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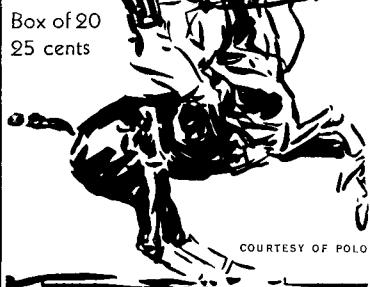
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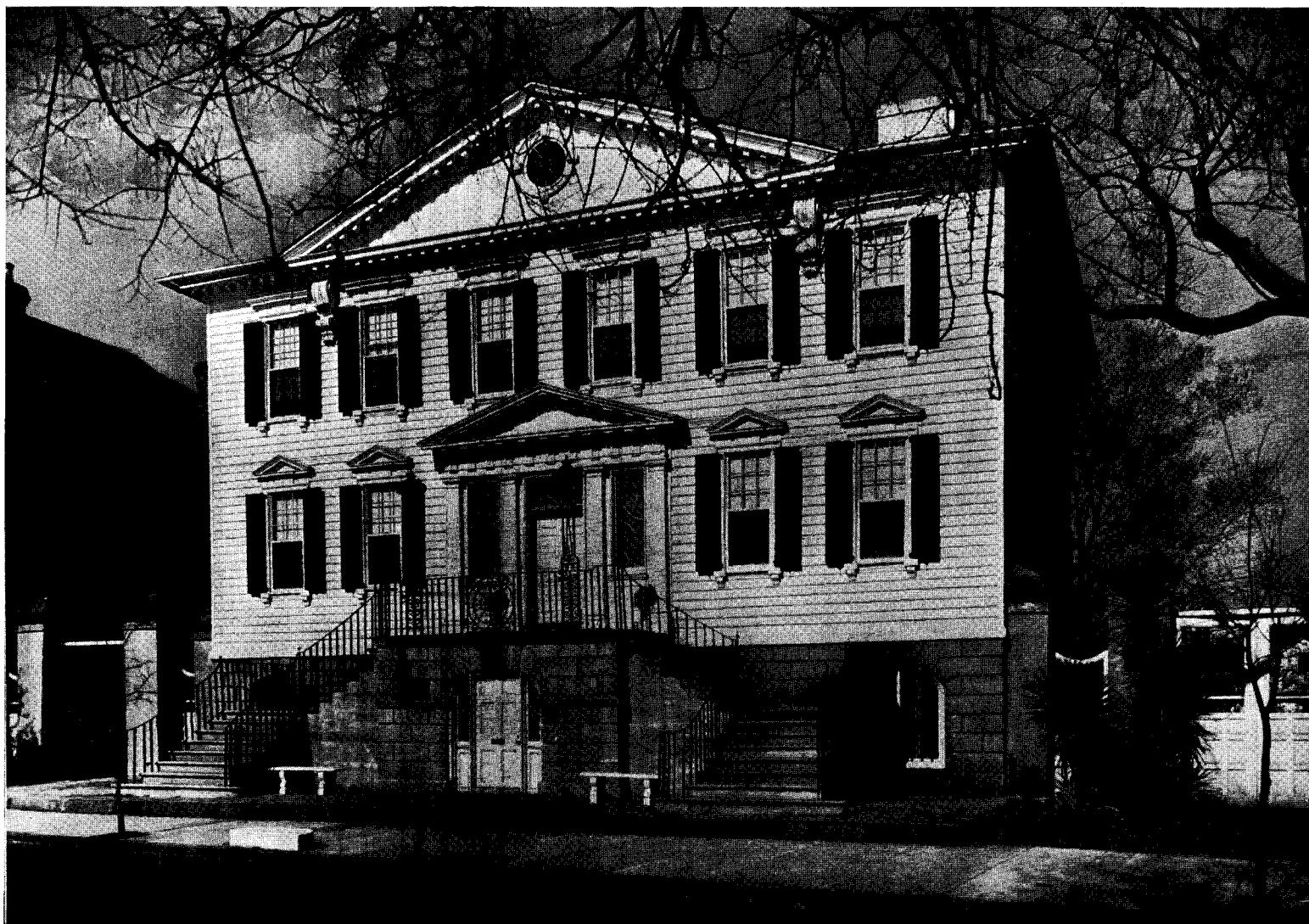
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Overlooking the Battery, with a superb view of Fort Sumter, Mrs. Roebling's house is built in the finest Charleston tradition. The double flight of stone steps has a wrought iron hand rail which is surmounted by a pair of old hurricane lamps. Most of the window panes are the originals, but where the old ones had been destroyed modern replicas replace them

A Fine Charleston Restoration

By Dorothy Fleitmann

SINCE 1789, FORTY-SIX South Bay has always been referred to as the Smythe place, although it was owned by the Sloane family from 1861, until it was bought and restored by Mrs. Washington Roebling, who needs no introduction as the widow of the architect of Brooklyn Bridge. Strange though it may seem, the house passed through the devastating earthquakes and fires, destructive wars and hurricanes of the period without any injury excepting to the plaster in some of the rooms. Situated on the Battery, beneath which pirates of the Barbadoes are supposedly resting their weary bones, the house has a magnificent view of the Bay, looking toward Fort Sumter. Here in the old days, ships came from all corners of the earth, to make their port of call, selling everything from mantillas to rum, indigo or silk. But in spite of this foreign influx, the tradition of the Mother Country held fast. It may be observed in the lives of the inhabitants of that time, in their culture of mode and thought, in the return of their youth to be educated abroad, but most of all in their architecture and making of a home. As the Colonists' taste was for everything British,

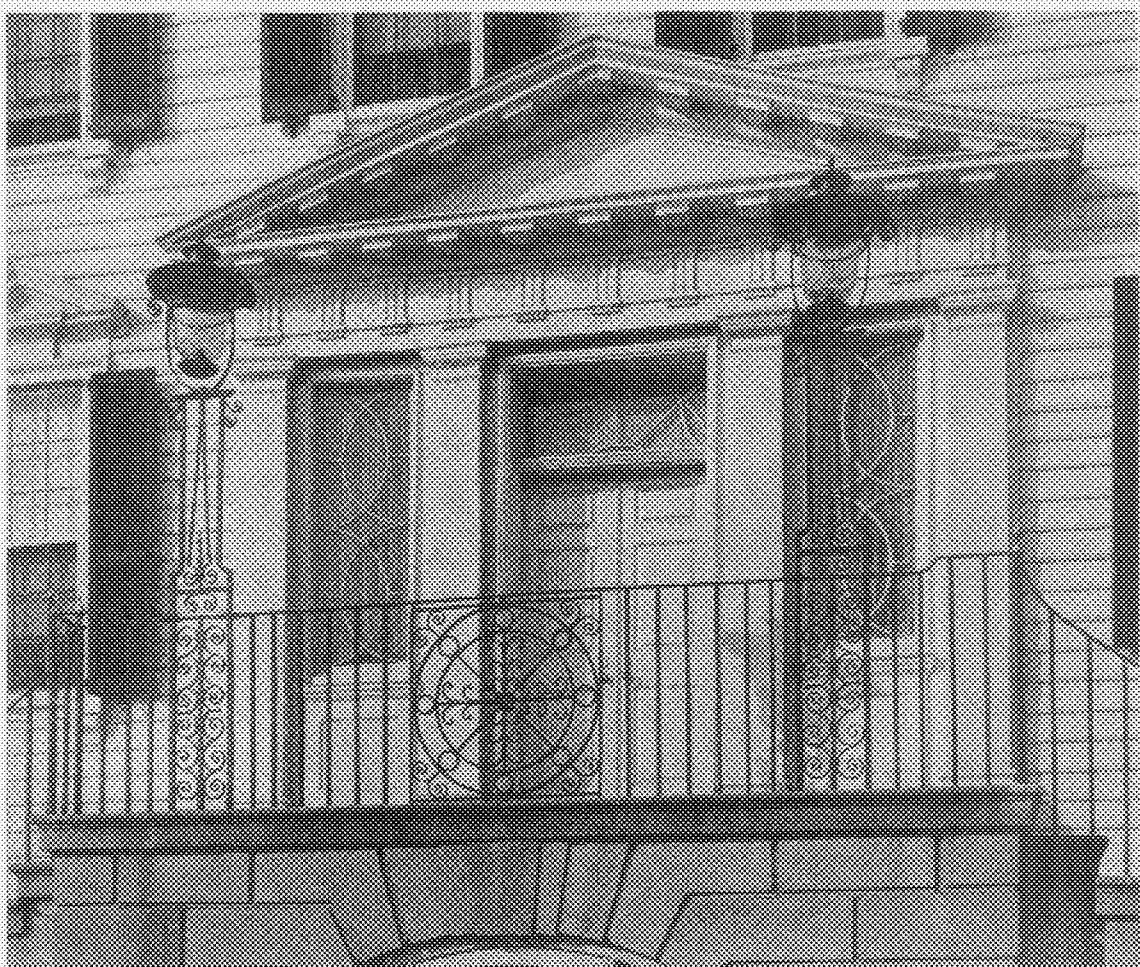
it is well known that the fashions of the time were adopted from London; the same amenities enjoyed there were desired in Charleston, with the result that London builders and architects came over here to ply their trade, and thus transplanted an understanding of the Georgian building to these shores.

IN MRS. ROEBLING'S house there is a double flight of stone steps leading to an imposing entrance hall which runs the length of the house. Herein much of the delicately carved wood-work was imported from England; some added at a later date has been simplified and improved by Mr. Dwight J. Baum, who restored the house to its present condition. A staircase, with handsomely carved treads and a finely wrought bannister rail, which artisans of to-day come miles to see, leads up to the second floor from the back of the hall. Here a palladian window rises for nearly two stories, giving a beautiful light to the upper and lower halls, at the same time maintaining an unobstructed view of the garden. In the contemporary manner, four rooms open off the first floor and, still adhering to the style of South Carolina, there is a ballroom—music

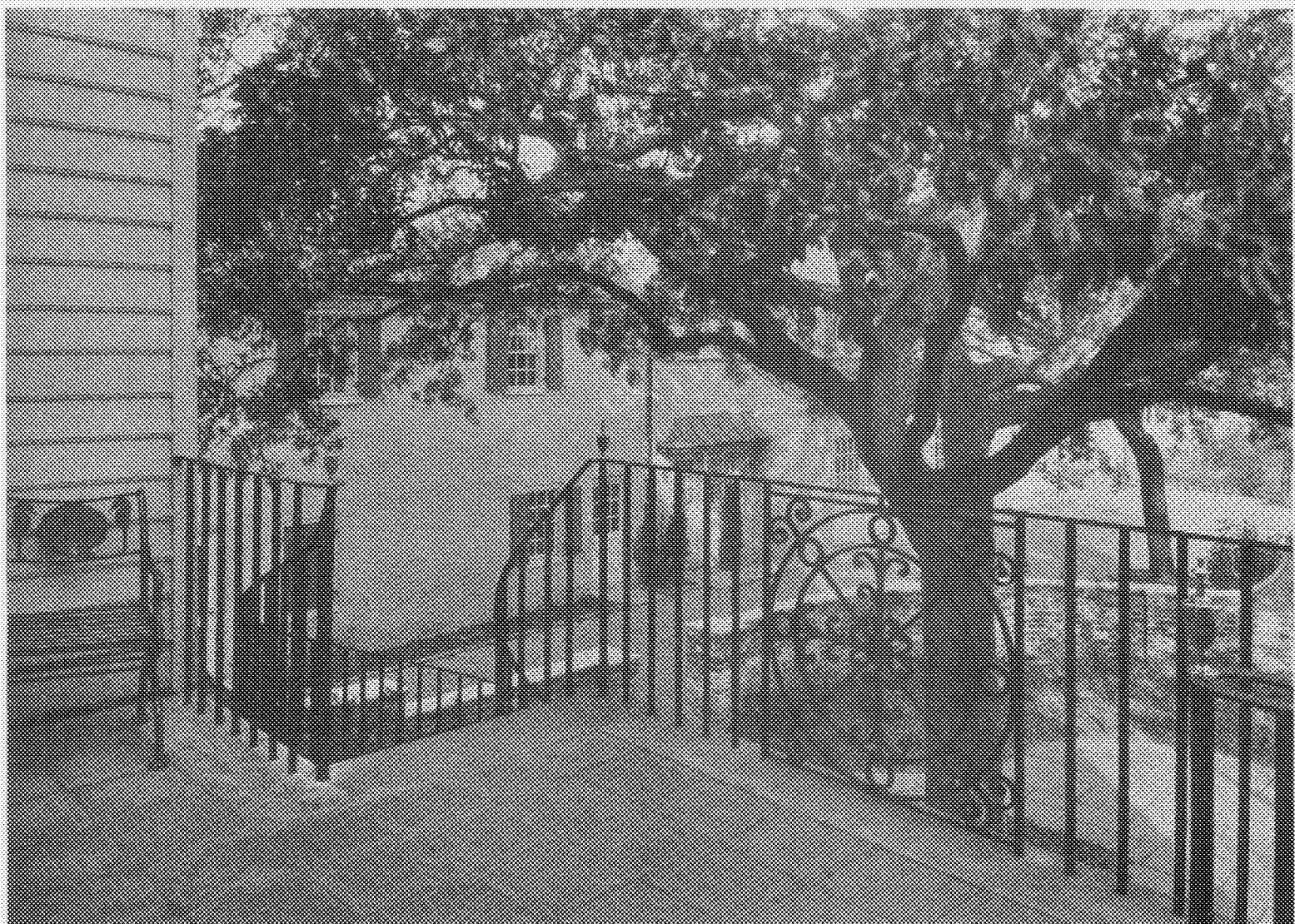
room on the second floor, overlooking the street. Through the full-length windows, cool breezes sweep over the Bay, keeping the house always fresh on the hottest of sultry summer days. The cornices and wainscoting here are elaborately carved. The furnishing is a mixture of Adam and Hepplewhite. In this room Lafayette was entertained and the harp bought especially for the occasion was again found by Mrs. Roebling and restored to its rightful place by the fireside. It is a room of noble proportions and poignant memories.

AFTER A GREAT deal of weary searching, Mr. Baum found a perfect example of a Chinese Chippendale room tucked away in Charleston. This has since been presented to the St. Louis Museum, not however, before a copy was designed and executed by him for the Roebling house, where it is now situated on the right of the entrance hall. Chinoiserie of pale green and lacquer red is delicately set off by the flat reeding of the cornice, with more elaborate carving over the doors and mantel. Examples of Chinese Chippendale furniture carry on the theme and a lovely sense of color is introduced by a Chinese painting.

LOOKING UP AND DOWN THROUGH LACY WROUGHT IRON



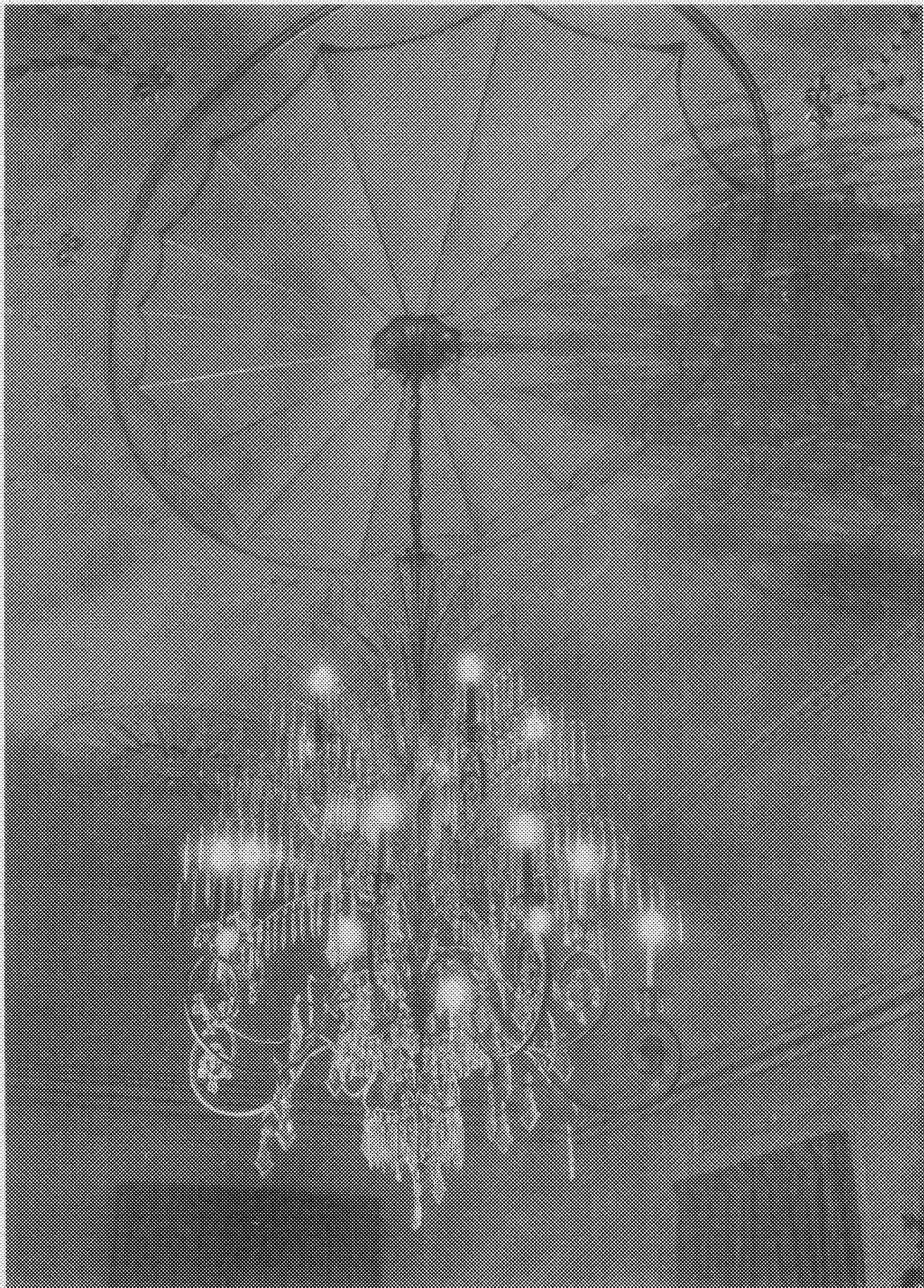
The detail of this entrance front is a sufficient explanation of the reason for the current interest in the preservation of the historic houses of South Carolina. It is representative of the Georgian style as it was interpreted in the terms of this special locality. Below is the railing of the garden facade stairway showing the apple tree terrace and the old slave quarters which are now used for service and a garage.





This is the doorway leading from the basement, under the double stairway of the garden front. It is effectively recessed in the brick work. The photograph is taken through the wrought-iron screen and reveals the contrast between the open pattern and the brick walls of the garden.

VIA FLOWER POTS AND A WARBLER TO THE GARDEN



Scintillation in the Large Music Room

This is the only modern chandelier in the house. All the others are old Waterford. It was designed by the architect in collaboration with Mrs. Roehling, who admired a picture of this character in a Philadelphia room. The walls are in two tones of gray with gilt in the plaster ornament.

The Sixty Foot Long Hall And a Classic Morning-room

At the right is an example of what can be done, by architectural revision and the use of a sonorous paper, with a hall which had been obscured under Civil War improvements. Below is a morning-room in pale grayish-green, with dark olive brocade draperies. The Waterford chandelier has been used as a basis for the screen. The Chinese porcelains and the convex mirror compose attractively with the original Adam mantelpiece, and the old furniture. Margaret Chen was the decorator for this very charming house

