

The William Harvey House, c. 1728  
110 Broad Street  
Home of Mr. and Mrs. Louis H. Roddis, Jr.

1982

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 sons 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 grand-daughter 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 restored it for use as their residence.

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 rooms - 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 Roddisses, 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 doors 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 Roddisses 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 Musuem for the restoration of the Heyward Washington House.

#### ENTRANCE PASSAGE

In this rather small square entrance hall with its grey Italian marble mantel set in a completely paneled wall, the designer has achieved a light and airy look in a formal setting. Light colors are used on the walls and in the fabrics, including the antique silk draperies, which are tied back for elegance and to let in light and set inside the frame to reveal the molding. There is concealed lighting in the greenery.

The paneling and overmantel have been stripped down and stained to reveal the beauty of the old cypress wood. Antique reproductions appropriate to the house have been used, including a grandfather's clock known as the Charleston. An Oriental rug leaves enough of the floor uncovered to show the recently restored black and white painted squares - an 18th century device to simulate marble.

#### OFFICE

This room was originally the office of Ralph Izard, the wealthy planter whose family owned the house for over a hundred years. This

room is the only one in the house where the windows still have their original sashes with wide mullions and one of the five to retain its original simple Georgia mantel, but here the fireplace has been reopened to its original size. It is generally used as a casual retreat by the present owners and has been designed by Mrs. Frampton as an appropriate background for their personal pieces and family heirlooms - a ship doctor's cabinet, two sea chests, a captain's chair handcrafted by one of Mrs. Roddis' ancestors, a bench for a child to sit on during carriage trips from Connecticut to Pennsylvania. She has used neutral hues of green with warm accents of rust and beige to harmonize with the old mantel. The area rug has a pineapple on it, a recurrent symbol in Charleston.

On display in the room are artifacts found in the house and yard by the Roddises when they were restoring the property.

#### LORD NELSON ROOM

This room reflects Mr. Roddis' longstanding interest in Lord Nelson. It is filled with Nelson memorabilia. Special cases have been built to house a model of the Victory, the ship that Lord Nelson commanded at the battle of Trafalgar in 1805 and his collection of books dealing with the Admiral. The rarest of the books, however, are in Mrs. Roddis' mahogany bookcase, protected by glass.

As conceived by the designers, the room is an 18th century one with Oriental overtones. They have used an antique cherry Pembroke table and Chippendale-style chairs. Taking their colors from the green and rose tones of Mrs. Roddis' Persian rug, they have chosen fabrics with an Oriental design for the 18th century style draperies and the wing chair.

The paneling has been stripped of paint and stained walnut to reveal the warm beauty of the wood. At some time, perhaps early in the 19th century, the original mantel was replaced by the handsome Federal-style one over which the designers have hung a print that suggests the interests of a sea-faring man. It is a print of a painting by James F. Pringle in 1788 and depicts the construction of sailing vessels.

#### DINING ROOM

This room, like the drawing room directly above it, is completely paneled throughout, indicating the importance attached to formal entertaining early in the city's history. Here the designers have given us a formal dining room with elegant window treatment, warm but subtle colors, and fine 18th century reproductions. They have adapted it, however, to today's more informal living. Instead of a banquet table, they have used a beautifully draped round table with host chairs, suggesting more intimate dining.

## SECOND FLOOR HALLWAY

### LADIES SITTING ROOM

### DRAWING ROOM

Clearly the most elegant room in the house, the drawing room is one of the two rooms completely paneled when the house was built. It was further embellished some time around 1835 by Mrs. Joel Poinsett, the last Izard to live in the house, when she brought the ornately carved marble mantel from Italy and, it is thought, around the same time added the elegantly paneled doors and the Federal Style door surround.

### LIBRARY

Originally the withdrawing room, and later given the same elegant Italian marble mantel as the drawing room, this room has been made the library by the present owners. Special bookcases and cabinets have been designed and built to house the Roddis library, covering a variety of subjects but especially naval history from its earliest period to the time of the nuclear submarine which Mr. Roddis, as a naval officer, helped build.

### GUEST BEDROOM

### MASTER BEDROOM AND BATHROOM

Shut off for many years, the master bedroom has maintained its integrity - virtually nothing has been changed. Like the other third-floor rooms, it still has its original plain Georgian mantel and the door elegantly paneled on the outside, more simply so on the inside.

### KITCHEN AND HALL

This old kitchen with its two large 18th century fireplaces had been made functional by the owners through the installation of modern equipment and a central island.

A one-story, wooden, modern kitchen now connects the main house with the old "cook-kitchen-wash-kitchen" building at the rear. Half of this two-story building has been made into a charming small apartment.

The "cooking" half remains in its original state. A central chimney is about 16 feet wide. It incorporates a massive arched fireplace with a warming oven at its left. Atop the warming oven and at the eye-level height so proudly promoted by modern oven manufacturers, is a quaint bake oven with an arched iron doorway. This type oven was common in the early 18th century but most of them have disappeared here.

When the Charleston Museum was restoring the Heyward-Washington House on Church Street, it copied the kitchen fireplace and oven at 110 Broad as part of the out-building restoration work.

The former carriage house and double stable has been converted into a residence. The wide arched carriage doorway and its flanking single-horse stable doors were made into windows. This carriage house is one of the Charleston outbuildings decorated in the Gothic style during a revival of that fashion in architecture.

A cistern once stood above ground near the kitchen. This large (10 by 20 feet) water reservoir filtered water into a catch basin where a wooden pump lifted it to kitchen level. The wooden pump was succeeded by an iron one that still remains as a support for ivy. The rectangular cistern hatch cover now is part of the entrance stoop to the carriage house.