

**Joseph Quinby Building**  
**9 Queen and 27 State Street**  
**Constructed 1814**  
**Gallery and Bed & Breakfast**

9 Queen and 27 State were constructed in the early 19<sup>th</sup> century, shortly after 1814. A large parcel (55'x100') at the corner of Queen and State Streets was owned in the late 18<sup>th</sup> century by Francis Withers, a wealthy rice planter and slave owner from Georgetown who also had extensive Charleston properties. In 1813, the city used imminent domain to take a 20'x100' portion of the property in order to widen State Street. Owner Richard Withers was given 10 days notice of the city's intention. Shortly thereafter, the remaining parcel at the corner was sold to Joseph Quinby. Quinby seems to have acted quickly to erect the corner building to accommodate a ground floor commercial use with living quarters above. He also built the outbuilding behind it along State Street and connected the two buildings with a piazza / veranda on the 2<sup>nd</sup> floor which creates a wonderful interior courtyard on the ground floor.

Quinby was listed in city directories as a house carpenter and as a grocer and the main building seems to have been used as a grocery for much of its history. Daniel Boinest owned the buildings in the antebellum period. Boinest was a German merchant who arrived in Charleston from Hamburg in 1823 and was part of a wave of German immigrants (many of them grocers) who eventually made up about one-third of Charleston's middle class in the mid-19<sup>th</sup> century. The building continued as a grocery well into the 20<sup>th</sup> century.

**Street docent will need to make sure guests know to enter the building on Queen St, not State St.**

**(A total of 6 docents will be needed.** There are several areas where yellow tape will be needed to prevent guests from tripping. The tour will start in the gallery accessed from Queen Street and exit through the courtyard on State St)

**Main building at 9 Queen (1 docent in gallery)**

The stone floor into the gallery has been raised but you can discern the original floor levels in wood at the perimeter of the room. The paneling in the gallery is mostly original cypress (originally it would have been painted)

\*Note the two sliding doors that were originally upstairs dividing the drawing room and dining room.

*(Walk through gallery into courtyard)*

**Courtyard (1 docent)**

This courtyard is formed by the space in between the front building and the dependency at the rear. The dependency likely functioned as a kitchen and storeroom. Note the large arched opening with its early wood threshold and early wood shutters and hardware. The marble stairs in the courtyard were salvaged in 1969 from the Old St John Hotel (now the Mills House Hotel) at the corner of State and Meeting Streets. These likely replace an earlier exterior stair that would have allowed rear access to the upstairs living quarters.

*(Up the Stairs and around to left to get to the Veranda – watch step) (Donna, the manager, will stand at the top of the stairs to direct traffic)*

The **piazza/ veranda** is unusual in its configuration and with its privacy louvers. From this vantage point, you can see the relationship between the front and rear buildings. **(1 docent)**

### **2<sup>nd</sup> floor main building (1 docent)**

These two rooms (dining room and sitting room) would have been separated by the sliding pocket doors downstairs. Note the cypress paneling in the front room and the shadow marks in the floor where the original wall for the pocket door was situated.

### **Bedroom (1 docent)**

This room has very fine Neoclassical architectural details dating from the 1814 construction. The cornice features elliptical and swag motifs, elaborate gouge work and a beading design.

The mantle is original with exceptional swag design gouge work and composition ornament. The mantle is combination of composition, moldings, and gouge (carving) work. This mix of techniques and heavy use of composition is common in Charleston for a short period of time between 1800 and 1825. It reflects the light, delicate design of the Adam period. The recumbent female figure in the center is a Wellford mantle design that also appears in a mantle at 103 Church Street.

The chair rail is the running wave pattern. This is also gouge work. This was a popular pattern again during that short period after about 1800.

The wood carving in the room was done by a master craftsman. We know that the first owner of the building, Joseph Quinby, listed himself as a house carpenter in addition to grocer in the city directories so clearly he knew quality.

*(Come out of the bedroom onto the stair landing and make way down the marble stairs. The Courtyard docent will need to buzz people out using the button at the backside of the switch, located along the rear wall of the main building.)*

