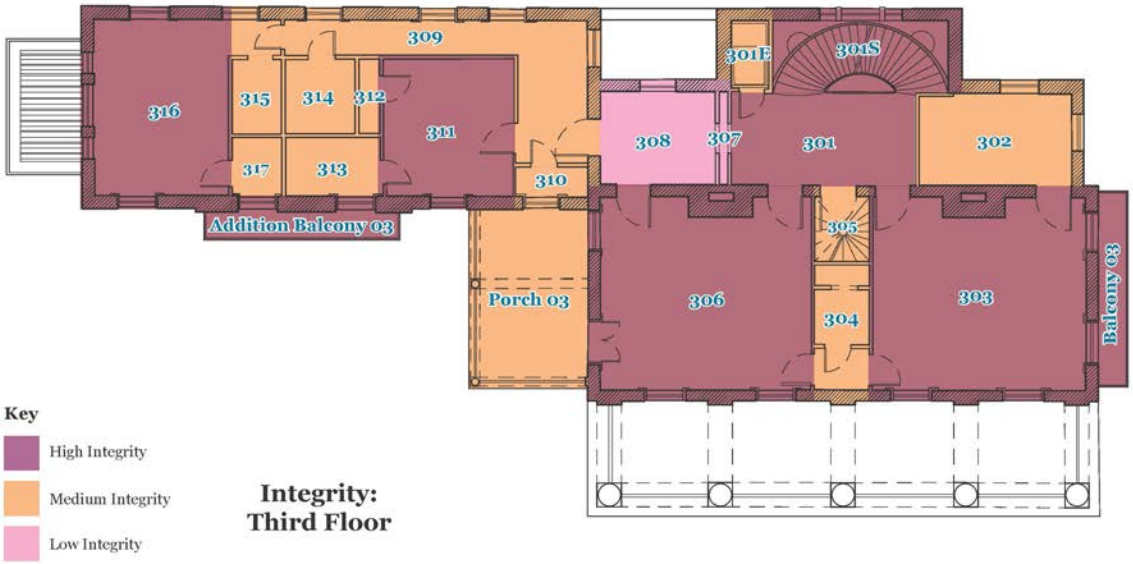


Integrity: First Floor

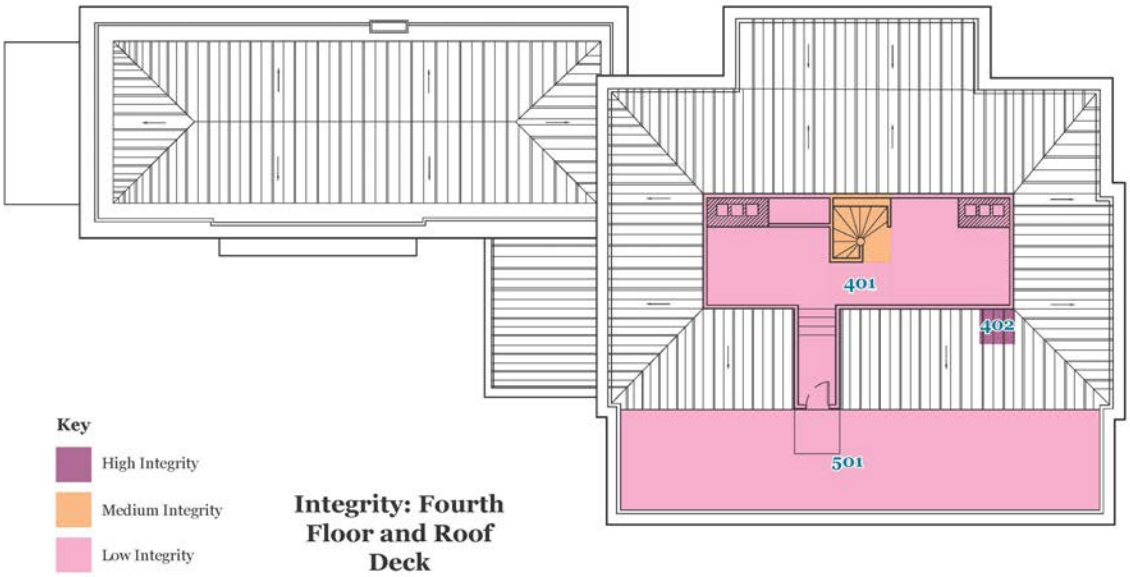


Integrity: Second Floor

Diagrammatic Floor Plans

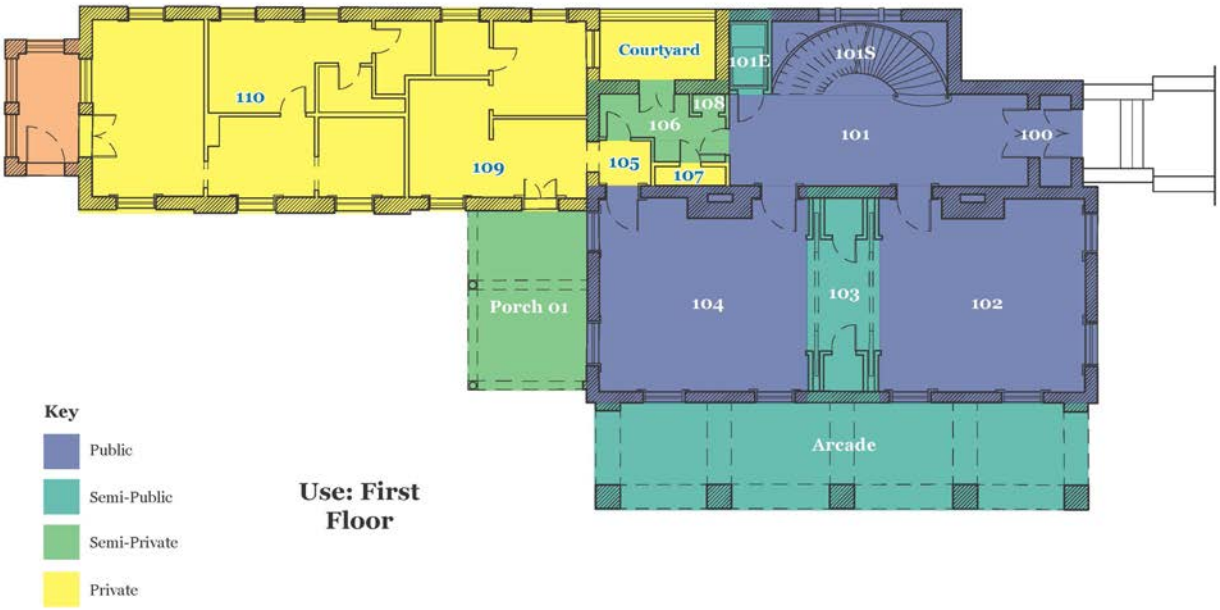


Integrity: Third Floor

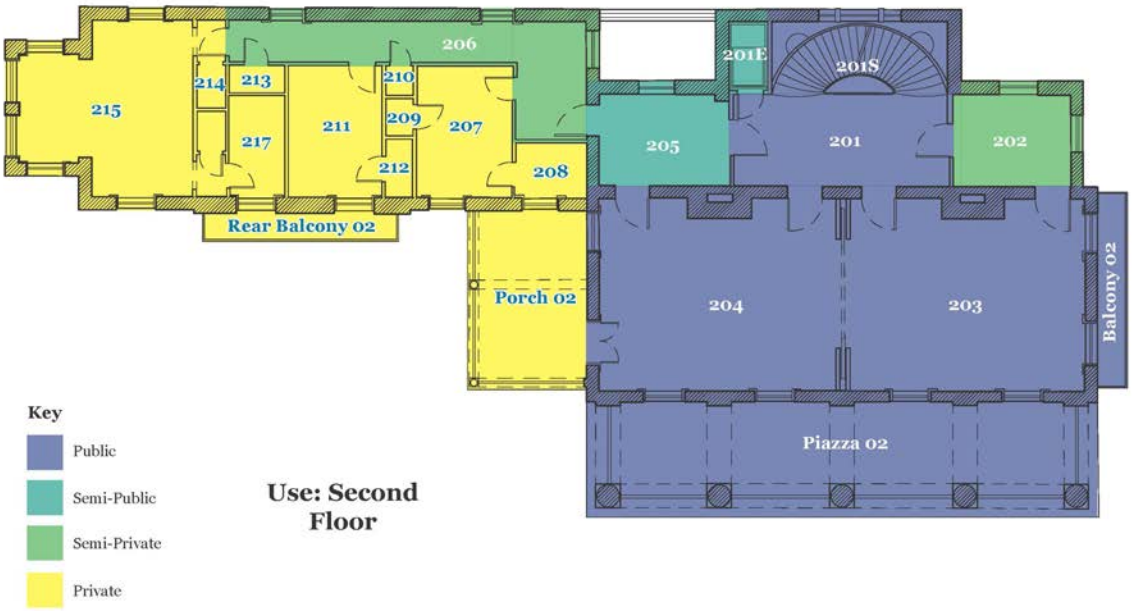


Integrity: Fourth Floor and Roof Deck

Diagrammatic Floor Plans

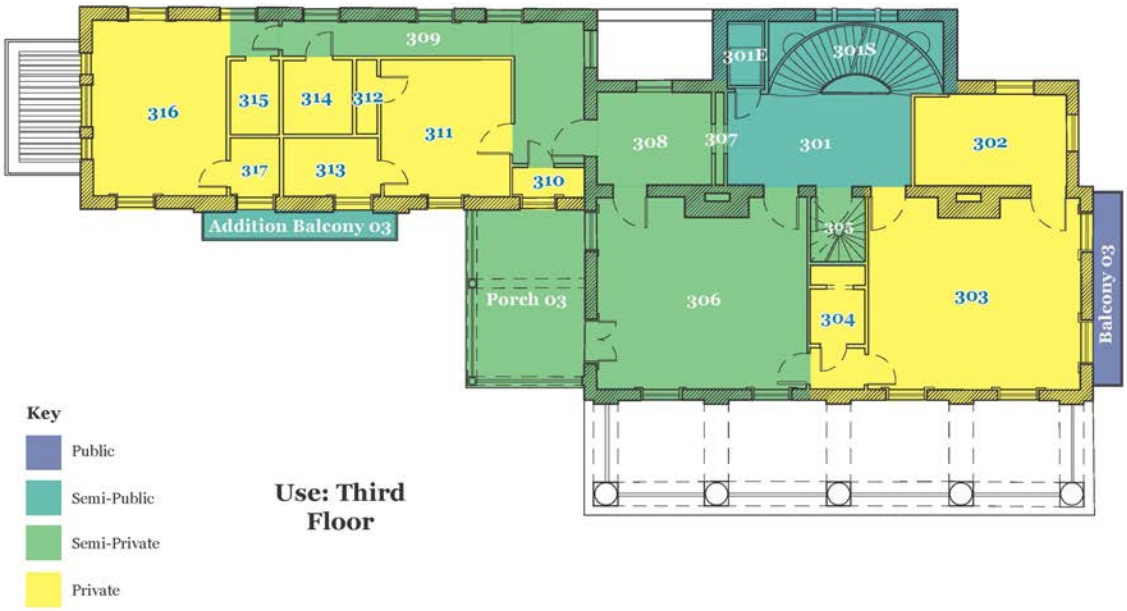


Use: First Floor

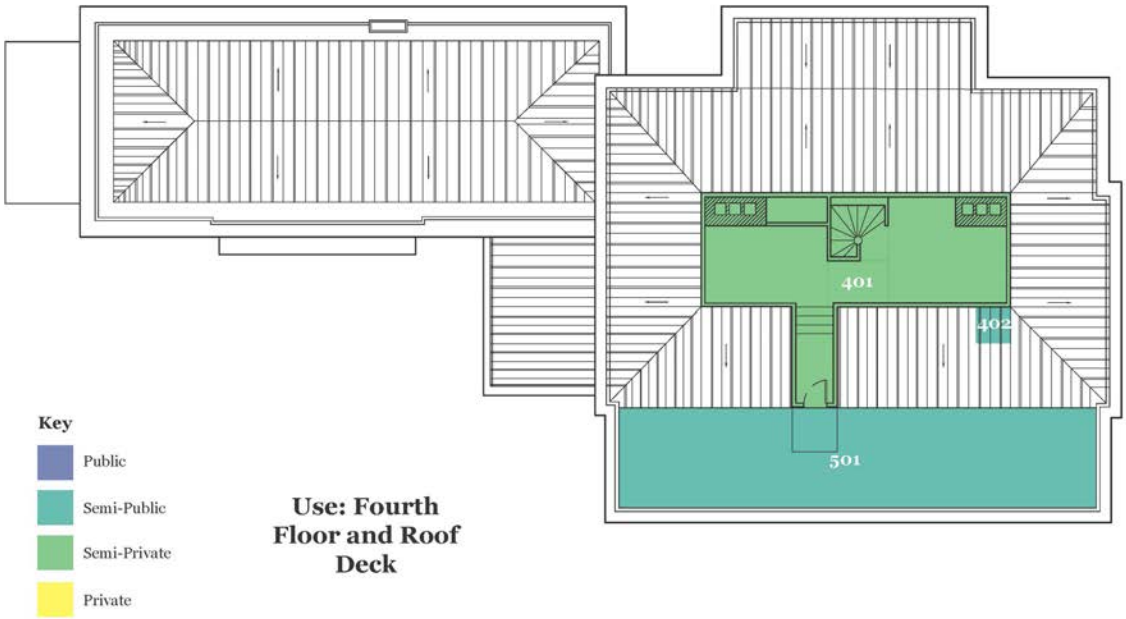


Use: Second Floor

Diagrammatic Floor Plans

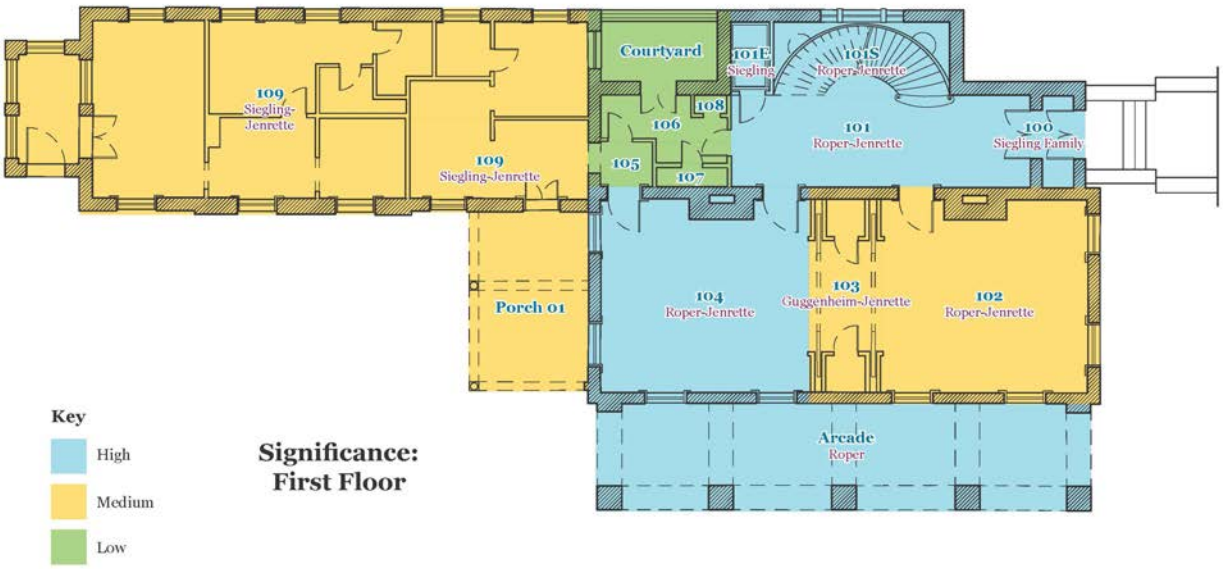


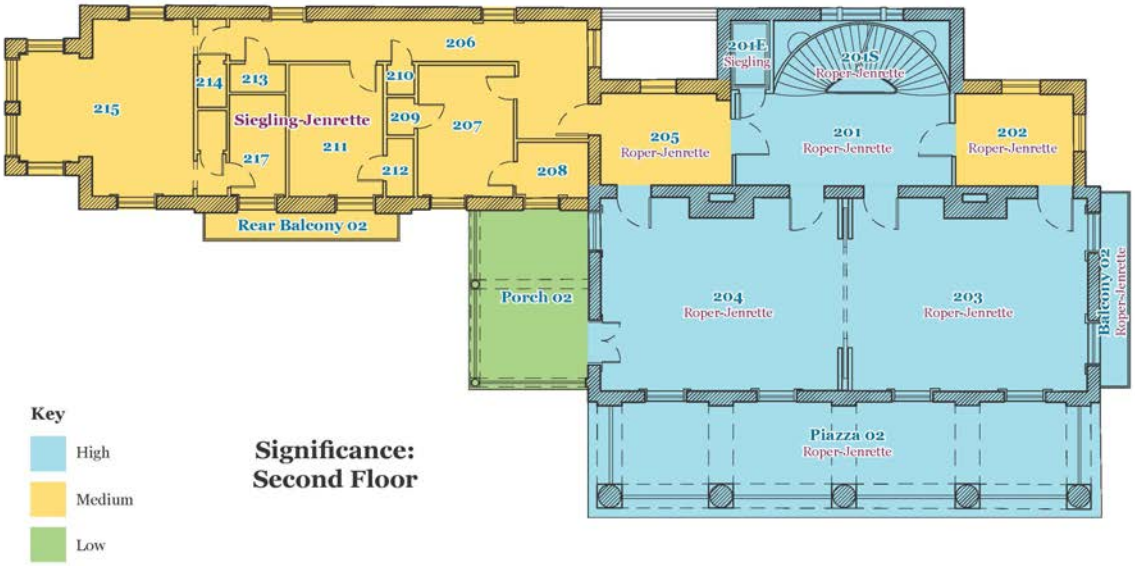
Use: Third Floor



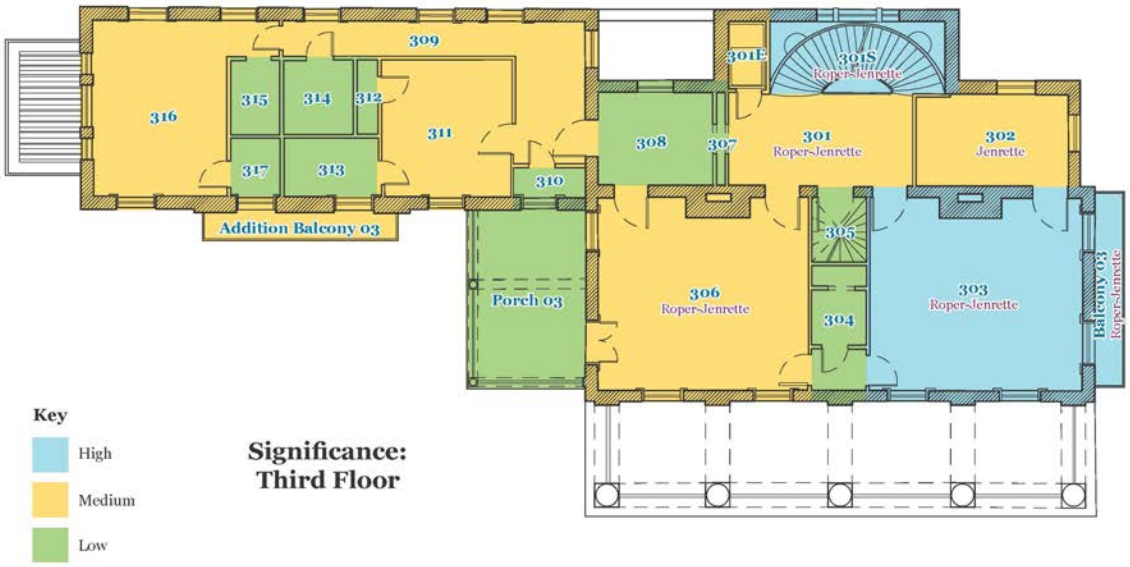
Use: Fourth Floor and Roof Deck

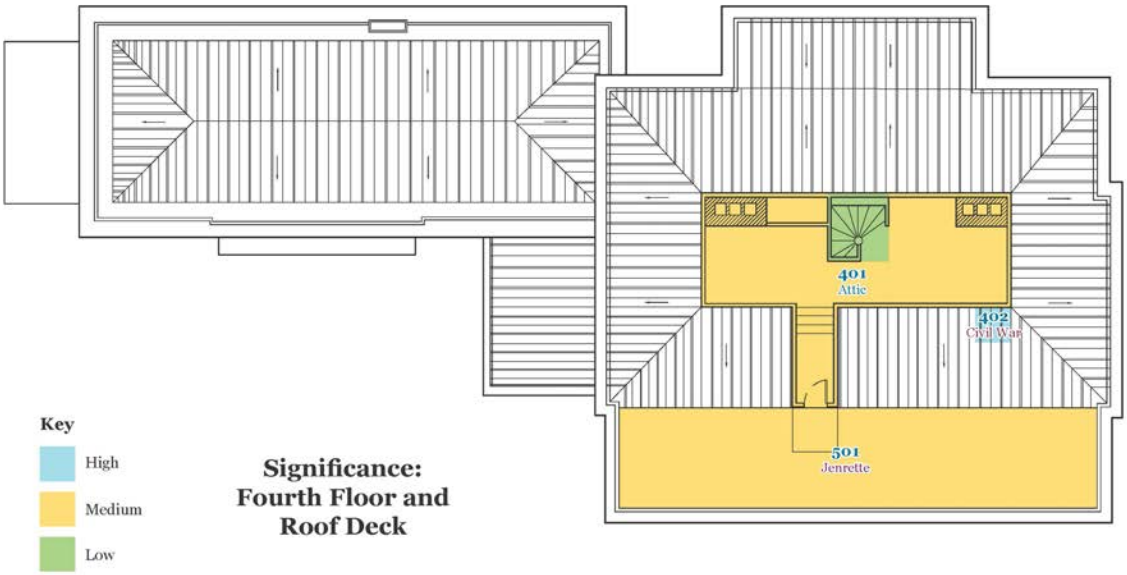
Diagrammatic Floor Plans





Diagrammatic Floor Plans





Future Use Recommendations: Introduction

This section of the report contains a brief overview of the zoning and code regulations that should be considered in planning the future of the Roper House.

Laws and Regulations

Key laws, regulations, guidelines, and requirements that apply to any work recommended for the Roper House, as a historic resource, include:

• International Fire Code (2015), National Fire Protection Association (NFPA) codes and standards referenced in the IFC
• International Building Code (IBC) (2015)
• International Existing Building Code (IEBC) (2015)
• Charleston City Zoning Ordinances, including relevant overlay districts
• Americans with Disabilities Act (ADA)
• Changes to buildings which are visible from the public right of way are overseen by the Board of Architectural Review which uses the Charleston Standards.
• Secretary of the Interior's Standards for the Treatment of Historic Properties

In response to these laws and regulations, threats to life safety, if present, should be addressed. While portions of the Roper House require repair to mitigate previous and ongoing material deterioration, there are very few pressing repair issues, and no conditions representing imminent hazards to life safety were identified in the building. Should any life safety threatening issues be observed in the future, a principle responsibility is to ensure the safety of people using the Roper House.

When repairs are considered and plans for mitigation developed, the International Building Code, section 3409-Historic Buildings, para 3409.1 provides guidance on the repair of historic buildings: The provisions of this code relating to the construction, repair, alteration, addition, restoration and movement of structures, and change of occupancy shall not be mandatory for historic buildings where such buildings are judged by the building official to not constitute a distinct life safety hazard. Inasmuch as all the buildings, structures, and landscape features considered in this study are historic, alternatives to full prescriptive legislative and code compliance should be considered where compliance would compromise the integrity of the character-defining features of the buildings, structures, or landscape features.

Consultation with a professional is necessary before making a major change in use. A professional evaluation for code compliance should be undertaken with a professional well versed in life safety issues in historic buildings. It is important to keep in mind that The Roper House is a significant historic building, and thus not all contemporary code compliance parameters can, nor should need to, be met. Professional guidance about how to balance life safety and the historic building fabric is highly encouraged.

Future Use Recommendations: Introduction [cont.]

Zoning restrictions as well as basic information about code-mandated occupancy requirements should be considered in deciding about changing the use of the Roper House from its role as a single-family residence into another use or program.

The Roper House is zoned SR-3. This zoning designation allows for the following uses: Single Family Detached Dwelling and Single Family Attached Dwelling. In addition, the Table of Permitted Uses in Charleston's Municipal Zoning code allows for several additional uses, with special permission, many of which have poor compatibility with the Roper House and the Roper House property: cemeteries; community parking lots; public use golf courses; daycare centers. A few of the uses which require special permission, but that are listed in the table are: museums; civic, social, and fraternal associations; membership sports and recreation clubs; religious organizations. Additional uses may be acceptable, but would require application for a variance beyond those listed in the Table of Permitted Uses.

The IBC details the minimal square footage required per person given a specific use. Calculations based on these numbers can serve as a starting point for considering the potential occupancy for various spaces in the Roper House. The IBC recommends for spaces with unconcentrated use of chairs and tables, such as a restaurant, that 15 square feet on that floor of the building be dedicated to each occupant. However the IBC recommends areas with concentrated use of chairs, such as a bar with a dance floor, have seven square feet of floor space on that floor of the building per person.

For example, the Reception an Dining Rooms (the two large parlors on the first floor of Roper House) are approximately 22'-10" x 21'-4" or approximately 487 square feet and 23'-0" x 21'-4" or approximately 490 square feet, respectively. With a minimal square footage of 15 square feet per person in an 'unconcentrated use' scenario, the parlors could host not more than 65 people. If considered a 'concentrated use' the same space could host 139 people.

The number of occupants for a room is also constrained by the amount of access to safe egress paths. Either the square footage of space per person or the width and number of egress path exits could be the limiting factor for how many people can safely use the various spaces in the Roper House.

In addition, a structural engineer should be consulted to confirm that the structural capacity of the building coincides with the loading imposed by any new occupancy.

Compliance with the American with Disabilities Act is often difficult in historic buildings. A combination of interventions to make the Roper House more accessible as well as reasonable accommodations for those who visit and use the building with limitations is a delicate, but important balance to find. Once a decision about the future use of the building has been made, consultation with a professional who has experience adapting historic buildings to contemporary codes is recommended.

Future Use Recommendations: Introduction [cont.]

The Roper House generally retains a very high level of architectural integrity. That is due, in no small part, to the building's unbroken use as a residence, and the limited number of times the property has been conveyed to new owners. Use of robust materials during construction also contributed to the building's current sound condition. What has made good programmatic sense and supported the building's preservation, a use well suited to the building, coupled with consistently applied standards of maintenance and repair, will insure that these buildings survive well into the future.

With the passing of Mr. Jenrette, the last private resident of the building, and Classic American Homes Preservation Trust assuming ownership of the Roper House, the building is likely to transition in the use or program that it hosts. The MSHP class, which undertook this Historic Structure Report study, explores three possible uses in the following section. These uses are not explored from a business model perspective nor for financial viability. Instead, three uses which are compatible with the Classic American Homes Preservation Trust's Mission were selected.

"To preserve, protect and open to the public examples of classical American residential architecture, surrounding landscapes and trails, as well as fine and decorative arts of the first half of the 19th century."

The section of the report looks at three alternative programs based on the type of impacts that the building would experience under each scenario.

Alternatives for Treatment and Use

The U.S. Secretary of the Interior's Standards for the Treatment of Historic Properties provides definitions for four major treatments that may be applied to historic buildings and landscape features:

Preservation is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code required work to make properties functional is appropriate within a preservation project.

Rehabilitation is defined as the act or process of making possible a compatible use for a property through repair, alterations and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

Future Use Recommendations: Introduction [cont.]

Restoration is 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 by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restorations project.

Reconstruction is defined as the act of process of depicting, by means of new construction, the form, features, and detailing of anon-surviving site, landscape, buildings, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

Of the four treatment approaches, Preservation, which involves sustaining buildings in their existing form, is the strategy that stewards of the Roper House have generally followed and is the most appropriate strategy for this historic resources moving forward. With few exceptions, among them the potential to Restore the Ballroom on the second floor, the building should have a use introduced which allows the building to continue to serve the functions for which it was designed and built. A Preservation approach will encourage on-going maintenance to insure building stability and repair when necessary. Since most of the building retains some amount of historic fabric, or architectural features which date to a recent, but still significant period, a preservation approach would continue a process that is essentially already in place.

As part of a preservation approach, restoration of missing elements should be considered. Other material that does not have significance or is newer in vintage may be removed. This is particularly true if any recent modifications are intrusive or were carried out unsympathetically to the original building, or if they do not generally conform to the spirit of the historic house. Removal of material should be minimized in a Preservation treatment, however. Often additions are now essential features of the building and cannot be easily removed nor can the functions they perform be omitted or moved to other parts of the buildings without further diminishing the historical and architectural integrity.

The Roper House is an ideal venue for at least three forms of visitor uses. Outlined in this section are proposals for three specific uses:a house museum, a general event space, and a long or short term residence. Each of these uses has its own elements to consider pertaining to areas of exposure, direct and indirect impacts, and means of mitigation.

The purpose of this Historic Structures Report is in part to determine the functional requirements that might restrict or determine an appropriate treatment for use of the Roper House. The primary objective to protect this cultural resource requires a thorough consideration of the potential impacts of any required alteration for safety and well-being, fire protection, energy conservation, materials conservation or handicapped accessibility. The emphasis remains on conservation of the house and artifacts and will require considerate planning when maintaining the responsibility to preserve against the necessity for use. Sustaining this delicate balance in historic structures remains a great challenge.

Future Use:
Event Space

The generations of owners of the Roper House played hosted to events and parties since it was built in 1838. Each prominent family that has owned the house hosted events, and as the Roper House moves into its next phase events can still play an important part in the house's story. In order to understand the potential impact events may have on the historic fabric of the house, the types of public and private events that could possibly be held in house have been broken into three different levels, each one with varying levels of public and private access.

First, Level One uses include small-scale rentals rooms, and outdoor space that allow the house and collections to remain relatively unchanged. Event examples include piazza wine tastings, small dinner parties, first floor cocktail hours, or renting out rooms for professional portraitures. Level Two events would require renting out an entire floor or two as well as outdoor space. Some types of events could potentially be larger dinner parties, rehearsal dinners, or small weddings, and these events would require some changes to the space and collections. Neither Level One or Level Two events would include roof access. Finally, Level Three events would be large-scale events that would require more invasive preparation and planning at the Roper House. These type of events would include weddings, large parties, fundraisers, and other events that would require most of the house and outdoor space.

At each level there would be indirect and direct visitor impacts that will need to be addressed to help aid in the preservation of the structure and property. Indirect impacts are the consequence of changes to the house to accommodate visitors, while direct impacts are physical effects that are immediately attributed to visitors. Though owners of the Roper House hosted events for generations, using the property as an event space for any size event will require visitors to move around the house and the grounds. This puts the house at risk for exposure to increased foot traffic from visitors and potential staff. For the exterior of the structure and grounds this could be erosion of pathways or trampled grass and landscaping features. On the inside of the structure, people directly impact the house by causing abrasion to doorways, floors, walls and stairs. Furniture, floor coverings, and art in the house is at risk of being used too heavily or ruined from abrasion or soiling. Indirectly, visitors may impact the Roper House should it be used as an event space if spaces must be changed or rearranged for safety or comfort. For example, adding bathrooms, increasing the railing height on the roof or creating storage space will indirectly change the house.

Some mitigation techniques to these indirect and direct changes are to block and cover doorways, entryways and windows in an effort to minimize abrasion. This can be done with metal or plastic covering, or by roping off door surrounds so people are unable to brush along the door. Similarly, art and furniture of value that may not be able to handle close contact should either be removed or roped off to limit contact. Rugs should be protected and cleaned from dirt and stains, and doormats should be employed at all access points to limit dirt in the house. Public and private spaces should be clearly marked or roped off so that people on access the spaces they are supposed to use. Doors should have stops or protection so they may not slam shut or in the wall. On the exterior, paths should be clearly marked and comfortably wide to encourage use of them, as opposed to grass or flower beds. Most importantly for the interior and exterior, there should also be continued regular maintenance performed by professionals to immediately address issues, so they do not compound with consistent use.

Future Use:
Event Space

The table below lists potential areas of exposure, impacts and mitigation recommendations. Some apply at each level and are listed as "Overall." As the level increases, so does the level of impact each potential event will have on the property.

Level One Event Space

Area of Exposure	Impact	Mitigation
Grounds • Garden landscape • Arcade • Brick masonry and mortar below six feet • Vegetation and grass • Tea house • Driveway	Direct • People walking around the grounds; trampling grass, shrubs, and eroding pathways • Touching the bricks and stucco; dirt and oil build up • Picking flowers/damage to landscape • Constant use of driveway and paths by staff • Wear and trampling from tables in grass	• Rope off garden and flower beds at ankle height • Instructional signage • Clearly mark staff access points and account for high traffic with protection at doorways and driveway

First Floor
-Entry Hall (High Integrity, Tier 1, Public)
-First Floor Kitchen and Addition (Medium Integrity, Tier 2, Private)
-Reception Room (High Integrity, Tier 1, Public)
-Dining Room (High Integrity, Tier 1, Public)
-Passage and Closest (Medium Integrity, Tier 2, Semi-Public)
-Piazza (High Integrity, Tier 1, Public)
• Baseboards
• Walls
• Cabinets
• Appliances
• Door architraves
• Switches
• Art
• Furniture
• Carpet
• Pocket doors
• Piazza access points (ideally only accessed
	Direct
	• Spilling food and drinks
	• Dirt tracking inside
	  ○ Abrasion
	  ○ Soiling
	• Material loss at door thresholds
	• Wearing of the carpet
	• Hardware failure through touching knobs, switches and handles
	• Wear and oil build-up on furniture and art
	• Paint wear and removal from touching on walls, doors and piazza
	Indirect
	• Using caterers and tables/bars/extra furniture (only if it causes damage or material change)
	• More use than expected of
		• Limit number of guests per space
		• Door mats
		• Non-abrasive cleaning
		• Floor cloths
		• Apply metal or roping at doorways; Sacrificial bumper layers
		• Remove or block furniture that should not be heavily used
		• Rope a perimeter around vulnerable artwork
		• Reversible interventions to accommodate catering needs and serving/seating needs
		• Keep pocket doors in one position
		• Monitor condition, but do not regularly use
		• Friendly signage reading "DO NOT TOUCH" and denote

Future Use:
Event Space

Level One Event Space

through the French doors) • Piazza Railing • Piazza Floor	appliances for catering • Inclusion of more bathrooms • Create more storage space • Changes necessary for ADA and Fire Safety code compliance (ramps, sprinklers, etc.)	away from railing and away from dangerous places to stand near the stairs • Signs of caution

Second Floor
-Second Floor Stair Hall (High Integrity, Tier 1, Public)
-East Withdrawing Room (Medium Integrity, Tier 2, Semi-Private)
-Double Parlor Space (High Integrity, Tier 1, Public)
-West Withdrawing Room (Medium Integrity, Tier 2, Semi-Public)
-Piazza (High Integrity, Tier 1, Public)
-Second Floor Addition (Medium Integrity, Tier 2, Private)
• Baseboards
• Walls
• Cabinets
• Appliances
• Door architraves
• Switches
• Art
• Furniture
• Carpet
• Pocket doors
• Piazza access points (ideally only accessed through the French doors)
• Piazza Railing
• Piazza Floor
	Direct
	• Spilling food and drinks
	• Dirt tracking inside
	  ○ Abrasion
	  ○ Soiling
	• Material loss at door thresholds
	• Wearing of the carpet
	• Hardware failure through touching knobs, switches and handles
	• Wear and oil build-up on furniture, art, walls, doors and piazza
	Indirect
	• Using caterers and tables/bars/extra furniture (only if it causes damage or material change)
	• More use than expected of appliances for catering
	• Inclusion of more bathrooms
	• Create more storage space
	• Changes necessary for ADA and Fire Safety code compliance (ramps, sprinklers, etc.)
		• Non-abrasive cleaning
		• Floor cloths
		• Apply metal or roping at doorways; Sacrificial bumper layers
		• Remove or block furniture that should not be heavily used
		• Rope a perimeter around vulnerable artwork
		• Reversible interventions to accommodate catering needs and serving/seating needs
		• Keep pocket doors in one position
		• Monitor condition, but do not regularly use
		• Friendly signage reading "DO NOT TOUCH" and denote away from railing and away from dangerous places to stand near the stairs
		• Signs of caution/warning should be included

Future Use:
Event Space

Level Two Event Space

Area of Exposure	Impact	Mitigation
Grounds (same as above)	(same as above)	(same as above)
First Floor (same as above)	(same as above)	(same as above)
Second Floor (same as above)	(same as above)	(same as above)

Third Floor
-Stair Hall (Semi-Public, Tier 2)
-Bedrooms (Private, Tiers 1 and 2)
-Bathrooms (Private, Tier 3)
-Study (Private, Tier 2)
-Kitchen (Semi-Private, Tier 3)
-Laundry (Private, Tier 3)
	Direct
	• Spilling food and drinks
	• Dirt tracking inside
	  ○ Abrasion
	  ○ Soiling
	• Material loss at door thresholds
	• Wearing of the carpet
	• Hardware failure through touching knobs, switches and handles
	• Wear and oil build-up on furniture and art
	• Paint wear and removal from touching on walls and doors
	Indirect
	• Using caterers and tables/bars/extra furniture (only if it causes damage or material change)
	• Inclusion of more bathrooms
	• Create more storage space
	• Changes necessary for ADA and Fire Safety code compliance (ramps, sprinklers, etc.)
		• Limit number of guests in spaces
		• Non-abrasive cleaning
		• Floor cloths
		• Apply metal or roping at doorways; Sacrificial bumper layers
		• Remove or block furniture that should not be heavily used
		• Rope a perimeter around vulnerable artwork
		• Reversible interventions to accommodate catering needs and serving/seating needs
		• Keep pocket doors in one position
		• Monitor condition, but do not regularly use
		• Friendly signage reading "DO NOT TOUCH" and denote away from railing and away from dangerous places to stand near the stairs
		• Signs of caution/warning should be included

Future Use:
Event Space

Level Three Event Space

Area of Exposure	Impact	Mitigation
Grounds (same as above)	(same as above)	(same as above)
First Floor (same as above)	(same as above)	(same as above)
Second Floor (same as above)	(same as above)	(same as above)
Third Floor (same as above)	(same as above)	(same as above)
Fourth Floor/Roof Deck -Attic (Semi-Private, Tier 2) -Enclosed Stair (Private, Tier 2) -Roof and Deck (Public, Tier 2) • Baseboards • Walls • Furniture • Carpet • Roof deck	Direct • Spilling food and drinks • Dirt tracking inside • Material loss at door thresholds • Wearing of the carpet • Hardware failure through touching knobs, switches and handles • Wear and oil build-up on furniture, art, walls and doors Indirect • Using caterers and tables/bars/extra furniture (only if it causes damage or material change) • Inclusion of more bathrooms • Create more storage space • Changes necessary for ADA and Fire Safety code compliance (ramps, sprinklers, etc.) • Raise the railings on the roof deck for code compliance	• Limit number of guests in spaces • Non-abrasive cleaning • Floor cloths • Apply metal or roping at doorways; Sacrificial bumper layers • Remove or block furniture that should not be heavily used • Rope a perimeter around vulnerable artwork • Reversible interventions to accommodate catering needs and serving/seating needs • Keep pocket doors in one position • Monitor condition, but do not regularly use • Friendly signage reading "DO NOT TOUCH" and denote away from railing and away from dangerous places to stand near the stairs • Signs of caution/warning should be included

Future Use:
House Museum

Should the Roper House transition into a house museum, the following recommended parameters ensure minimal impact to the historic integrity of the property. Additionally, the chart to follow outlines areas of exposure, impacts, and mitigation suggestions based on the possible effects from house museum use.

Guided tours of small groups (roughly ten people at a time) are advised to not venture beyond the first and second floors of the original structure dating to 1838, as well as the second floor of the western addition from the Siegling era. The recommendation of having the tours be guided as well as setting an optimal maximum number of guests at ten individuals is intended to minimize the indirect and direct impacts from using the structure and grounds as a house museum. The first and second floors of the structure hold the most significance, integrity, and history relevant to interpreting the residence as a house museum. These parameters are suggestions and can be altered as desired or needed. At the beginning of each tour, introductory remarks by the tour guide and staff will kindly remind guests to respect the historicity and significance of the property and behave accordingly.

If tours are frequent at more than a few each week, an ideal entry location into the residence should be through the existing main gate along the length of the original building, meandering through the garden and the house's grounds, around the south side of the structure towards the kitchen at the rear of the original building. This would mitigate damage to the residence's original entry hall from guests clustering and waiting for a tour to begin; if fewer tours are provided, then the entry hall may be acceptable. This is because the entry hall is a Tier 1 significant feature with high integrity, and every attempt should be taken to avoid damage or deterioration to such spaces.

After winding their way through the gardens and around the ground floor arcade, visitors would enter the building through the kitchen on the first floor and proceed into the southeastern corner of the Siegling addition. This would act as a waiting area and convening space where guided tours of the house would begin. Tours would then be led through the hall into the vestibule and entry hall to start their journey through the house. From the entry hall, tours would go through the reception room and dining room, then back through the entry hall to go upstairs to the second floor. This area should be roped off because it is a Tier 1 significant space with high integrity, especially considering its collection of antique furniture. Similarly, this applies to the second floor withdrawing rooms. For rooms that are not roped off, particular care must be paid to where furniture and fixtures are placed so as not to be a liability towards harming guests or the building's historic fabric.

From the stair hall on the second floor, the east withdrawing room will be roped off but open for visitors to peak into the small room, as it is a semi-private space. Tours would be led through the double parlor space, then through the west withdrawing room and into the addition. All of the bedrooms would be treated in the same way as the east withdrawing room - doors are open but roped off for visitors to peer into through the hall. Similar to the withdrawing rooms, the bedrooms are private but visitors are encouraged to take a peek, so that they may learn how the different rooms compare to one another.

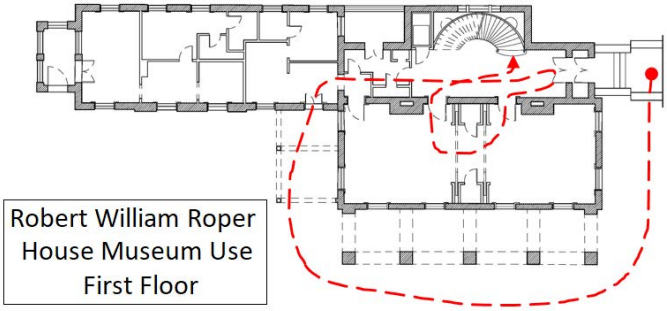
Future Use:
House Museum

The exception to this treatment is the third bedroom at the end of the addition. Tour groups would utilise this bedroom as a turnaround point to return to the stair hall, and back to the first floor kitchen to end where they started. This exception in not roping off this area is due to the size of the room, allowing for guests to turn around and proceed back through the corridor, and to allow them to experience the room. If the room is restored to a ballroom or particular attention is paid to the room's historic use as such, then ropes may be incorporated to lessen people's urges to come in contact with the historic material.

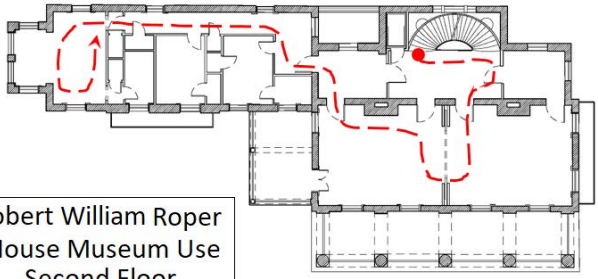
Throughout the spaces included on the guided tours, signage would inform guests not to touch the furniture or other pieces from the collection. Ropes would help tour guides direct groups through the spaces as well as deter visitors from getting too close to the delicate furniture pieces.

Should the third floor, attic, and/or roof be included in a tour, visitor impact and safety must be considered. The tour route should be similar to the second floor, incorporating spaces in the original house as well as the addition with an appropriate area for turning around the group. The attic may be of particular interest for tour groups because of the Confederate cannon that is lodged in the unfinished south attic space. If tour groups are to be brought out onto the roof deck, the balcony railing must be raised, or ropes or another higher barrier must be added to ensure the safety of everyone on the tour, in addition to other considerations.

The following diagrams and chart highlight spaces from the first and second floors outlined in the suggested tour route.



Robert William Roper House Museum Use First Floor



Robert William Roper House Museum Use Second Floor

Future Use:
House Museum

Area of Exposure	Impact	Mitigation
Outside Grounds/Site (High Integrity, Tier 1, Semi-Public) • Garden landscape • Arcade • Brick masonry and mortar below six feet • Vegetation and grass • Tea house	Direct • People walking around the grounds; trampling grass, shrubs, and eroding pathways • Touching the bricks and stucco; dirt and oil build up • Picking flowers/damage to landscape	• Rope off garden and flower beds at ankle height • Instructional signage
First Floor Kitchen and Addition (Ticket and Waiting) (Medium Integrity, Tier 2, Private) • Baseboards • Walls • Cabinets • Appliances • Door architraves • Switches	Direct • Dirt tracking inside ○ Abrasion • Material loss at door thresholds • Hardware failure through touching knobs and handles Indirect • Bringing in cash register and waiting room equipment (only if it causes damage or material change)	• Door mats • Non-abrasive cleaning • Floor cloths • Reversible interventions to accommodate ticketing and waiting area
Entry Hall (High Integrity, Tier 1, Public) • Finishes • Floor • Handrails • Collection • Staircase	Direct • Cosmetic damage • Structural implications (especially the stair) • Hardware abrasion • Temperature and humidity fluctuations from opening and closing doors • Touching paint, plaster, and handrails	• Sacrificial bumper layers • Ropes and stanchions • Front doors to vestibule and East Battery remain closed

Future Use:
House Museum

Reception Room (High Integrity, Tier 1, Public) • Western area closest to passage and closet • Pocket doors and surrounding frame	Direct • Abrasion • People leaning on walls and door frames • People touching historic material, applying oil and dirt	• Rope off room except for circulation path of tour group • Ropes and barriers • Verbal cues not to lean or touch
Passage and Closest (Medium Integrity, Tier 2, Semi-Public) • Pocket doors	Direct and Indirect • Use or demonstration for tours	• Keep pocket doors in one position • Monitor condition, but do not regularly use
Dining Room (High Integrity, Tier 1, Public) • Pocket doors • Circulation path • Furniture and collection	Direct • Wear and tear • Fingerprints and abrasion from touching	• Ropes and clear delineation of circulation path • Friendly signage reading "DO NOT TOUCH"
Second Floor Stair Hall (High Integrity, Tier 1, Public) • See "Entry Hall" • Handrail and bannisters	Direct • Loss of finishes from constant touching Indirect • Handrails being raised for safety and code compliance	• Direct tours away from railing and away from dangerous places to stand near the stairs
East Withdrawing Room (Not accessible, just viewed through open doors) (Medium Integrity, Tier 2, Semi-Private) • Door frames and surrounds	Direct • Staining on door frames where visitors lean in to view the room	• Install sacrificial layer over door frames and surrounds
Double Parlor Space (High Integrity, Tier 1, Public) • Carpet • Pocket doors • Architraves • Collection and furniture • Piazza access (ideally only accessed through the French doors)	Direct • Carpet wear along circulation path • Damage around doors from touching Indirect • Piazza access made accessible with ramp, railing, caution placards, or in combination; material loss or erosion	• Rope off furniture and collection • Clearly highlight circulation path, include additional floor covering on path • Planned route for tour group flow • Signs reading "DO NOT TOUCH" • Marker for big step to Piazza

Future Use:
House Museum

Area of Exposure	Impact	Mitigation
Grounds (same as above)	(same as above)	(same as above)
First Floor (same as above)	(same as above)	(same as above)
Second Floor (same as above)	(same as above)	(same as above)
Third Floor (same as above)	(same as above)	(same as above)
Fourth Floor/Roof Deck -Attic (Semi-Private, Tier 2) -Enclosed Stair (Private, Tier 2) -Roof and Deck (Public, Tier 2) • Baseboards • Walls • Furniture • Carpet • Roof deck	Direct • Spilling food and drinks • Dirt tracking inside • Material loss at door thresholds • Wearing of the carpet • Hardware failure through touching knobs, switches and handles • Wear and oil build-up on furniture, art, walls and doors Indirect • Using caterers and tables/bars/extra furniture (only if it causes damage or material change) • Inclusion of more bathrooms • Create more storage space • Changes necessary for ADA and Fire Safety code compliance (ramps, sprinklers, etc.) • Raise the railings on the roof deck for code compliance	• Limit number of guests in spaces • Non-abrasive cleaning • Floor cloths • Apply metal or roping at doorways; Sacrificial bumper layers • Remove or block furniture that should not be heavily used • Rope a perimeter around vulnerable artwork • Reversible interventions to accommodate catering needs and serving/seating needs • Keep pocket doors in one position • Monitor condition, but do not regularly use • Friendly signage reading "DO NOT TOUCH" and denote away from railing and away from dangerous places to stand near the stairs • Signs of caution/warning should be included

**If the second floor addition is reverted back to a ballroom, similar direct and indirect impacts are still relevant. Fewer ropes and stanchions would be required, and there would be a much larger space for tour groups to circulate and explore.*

Future Use:
Long Term Rental

The residential rental use scenario of the Roper House is to transition the house into a space to be used for long-term and/or short-term rentals. This use proposal would likely be the least impactful, while still allowing guests and visitors to enjoy the Roper House and adding income potential. These flexible treatment options could also be paired with an alternative use, such as a house museum or an event space. The following suggestions will provide a general outline of considerations for this program regarding the impacts and protections required to mitigate them.

Short-term Rentals

This use could include renting the house to small businesses and organizations for retreat purposes. Offsite business functions and retreats could make use of the Bedrooms, Kitchen, Dining Room, Reception Room, and Drawing Rooms. The Drawing Rooms could be repurposed into meeting rooms in which the group could conduct business activities. Functions like meetings require durable, comfortable tables and chairs and the current period furniture might not best suited or might sustain damage if used. Hence alternative furniture can be provided which can be stored in the closet spaces. The bedrooms on the second floor and third floor could be used as executive suites for the group's stay with minimal alterations. This programming would require catering services to be considered and the impact caused due by temporary occupancy of spaces like kitchens and dining room should be considered.

Indirect visitor impact would be minimal with this use. The possibility of upgrading the audio/visual capability of the house would need to be considered. An audio/visual closet could be created from using one of the closets that were added in the 1983 reconfiguration of the Entry Hall/ of the house. This would be unobtrusive and minimally damaging as the walls are not historic and shelving for equipment can be hung. Conduit can be run alongside existing; AV projector screens could be mounted on the wall but it is recommended to have mobile facilities to allow flexibility in the use of the space as per the occupants needs and reduce physical impact to the wall surfaces.

Direct impacts would include the frequent use of the antique furniture present in the house resulting from abrasions and insensitive use. Options for mitigating these impacts include sourcing reproduction furniture including dining table and chairs. The current furniture in the house would not be appropriate for general office use. Likewise, any window or floor coverings that would be in heavy traffic areas should be considered for a reproduction material. Door mats would also be useful in minimizing deterioration of the floors at thresholds, such as mats at doors to the piazza. The french door in the Dining Room opens against the window treatments and is creating a wear pattern. To prevent similar issues in the patterns of expected wear, alternative material sourcing is suggested.

Future Use:
Long Term Rental

Long-term Rentals

Weaving in the preservation narrative of the future of the house, an alternative option for future use would be renting the Roper House to a Scholar-in-Residence. The scholar could be working in the field of preservation, completing research in Charleston, or connected to the Trust. In this scenario, there would be a minimal number of people using the space - one person or a family. Their tenure at Roper House could be a minimum of one year.

This option would have the least number of impacts since it would still be utilized as a residence. The indirect and direct impacts would include the normal wear that comes with someone or a small group of people occupying a space. Impacts could include wear to the hardware and rugs in the Entry Hall from residents using it as the main entrance and exit. There is evidence of existing wear to the staircase handrail which would continue if touched or leaned on by people everyday. Bedroom carpeting would also continue to see wear in areas of more foot traffic. To alleviate this problem, runners could be placed down to protect the carpeting. An annual maintenance of the building, furniture and furnishings is recommended. Based on the number of people occupying the house at a given tenure the number of rooms accessible to the occupants could be controlled to limit the area of wear and tear like the third floor bedroom in the main house could be closed off. Also building code compliance plays an important role during such building occupancy programs. Hence it is recommended to get an architect's and a preservation professional's advice on code compliance of accessible spaces.

Long term occupancy of the house includes cumulative impacts from use and occupancy.

Future Use:
Long Term Rental

Area of Exposure	Impact	Mitigation
Entry Hall • Door • Flooring • Handrail	Direct • Wear to rug in area of high foot traffic Indirect	• Use runner carpets in high traffic areas • Use door mats at entrance
Reception Room • Furniture • Flooring	Direct • Using seating • Wear to rug in areas of high foot traffic • Abrasions on the window treatments from opening door Indirect • None	• Source reproduction furniture • Secure window treatments higher on window casing • Use runner carpets in high traffic areas and door mats going to piazza
Dining Room • Furniture • Flooring	Direct • Using table for dining and conference table • Using chairs • Wear to rug in areas of high foot traffic • Abrasions on the window treatments from opening door Indirect • Business would require A/V upgrade that run in the sub flooring	• Source reproduction furniture • Secure window treatments higher on window casing • Use runner carpets in high traffic areas and door mats going to piazza • Use closet in 1983 renovation
Drawing Rooms • Furniture • Flooring • Collections	Direct • Wear to rug in area of high foot traffic • Abrasions on the window treatments from opening door Indirect • None	• Source reproduction furniture • Secure window treatments higher on window casing • Use runner carpets in high traffic areas and door mats going to piazza
Bedrooms/Bathrooms • Furniture • Flooring	Direct • Wear to rug in area of high foot traffic • Wear from luggage Indirect • None	• Use luggage racks in rooms • Use runner rugs in hallways

Future Use:
Conclusion/Combination

Ultimately, the Roper House could be used for any one of these future uses, or a combination of uses. For example, some floors may be open for rental event space, while some rooms remain in use as residences or as museum space Further reserach into zoning, code compliance and economic viability will need to be conducted by professionals and the staff of the Classical American Homes Preservation Trust in order to establish the best future for the Roper House. The aforementioned options are intended to inform about visitor impact at the Roper House, not suggest a certain future use of the property.

Recommendations for Further Study

This student report, a Historic Structures Report of the Roper House at 9 East Battery, is a glimpse of what a professionally-driven Historic Structures Report could exhibit. While touching on the significance, history of the property, background of the neighborhood, architectural characteristics, physical descriptions, conditions assessments, and more investigations into the historic structure, much remains to be explored more in depth. The future recommended research avenues include further historic research, architectural documentation, structural and building evolution analysis, material laboratory analysis, and disaster preparedness studies.

Future historic research should study the site's historic slave population. Inquiries should investigate who the slaves were, if names, occupations, or titles are able to be uncovered. Research should also examine the lineage of the slaves on site, to determine whether its possible to connect them to other plantations in South Carolina, the South, or elsewhere. Is it possible the slaves on site were familially related to slaves at plantations owned by owners of 9 East Battery, such as Point Comfort along the Cooper River? An analysis of the ground's, using ground-penetrating radar, historic archaeology, archival research, or building archaeology may lead to figuring out where the slaves resided and worked on site, including finding artifacts and features related to them.

Future historic research should study the site's owners more in depth. This Historic Structure Report has probed documentation on each individual and family listed in the chain-of-title, however there is more analysis to be done. Inquiries should consider the connections between these owners, how acquisition of the property was undertaken, and critically examine alterations that owners affected to the property. Archival research, especially of family papers, should reveal further findings on this matter.

As of the publication of this HSR, archived architectural documentation does not exist for the property. Because of the site's significance, high integrity, and age, it is imperative that HABS drawings and photographs be conducted and then registered with the Library of Congress. The structure has undergone little change since construction; now is the time to properly record the building for posterity's preservation. In the digital age, laser scanning and photogrammetry can offer comprehensive three-dimensional maps of the structure's interior and exterior.

Recommendations for Further Study [cont.]

While architectural documentation is important, it should be completed in tandem with an investigation into the building's structural systems and evolution. The residence is constructed of fine material, craftsmanship, and care and offers researchers an unadulterated look into a monumental Charleston structure. How are the beams and girders of the floor systems and roof framing systems respectively joined? How are these wood elements connected to the structural, load-bearing masonry walls? How are the walls sitting on the foundation? Where is the cistern and how does it affect the condition of the foundation? How are the finishes, utilities, and other interior elements of the building applied? What is the history of specific significant features and fixtures on the property, such as the nineteenth century elevator and gas chandeliers? Is it possible to trace these elements to a manufacturer, catalog, or distributor and if so, what can be learned from them, such as pricing, materials, advertisement statements, or consumer expectations? Is there evidence of a room's former use or alteration, such as in the ballroom on the second floor? What are the conditions and carrying capacities of the materials? Findings of this nature are vital to ensuring preservationists of the future are aware, familiar, and adept at treating historic structures of this type, age, location, and architecture.

Any investigation into the structure's building systems should bestow opportunities to analyze the historic materials used in the laboratory. For instance, if an investigation into the wall system is conducted, plaster, lath, wood studs, nails, and masonry will amass. Any future repair work to the structure should incorporate the replacement of in-kind historic materials and knowing the physical composition, color, texture, hardness, material strength, durability, porosity, and other characteristics is not only important to the building's aesthetic sense of place and respect to its historic integrity but is also necessary for the longevity, condition, and maintenance of the historic materials in situ. For instance, if a historic paint has been used on the interior walls, like paint material should coat any paint campaigns to the area investigated so that the same degree of breathability, flexibility, and visibility is provided.

Material analysis in a conservation laboratory should analyze paint stratigraphy to conclude the ingredients and pigments used in a historic paint at a particular period of significance. Material analysis in a conservation laboratory should analyze mortar and plaster to deduce the ingredients, color, and texture of the historic material. Studies should also be conducted to determine the presence of salt crystals on unprotected ironwork exposed to the elements because chlorides exacerbate corrosion. Studies should also be performed to ascertain the presence of wood deterioration due to either rot or insect (e.g. termites). Analyses should be executed to establish the durability, compression strength, porosity, and elemental composition of the bricks on site. This can give insight into the condition and provenance of the material. A professional, academic institute such as the Warren Lasch Conservation Center or trained experts such as Frances Ford, a professor of materials conservation laboratory analysis at the Clemson University and College of Charleston Graduate Program in Historic Preservation, should be employed to perform these analyses.

Recommendations for Further Study [cont.]

Investigating and documenting the property's history, architecture, structural systems, and materials is for naught if a serious disaster were to irreparably damage the structure. For that reason, it is pressing that disaster preparedness and mitigation be approached. In Charleston, earthquakes, hurricanes, floods, tornadoes, and fires are all possible disasters threatening historic structures. Each of these disasters has its own disaster preparedness precautions so it is suggested that future research include investigating the structure's resistance and lateral stability to seismic pressure, strong winds, flood mitigation, and fire suppression. Specialists such as structural engineers, fire departments, FEMA, and other organizations should be contacted to examine these threats and how 9 East Battery should prepare.

As with any research, often it is the case that a study's posed question will gain an answer but will too gain many more questions. From these future research recommendations, 9 East Battery should develop more about the history of the property and its inhabitants and workers, the architectural documentation of the structure through photographs, measured drawings, and laser scanning, the building's systems and evolutions through probing the layers of materials, craftsmanship, and care to reconstruct the technology and alterations of each era, the physical characteristics of historic materials through material conservation laboratory analyses such as paint, mortar, metal, wood, or masonry analyses, and the ability and efficacy of the structure to withstand disasters such as earthquakes, hurricanes, floods, tornadoes, and fires. From all of these areas of future scrutiny, it is expected that 9 East Battery will benefit greatly in expanding its knowledge, preservation, interpretation, condition, and longevity as well as the revelation of additional possible inquiries.

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Appendix A: Chain of Title

25 May 1838
Grantor: City Council of Charleston
Grantee: Robert W. Roper
Book & Page: U10-312
Lot: roughly 50' x 229'

The City Council of Charleston conveys Robert W. Roper Lot No. 6 near the Battery for $4,500. A plat drawn by City Surveyor Charles Parker from 8 January 1838 depicts the property boundaries.

20 March 1848
Grantor: Robert W. Roper via Edward R. Laurens as Master in Equity
Grantee: Martha R. Roper via Master in Equity
Book & Page: Z11-561
Lot: 50' (front) x 229' x 212' (south) x 53'

Following a mortgage in the same Deed Book, Page 558, relaying the property to a Master in Equity, Edward R. Laurens, the property is then conveyed to Martha R. Roper, and Benjamin D. Roper. This sale included two lots of land situated on the west side of East Bay Street near the Battery known as Lots 5 and 6 from the 1838 Plat.

3 April 1851
Grantor: Martha R. Roper
Grantee: Mary Coachman Allston
Book & Page: M12-358
Lot: No. 6 in plat from 8 January 1838; roughly 50'x229'

Martha R. Roper conveys the property to March Coachman Allston for the sum of $25,000. Additionally, Benjamin D. Roper provides a conveyance and quit claim to Mary C. Allston for the property in the same Deed Book, Page 363.

15 November 1859
Grantor: Mary Coachman Allston via Executors of her Estates
Grantee: William Ravenel
Book & Page: L14-145
Lot: No. 6 in plat from 8 January 1838; roughly 50'x229'

The Executors of the Estates of Mary Coachman Allston sell the property to William Ravenel for the sum of $21,200.

Appendix A: Chain of Title, Continued

15 August 1874
Grantor: William Ravenel
Grantee: Rudolph Siegling
Book & Page: Q16-317
Lot: Irregularly shaped, roughly 98'x222'

William Ravenel the property on the west side of East Bay Street known as East Battery sells to Rudolph Siegling for the sum of $16,000. The sale includes the dwelling house and all other buildings therein. Plat Book B, Page 554 (?) shows the configuration of the property at this time.

20 April 1929
Grantor: Lucile L. Sigeling, Executrix of the last Will and Testament of Rudolph Campbell Siegling
Grantee: Solomon R. Guggenheim
Book & Page: E35-117
Lot: roughly 98'x222' (9 East Battery); 84'x101'(8 Church Street)

Acting as Executrix of the last Will and Testament of Rudolph Campbell Siegling, Lucile L. Siegling sells the property known as 9 East Battery to Solomon R. Guggenheim for the sum of $70,000. A McCrady Plat from February 1929 depicts the property at this time, which includes the three story brick dwelling house and other buildings thereon. It is the same premises conveyed to Rudolph Siegling by William Ravenel, together with the right to 18" eaves drop and opening of shutters. Additionally, this conveyance includes the lot of land with buildings known as 8 Church Street.

24 February 1931
Grantor: Solomon R. Guggenheim
Grantee: Gabriella R.F. Porcher
Book & Page: T34-694
Lot: 3'x60' strip of land

No transfer of property occurred at this time. This agreement between Solomon R. Guggenheim and Gabriella R.F. Porcher honors the continuation of an earlier agreement between Rudolph Siegling and E. Horry Frost from 2 February 1892 regarding a strip of land belonging to Frost and the right to open shutters to a window on the third story.

Appendix A: Chain of Title, Continued

7 May 1952
Grantor: Mrs. Solomon Guggenheim and Trustees under the Will of Solomon R. Guggenheim
Grantee: J. Drayton Hastie
Book & Page: B55-530
Lot: roughly 98'x222' (9 East Battery); 84'x101'(8 Church Street)

Mrs. Solomon Guggenheim (Irene R. Guggenheim) sells the property containing 9 East Battery and 8 Church Street to J. Drayton Hastie for the sum of $89,000.

2 January 1968
Grantor: J. Drayton Hastie
Grantee: Richard H. Jenrette
Book & Page: K89-333
Lot: roughly 98'x222' (9 East Battery); 11'x101'(adjacent to 8 Church Street)

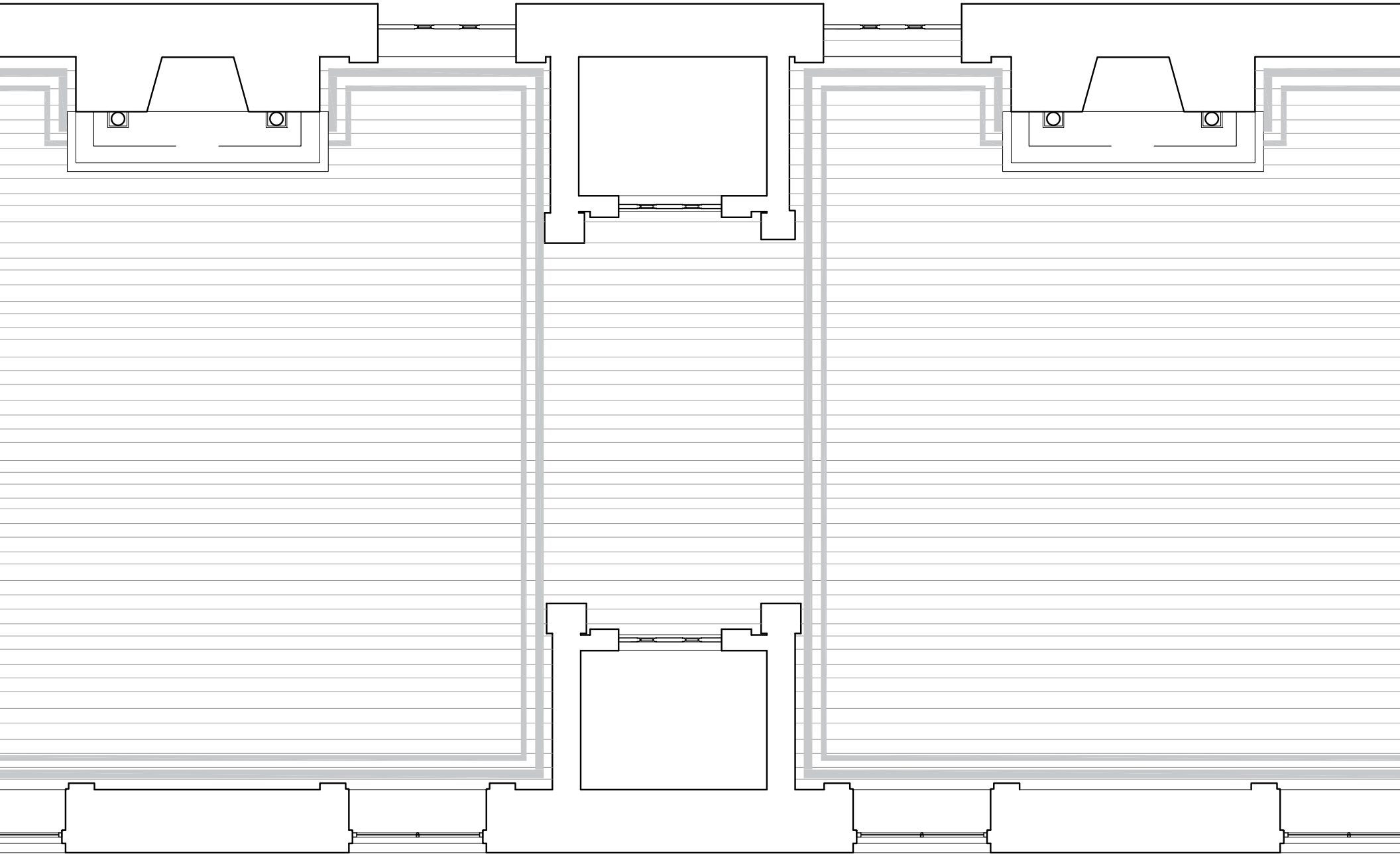
J. Drayton Hastie sells the property to Richard H. Jenrette for the sum of $100,000, which includes the three story brick dwelling house and other buildings thereon.

10 December 2018
Grantor: Richard Jenrette via Joseph M. Jenrette III and JPMorgan Chase Bank, N.A.
Grantee: Classical American Homes Preservation Trust
Book & Page: O766-459
Lot: roughly 98'x222' (9 East Battery); 11'x101'(adjacent to 8 Church Street)

Richard Jenrette, deceased, via co-Personal Representatives Joseph M. Jenrette III and JPMorgan Chase Bank, N.A., transfers the property at 9 East Battery to the Classical American Homes Preservation Trust, which includes the three story brick dwelling house and other buildings thereon.

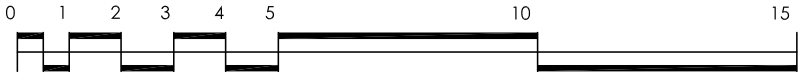
Appendix B: Measured Drawings

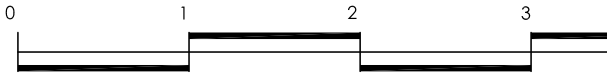
The following measured drawings were completed of Room 102 (Reception Room), Room 103 (Passage), and Room 104 (Dining Room). The drawings were completed to the standards of the Historic American Buildings Survey (HABS). HABS serves as the nation-wide standard for documenting historic structures.

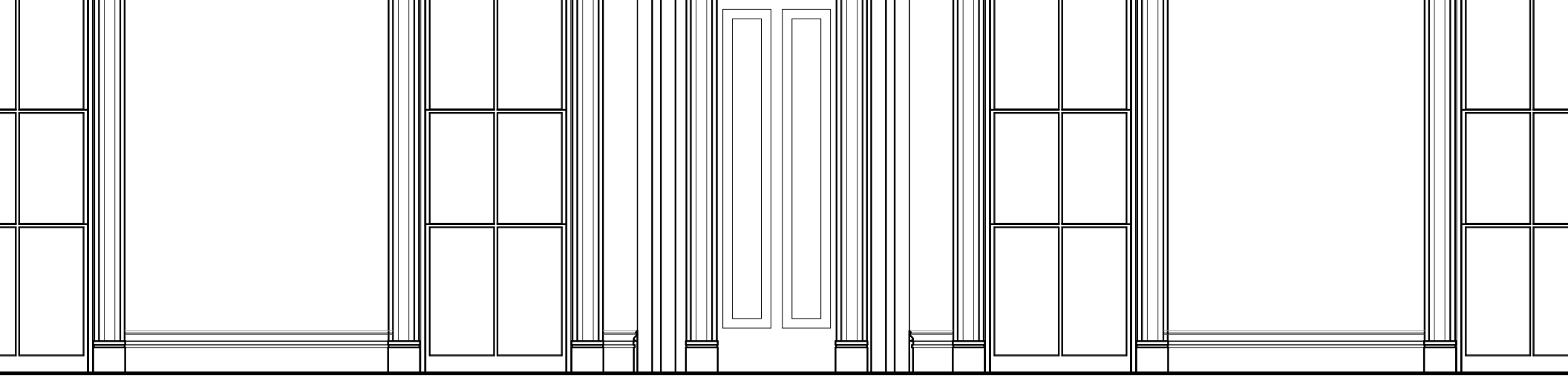


RECEPTION AND DINING ROOM PLAN

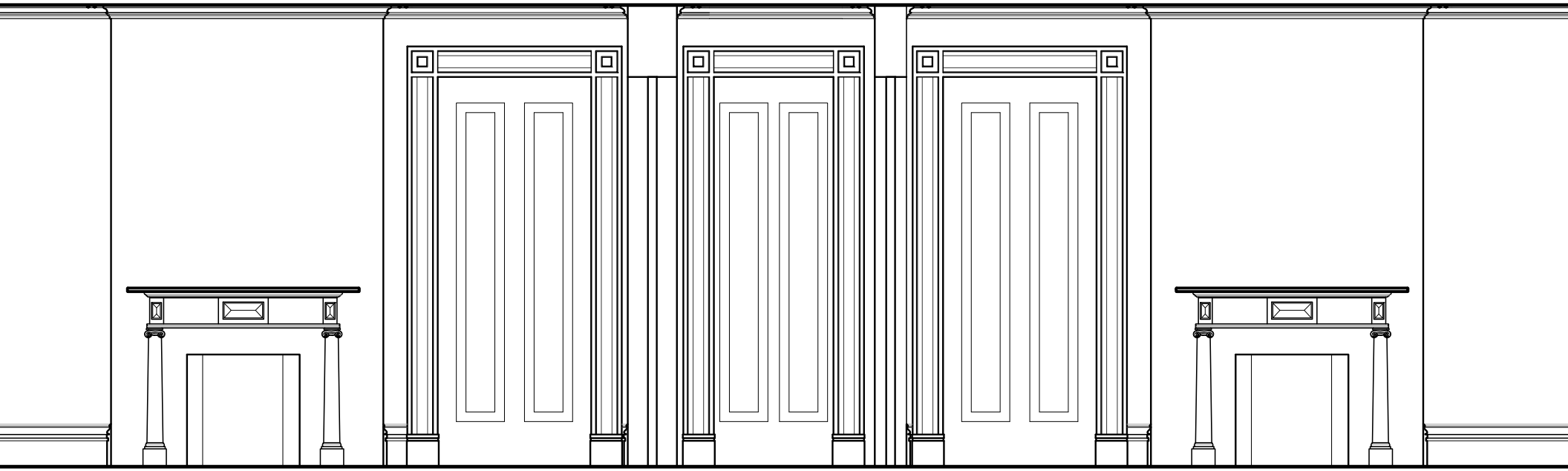
1/4"=1'-0" 1:48







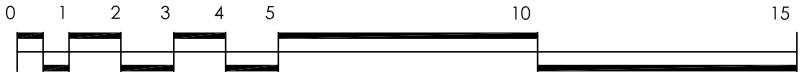
SOUTH INTERIOR ELEVATION

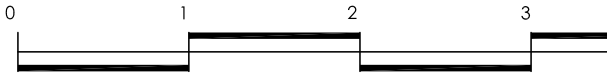


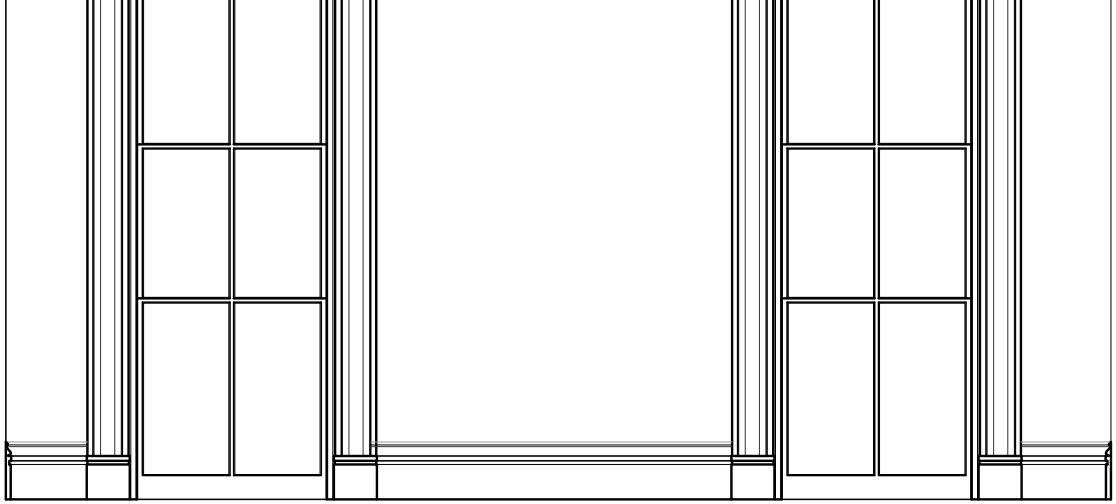
NORTH INTERIOR ELEVATION

RECEPTION AND DINING ROOM ELEVATIONS

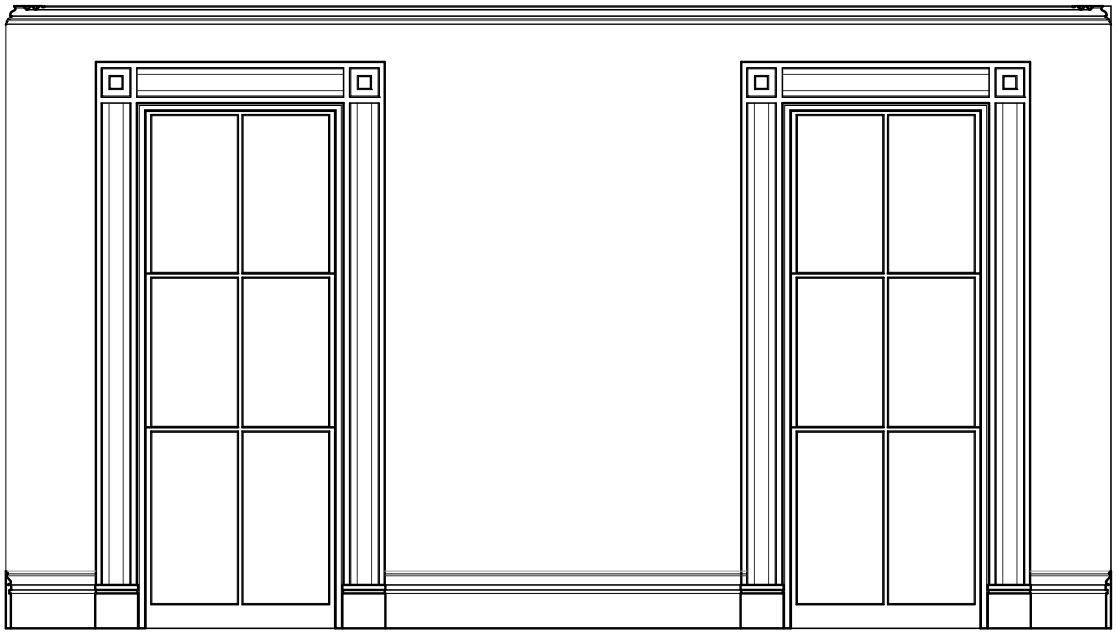
1/4"=1'-0" 1:48







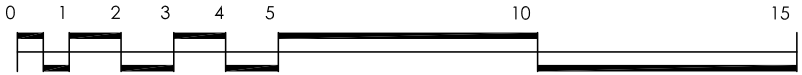
WEST INTERIOR ELEVATION

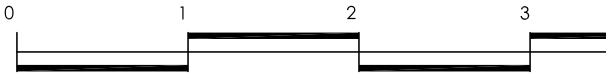


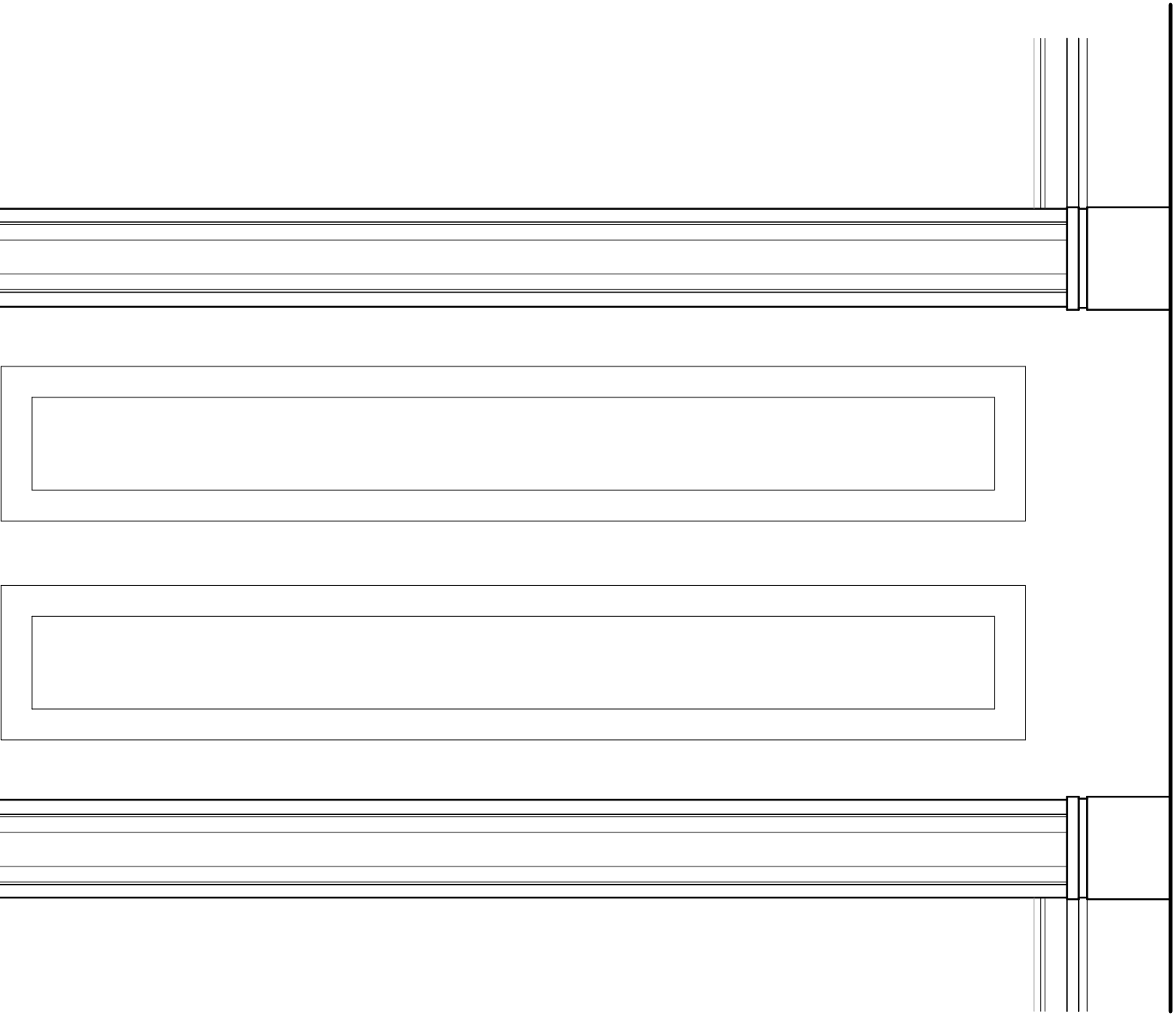
EAST INTERIOR ELEVATION

RECEPTION AND DINING ROOM ELEVATIONS

1/4"=1'-0" 1:48







DOOR ELEVATION

1 2 3 4 5

EET

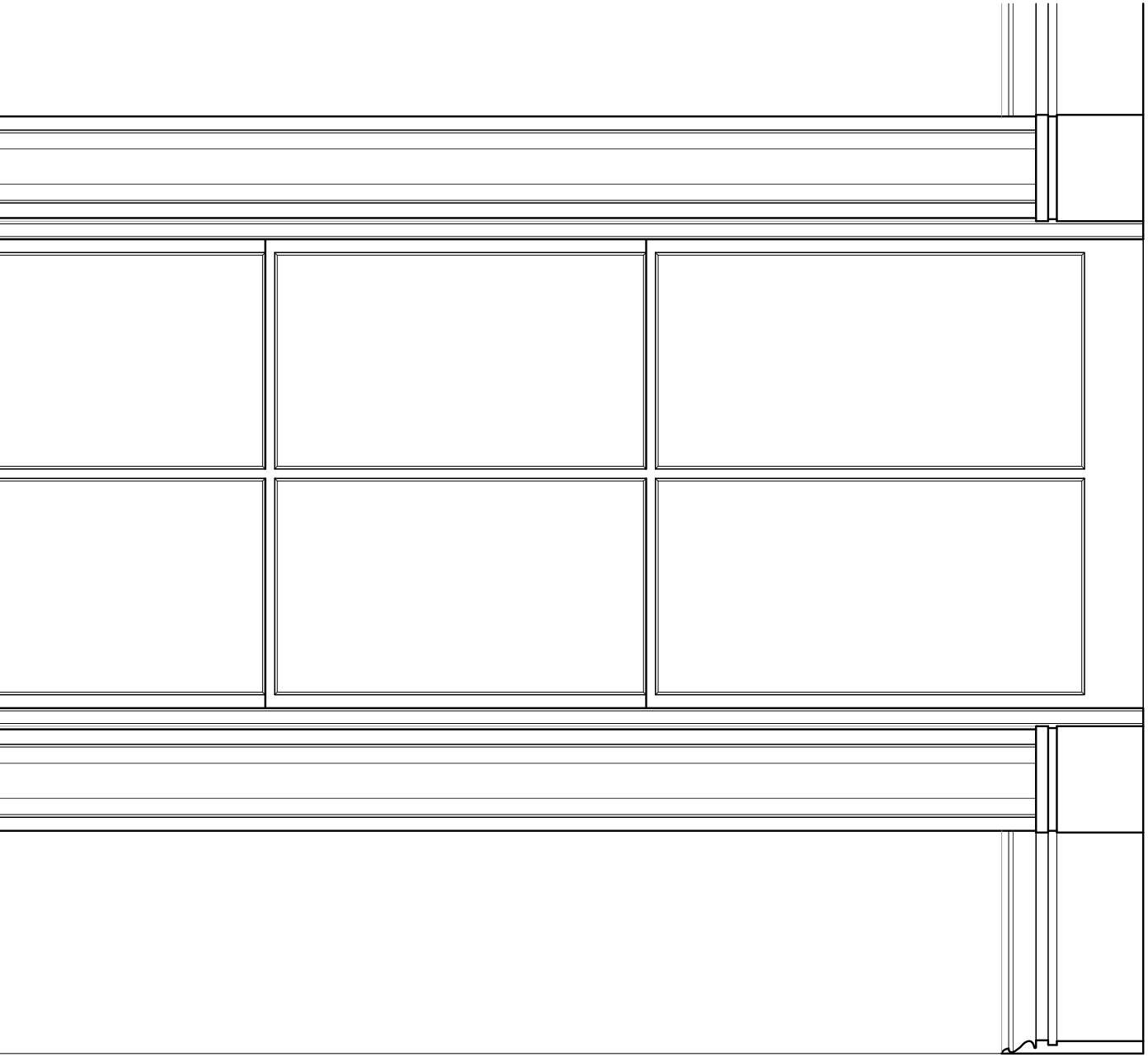
3/4"=1'-0"

DOOR DETAIL

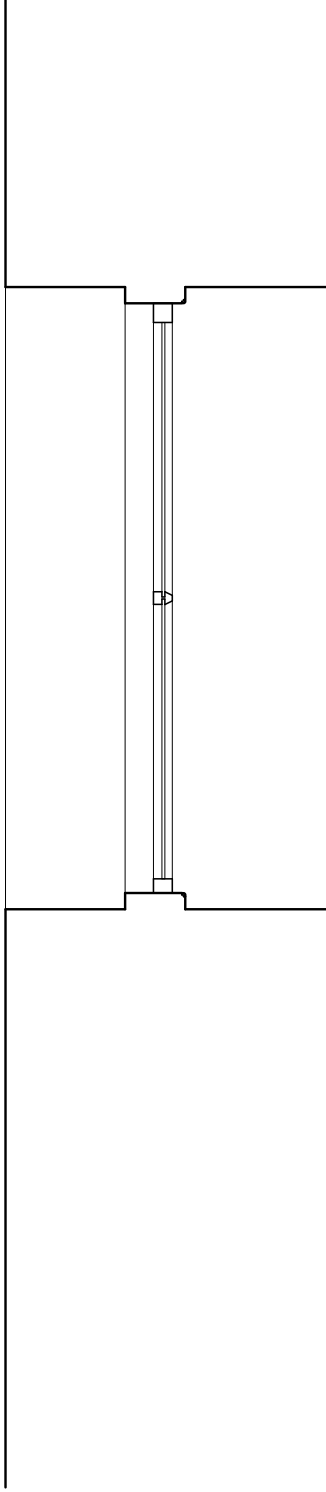
3/4"=1'-0" 1:16

0 50 100

CENTIMETERS



WINDOW ELEVATION



1 2 3 4 5

EET

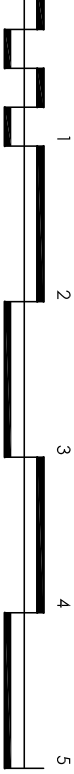
3/4"=1'-0"

WINDOW DETAIL

3/4"=1'-0" 1:16

0 50 100

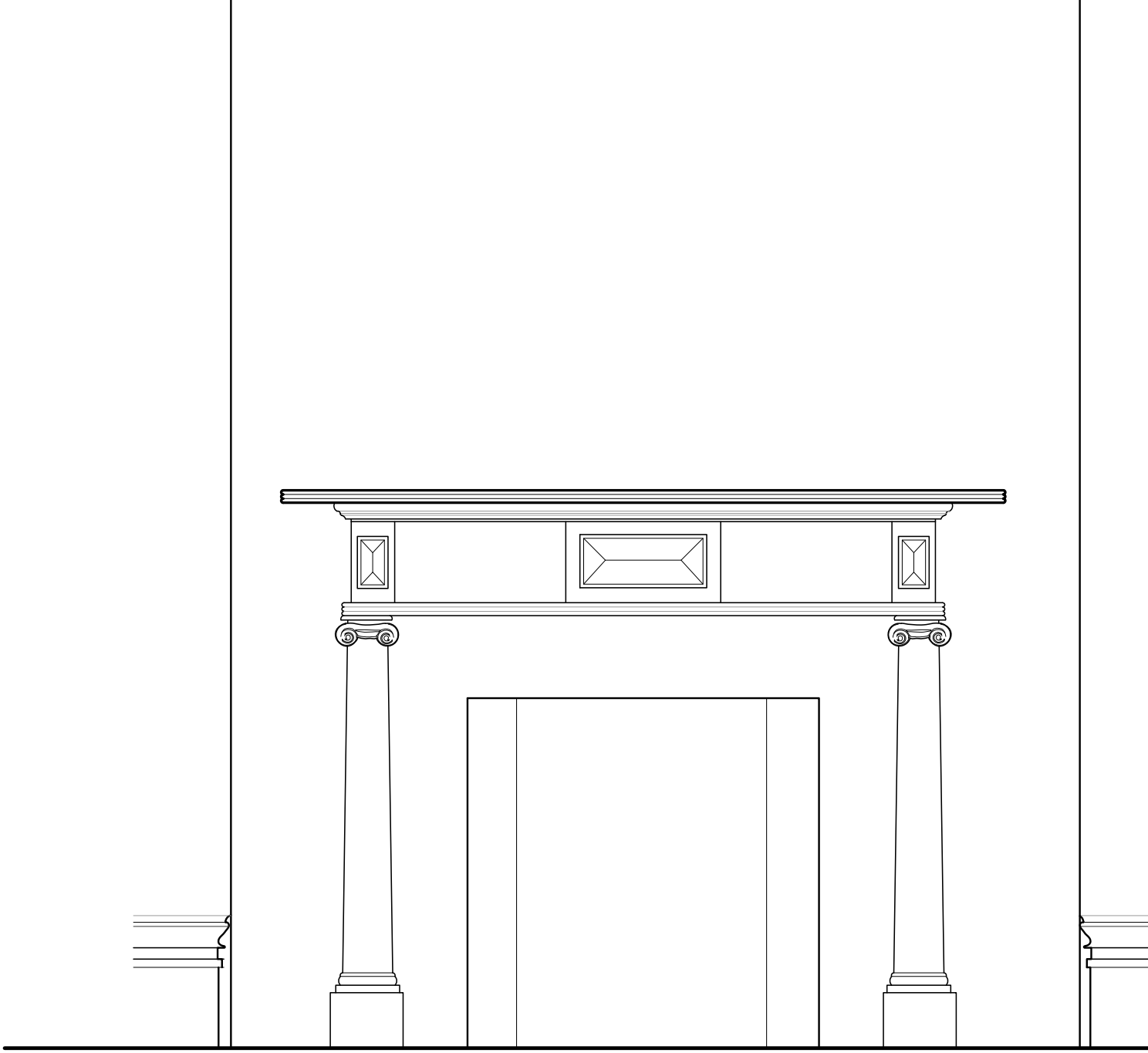
CENTIMETERS



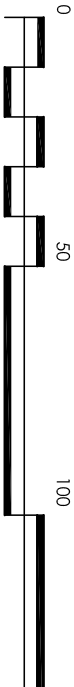
MANTEL DETAIL

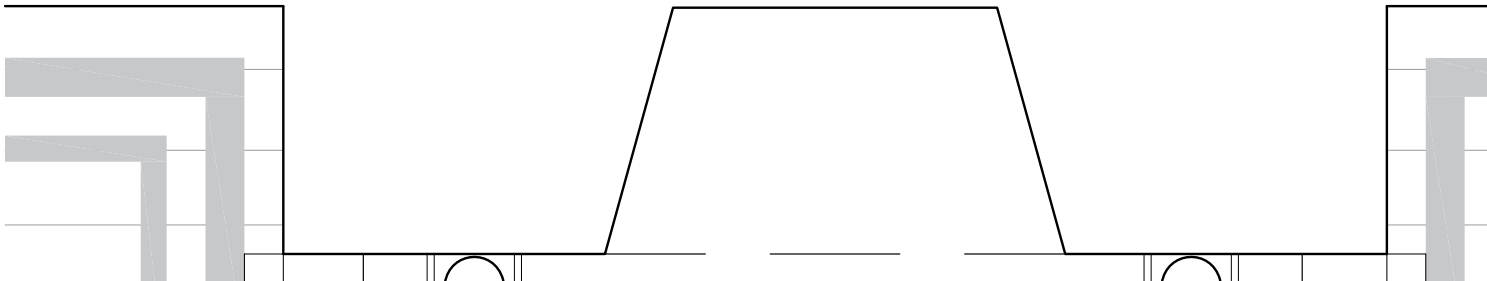
3/4"=1'-0"

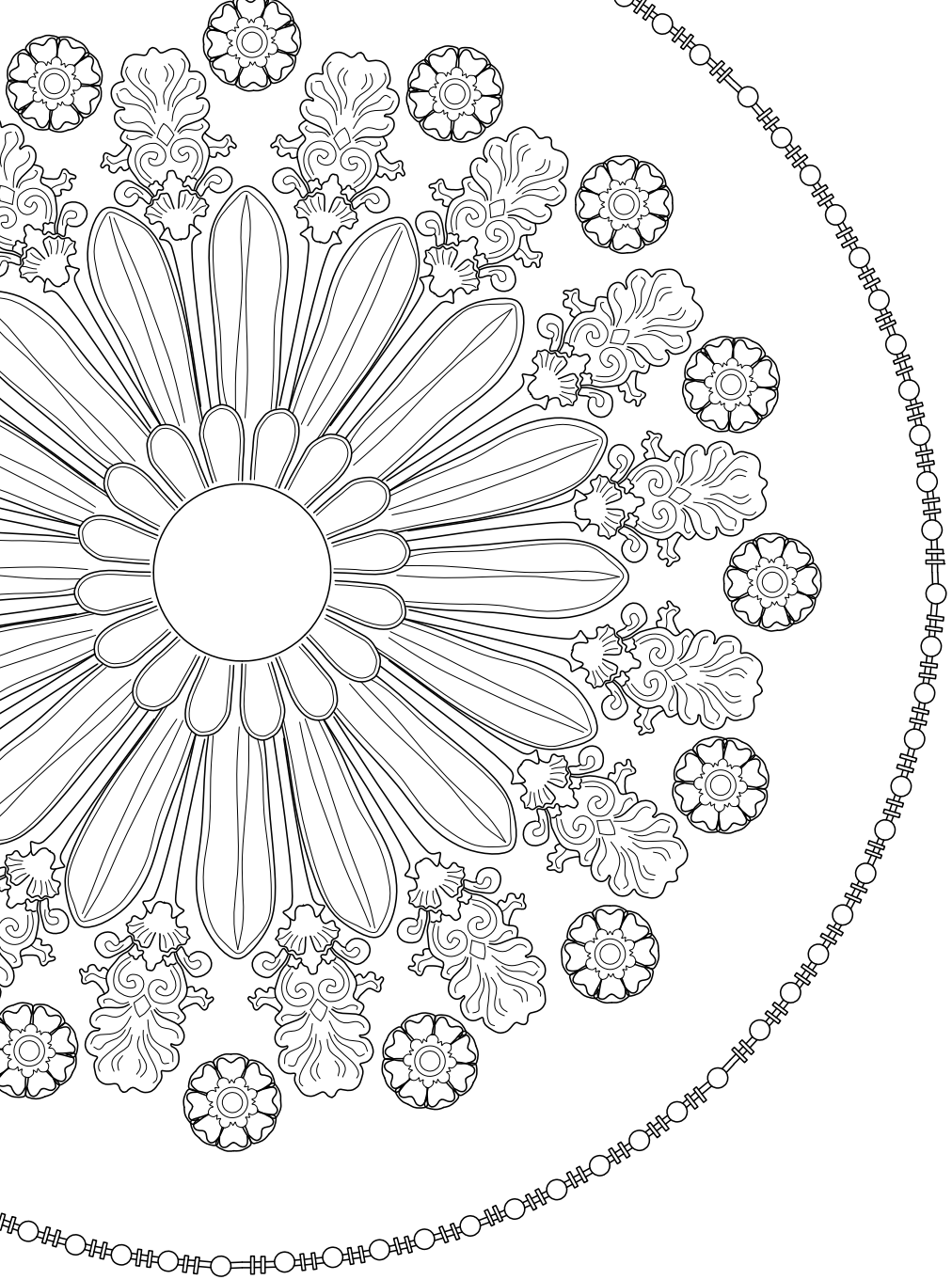
1:16



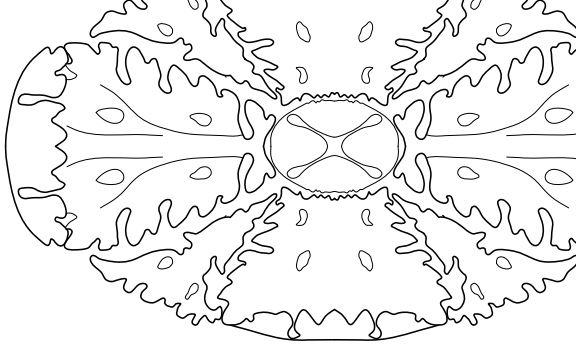
MANTEL ELEVATION



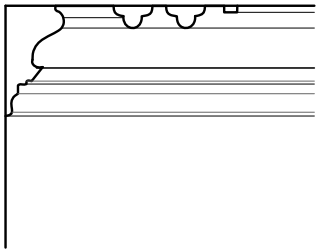




CEPTION ROOM MEDALLION DETAIL



RECEPTION ROOM MEDALLION D



CORNICE DETAIL

1 2 3 4 5

EET

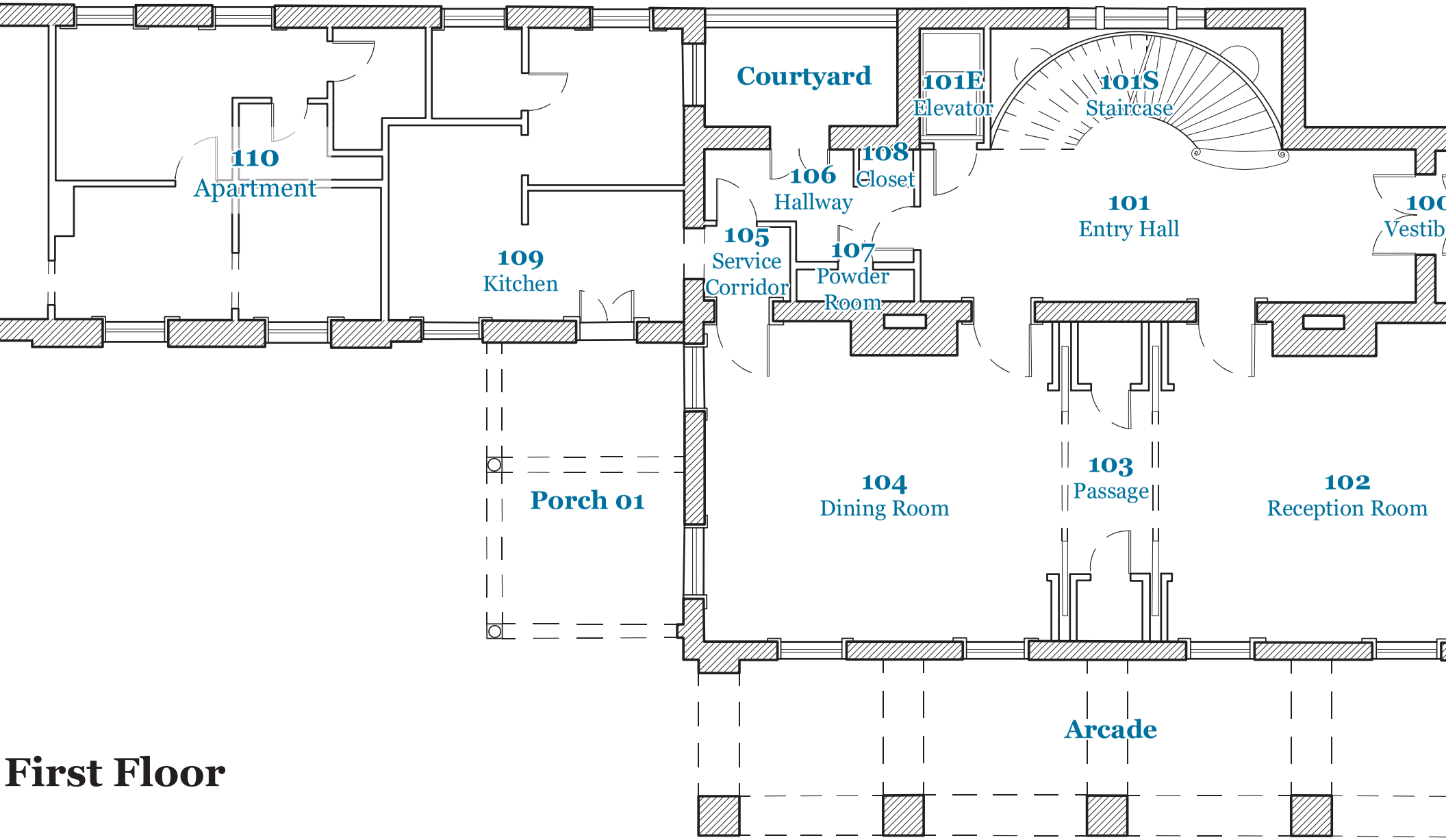
3/4"=1'-0"

ARCHITECTURAL DETAIL

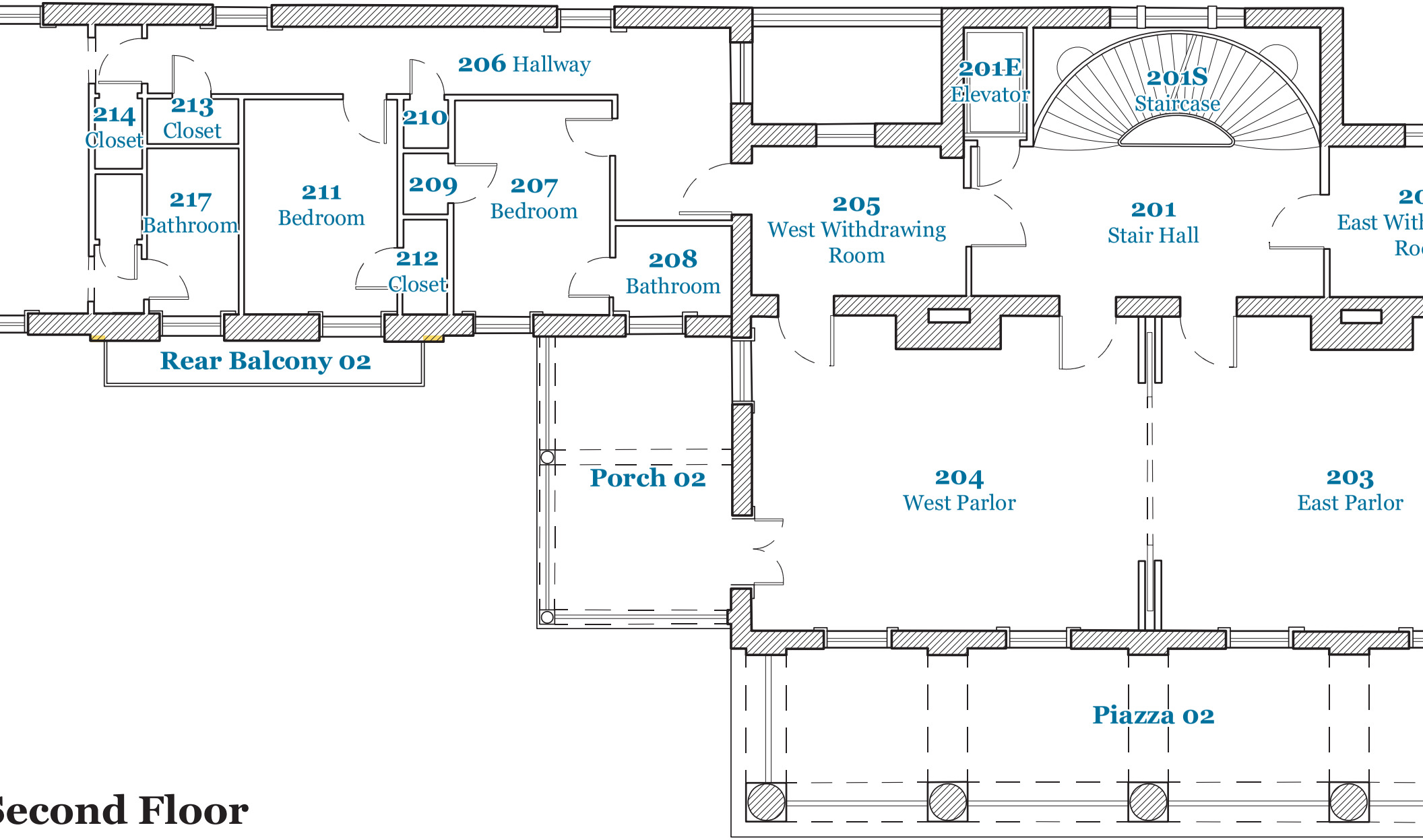
3/4"=1'-0" 1:16

0 50 100

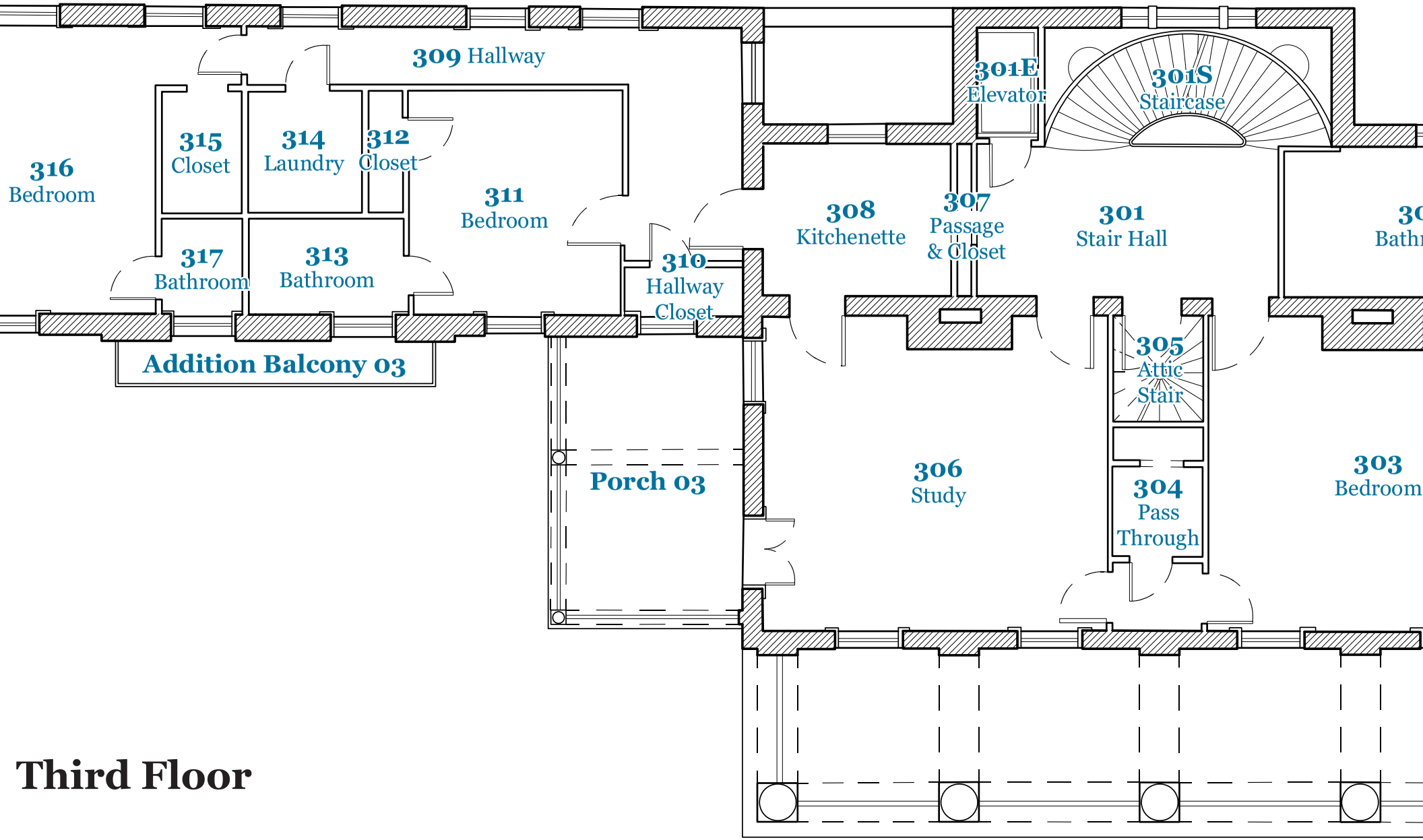
CENTIMETERS


Courtyard
101E
Elevator
101S
Staircase
110
Apartment
108
Closet
106
Hallway
101
Entry Hall
100
Vestib
109
Kitchen
105
Service
Corridor
107
Powder
Room
Porch 01
104
Dining Room
103
Passage
102
Reception Room
Arcade

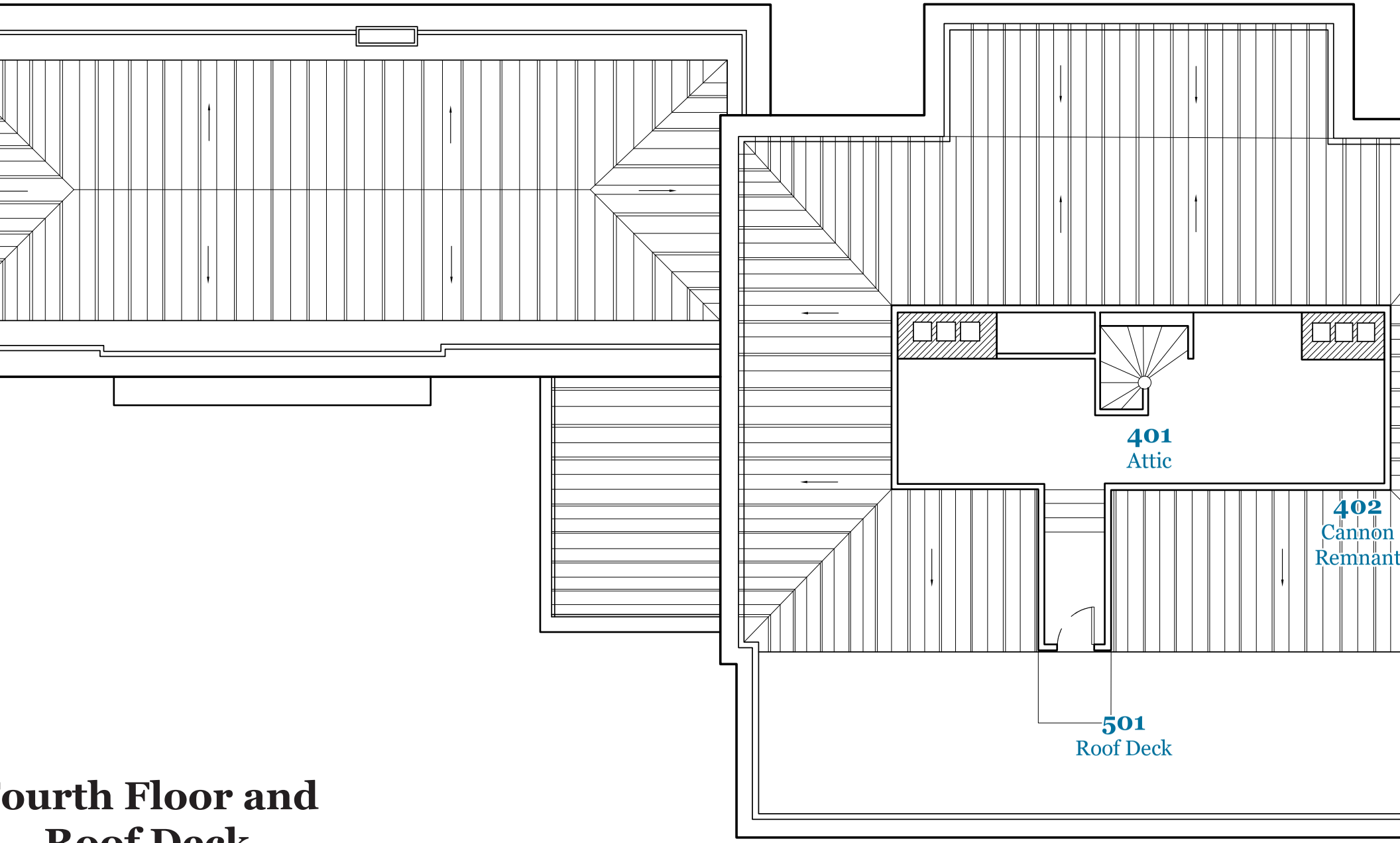
First Floor



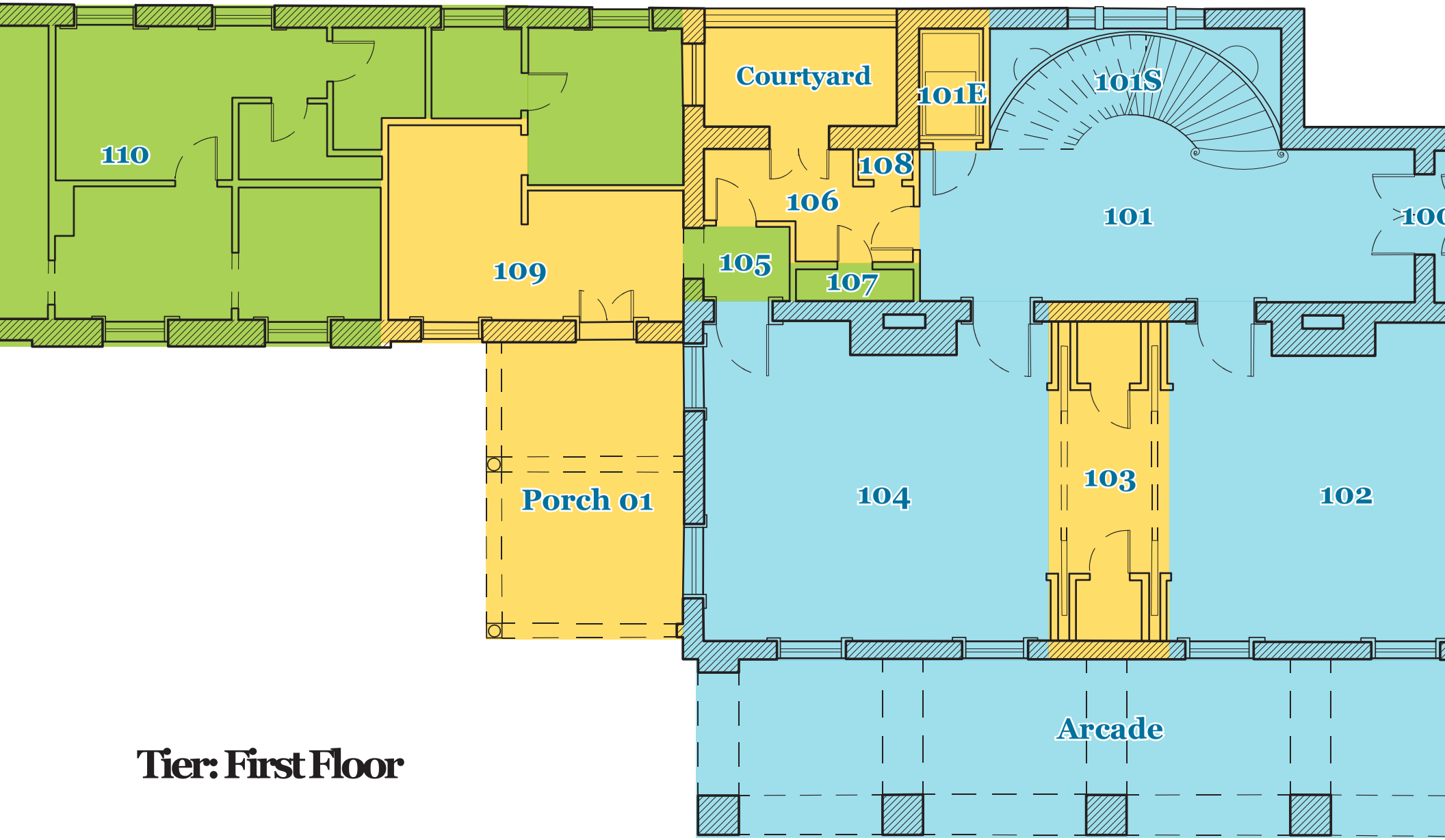
Second Floor


309 Hallway
316
Bedroom
315
Closet
314
Laundry
312
Closet
311
Bedroom
317
Bathroom
313
Bathroom
310
Hallway
Closet
Addition Balcony 03
Porch 03
308
Kitchenette
307
Passage
& Closet
301E
Elevator
301S
Staircase
301
Stair Hall
305
Attic
Stair
306
Study
304
Pass
Through
303
Bedroom

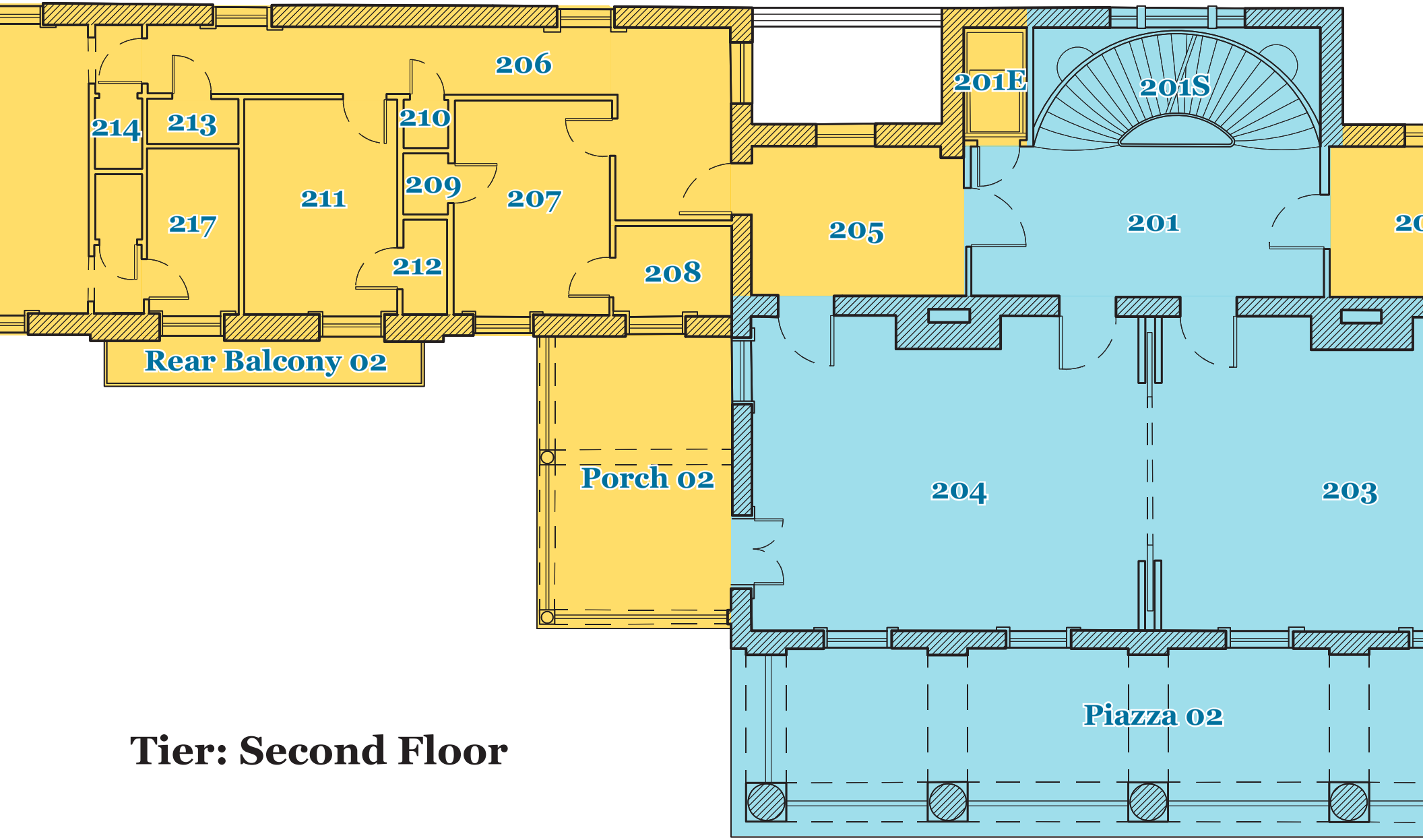
Third Floor



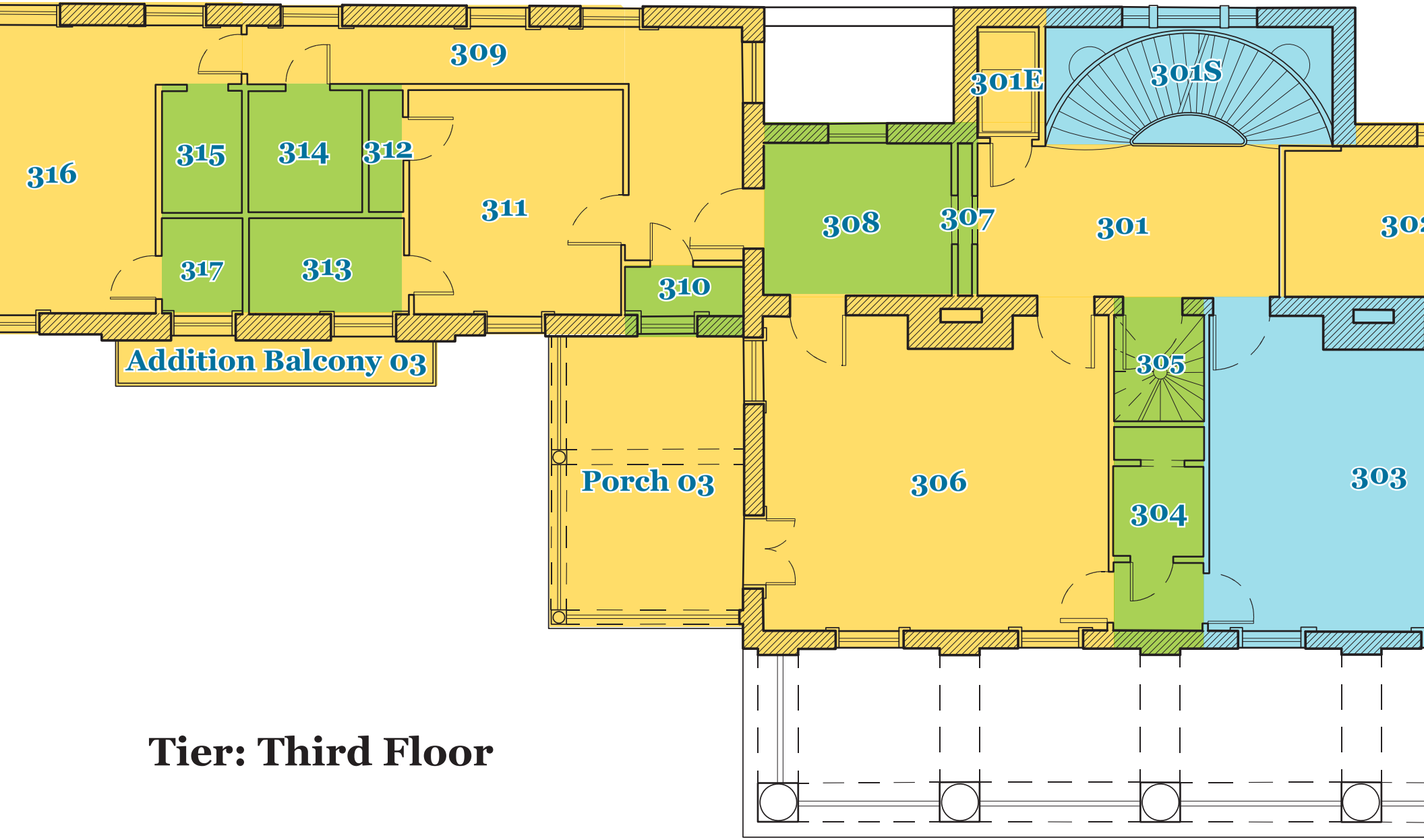
ourth Floor and Roof Deck



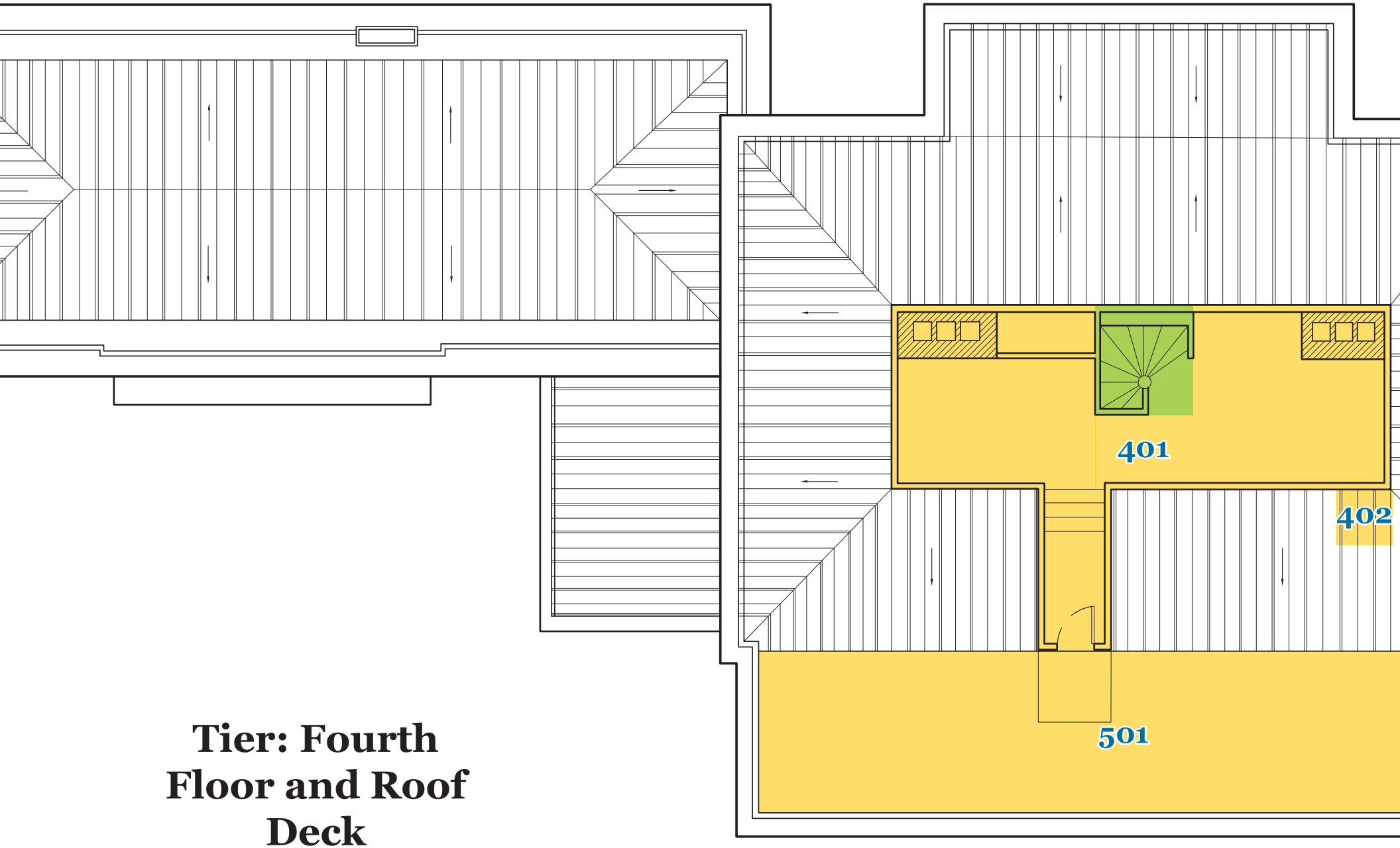
Tier: First Floor



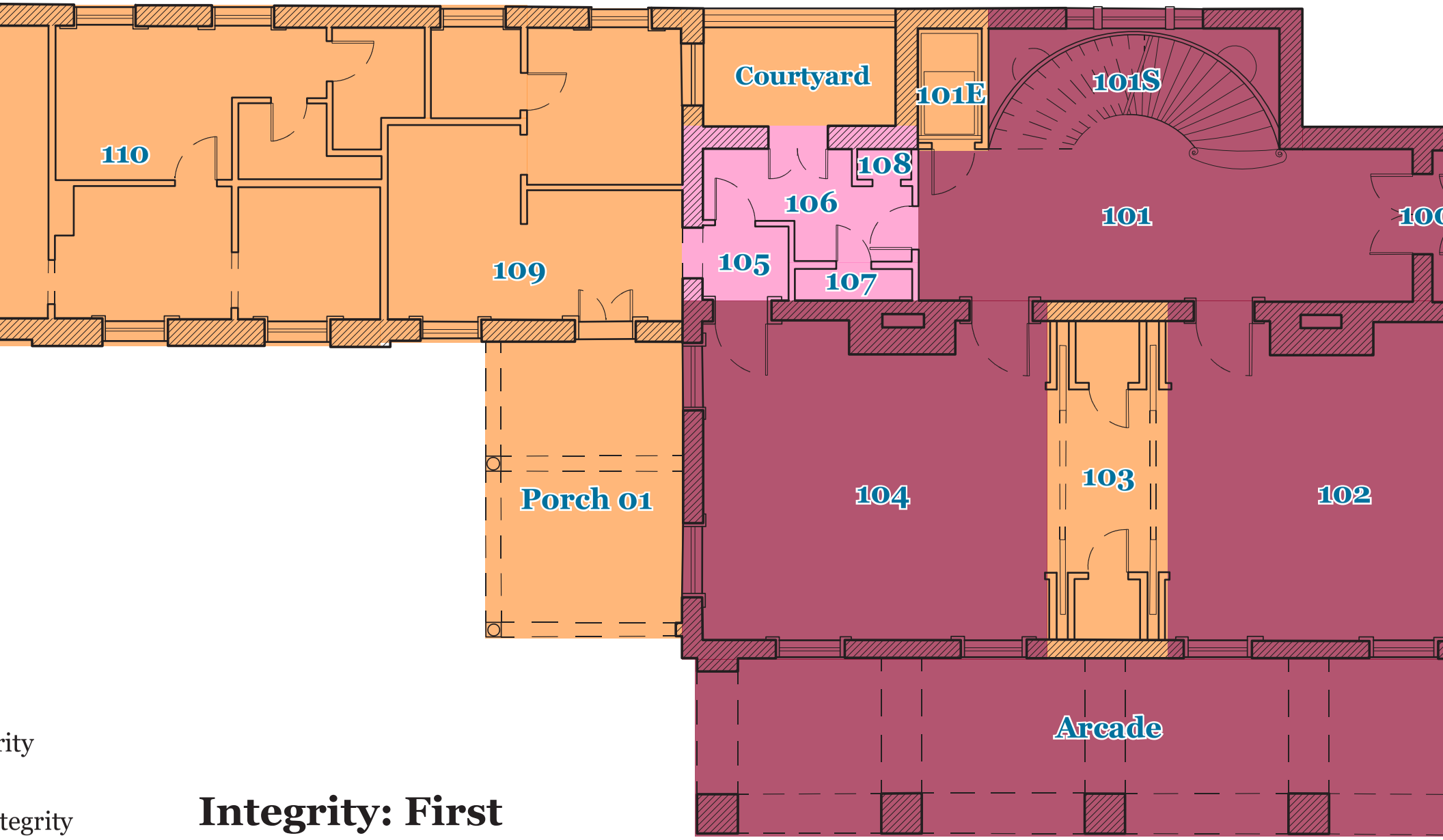
Tier: Second Floor



Tier: Third Floor



Tier: Fourth Floor and Roof Deck



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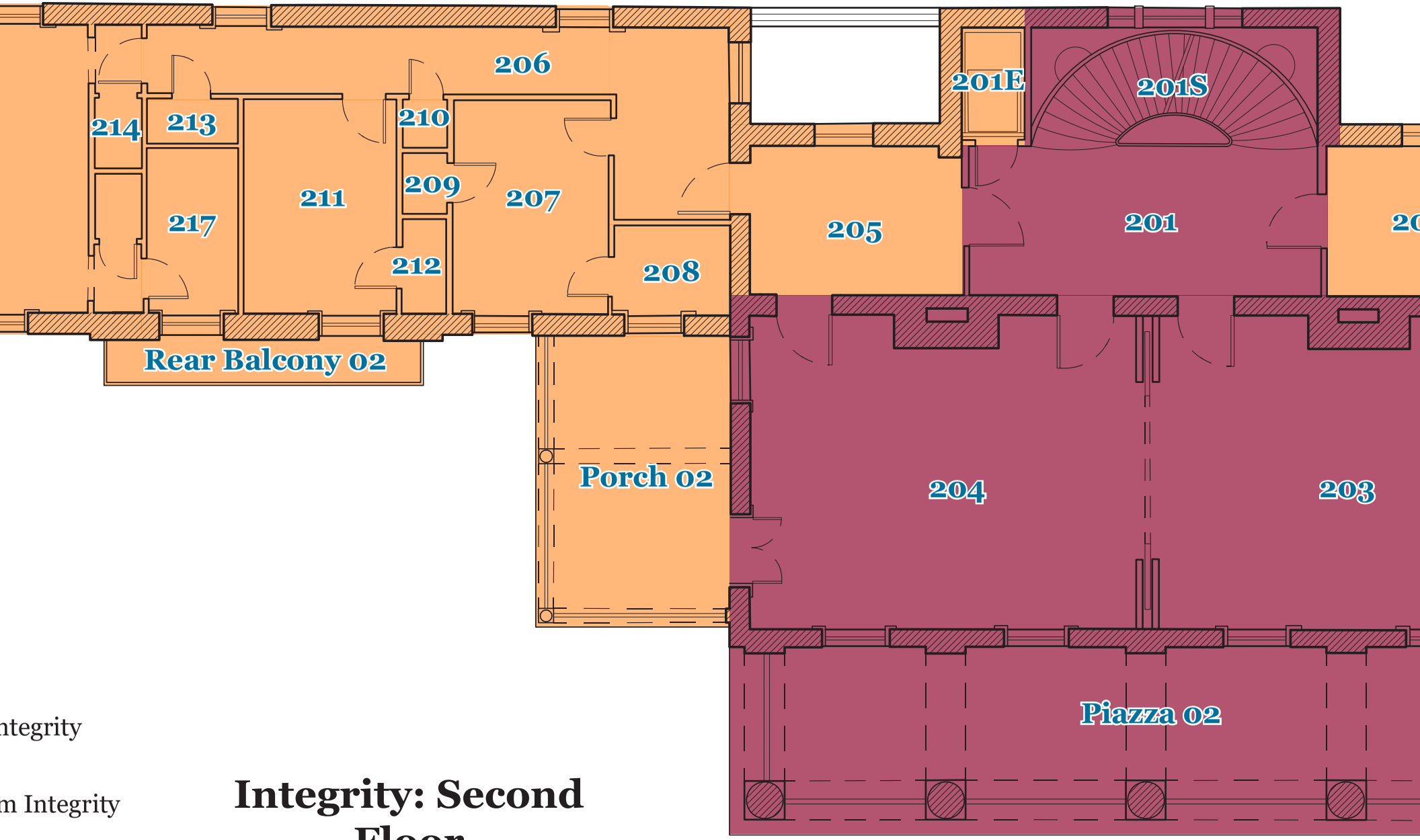
Integrity: First Floor



ntegrity

m Integrity

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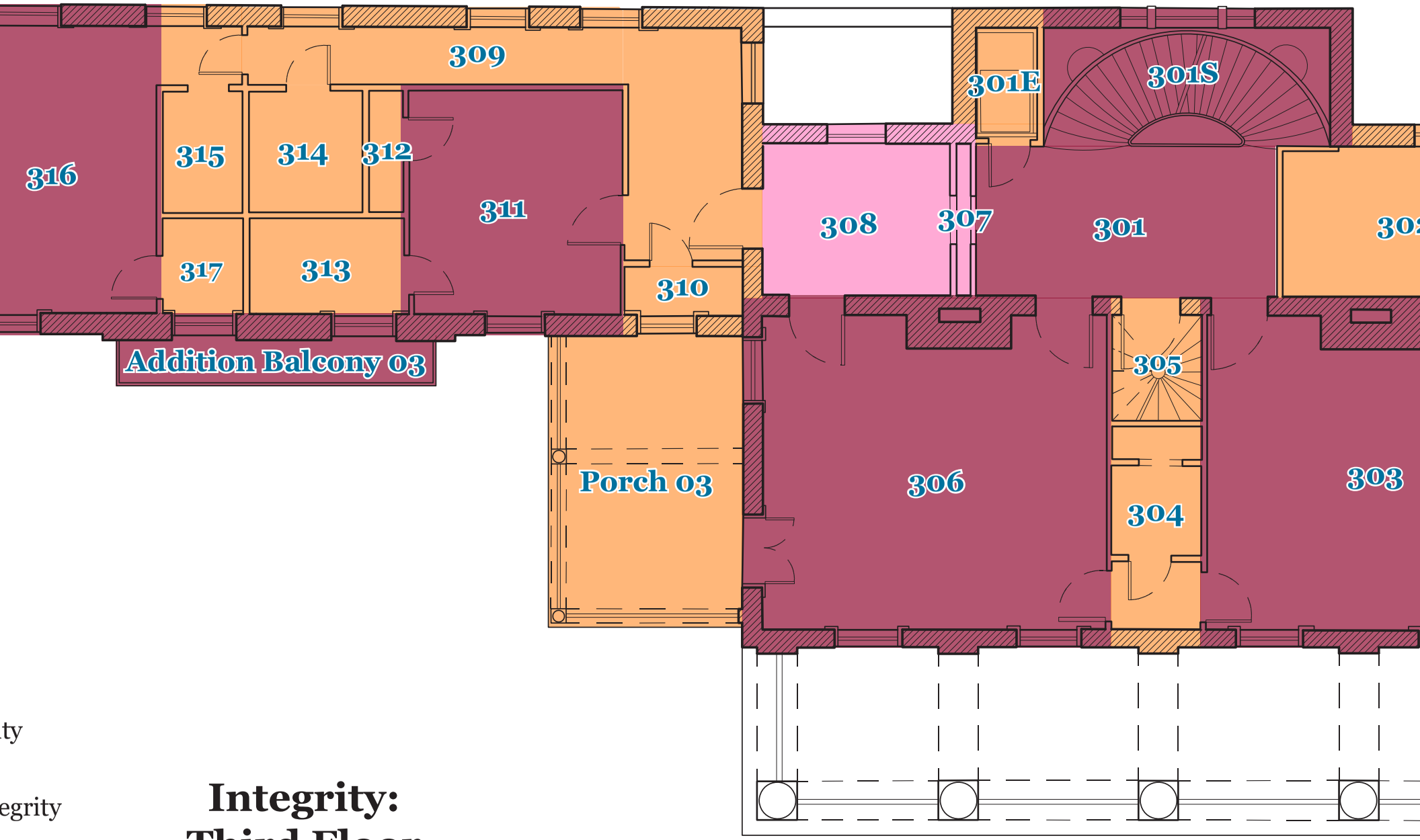
Integrity: Second Floor



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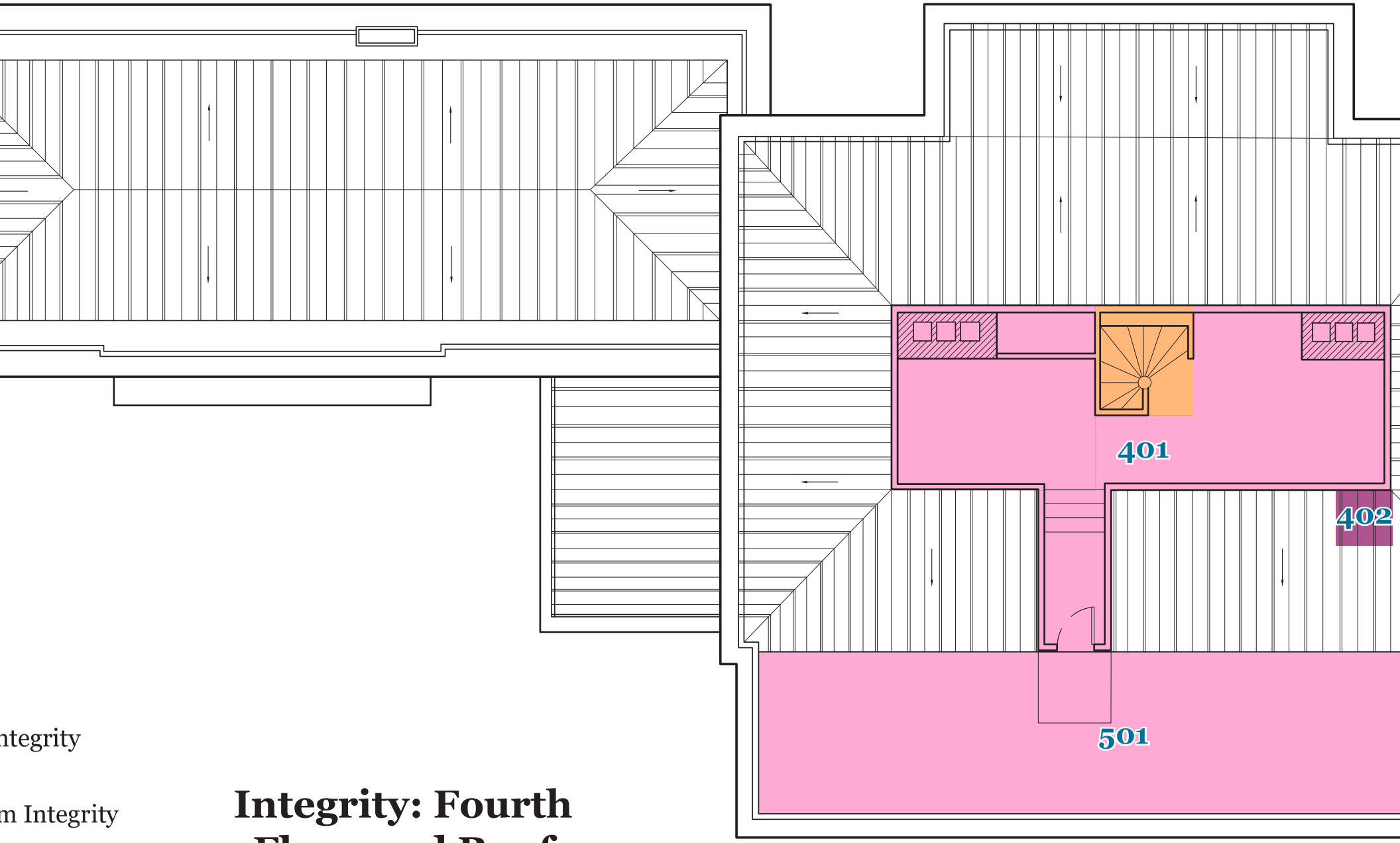
Integrity: Third Floor



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m Integrity

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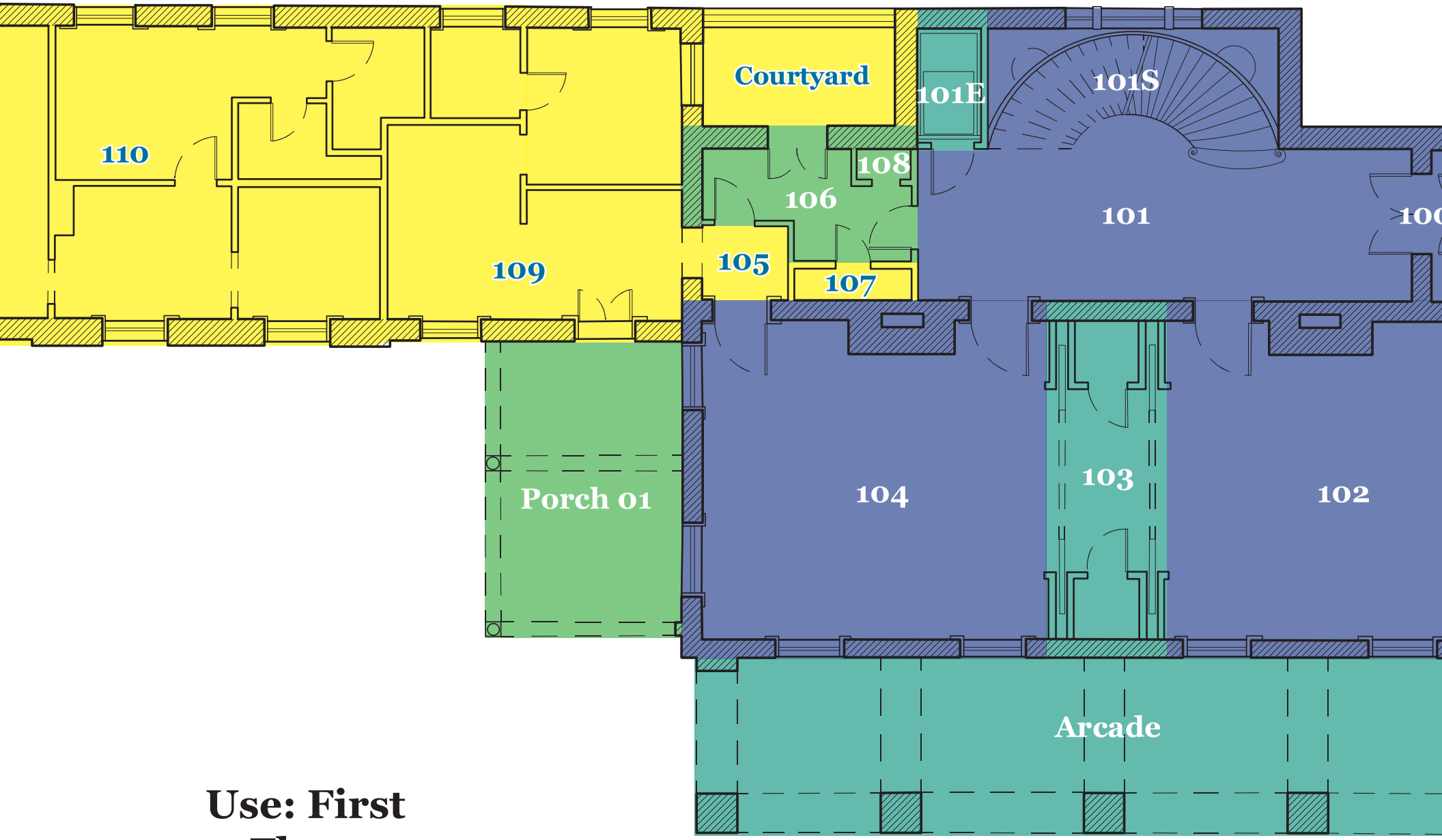
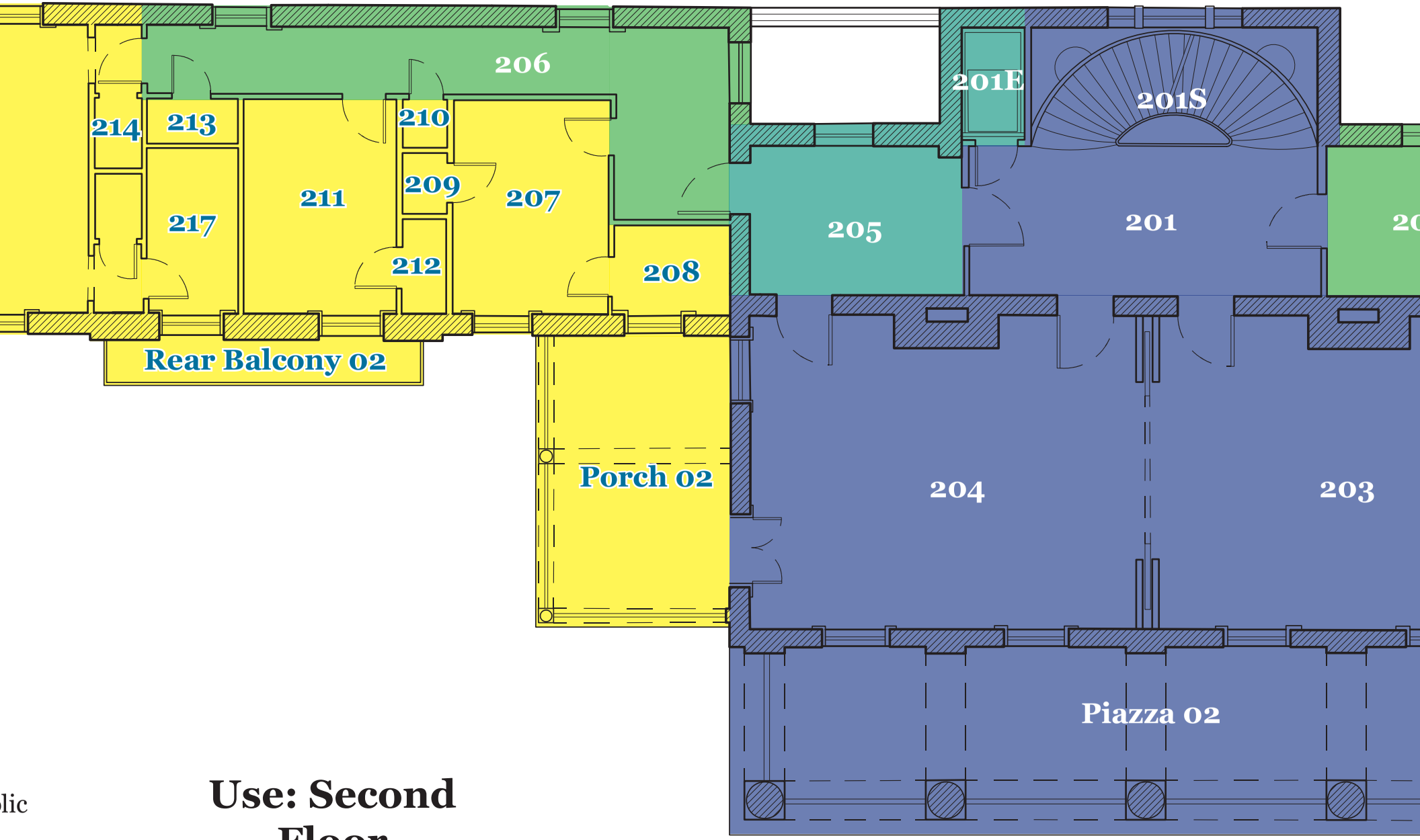
Integrity: Fourth Floor and Roof Deck



Use: First Floor



Use: Second Floor

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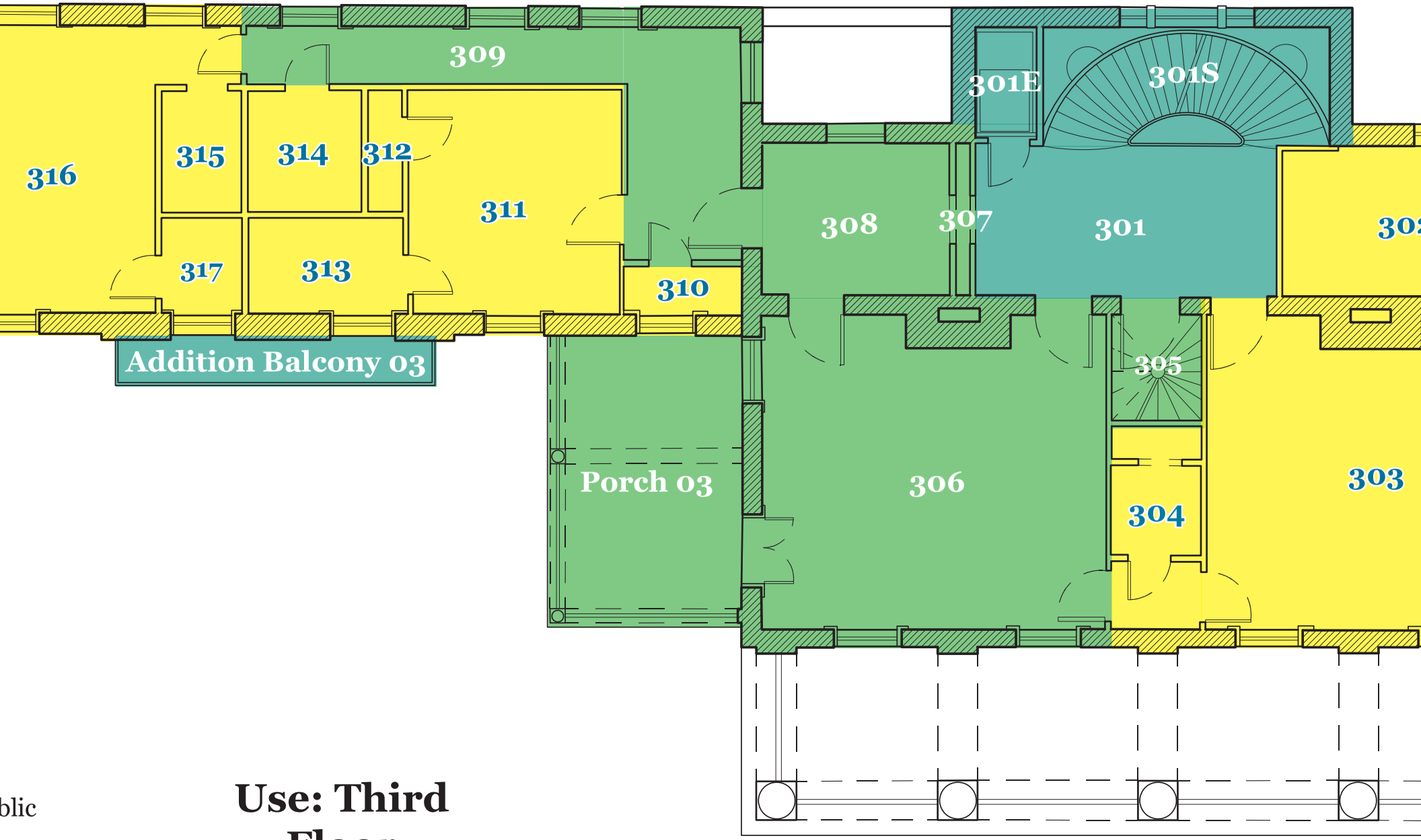

Use: Third Floor

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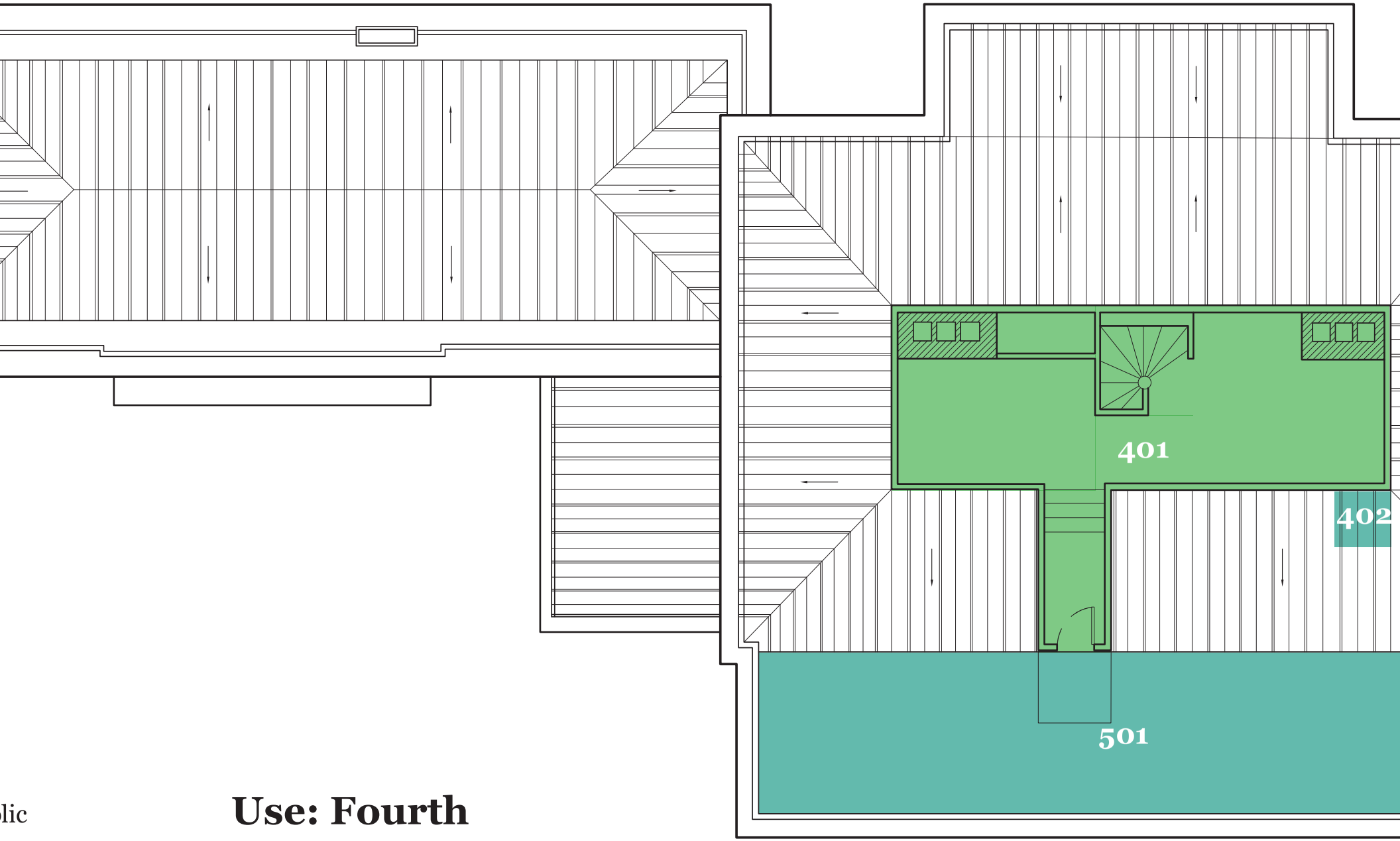
vate



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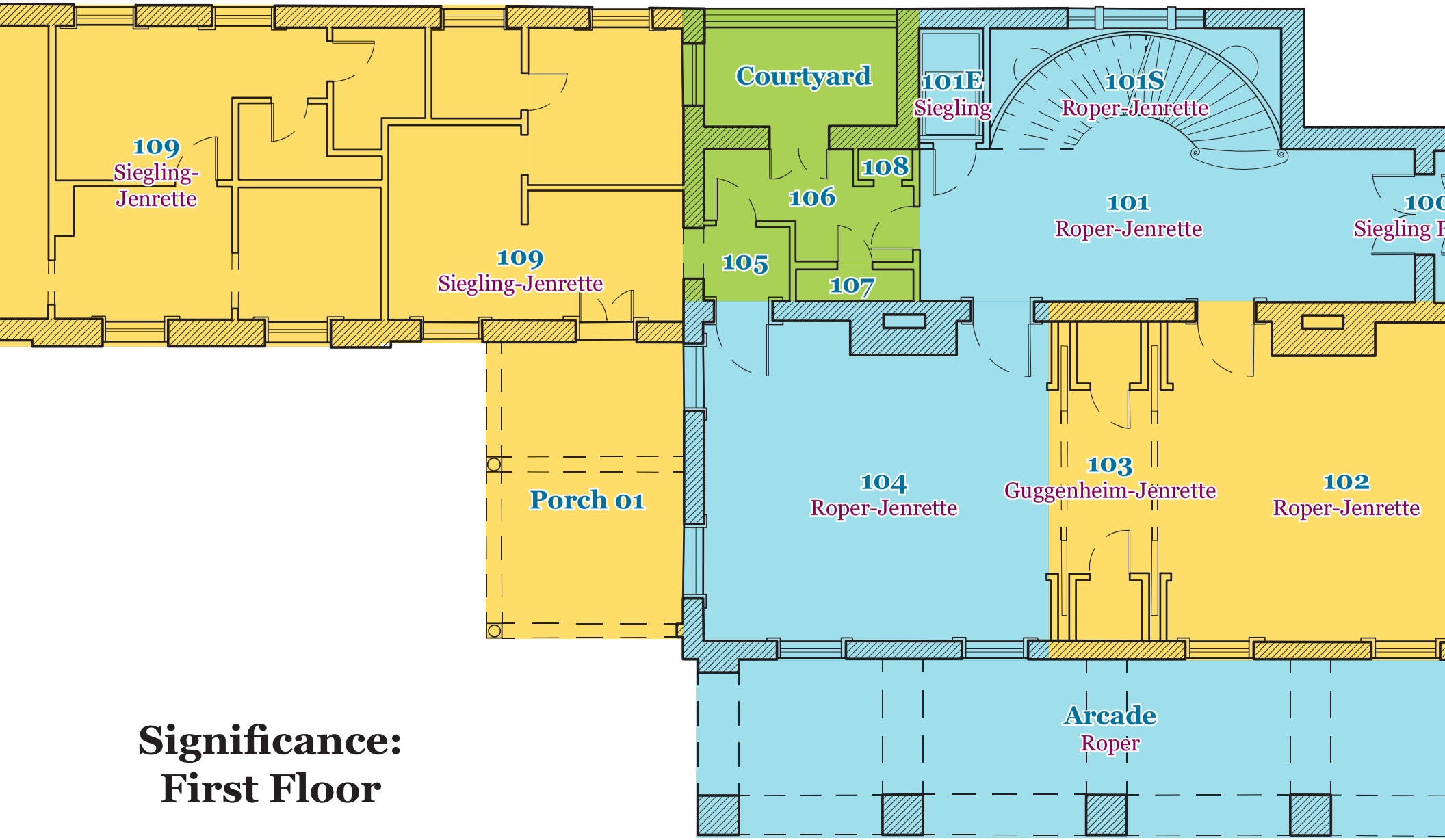
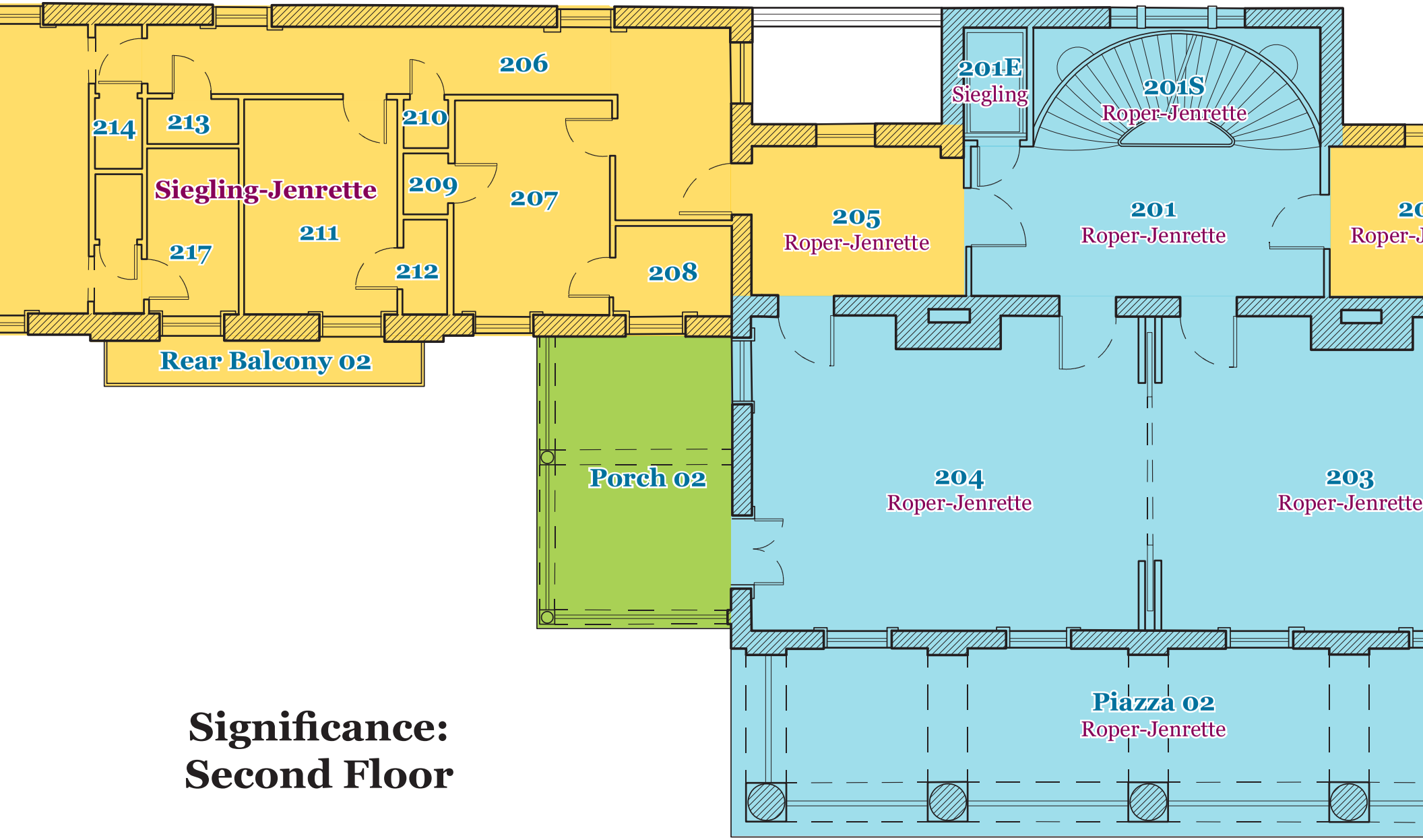
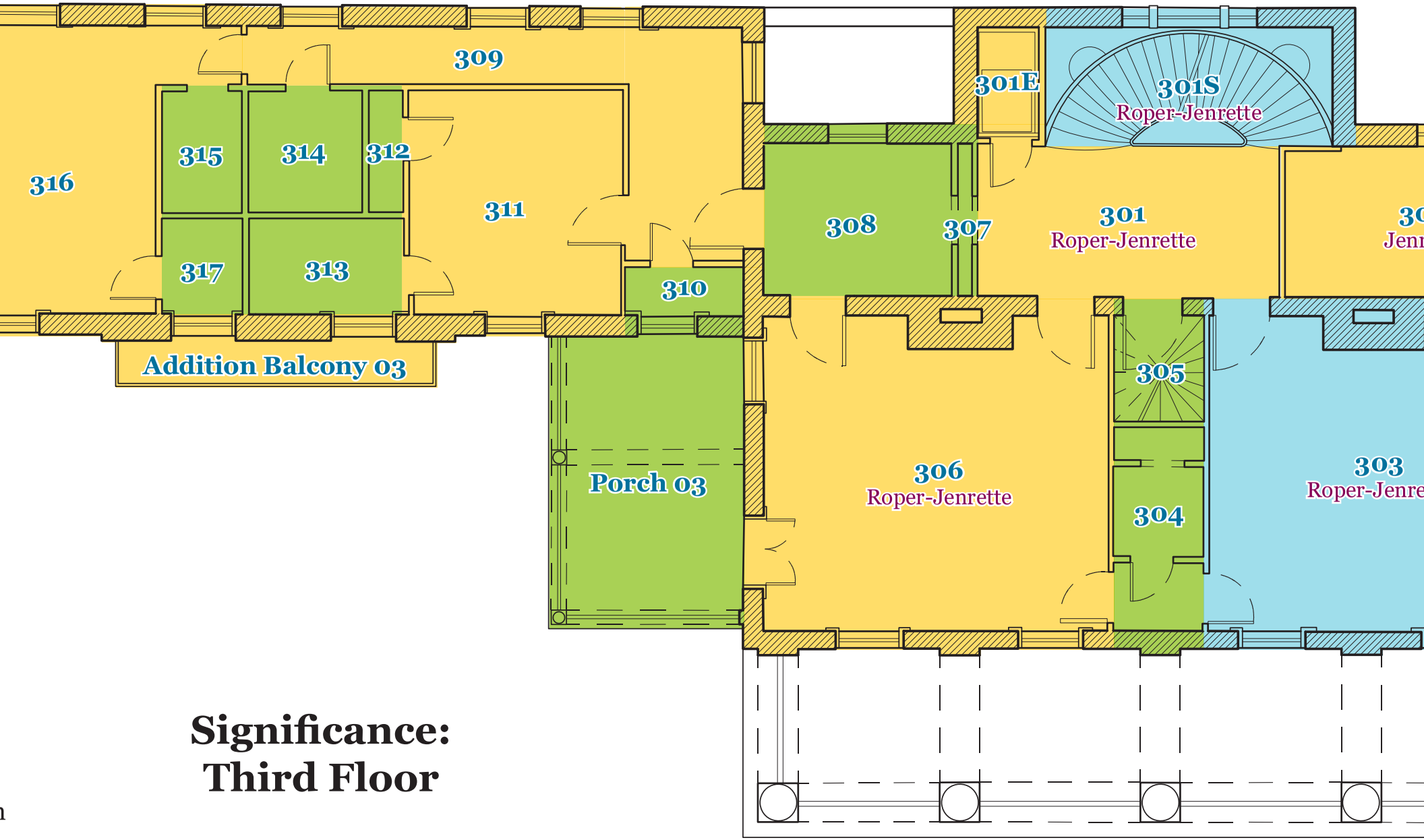
Use: Fourth Floor and Roof Deck



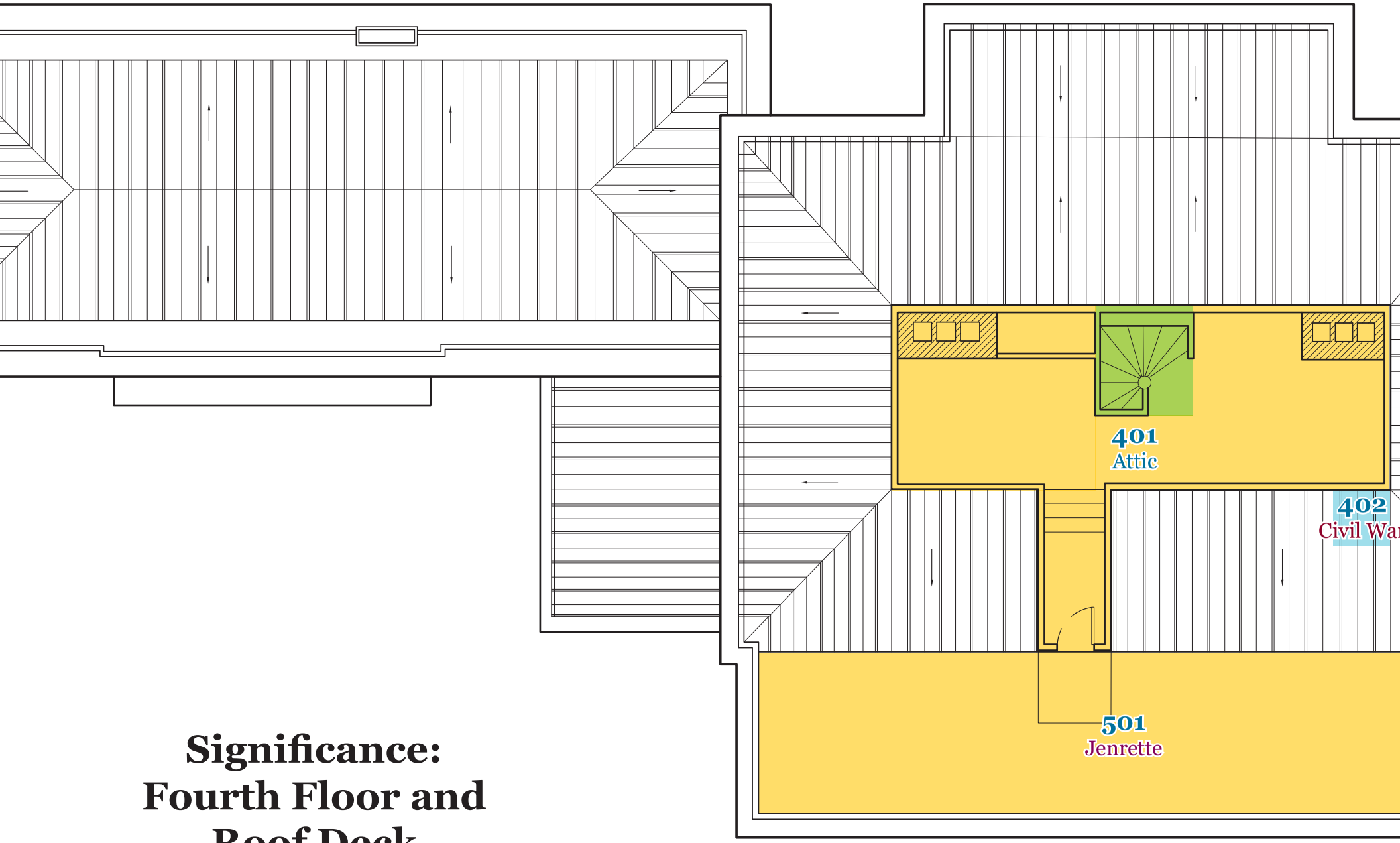
Significance: First Floor



Significance: Second Floor



Significance: Third Floor



Significance: Fourth Floor and Roof Deck