

Buildings - 29 Charlotte St.

Chas. E. ...
ning at 7:30 o'clock. Admission
is free.

Six employees were working in with violation of the blue laws. police.

White at 5636 Rivers Ave.

House Was Work Of Two Men^B

WDC 1249169
(EDITOR'S NOTE: Third in a series of articles on the early dwellings of Charlotte Street. The fourth article will appear in this column next Monday.)

By W. H. J. THOMAS

The tall Adam-style dwelling house at 29 Charlotte St. is among the earliest of the surviving homes in the "up-town" area designated as Mazyckboro. The house was the work of two men who owned the property in the 1820s.

The lot on which 29 Charlotte stands was part of a large tract reaching through to Calhoun Street on the south that was purchased by Samuel Ham in 1803. Following Ham's death, the lot was divided up and sold by Mary Hawes, the executrix of his last will and testament.

It was on Nov. 6, 1815, that Mary Hawes sold one long narrow portion of the property to a planter named Richard Cunningham for \$1,400. It is uncertain when Cunningham began building his home but it seems he waited for a long period, as 13 years after purchasing the lot the dwelling was still not completed.

It is usually impossible to fix a very close date on local

buildings. But with 29 Charlotte the problem is more or less solved by a description in a deed of its incomplete condition, and usually the house's construction can be securely set at one year.

On Sept. 4, 1828, Cunningham sold the property to John Gordon for \$2,000, specifying "all that Lot of Land, with a large unfinished three story Brick House thereon, situated in Mazyckboro, measuring in front 43 feet, and in depth 240 feet more or less". The lot measurements are the same today.

Since the house at 29 Charlotte today can be properly described as a large three-story brick house, one may presume that Gordon simply finished what Cunningham began. Eight years later, Gordon transferred the house and lot to James O'Hear as a trustee, for \$10,000, to benefit Gordon's daughter, who had married Francis M. Waring.

On May 7, 1851, the property was sold from Mrs. Waring's estate for \$6,500 to William St. Julien Mazyck. The purchaser was a descendant of the Huguenot family that had first developed this suburban area, having it surveyed as early as 1786.

St. Julien Mazyck engaged

in planting along the Wac-camaw in Georgetown County at the estate called Hagley, continuing this practice until 1887. He was married to Miss Anne Taylor of Columbia. Mazyck was living in Charleston in a home on lower King Street at the time of his death in 1901.

The house at 29 Charlotte was sold to Elizabeth F. Fanning in February of 1873 but several months later she sold

Do You Know Your Charleston?

it to Mrs. Harriet McIver for \$3,750. Mrs. McIver later sold the dwelling to Otis C. Beckman.

During the present century the house has had a number of owners.

That one man started 29 Charlotte and another finished it probably altered its design very little. The natural conservatism of Charleston builders was no doubt the chief influence. During the late 1820s it would have been easy enough for either Cunningham or Gordon to have had a much different house in style. Something with a touch of Regency or even

something from the Greek Revival that had already become popular in other cities would not have been that difficult.

But the plan and style chosen was "basic Charleston," with the only concession being toward a late simplified Adam-style that had been popular for nearly 30 years when 29 Charlotte was being built. It seems that when Charleston found something it liked it held on to it until the last possible moment.

The Adam-style had certain advantages for the city. Its rather graceful and airy treatment of decoration and surface detail was easily adapted to the tall narrow dwellings that had to be fitted onto Charleston building lots. A dislike of ostentatious decorations also found satisfaction in the Adam-style, which could be thoroughly ostentatious in Britain but which could also be reduced to nothing but a few simple putty swags on the mantle or swags cut into wainscoting and a plain cove cornice to give a room the needed respectable elegance.

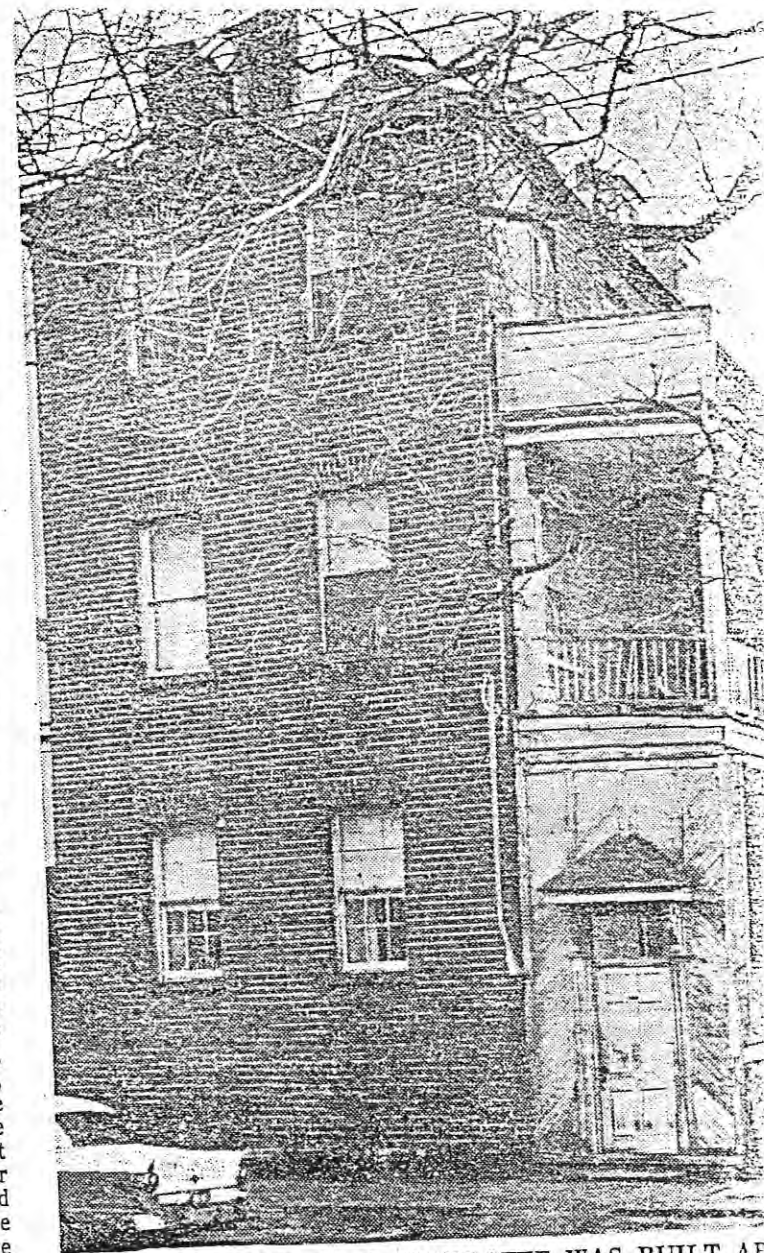
The three-story dwelling sits on a fairly high basement, with another half story beneath the hipped roof, well-lighted by dormers. The good

slate roof, with salmon-colored ridge tiles, appears to be original.

The brick are the rust-brown Charleston "grays", laid in Flemish bond, binded by a shell and clay mortar with narrow joints capped and beaded in a strong lime and oyster shell mortar. The cornice to the dwelling is in a dog-toothed pattern in brick. Over the windows are splayed flat arches in brick with sills in brownstone.

On the west is a double tiered piazza, six simplified unfluted Doric columns on the entrance level and Tuscan columns on the second floor. To the rear of the main house remains the two-story house dependency extending back onto the deep lot.

It is possible to read into its treatment some shift toward future styles. Much of the prettiness that ruled in Adam design is not to be found at 29 Charlotte. Its broad unadorned surfaces, simple window treatment, bareness of detail in the piazzas, the reduction of three front windows to two front windows, and the use of larger window panes may all be said to forecast what would evolve in the next 10 years in style when Charleston began to pull out of the depression that held it down during the 1820s.



DWELLING AT 29 CHARLOTTE WAS BUILT AFTER
House was sold unfinished by initial builder. (Staff P