



*Do not use any kind of tape
to tape runners to the floor,
to other runners or to
anything else.*

HISTORIC CHARLESTON FOUNDATION

THOMAS BALL HOUSE
13 Church Street
Pre-Revolutionary
Residence of Mr. and Mrs. E. Bart Daniel

2016 ✓

This Charleston single house of wood construction stands on land owned in the early 18th century by Landgrave Thomas Smith, one of the most powerful figures in colonial Charleston.

Although located originally outside the early walled city, development of high land along Church Street began in the mid 18th century and continued into the early 19th century. The construction date of the house could be as early as the 1770s. There have been additions made to the rear in the 20th century.

Exterior repairs indicate cedar shales covered the original gambrel roof. These were exposed when work was being done on the existing metal roof.

Early owners have included Thomas Ball, the Robert Chisholm family, owners of extensive plantations and rice mills, and by the 1830s, the Thomas Gadsden family, who were leading public figures of the Revolutionary War period.

The house follows the famous Charleston "Single House" plan, the gable end facing the street and large piazzas rising on the southern façade. The house has an unusual roof line that possibly dates from original construction but may have been a later adaptation to provide more living space on the upper levels.

ENTRANCE HALL

The wallpaper is hand blocked and hand printed. The design of the stairway newel post and balusters give clues to the late 18th century date of the house.

The powder room under stairs has a faux mural scene done by Charleston artist, Karl Beckwith Smith III (the door will be ajar for viewing)

Painting, of Kiawah marsh scene, by Scott Peneger

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LIVING ROOM

The mantel, though replaced in the early 19th century, retains the period design of the house. The significant wood pieces and seating are all fine reproductions following the designs of the neoclassical period. The silk curtains are also contemporary with 19th c. representation.

Traveling writing desk, with mother-of-pearl inlay, on coffee table, it accompanied a family ancestor during his military service in the Civil War.

Paintings: collection of Lowcountry paintings

"Charleston Rooftops," by Susannah Gramling

"Sunset at Bart's Oak," by Leslie Pratt-Thomas

Portraits of the Daniels' sons, by Martha Thomas

Lake scene, by Laurie Meyer

Emmanuel AME Church, by Shannon Smith

SECOND FLOOR - FRONT BEDROOM

This would have been the formal drawing room in the 19th century. The very beautiful and elaborate plaster ornamentation indicates its importance. Note the sea shell motif in the central mantel panel and the Vitruvian scroll design used in ceiling cornice.

Paintings: View above fireplace, by Susan Mayfield

Building on State Street, is the office

Mexican street scene, by Rhett Thurman

REAR BEDROOM

Note the less elaborate but effective room ornamentation. And the bath with this room indicates how wonderfully well an early 19th century house can be adapted to 21st century comfort.

Four-Poster Bed, rice design, associated with the Lowcountry

Paintings: Still water, by Mickey Williams

View over mantel, by Connie Poulnot

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FIRST FLOOR - DINING ROOM

Mahogany table and chairs, Chippendale design
Portraits, of Daniels' daughters, by Martha Thomas
Porcelain, family pieces, in china cabinet
Painting, of Boats in St. Lucia, by Merri McNair

KITCHEN

This area has been completely rebuilt incorporating the free standing remains of the kitchen house. (Ed Fava was the architect if anyone should ask.) Recovered wood planks were used in the construction of the kitchen island.

The stairs leading to the family room cover an open area between the main house and the kitchen building. This area is called the "hyphen".

The kitchen house was a brick shell with crumbling grouting and no roof. The bricks have been repointed and steel beams installed to support the structure. They are underneath the brown cross beams in the walls. The ceiling beams are original to the building

The kitchen building originally was a two-story structure with two rooms on each floor and a fireplace in each room. Some of these elements have been retained, along with a new wet bar and powder room.

Lamps, made from old toleware tin boxes
Paintings: Marine theme, both by John Doyle
View of the AME church on Anson Street that was originally the St. Joseph Catholic church, by Mary Hoffman
Heron, by Tiff (the artist uses this single name)

A photographic album documenting the renovation will be open for visitors to peruse.