

HANNAH SHUBRICK HEYWARD HOUSE (CIRCA 1790)

31 Legare Street

Residence of Mr. and Mrs. Henry Smythe

This two-story, wooden dwelling was originally the town house of Lowcountry plantress, Hannah Shubrick Heyward, the widow of William Heyward and sister-in-law of Thomas, a Signer of the Declaration of Independence. With its front double piazzas and elliptical additions, the house is unique in Charleston's Federal architecture and boasts some of the finest surviving woodwork.

During her lifetime, Mrs. Heyward was one of Charleston's most celebrated hostesses, and according to documents, the romance between Alicia Russell and Arthur Middleton began at one of her parties. In a March 9, 1808 letter from Arthur's aunt, Margaret Izard Manigault, Margaret describes "an elegant Ball and supper at Mrs. W. Heyward's, where we danced until 2 o'clock. Miss Russell is a great Belle, and Arthur thinks her so." One year later, Mrs. Manigault wrote, "the proper temperature for dancing is past - but the balls are not over. We are engaged to two this week. Mrs. William Heyward's and Mrs. Russell's - this last in consequence of the wedding which is to take place on Thursday."

In the late nineteenth century, the house was purchased by Augustine T. Smythe and has been subsequently owned by three generations of the Smythe family.

✓ COLONEL THOMAS PINCKNEY HOUSE (1797, 1826)

114 Broad Street

Colonel Thomas Pinckney completed this T-shaped, masonry dwelling in 1826, after he and his wife, Louisa Izard, inherited the property from his father-in-law, Ralph Izard of Broad Street. Izard had begun construction of the house in 1797, but never completed it. Today, both the exterior and the interior of the house show signs of these two distinct periods of construction. Some details are in the lighter neoclassical style of the Federal period, while others are in the bolder, heavier, more archaeologically based Greek Revival style. The house is currently owned by the Roman Catholic Diocese of Charleston.

by
HCF staff

114 Broad St.

COL. THOMAS PINCKNEY HOUSE
Constructed 1826-29
114 Broad Street

built on a raised vaulted basement, with no outdoor living space, unusually high ceilings even for Charleston (eighteen feet on the first floor and sixteen feet on the second), and extremely robust decorative moldings and surrounds, the Colonel Thomas Pinckney house is unlike any other constructed in Charleston in the 1820s. Pinckney, the son of Major General Thomas Pinckney (see 14 George St.) inherited the rice lands of Fairfield plantation which allowed Pinckney a lavish lifestyle including his Charleston mansion house. At the time of his death in 1842 he owned 197 slaves.

The singularity of many details of construction and design in this house have raised many questions about its construction. The property was originally acquired by Ralph Izard Jr. (1742-1804), Pinckney's father-in-law. Upon Izard's death, it passed into his sister's possession who died shortly thereafter. Apparently the executors were slow in settling Louisa Izard's estate for in 1826 Pinckney sued to buy the property. It is at this point that the story gets somewhat confusing. The 1829 deed filed at the Charleston County RMC Office refers to Pinckney's case heard at the Court of Equity in January of 1826. After hearing Pinckney's case the judge ordered that Izard's lands be sold. An 1829 deed describes the property sold as "All that unfinished brick House, lot, piece and parcel of ground situate, lying and being on the North side of Broad Street in the city of Charleston...As in and by a plat and admeasurement of the premises hereto annexed, will more fully and at large appear." (See illustration) The deed is not filed, however, until 1829. So the question arises, when did Pinckney first come into possession of the property? in 1826 when the case was heard or in 1829 when the deed was filed? Is the "unfinished brick House" one which he began in 1826, still unfinished in 1829, or one which either Ralph or Louisa Izard began? Unfortunately, the city directories are of little help. Thomas Pinckney, Jr. is not listed in the 1824 directory there is not another one until 1829 by which time he is listed as "near the Ro[man] C[atholic] Cath[edral]." The cathedral stood at the end of the block at the corner of Logan. It certainly seems likely that this property could be considered near the cathedral.

Evidence supporting the conclusion that Pinckney acquired the property shortly after the court case in 1826 rather than in 1829 when the deed was filed is suggested by the daybooks of the Horlbeck brothers. In February of 1826 they record work for "Coll. Pinkney[sic] - Broad st." As with many of the properties on which they worked, the records survive in only an incomplete fashion. While work for Col. Pinckney appears from February to April of 1826, it disappears after that. In February, Horlbeck notes, "5 hands clearing away for Stable foundation." Work on the foundation continues, but the entries sometimes reference the stable and sometimes only say foundation so it is difficult to determine on if the stable was the only building on which they were laying a foundation. In March they record "10 H[ands] digging & Building privy." In April they record "5 Hands Rough[cas]t[ing] privy." Other work was executed on the kitchen and the roof of an unidentified building. While these entries are tantalizing, they are not complete enough to answer all the questions concerning the construction of this property.

Tradition however has often maintained that Ralph Izard, who lived at 110 Broad Street, began this house for his daughter before 1800. Physical evidence, however, does not support this conclusion. Exterior evidence on the basement has been compromised by the addition of a red wash, but the brick sizes and colours suggest contemporary manufacture as does the remaining original mortar. Perhaps even more compelling is the basement structure which despite the intrusion of some twentieth century dropped ceilings reveals groin and barrel vaulting. The earliest mention of groin vaulting in Launsbury's An Illustrated Glossary of Early Southern Architecture & Landscape is 1797. In Charleston groin vaulting appears in the early eighteenth century powder magazine but is not known to reappear until Mills employed it in his Fireproof building.

Despite the somewhat unsophisticated implementation of groin vaults in the Pinckney house, the similarity between it and the Fireproof building raises questions concerning its source. Certain incongruities in the house make it seem unlikely that Mills was directly involved with its construction, but one wonders whether Mills or any of the workman associated with the

construction of the Fireproof Building might have also been associated with the construction of Pinckney house. Particularly unusual is the existence of a small barrel vaulted room, probably a vault for valuables, which has an elaborate ornamental plaster molding around the door on the inside of the vault.

One of the features so commonly associated with Charleston domestic structures is outdoor living space yet the Pinckney house has virtually none. Surviving family letters, however, indicate that the Pinckney family, like many planters, spent only part of the year in town; the summers were spent at Pinckney's residence Altamont in the cooler and healthier Pendleton district, the fall and early spring at his rice plantation, Fairfield, and the winter social season in the Charleston town house. Perhaps Pinckney did not feel the inclusion of outdoor living space was important instead focusing on the structure as a winter base for social interaction. The 1842 room-by-room inventory indicates room usage consistent with the descriptions in surviving letters of elaborate entertaining that were part of Charleston's winter social life. The rooms to the right and left of the central hall are described as Parlour and Dining Room with a Chamber and small Dining Room off the transverse back hallway. Upstairs two more chambers open off the back hall while a large Parlour ran along the front of the house. At some point, probably in the middle of the nineteenth century, the parlour was divided into a central hall and two rooms like that found downstairs.

Not only does the scale of the Pinckney house seem intended to impress, but the furnishings appear to have been similarly chosen. Listed in the upstairs Parlour in the 1842 inventory were

2 RoseWood Sofas, 1 Ottaman, 2 arm chairs, 2 Tabourets, 18 Chairs, 4 light rosewood chairs, 7 window curtains Satin Damask, 1 Marble top Centre Table, 2 Do. Do. [marble top] Pier Do. [table], 2 Card Tables, 4 Pictures, 1 flower Stand, 2 fire Screens, 2 Wilton Carpets & rugs, 2 Chandeliers

all valued at \$1500. The third story garret provided additional, although less grand, space for sleeping chambers. Other indications of Pinckney's elaborate entertaining lifestyle are the nearly \$2000 of wine stored in the basement and the nearly 1300 ounces of silver in the Charleston house. While Pinckney's household goods were valued at nearly \$12,500 in Charleston, it appears that he lived much more humbly at his other two residences. At Altamont, his household goods were valued at only \$1400, and at Fairfield only \$250. While Pinckney spent only part of the year in town it seems clear that it was here that he entertained and impressed his fellow planters and associates.

THE IZARD-PINCKNEY HOUSE
CATHOLIC CATHEDRAL RECTORY
c. 1829
114 Broad Street

This imposing dwelling was begun by Ralph Izard, the second of that name, who died sometime between 1808-1813, before its completion. It remained in this state until it was bought in 1829 by Colonel Thomas Pinckney who finished the building. In 1866 it was bought by the Right Rev. Patrick N. Lynch, Bishop of Charleston.

The heroic scale indicates the trend which was to dominate the whole ante bellum period and is exemplified in enormously high ceilings, tall windows and formal portico instead of more functional piazzas.

The basement story of the portico is stuccoed as are the four massive columns above. The entablature is of wood with a balustrade enclosing a flat deck at the second floor level. The portico is reached by curving stairs at each end, an arrangement often favored by Robert Mills, and the triple hung sash in the tall windows is a feature used by Jefferson at Monticello. The sills and the flat arches at the window heads as well as the belt course at the second floor level are of marble. The cornice of the pediment and at the eaves is of wood, repeating at a larger scale the Tuscan cornice of the portico. The brickwork is laid in Flemish bond and has been given a color wash of Venetian red to simulate red brick.

In the reception room on the first floor above the tall basement the smoothly plastered walls reach from a high baseboard to the plaster cornice at the ceiling. This cornice is shallow in depth but gains emphasis by extending out on the ceiling and is composed of members having parabolic profiles foreshadowing Greek Revival influence. The window trim is wide and rises from the floor and terminates just below the plaster cornice. The most interesting feature in this room is the comparatively small white marble mantel exquisitely enriched with restrained ornamentation which conforms perfectly with the disciplined architecture of the house.

114 BROAD STREET
BY MARY ALMA PARKER

Bishops Residence
Parula Strick
Res. Mgr.
723-0215

114 Broad Street has been the residence of the Roman Catholic Bishop of Charleston for well over 100 years.

The first mention of the house appears in Ralph Izard's will "he began in 1790 a fine mansion on Broad Street afterward the home of his daughter Mrs. Pinckney." (SCHM 2:234)

Ralph Izard's daughter Elizabeth married Thomas Pinckney in 1803. Pinckney bought the property next to his in-laws in 1826 for \$7000 to settle the estate of Miss Louisa C. Izard, his wife's aunt. At the time of the purchase, all that was on the property was an unfinished brick house. There is a wash on the brick of the basement floor of this building now so that the change in brick is not so obvious, but still can be seen.

City tax payments for this property in 1827 were \$35.75 and in 1830 were \$95.75 according to Thomas Pinckney's account book (North, Webb & Co. Account Book [1780-1842 & 1827-1864], Charleston Library Society Manuscript Collection) which would indicate the house's completion.

Thomas Pinckney died in 1842 in LeHavre, France. It took his executors five years to settle his estate (Estate Inventory, MS Collection Charleston Library Society).

At one point during the War Between the States, the house served as one of General P.T.G. Beauregard's headquarters. (Information for guides of Historic Charleston. Marguerite Steedmans and Robert Stockton, SCHS Collection, p. 89) During the bombardment, most people had evacuated Charleston.

In 1866, the Right Reverend P. N. Lynch acquired the house for \$18,000 from Rosetta Pinckney Izard, a daughter of Colonel Thomas Pinckney, then a widow living in Baltimore.

Bishop Lynch was Bishop of Charleston both before and after the Civil War. He was an ardent Southern sympathizer, and in 1864 left Wilmington, N. C. on the blockade runner Minnie having been appointed by President Jefferson Davis to serve as a "Special Commissioner of the Confederate States of America to the States of the Church."

At War's end, he was stranded in Europe and it was necessary to have a personal pardon from President Andrew Johnson to return. He took the oath of allegiance before the American Ambassador in Paris, October 14, 1865.

The diocese was destitute with a loss in church property of \$316,000 and \$60,000 in diocesan savings (R.C. Madden. Catholics in South Carolina: A Record, p. 101).

Bishop Lynch made begging trips to N.Y., Boston, St. Louis and even Geddes, South Dakota (Lynch Correspondence, Diocesan Archives, Oct. 22, 1872), but by 1869 the financial situation was so desperate that he borrowed \$7000 from 5 New Yorkers using this house as collateral (RMC Charleston County Book N15:227-229).

Bishop Lynch died in this house at 10:30 a.m., Sunday, February 26, 1882. He had by this time reduced the diocesan debt to \$10,000 and by May 9, 1882, the house was free and clear of debt (RMC, Charleston County, Book N15:227-229).

The great earthquake of August 31, 1886 did some damage to the house. Note the bullseye door frames which appear to date from that period.

Although Thomas Pinckney was an amateur architect his known structures were practical mountain summer homes and St. Paul's Episcopal Church in Pendleton, SC. (Newsletter. September 8, 1969, Foundation for Historical Preservation in the Pendleton Area)

Circumstantial evidence indicates that the house's architect was Robert Mills, a Charlestonian and the first native born American architect. His papers contain one letter (March 6, 1821 SCHS Collection) to his wife which mentions a visit to one of Thomas Pinckney's plantations Fairfield near Georgetown and a diary notation of a visit to Pinckney Villa near Pendleton (December 7, 1828-May, 1830, Southeastern Architectural Archive, Tulane University).

Mills' houses have several design features:

1. Four massive columns (114 Broad St. has Tuscan columns as does the First Baptist Church in Charleston which he is also thought to have designed.)
2. Thick solid brick exterior and interior walls for fire protection.
3. Underemphasized stairway.
4. An Adamesque fanlight over the door similar to Ainsley Hall in Columbia, SC.
5. A divided panel of the entrance door.
6. Rooms in rows with a cross axial arrangement.

7. A raised and centered portico attached to the body of the building.
8. A low ground floor.
9. A main floor with high ceilings.
10. An upper floor of medium height.
11. The first two floors are vaulted.
12. A pair of curved staircases at the entrance like those of the Fireproof building.

Gene Waddell, Director of the SC Historical Society for many years wrote "Mills may have completed the Thomas Pinckney House (114 Broad)." (Notebooks, 1963-1983, unpagged SCHS.)

Robert Mills never signed his work and historical records thus far have told us no more.

