



Symphony Designer House

1981

110 Broad Street

Charleston, South Carolina

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THE WILLIAM HARVEY HOUSE

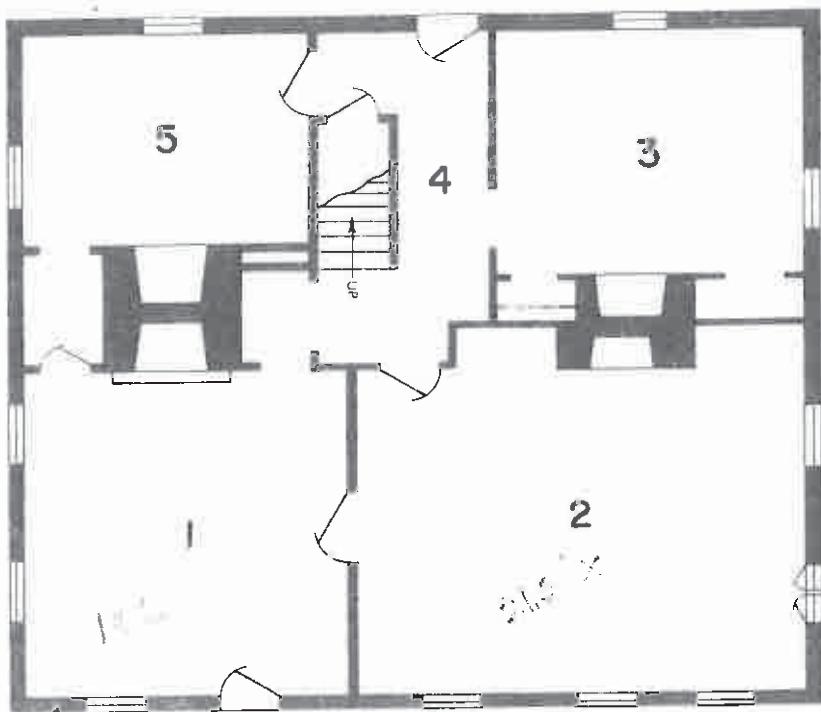
The house at 110 Broad Street, generally called the William Harvey House but sometimes known as the Ralph Izard House, is one of Charleston's pre-Revolutionary treasures. Having escaped the great fires that devastated the city in the 18th and 19th centuries and having had relatively few owners in its 250 years, it remains basically unchanged.

The house was built c. 1728 by William Harvey, who had acquired the land in 1715, and owned by him and his son for less than thirty years. During part of that time it was leased to Provincial Governor James Glen, reputedly a dour Scottish bachelor critical of the colonists' luxurious ways. In 1756 it was purchased by the very wealthy Ralph Izard of Goose Creek and remained in the Izard family for over 100 years, becoming finally the residence of his granddaughter and her husband, Joel Poinsett, the statesman and diplomat best remembered for having introduced the poinsettia to the United States. In 1858 it was bought by Judge Mitchell King, mayor of Charleston at one time, and remained in that family until the death of his grand niece, Miss Rebecca Bryan, there in 1975. The house was purchased in 1977 by Mr. and Mrs. Louis H. Roddis, Jr., who have graciously permitted it to become Symphony Designer House 1981.

Built a scant sixty years after the first settlement at Albemarle Point, the William Harvey House reflects both the architecture of its day and the prosperity that came early to Charleston. It is built on a simple plan—three floors with four rooms to a story and the first floor close to the ground. The front door is off center, and the windows on all three floors are of the same relative size—an unusual feature at a time when those on the third floor were usually smaller. It is a thick-walled masonry building with quoined corners, belt course between the floors, and a dentiled cornice. There are two massive internal chimneys that served not only for heating but also to support the heavy heart-pine beams. The original mantels, five of which remain, were simple Georgian wooden ones. There is none of the elaborate carving that would have been found in a house this size in a later period, but there is much paneling—paneling with raised centers popular in the early eighteenth century. The importance of the primary room—the drawing and dining rooms—is indicated not only by the sense of design in them but also by the fact that they alone are completely paneled from floor to ceiling. The other rooms have paneling on one wall or wide-plank wainscotting and overmantels. There is no ceremonial hall with grand staircase, but the staircase in the narrow hall is handsomely decorated with Georgian acrolls and the entrance hall itself has an interesting feature: On the heart-pine floor faint vestiges were found of painted black and white squares designed to simulate marble—a device not found elsewhere in Charleston (at least none seems to have survived) but used in Virginia. The Roddis, who have been restoring the house with great care and sensitivity, have recently had those squares repainted.

Various embellishments occurred in the 19th century, most of them probably in the Izard-Poinsett period. Marble mantels, white, grey, or black, with varying degrees of ornamentation, replaced all but five of the original mantels. Fanlights and decorative door surrounds were installed. The crisply detailed front doorway and the wrought-iron balcony, at least in its present form, are 19th century modifications.

In the yard, the completeness of the ensemble of buildings is unusual. The carriage house with pointed arches, now an apartment, is probably an 18th century attempt at Gothic rather than an example of the later Gothic Revival. A small brick building with a fanlight over its door originally contained two "necessaries." The essential equipment is gone, but a fireplace with tiny chimney still stands in the corner. The kitchen building, once separate, as was the custom, but now attached to the house, contains two very old fireplaces. The one on the east wall predates the house and is thought to have been part of a building already standing on the property when William Harvey bought it in 1715. Long sealed off, it has been reopened by the Roddis, and reveals some interesting brick work. The massive fireplace on the opposite wall, with its warming oven and eye-level baking oven, was built by Ralph Izard. It was copied by the Charleston Museum for the restoration of the Heyward Washington House.



FIRST FLOOR

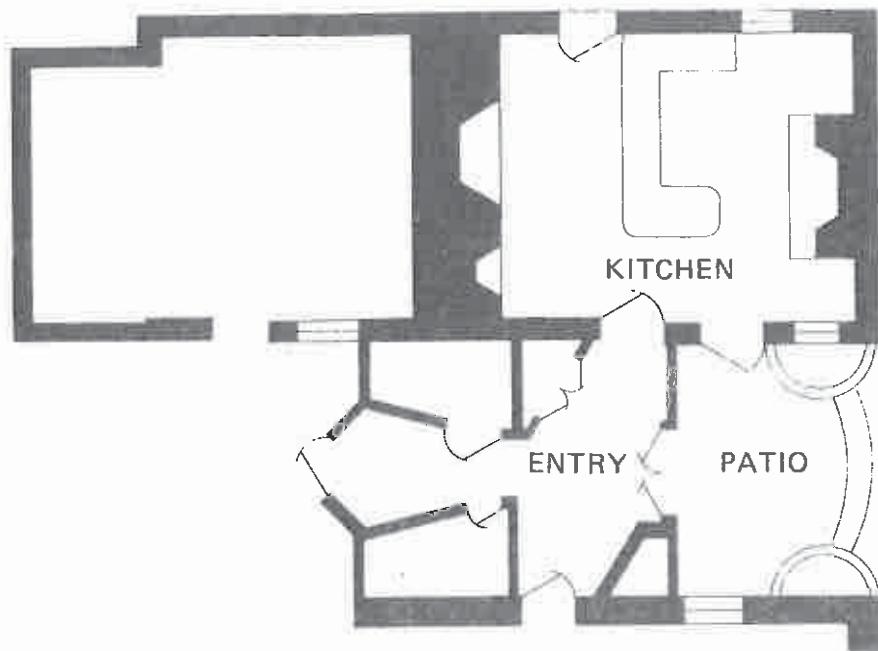
- #1 Entrance Hall - Robert Browning
 - #2 Dining Room - Cartin-Steadman Interiors
 - #3 Nelson Room - Di Venere Home Center
 - #4 Hall - The House Shop - Ann King Smith
 - #5 Office - Ruth Irvin Interiors
- Kitchen - also The House Shop - Ann King Smith

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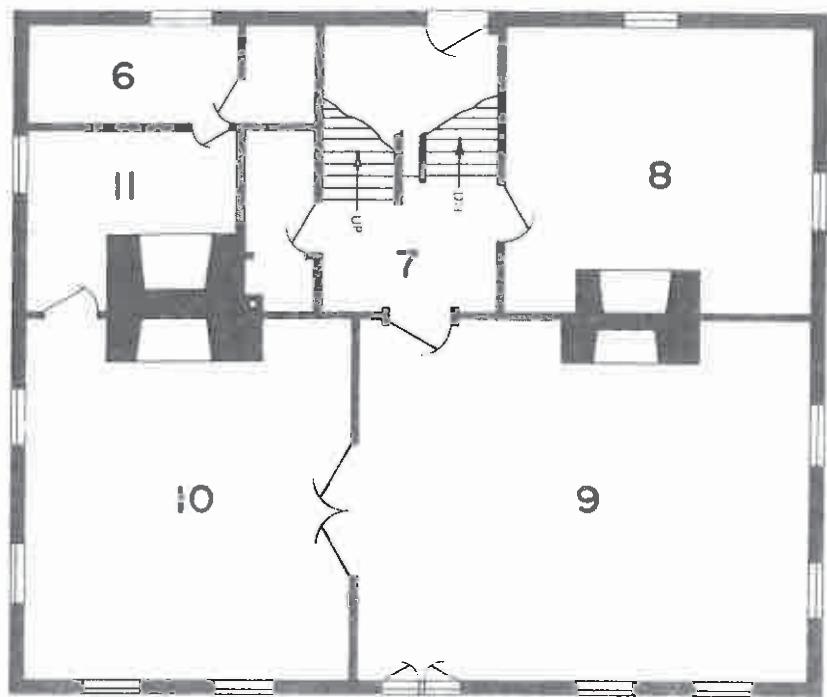
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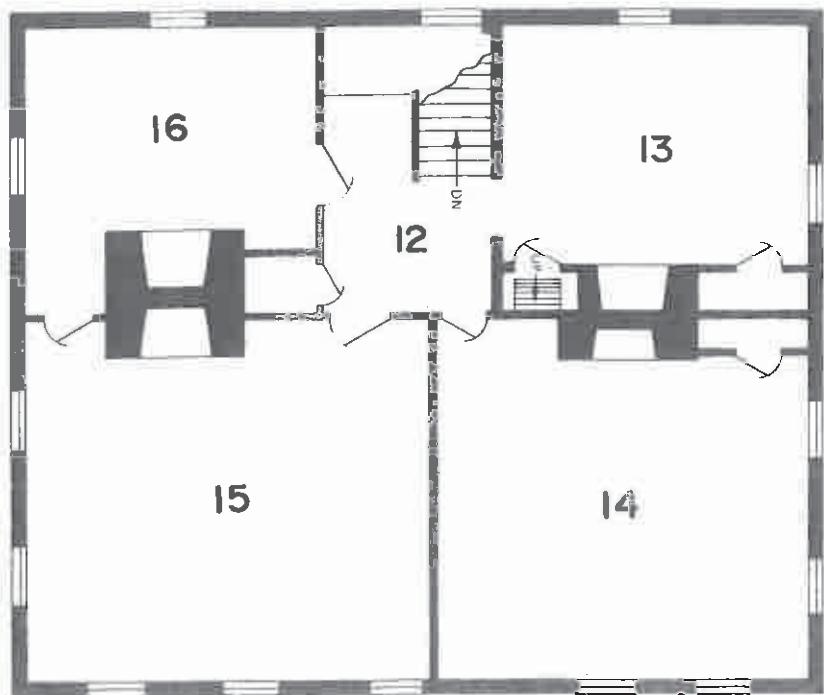
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SECOND FLOOR

- #6 & 11 Bath & Hall - June Jackson Interiors
- #7 Landing - Ruth Irvin
- #8 M'Ladies - Bowie & Berry Interiors
- #9 Drawing Room - Virginia Chisolm Interiors - Sara C. H. Logan
- #10 Withdrawing now Library - J. Wayne Griffin Int.





THIRD FLOOR

- #12 Landing - Ruth Irvin
- #13 18th Cent. Guest Bdrm. - Coastal Int. Carol Jackson & Jane Nettles
- #14 Guest Bedroom - Keepsake Room - The Source - Shirley Carter
- #15 Master Bedroom - The Bedroom - Joya Baker
- #16 Bath - The Bedroom - Joya Baker

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