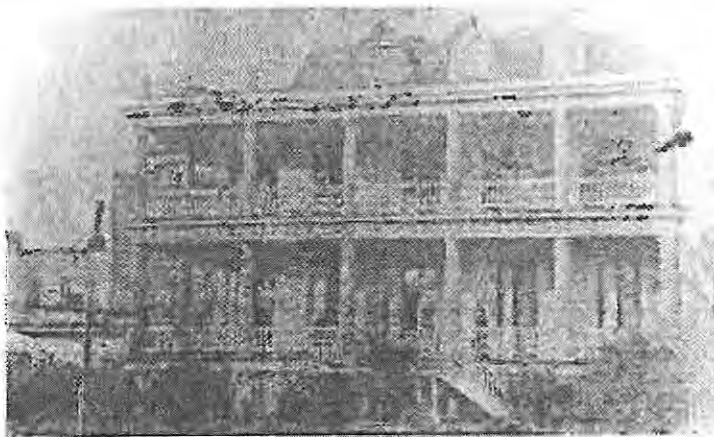


9 LIMEHOUSE STREET

Constructed 1857; renovations: 1956
William Pinckney Shingler House

Often called one of the last great antebellum houses built in Charleston, the Shingler house reflects the merger of the nineteenth century, side-passage, double parlor plan with the Charleston single house tradition of side piazzas and outbuildings in a recessed line behind the main dwelling. Pinckney, a wealthy cotton factor, built the house after acquiring the two and a half lots in 1856 from the Limehouse family in the subdivision of their holdings in this area of Charleston. How this extraordinarily large, urban property was originally landscaped is unknown. With the death of his wife, and a possible temporary decline in cotton prices in the Panic, Shingler sold the house a few months after it's completion in 1857. He began building a similar house across the street for his second wife, his former-sister-in-law by 1858. The house across the street is slightly larger in scale and has a "masked" piazza.



William Pinckney Shingler House, 19th century photograph showing Greek revival piazza with urns, Photograph courtesy of Dr. Fraser Wilson

William Pinckney Shingler, c. 1970, before restoration of Greek revival urns on the piazza, HCF



S.J.L. Williams contracted with W.F. Carter, a builder from Savannah, to build in 1885. Carter had come to Charleston as the contractor for the New Brighton Hotel on Sullivan's Island, and remained in the city. The other three houses are 155, 157 and 159 Tradd St. All are two and one-half stories of wood and have distinctive piazza entrance hoods with small collonettes. Five Limehouse and 157 Tradd have been altered; the others retain their original exterior appearance. (Stockton, unpub. notes.)

7 Limehouse St. -- This small two and one half story brick house is believed to have been built c. 1830 by Robert Limehouse.

9 and 10 Limehouse Street ---- These two similar houses were built by William Pinckney Shingler, planter and cotton broker. He built No. 9 about 1856 and sold it the next year because of business reverses. He recouped his fortune, however, in time to begin building No. 10 about 1858. Both have lavish interior detail in the Italianate taste of the time.

(Isabella Leland, DYKYC, Feb. 24, 1958. Ann W. Dibble, DYKYC, Feb. 11, 1974. Burton, unpub. notes.)

18 Limehouse St. -- This two story frame house was originally the last house on the east side of Limehouse Street and overlooked the Ashley River. A tiddy seawall, now landbound by several blocks, runs along the south line of the property and extends eastward to Greenhill Street. In 1852, Optimus E. Hughes bought this site from the Limehouse family and built a three story gable roofed wooden house. Subsequently, the house was reduced to two stories and a parapet roof with a bracketted Italianate cornice was added.

(Stockton, DYKYC, Jan. 21, 1980.)



WILLIAM PINCKNEY SHINGLER HOUSE
9 Limehouse Street
c. 1856
Residence of Dr. G. Fraser Wilson

2000

INTRODUCTION

This handsome house was built in the late 1850's and is one of the last great dwellings built in Charleston before the Civil War. The builder and first owner was William Pinckney Shingler, a successful Charleston businessman and cotton factor. He was described by contemporaries as "a large and handsome man." We do not know if a portrait survives to confirm this physical description, but we do know that Shingler was a leading citizen and was actively involved in the political life of the southern states. His signature appears on the Ordinance of Secession (which was signed in Charleston on December 20, 1860), and he served as a colonel in the Confederate Calvary.

When Shingler purchased this property (1856) from the Limehouse family, it was one of the largest residential tracts in the city. None of the existing more modest wooden houses along Limehouse Street stood at that time. Today, with its spacious garden, it remains one of the largest privately owned plots in Charleston.

This house is built on a grand scale and has been recognized by the Historic American Building Survey as an excellent example of the Greek Revival style of architecture. The architect, for this and 10 Limehouse, was, perhaps, Edward Brickell White who designed several buildings in Charleston.

The Greek Revival detail is seen in the use of the Greek Doric order for the upper and lower piazzas and in the flat pitch of the angular lintels over the windows. The massive, ornate doorway represents a more eclectic style. The ironwork along the marble steps is topped by a metal bar on the landing which is held in the jaws of griffin styled heads from which flags or banners were hung.

Mr. Shingler married three times. First, to Miss English, and had no children. After her death, he married her sister and moved into the house he built across the street on the two 60 foot lots he purchased for her. They had four children. Finally, he married a Miss Venning from Mt. Pleasant as his 3rd wife. He is buried with her in the Venning Cemetery.

No screens were used in the doors or windows - thus creating indoor, outdoor living when the present owners moved in.

WILLIAM PINCKNEY SHINGLER HOUSE

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ENTRANCE

This house represents an important period in America's architectural development. At the time it was built, tastes were changing and owners were building on a scale with more attention to bold and elaborate ornamentation. Notice the high ceilings (over 13 feet in height), the elaborate plasterwork, the wide moldings at the cornice, and the height of the windows and door openings. Notice the maps in the hall.

DRAWING ROOM

NOTE TO DOCENTS: The guests will have seen several Charleston single houses on this tour. It is important at this site to point out the variation on floor plans in Charleston dwellings.

This gracious and fine proportioned rooms are quite different from many of the other floor plans that you will see on the tour. Unlike the single house plan (when the stair hall divides the principle room), this house was designed with a stair hall running along the north wall of the house. This placement enabled the builder to create a pair of drawing rooms that could be used separately or could be thrown together en suite for large gatherings, social occasions, and dancing by using the sliding doors. The woodwork in these rooms, as well as the ceiling and plasterwork, are particularly noteworthy and characteristic of the Greek Revival style. The drawing rooms have identical carved marble mantles which are original to the house and five tall French doors which open onto the piazzas. There was a 3rd matching marble mantel in dining room until it fell in earthquake of 1886.

NOTE TO DOCENTS: This house contains an outstanding collection of family heirlooms, antique furnishings, and decorative objects. You will not have sufficient time to discuss each object. We have provided a description of several pieces. If you are asked about a piece that you cannot identify, don't guess. Politely tell the guests that you do not have a reference to that piece and make a note to ask us. Thanks.

Hepplewhite card table (between the front windows) is an excellent example of furniture made by a Charleston cabinetmaker in the early 19th century. The secondary wood is cypress. The inlay is a design of carnations. This piece descended in the owner's family. This table is quite frequently shown in books concerning the houses and furniture of Charleston.

Clock, on the south wall was made by the American clockmaker, Aaron Willard. Known as a "banjo clock," these timepieces were made between 1790 and 1820. Note the hand-crafted eglomise (reverse painting) on the glass which depicts Apollo following the course of the sun in his chariot. This limited edition of this timepiece has been reproduced and can be purchased from Historic Charleston Reproductions.

WILLIAM PINCKNEY SHINGLE HOUSE

Page 3

DRAWING ROOM

(continued)

Portrait of Mrs. John Porter (over mantle), American. This portrait was painted by the American artist Samuel Finley Breese Morse, who lived from 1791 to 1872, and is chiefly remembered as a mathematician and inventor who discovered the practical system of using electricity to send messages by telegraph (known today as the Morse Code). Few people know that Morse considered himself an artist and began and ended his career painting portraits. The subject is Mrs. John Porter whose son was the founder of Porter Military Academy (Porter-Gaud School today).

Portrait of Mrs. Raven Vanderhorst (pronounced Van-Dross) Lewis, American, painted by Charles Osgood. She lived on Kiawah island, her family home and died in childbirth during the siege of Columbia in 1865.

SECOND DRAWING ROOM

The principal ornamentation in this lovely room is the elaborate arched opening and the cornice which is made of plaster and incorporates three distinct architectural motifs: the egg and dart motif, acanthus leaves, and a gothic revival design. The handsome wooden keystone in the arch bears a modified fleur-de-lys design. Notice the marvelous ceiling, also.

Portrait of Adele Petigru Allston (over the desk) by Thomas Sully. The subject was the wife of Governor R. F. W. Allston of Chicora Wood Plantation near Georgetown, SC. Gov. Allston was the second owner of the Nathaniel Russell House on Meeting Street (today a house museum administered by Historic Charleston Foundation).

Pair of Sheraton painted fancy chairs (black lacquered chairs with striped cushions), are some other pieces that belonged to Gov. Allston. The term "fancy chair" is used to describe a painted chair made in the Neoclassical style. They were popular in America from 1790 to 1850. The decoration is often painted or stencilled. The other chairs in this set are in the Nathaniel Russell House which belongs to Historic Charleston Foundation.

Portrait of Mrs. James Hamilton Wilson (over the mantle) is American. It was painted in Philadelphia before the Civil War and shows a strong Oriental influence. The artist is unknown.

Mahogany medicine box (on the desk) is a family heirloom. It was originally kept on a family plantation (Point Farm) on Wadmalaw Island, near Charleston.

Porcelain, Worcester-ware, English, 18th century. Worcester- ware produced at Dr. Wall's factory in England was among the first porcelain made in Europe in the 18th century.

SECOND DRAWING ROOM

(continued)

19th century oil painting showing a hunting scene with a classical tower in the background.

Children's bust. Busts of the Wilson's three children by the American artist, Willard Hirsch. Each was commissioned when the child was 3 years old.

DINING ROOM

The dining room is a particularly gracious and inviting room. You see in this room the same attention to architectural detail (note the cornice) that is found throughout the house. The mantelpiece dates from the early 19th century and replaces the original marble mantle that is believed to have shattered during the earthquake of 1886.

The furniture and decorative arts in this room include many family heirlooms and pieces collected by the owners. Of significant interest is the collection of blue and white Canton ware. Canton ware is the term used to describe porcelain manufactured in China and shipped through the port of Canton. Large amounts of Canton ware were shipped to the continent and to the American colonies. It was generally used as every day tableware and not as highly prized and admired as it is today. Canton ware was shipped in large hogsheds or barrels and often arrived as ballast in the clipper ships. Historic Charleston Foundation used this set of Canton as a model for its reproduction line of Canton.

The dining room table is of banquet size proportion and is designed in the Sheraton

style. This is a neoclassical style named for the English furniture designer Thomas Sheraton (1751-1806).

A Japanese Imari punch bowl, c. 1800, sits on the dining room table. From Mrs. Wilson family.

Tall case clock, English. Brought to Charleston before the Revolution by the noted clockmaker, Joshua Lockwood. Only five Lockwood clocks survive in Charleston.

Portrait of James Hamilton Wilson (the owner's great uncle). The companion portrait of his wife is in the middle drawing room.

Sideboard is a Sheraton design made in America (New York) in c. 1800. Sideboards reached their greatest popularity during the half century from 1790 to 1840. Early examples were relatively small in size.

The Japanese Imari Charger c. 1800 on the sideboard was in Mrs. Wilson's family.

PIAZZA

This is one of the few houses in Charleston that has a garden of this size lying adjacent to the house. The original tract extended from Tradd Street to Gibbes Street and was one of the few points of high land in this section of Charleston. Before the Murray Boulevard sea wall was completed in the early 20th century, this entire area was intersected by numerous creeks and marshes and very few sites were suitable for building. (Portions of an early crude sea wall can still be seen today on the north side of #20 Limehouse.) The early carriage way known today as Limehouse Street was completed by 1851 and lots were then sold at auction. William Shingler purchased three lots in 1856, constructing his house on one of the lots and using the other two to create a spacious garden and domestic service areas.

On the side piazza is a Jogging board - the ends are old black cypress but the board is modern.

There is an iron fence identical to this one at St. Johnannes Lutheran Church Rectory on Hasell Street.

WILLIAM PINCKNEY SHINGLER HOUSE

Built 1857; some renovation in 1956

9 Limehouse Street

Often called "one of the last great antebellum houses built in Charleston," the Shingler house ably reflects the merger of the nineteenth century, side-hall, double parlor plan with the Charleston single house tradition of side piazzas and outbuildings in a recessed line behind the main dwelling. Shingler, a wealthy cotton factor built the house after acquiring the two and a half lots in 1856 from the Limehouse family in the subdivision of their acreage in this area of Charleston. How this extraordinarily large, urban property was originally landscaped is unknown. With the death of his wife, and a possible temporary downturn in cotton prices in the Panic, Shingler sold the house a few months after its completion in 1857. He began building a similar house across the street for his second wife, his former-sister-in-law by 1858. The house across the street is slightly larger in scale and has a "masked" piazza.

Nine Limehouse features an elaborate Italianate style doorway approached by a marble staircase with cast iron and brass railing. The brickwork of the building is "pencilled" with a thick lime putty applied to scored, tinted mortar between the irregular bricks. The double tiered, fluted doric piazza was originally crowned by carved wooden urns which have recently been replicated and restored. In the early twentieth century Charleston tradition the second tier of the piazza is screened and still used by the owners for sleeping during the summer months. On the interior, the house has rococo revival detailing in its transomed pocketdoors and ceiling decoration. The original double brick cistern survives under the dining room and original wine storage shelving remains in a space under the staircase.

The former outbuildings were modified and joined to the house in the twentieth century. These run close to the rear of a freedman's cottage built on the adjacent property to the west after the War Between the States.

d Buildings

Managing editor magazine and an assessor on modern nity that our coun had so much build architecture. n example the mul tical glass - faced ; Park Avenue in all stemming out te back to the 1920s

\$20 Million Industry

Would business men in Charleston County be interested in a new industry for the county with a payroll of \$20 million a year? Would they stir themselves — call for Chamber of Commerce action and hold public meetings—to latch onto an industry that is one of the fastest growing in the United States today? Would they demand that everything be done to obtain an hold that industry?

Of course they would. Some more of those...
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St. Michael's Tour To Visit Ante-Bellum Residence

Do You Know Your Charleston?

Limehouse St. Home Has Late Ante-Bellum Styling

By ISABELLA LELAND
No. 9 Limehouse St. was one of the last of the ante-bellum houses to be built in Charleston. It was built during the eclectic period of architecture, when architects had many designs and styles to choose from and let their fancy carry them where it would. It was the period when the revived Gothic style found expression in the Huguenot Church and St. Luke's, a version of a Roman temple in the Market Hall and Moorish eclecticism in the old Farmers and Exchange Bank. It was the period of the William Roper house on East Bay with its Ionic columns, "modernized" terra-cotta window cornices and iron-work, and the start of the impressive Custom House with its Corinthian columns, whose intended dome and north and south porches fell victim to the War Between the States.

According to Charleston Historian Samuel G. Sloney, the Limehouse family had acquired 250 feet frontage on Tradd Street running back about to what is now Gibbs Street. In 1851 Limehouse Street was cut through the center of this land making lots along either side. Two and a part of a third of these lots were purchased by William Pinckney Shingle between April of 1856 and the following year, for a total of \$4,900. In August he sold them for \$23,000, having in the interim built the house now known as 9 Limehouse St.

It is tall ceilings with wide molded cornices and wedding-cake-like tiers, windows reaching almost to the ceiling, wide porches with massive fluted columns and sweep of lawn behind the brick wall are the sort of architecture many tourists expect to find in the South. Built on a grand scale, it gives the impression of great size, yet has only six main rooms and, as Dr. and Mrs. G. Fraser Wilson, present owners, have discovered, it is beautifully adapted to modern living.

The brickwork of the exterior is fine, and traces may be seen of the white paint which originally set off the bond. The large carriage gates set in the wall, when in danger of being bought by an out-of-state purchaser were considered so fine that they were acquired by the Preservation Society so they would not be lost to the city.

here is narrow and the molding has been carefully matched and the mantel extended round the chimney in the form of a "returning mantel" and wine closets cleverly built in either side. Below the dining room is a large double cistern with 18-inch thick walls, which now makes a fire-proof furnace room. Under the stairs to the second floor is the old wine cellar with its bottle racks.

Letters To The Editor

Courier: The past and its sentiments few cities bear such sentiment but such sentiment, favored by ing for the cen- strial, and pro- comes such a concerned with est in a teapot the new library ough the same ston should take among Southern recent publicity cred about Mar- i situated in a part of the city, sides by a con- old and new modern stores, id "juke" joints, hemmed in by and warehouses tribution of beer.

The buildings on the square are neither typical of Charleston, nor are they old in the sense of other Charleston buildings. If valuable architecturally, they have been reproduced in much better surroundings on the grounds of the new Citadel. About 30 years ago these buildings were condemned and abandoned as being inadequate for even spartan education, and more recently found inadequate for even low cost housing. Today its ancient plumbing, antique heating, sagging floors and crumbling masonry are enjoyed by the employees of the County and State, and various units of government of the "new, industrial South."

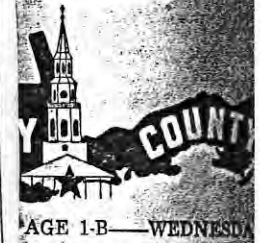
It is true, as claimed, that plans for the new library constitute a wedge for total destruction and rebuilding of this eyesore in more modern and functional design, the concern should not be that plans harmonize with the ruins they replace, but with the plans of buildings to come. Now should be the time that plans for an entire new center of governmental buildings should be drawn and the new library should harmonize with them, unrestricted by influences of previous ruins.

the exterior of the Building? I'm not alone in the vicinity. Others have their surprise that even considering a model for the building. It is horribly with the bellum architecture. Seems to me the exterior drawing as Feb. 15 issue of the Courier would harm. I certainly in no way efficiency of the in Roper house on East Bay with Should the Charli's Ionic columns, "modernized" carry out their plan" of the John Rutledge House modern architecture at 116 Broad by the addition of iron-work, and the start of the impressive Custom House with its Corinthian columns, whose intended dome and north and south porches fell victim to the War Between the States.

Lions Club Hear Joseph P. Riley

Improvement of a city is the aim of the Charleston number of Commerce and Development, Charleston Lions Club members were told. Joseph P. Riley, chairman of the Urban Redevelopment Committee, cited the need for a plan. "We must have a plan before we accept government funds," Mr. Riley said. An extended boulevard, wide, would be provided in the development project of Charleston's waterfront area, he said. It is reported that the city already has a \$50,000 verbal plan on the Tidewater Terminal. Another portion of the property owned by the Port Utilities Commission, ultimately will be returned to the city," Mr. Riley said. If government approval for the rehabilitation of the waterfront area is obtained, the federal government would then pay two-thirds of the net project cost, million dollars, he said.

CHARLESTON



Planning Urged For Old Citadel

By a Staff Writer
COLUMBIA — Rep. John M. Beck of the Charleston Congressional Delegation today long-range planning for the property on Marion Square. Horbeck has introduced a bill in the House of Representatives, which would require approval by the Charleston Board of Architectural Review of the exterior design of public buildings constructed in Charleston County. His move was prompted by objection to the proposed design of a new county library, to be built on the site of the west wing of the Old Citadel.

THE BILL has received first reading in the House and is awaiting consideration by the Charleston delegation.

wealth, Financial Ruin M

By ANN W. DIBBLE
Special Writer

The antebellum cotton economy's two faces — great wealth and potential ruin — meet on Limehouse Street.

There, two almost identical Greek Revival houses, numbers 9 and 10 Limehouse, were built by William Pinkney Shingler (1827-1869), a wealthy planter and cotton broker. He was the son of Col. James Simon Shingler, Sheriff of Charleston District (1847-1858) and Eleanor Bradwell Shingler.

Shingler was a daring speculator and his financial status depended on cotton prices in the foreign markets, notably at Hamburg, Liverpool and Marseille.

A signer of the Ordinance of Secession, he was a colonel in the Confederate Army and took an active part in the Battle of Manassas. After the battle he returned to South Carolina and raised the 7th S.C. Cavalry. Later he was given charge of the state troops.

According to family tradition, Shingler is reputed to

have been one of the largest and most handsome men on Broad Street. Certainly the strong proportions and robust decorations at 9 and 10 Limehouse hint at the builder's character. Shingler was married to and predeceased by Harriet English and Caroline English. His third wife was Susan Ball Venning.

During the years 1856 and 1857 Shingler bought five lots and built a home on the west side of Limehouse Street. The

Do You Know Your Charleston?

tract, measuring 180 feet by 105 feet, cost \$5,900. The property had originally been granted in part to Joseph Oldys in 1681 and to Elizabeth and Catherine Marshall in 1700. Benjamin de la Conzeillere later bought the property and sold it to Thomas Ferguson in 1762. Robert Limehouse bought the tract in 1799, and the land was farmed until it was sold by his heirs as residential property in 1851.

In 1857 an economic panic seized England as well as America. Apparently Shingler had difficulties with the cotton market abroad. A series of economic reverses forced him to sell his home at 9 Limehouse.

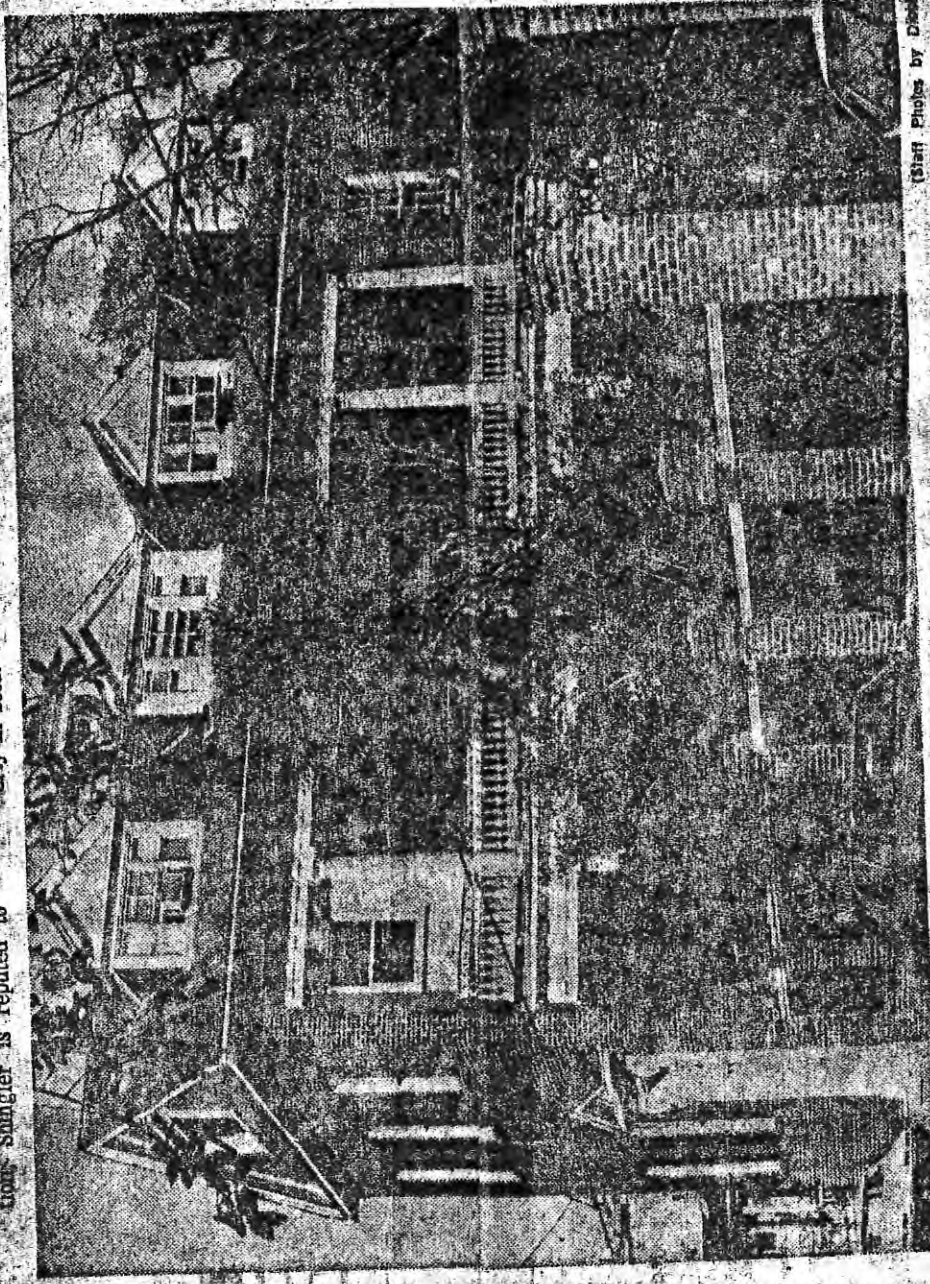
On Aug. 1, 1857, he conveyed his "land with the buildings thereon" to his cousin James R. Addison for the sum of \$23,000.

The price, exorbitant in those days, reveals that Shingler's home was one of the finest modern homes in the city.

By May, 1858, he had regained his fortune and began to buy lots on the east side of Limehouse Street, almost directly in front of his previous home. For \$3,400 Shingler purchased three lots, measuring 110 feet by 105 feet, from Robert Adger and William J. Heriot.

Apparently he had been very impressed by his first house, for the similarities between 9 and 10 Limehouse are shocking. Both houses are wonderful examples of the Greek Revival style architecture adapted to the Charleston single-house plan.

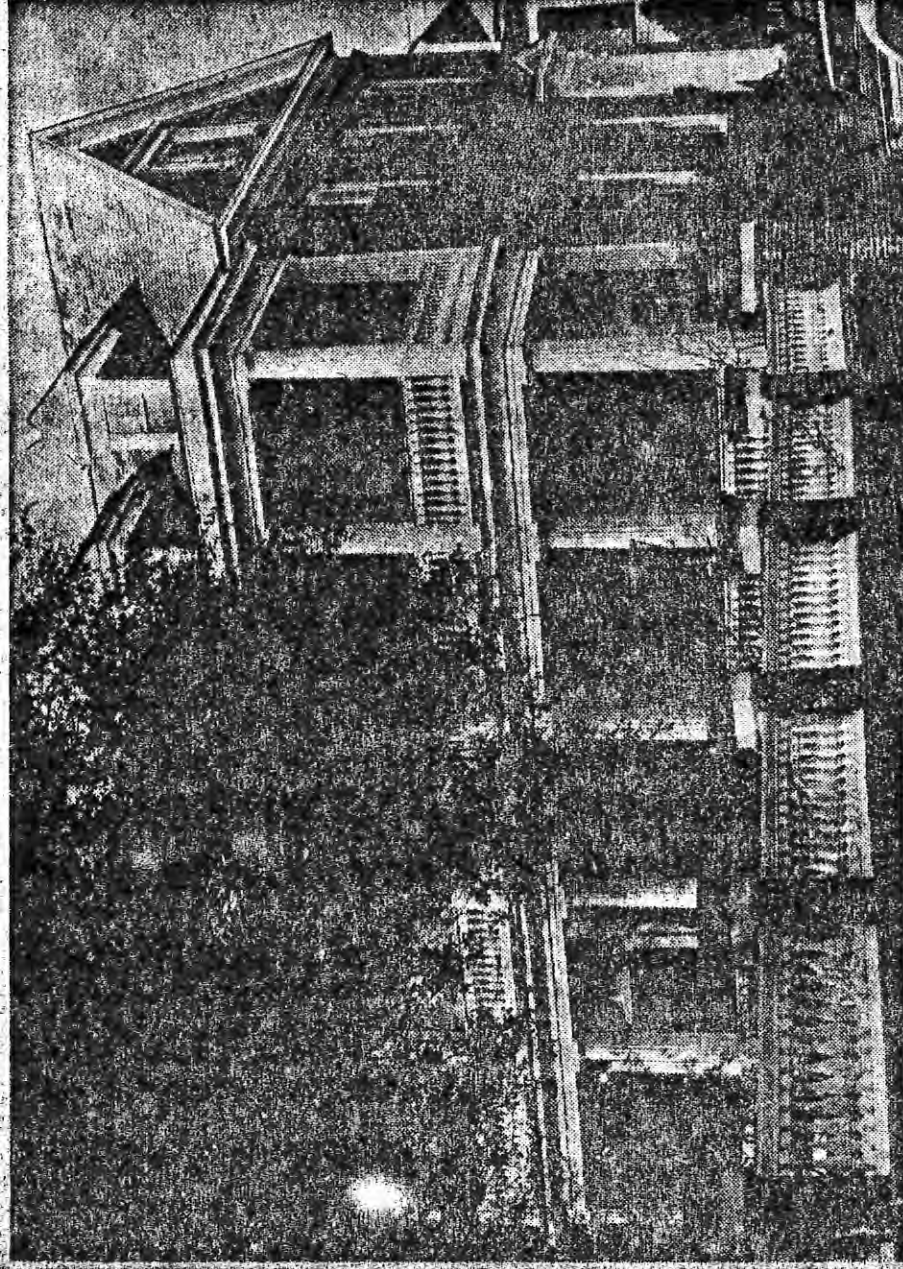
Dignified fluted Doric col-



(Staff Photos by DDB)

10 Limehouse Is Almost A Twin

et On Limehouse Street



9 Limehouse Built In Shingler's Plush Times

urns and classical friezes of triglyphes and metopes like the upper and lower porticos of the piazza. The slightly angular lintels crowning the windows at 9 Limehouse show a Greek architectural influence.

Shingler's first home is one of the most outstanding examples of antebellum architecture. The interior and exterior harmonize the two prevalent styles of the 1850's—the dying romantic Green revival style and the newer eclectic style.

As the Greeks battled the Turks for their independence in the early part of the 19th century, a great affinity for ancient Greece swept Europe and America. Until the Civil War and especially in the South the Greek order of architecture was widely used. During the 1850s the Green revival was losing ground to a newer style which was a mad melange of all previous styles such as Classical, Gothic, Moorish, French rococo and Chinese. Eclecticism became the rule in the post-war Victorian craze.

The vigorously eclectic interior of 9 Limehouse is previewed at the front door. The

pediment, repeating the classical pediments of the facade and the dormers, is supported by almost baroque consoles. These heavily ornamented consoles were very popular on postbellum doorways.

The house, now the residence of Dr. and Mrs. G. Fraser Wilson, consists of six main rooms. The interior is lavishly embellished with eclectic decorations. Only the heavy architraves framing the windows hint of the severe classical style which characterized the exterior.

An elliptical archway in the drawing room is a molding with an almost Moorish design. The keystone is decorated with a double feu-de-lys and the consoles are carved with Prince of Wales plumes.

The wedding cake effect of the tiered ceilings is accentuated by the variety of moldings used. They vary from the classical egg and dart frieze to a late Victorian trim. The ceilings are set off by wide molded ornaments and acanthus leaf center medallions. The ceilings and archway reflect the exuberant eclecticism which would rage after the war.

Shingler built his next home, 10 Limehouse, on a grander scale but with simpler interior decoration. Only wide corridors on a classical scale adorn the 15 foot ceilings which also have acanthus leaf medallions.

Instead of the French doors which were used in the house across the street for access to the piazza, Shingler installed doubly hung windows in his new home. These windows when opened are full-size doors leading onto the piazza. This gives a feeling for the inner-relationship of the house and nature—an idea popular in the 19th century but revolutionized during this century.

The second Shingler house is more traditional in its use of the single-house plan. The front doorway opens onto the veranda. All the principal floors are ornamented with elaborate elliptical fanlights and sidelights composed of circular and diamond designs.

Shingler sold 10 Limehouse to Thomas Frost on January 16, 1869, and he died during the same year. The house is now the residence of the Daughters of Charity Convent.