

HABS OUTLINE

The Redeemer Presbyterian Church and Fellowship Hall (HABS number)
Location: 43 Wentworth Street, Charleston, SC 29401
Present Owner: Holy Spirit Evangelical Lutheran Church
Present Use: 43 Wentworth Street is used for its own church services and programs.
Significance: The 43 Wentworth Street annex is currently undergoing the legal process of possibly being converted into a residential site. The Redeemer Presbyterian Church congregation is hoping to halt this process, and as a result this HABS report acts in part as a rescue preservation plan.

Part I. Historical Information

A. & B. Physical History AND Historical Context

The located today at 43 Wentworth Street, Charleston, South Carolina; the Redeemer Presbyterian Church and Fellowship Hall has had its share of changes over its existence. The original church was erected in 1834 and named Wentworth Street Methodist Protestant Church. The church congregation left the Methodist Episcopal Church due to a dispute over the seating of the black members and formed the Wentworth Street Methodist Protestant Church.¹ In 1838, a fire burned through Charleston, destroying many of the buildings in its path, including the church. After the fire, the church underwent repairs, creating the present day Greek Revival style. During repairs the congregation added the large Doric columns and the wrought-iron gates that separate the church from the street.² The main building was damaged due to bombing during the Civil War and was renovated and repaired after the war. In 1866 the congregation of Wentworth Street Methodist Protestant Church merged with the congregation from the Zion Lutheran Church, then located on Morris Street. The merger formed the Wentworth Street Lutheran Church.³ After the merger in 1894, the congregation built a Romanesque Revival-style Sunday school building beside the main church. The name "St. Andrew" was adopted in 1898 and the church was then known as the St. Andrew's Lutheran Church. These additions and remodeling's are reflected in Sanborn Fire Insurance maps. Maps dating between May 1884 and June 1888 shows the lot consisting of a two story church with openings (most likely windows) on the sides adjacent to the street (eastern and western sides) and a small one-story "Sunday School" building with windows along the eastern and western sides.⁴ In the 1902 Sanborn Fire Insurance maps, the smaller Sunday school building appears to have been replaced or added to another larger building. This Sunday school building was a two story stucco frame build, with two circular stained-glass windows on the northern facade, a castellated tower on the west end, and a crenellated steeple.⁵ This building stood until the 1930's (sources are pointing towards 1934 but some state a demolition around 1932) when it was demolished and replaced by the current building that stands today. The current Fellowship Hall was designed by Simons & Lapham, a local architect company, who was regarded as one of the most important Charleston architectural firms in the twentieth century.⁶ This architectural firm constructed numerous buildings in the Charleston area; including the original Gymnasium and the Craig Dorm on the campus of the College of Charleston, as well as the expansion of Randolph Hall. The constructed Fellowship Hall was a two-story brick structure consisting of old Charleston brick and mimics the church by its usage of classic lines.⁷ On the 1902 and 1944 Sanborn Fire Insurance maps show the newly constructed Sunday school. The maps titled the structure as the "St. Andrew's Parish House Sunday School."

¹ Stockton, Robert, et. al. (1985). Information for guides of Historic Charleston. Charleston, SC: City of Charleston Tourism Commission.

² On April 27, 1838, a great fire was started in the streets of Charleston destroying over 1,000 buildings. This resulted in a growth in the customs and practices in Charleston architecture, as many homes had to be repaired or even rebuilt. During this time, only a small portion of homes were built with influences to the Greek Revival style. However, after the fire, many buildings were constructed using Greek principles, making Charleston a key location to view Greek Revival Architecture.

³ St. Andrew's Lutherans Observe 100th Milestone. Charleston, South Carolina; Evening Post, 1966.
⁴ Vertical file—article. S.C. Room: CCP. Zion Evangelical Lutheran Church merger was due to the fact that they became too small for their congregation and didn't have the money to expand. The Wentworth congregation needed funds to repair their church, as it was badly damaged by shells from the war. When the two congregations united in 1866, the sale from the Morris Street property paid for the repairs of the building and the Zion Church had a bigger facility.

Redeemer Episcopal Church and Annex

43 Wentworth Street

Charleston, SC

DOCUMENTARY DRAWINGS
College of Charleston
Program in Historic Preservation and Community Planning

December 2012



Timeline History of the Congregation Events and Mergers of St. Andrews Lutheran Church

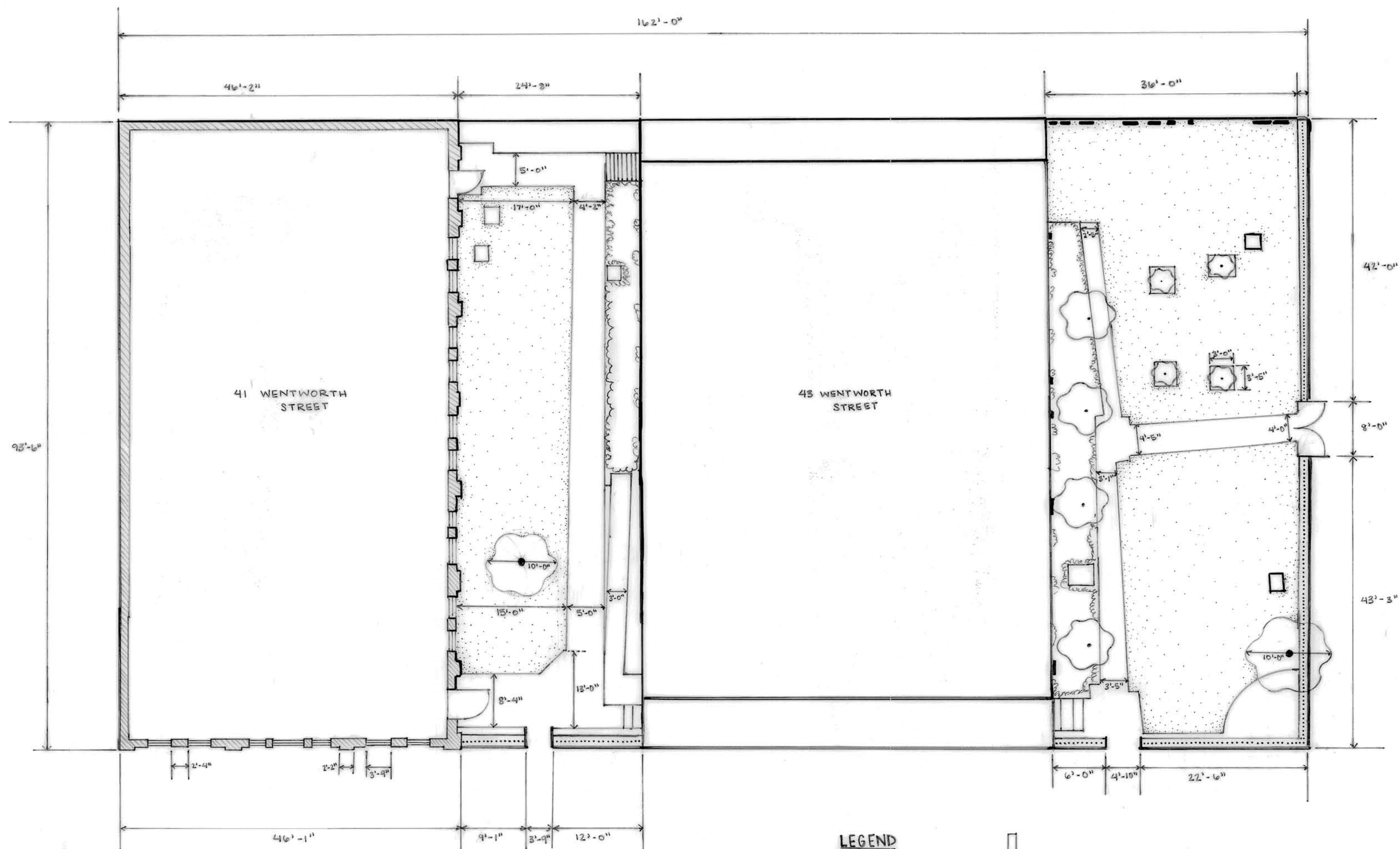
1834: Wentworth Street Methodist Protestant Church Built at 43 Wentworth Street (Approximate date)
February 10th 1853: Zion Lutheran Church officially organized. This church was on Morris Street and served the upper wards. This organization was sponsored by St. Johns Church.

1856: Zion Church purchased six lots in Magnolia Cemetery for burial of members
1861-1865: Civil War of the United States: Zion Lutheran Church on Morris Street remains open for worship and adds a gallery for African American use.
1865: Wentworth Street Methodist Protestant Church at 43 Wentworth is severely damaged from war. The Zion Lutheran Church building is sold and the proceeds used to repair the 43 Wentworth Street Church.
January 1866: The merger between Wentworth Street Methodist Protestant Church and Zion Lutheran Church is consummated. The church now being called Wentworth Street Lutheran Church
August 31st 1886: The earthquake that hit Charleston caused \$600 in damage to the church and parsonage properties.
1889: Luther League for young people is organized.
1890: Women's Missionary Society organized
1894: St. Andrew's Chapel is built. This is the Sunday school building.
1898: The church adopts the name St. Andrew's Lutheran Church
1899: Constitution of Church Amended
1908: Extensive renovation of the church building
January 17th 1909: Formal reopening and dedication of the remodeled church
January 16th 1916: Semi-Centennial of the merger into Wentworth Street Lutheran Church in 1866
1926: Church building remodeled
1932-1933: Parish house constructed and entered into in February of same year.
1935: Parsonage on Coming Street sold. A new parsonage at 124 Rutledge Ave was purchased and renovated at a cost of \$7,800.
1936: Church charter amended to make St. Andrew's Lutheran Church the official name. Advent Church was established in the North Area and a large number of members left. A paper of the church called "The Young Lutheran" is published in Greenville, Pennsylvania.
1943: Lutheran Church of the Redeemer was organized by Rev. Dr. M.J. Bieber. 33 Adults and 15 baptized children transferred to the new church. Also in this year the debt was paid on the Parish Building, the church was again remodeled, and the pipe organ was rebuilt. During this same period, "the benevolent spirit of the congregation manifests a marked and sustained growth.
1947: Parish House improved and redecorated.
1948-1949: New heating systems installed.
1951-1952: The "Angler", a local church paper, was established
1955: An executive in the Lutheran Church predicted the demise of St. Andrews by 1960
1956-1966: Property acquired west of the church building to be used for parking and for the Charleston Lutheran Service Center (for military personnel). A new parsonage purchased at 15 Jamaica Dr., South Windermere. Also, several ranks of pipes were added to the church organ.
2006-2009: Because of traffic concerns the congregations merges with another congregation and builds a new church names Holy Spirit Evangelical Lutheran Church on Bees Ferry Road in West Ashley and the buildings of St Andrews are put up for sale. Redeemer Presbyterian Church begins leasing the space in 2006.
May 2012: Mayor Riley and preservation groups call on community to save the church buildings from private sale through fundraising.
October 2012: Fund raising efforts are made to save St Andrews from private ownership and keep the building open as a church.



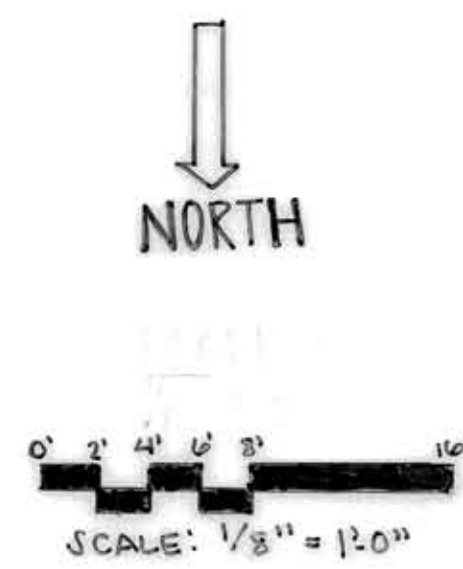
Sanborn Map of 1884

SHEET	TITLE	AUTHOR
SANCTUARY		
A1	Site Plan	Smith, Burns, Brenner
A2	Plan Drawing 1	Haviland, Smith
A3	Plan Drawing 2	Grove, Cook
A4	Pew Layout	Nestor, Chacho
A5	Vestibule, Apse, and Kitchen Plan	Sheerin, Cushman
A6	Balcony Plan	McBride, Stungurys
B1	East and North Elevation with Portico	Haviland, Smith
B2	West and North Elevation with Portico	Grove, Cook
B3	South Interior Apse Elevation	Nestor, Chacho
B4	Vestibule Elevation	Sheerin, Cushman
B5	Balcony Elevations	McBride, Stungurys
DETAILS		
C1	Downstairs Stained Glass Window	Heather Chacho
C2	Balcony Stained Glass Window	Maggie Sheerin
C3	Vestibule Door Inside	Caroline Cushman
C4	Vestibule Door Outside	Andrew Brenner
C5	Pulpit	Amanda Nestor
C6	Altar	Eric Stungurys
C7	Chandelier	Phillip McBride
C8	Organ	Phillip Smith
C9	Entry Ironwork	Elizabeth Burns
C 10	Ironwork 2	Sarah Smith
C 11	Headstone Iconography	Sydney Grove
C 12	Gravestones	Claire Cavell
C 13	Portico	Charles Cook
ANNEX		
D1	First Floor Plan	Cavell, Novak, Mitchell, Plufka
D2	Second Floor Plan	Clark, Putnam, Wier, Nelson
E1	North Elevation	Smith, Burns, Brenner
E2	West Elevation	Smith, Burns, Brenner
E3	Interior First Floor Section and Elevation	Cavell, Novak, Mitchell, Plufka
E4	Interior Second Floor Section and Elevation	Clark, Putnam, Wier, Nelson
DETAILS		
F1	Detail Downstairs Partition Window	Conner Plufka
F2	Second Floor Theatre Stained Glass Windows	Philip Putnam
F3	Chapel Altar	Rachel Novak
F4	Rear Door Detail	Garrigues Wier
F5	Balcony Railing	Patricia Clark
F6	Entry Iron Work	Kaitlin Mitchel
F7	Exterior Brickwork Assessment	Damian Nelson

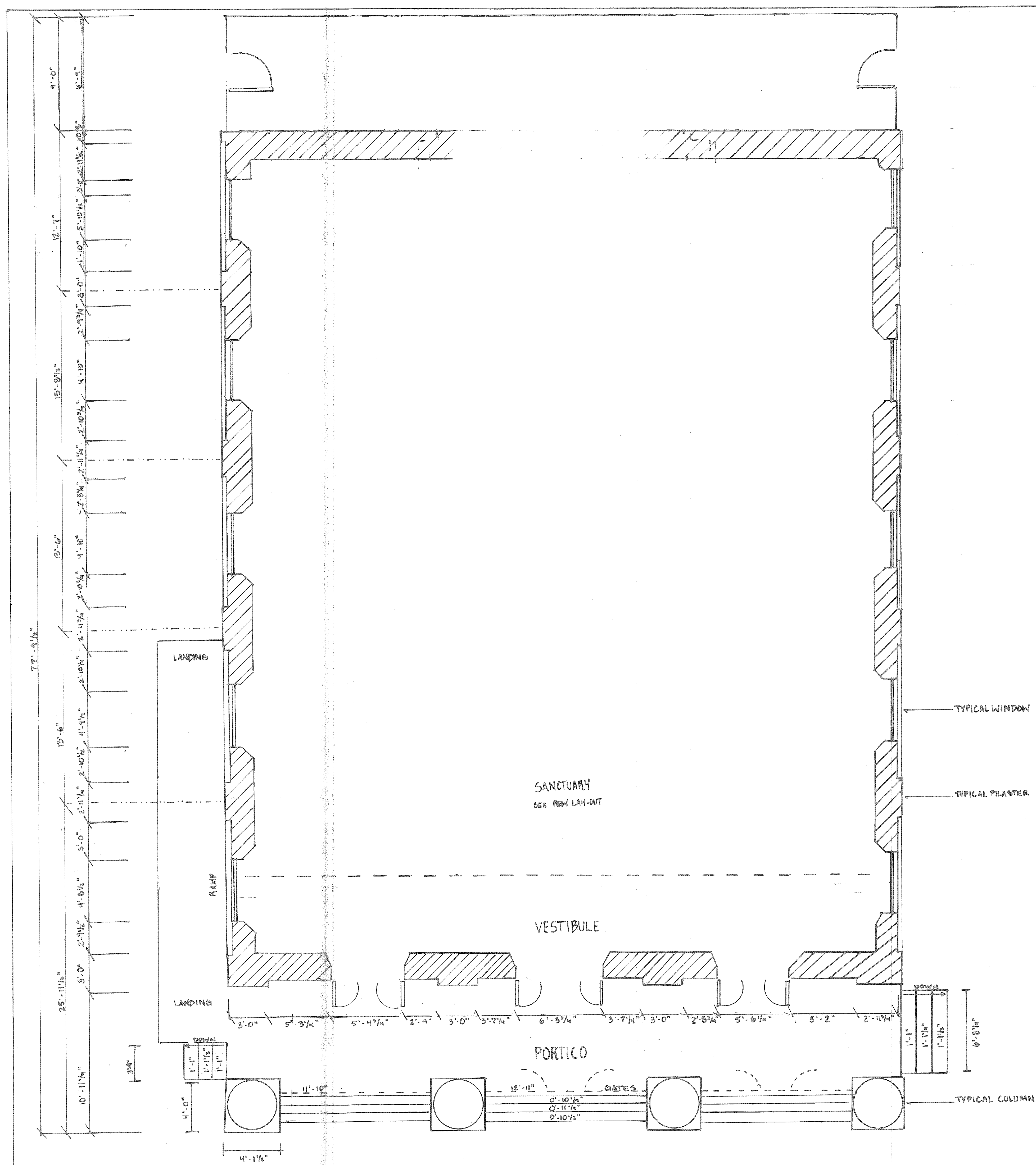


NOTES: INTERIOR LAND FEATURES WERE PLOTTED USING A TRANSIT. THE PLOT WAS THEN DIGITIZED AND THE POINTS WERE CONNECTED. THE OVERALL WIDTH WAS ALTERED DUE TO THE TRANSIT MEASUREMENT. THE DIFFERENCE WAS APPROXIMATELY 3.5 FEET.

- LEGEND**
- WINDOW
 - MASONRY WALL
 - FENCE
 - TREE
 - TOMBSTONE
 - GRASS

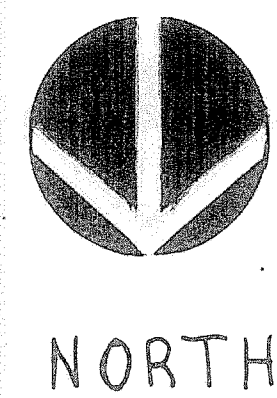


JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299 HISTORIC PRESERVATION & COMMUNITY PLANNING	PROJECT: Redeemer Church and Annex 43 Wentworth Street Charleston, SC		
	DRAWING TITLE: Site Plan		
ASSIGNMENT NO: Final Printed		DRAWING PREPARED BY (TEAM/INDIVIDUAL): Smith, Burns, Brenner	
DATE: 12/5/2012		SCALE: varies-see sheet info	SHEET 1
REVISIONS			
REV	DESCRIPTION	DATE	APPROVED



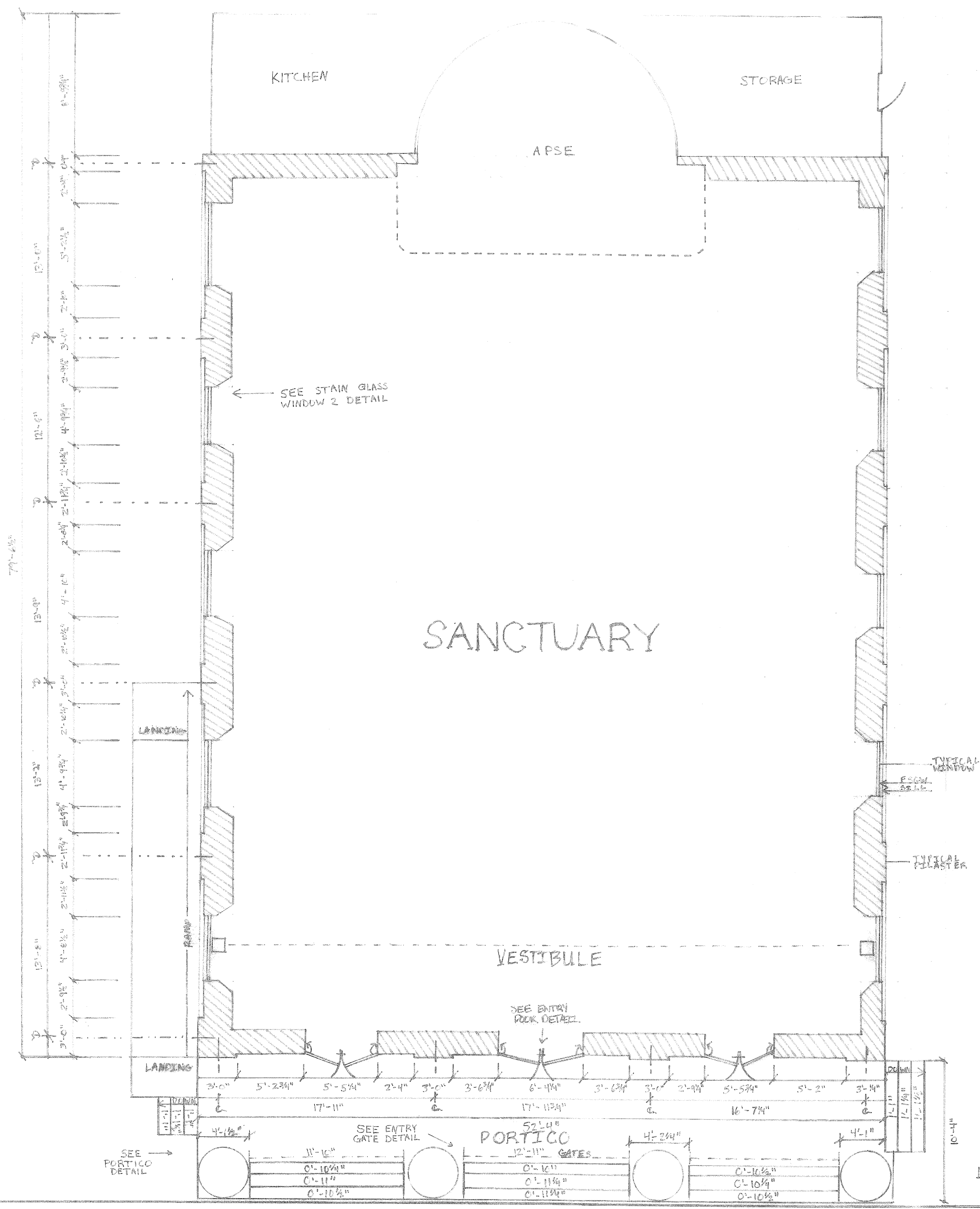
NOTES
MEASUREMENTS WERE DONE USING A
STANDARD 25' TAPE MEASURE.
FIELD WAS FREE OF OBSTRUCTIONS THAT
MIGHT HINDER ACCURACY.

LEGEND
[Hatched Box] MASONRY WALL
[Window Box] WINDOW



SCALE = 1/4 INCH = 1 FOOT

JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299-002-FALL 2012 HISTORIC PRESERVATION & COMMUNITY PLANNING		PROJECT:	DRAWING TITLE: INK PLAN DRAWING	
ASSIGNMENT NO:		DRAWING PREPARED BY (TEAM/INDIVIDUAL): MIA HAVILAND + SARAH (CARLIE) SMITH		
DATE:	11/19/12	SCALE:		SHEET 2
REV		REVISIONS		
		DESCRIPTION	DATE	APPROVED



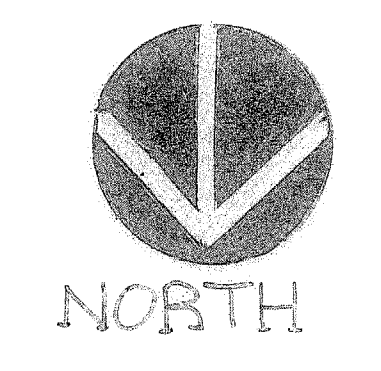
NOTE 8: THIS SURVEY WAS CONDUCTED WITH A 100' AND A 25' MEASURING TAPE WITH THREE PEOPLE MEASURING. THE EXTERIOR OF THE CHURCHFIELD CONDITIONS WERE CLEAR FOR THE EXCEPTION OF SLIGHT BUSHES. WE STRETCHED THE 200' TAPE ALONG THE SIDES FOR TOTAL MEASUREMENTS AND USED THE 25' TAPE FOR MORE SPECIFIC MEASUREMENTS. THIS BUILDING IS MASONRY. WEST SIDE EXTERIOR DIMENSIONS DIFFER APPROXIMATELY 3" FROM EAST SIDE DIMENSIONS.

LEGEND

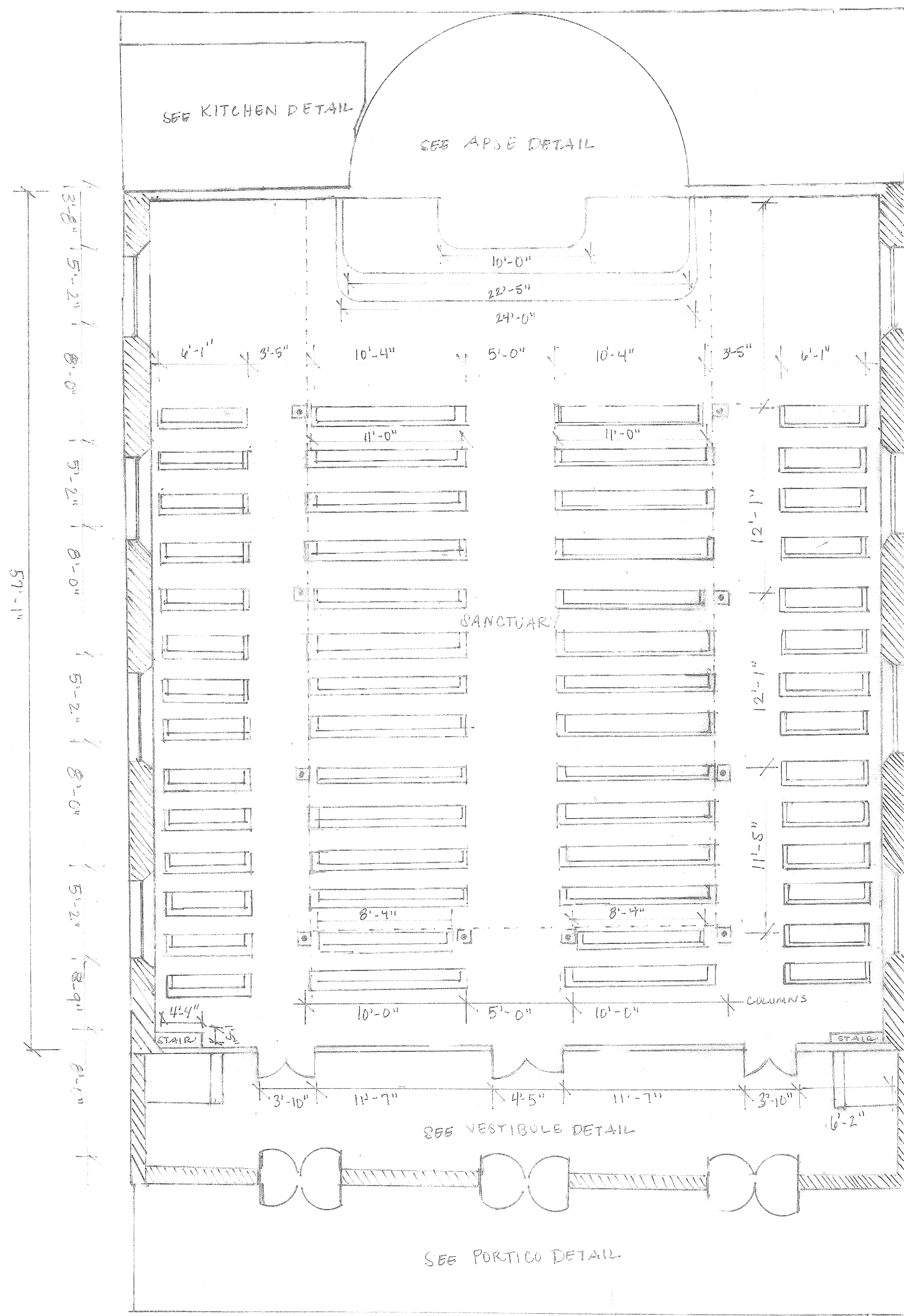
- WALL
- BLANK
- GATE

TOTAL LENGTH INCLUDING STAIRS AND COLUMN IS 90'-2"

SCALE = 1/4" = 1'0"

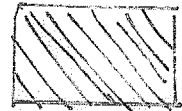


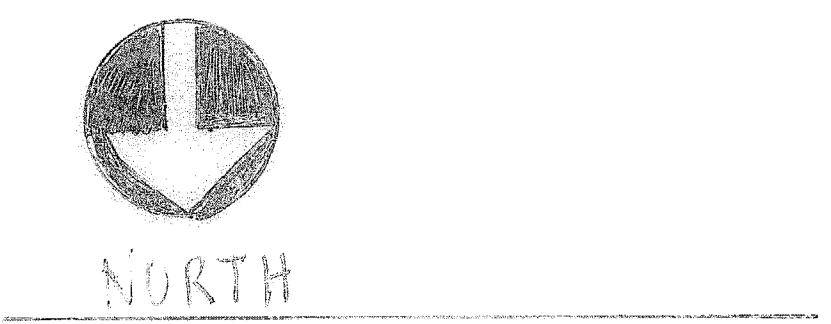
JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299-001-FALL 2012 HISTORIC PRESERVATION & COMMUNITY PLANNING		PROJECT: REDEEMER CHURCH AT 43 WENTWORTH DRAWING TITLE: PLAN OF CHURCH-2 DRAWING PREPARED BY (TEAM/INDIVIDUAL): SYDNEY GROVE + CHARLES COOK DATE: 10/26/12 SCALE: SHEET 43	
ASSIGNMENT NO: 7		REVISIONS	
DATE: 10/26/12		DATE: 11/16/12	
REV	DESCRIPTION	DATE	APPROVED
1		11/16/12	

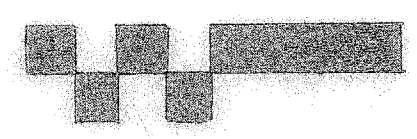


- NOTES:
- 3 INCH MOLDING ALL AROUND
 - DOOR AND WINDOW MEASUREMENTS ARE FRAME TO FRAME
 - PILLAR BASE IS 10" X 10"
 - STAIRS AND PEWS ARE WOOD
 - PEWS ARE 1'-6" APART
 - PEWS AT COLUMNS, EXCLUDING 2 AT VESTIBULE ARE 10'-4". THE PEWS AT THE BACK COLUMNS ARE 8'-4".

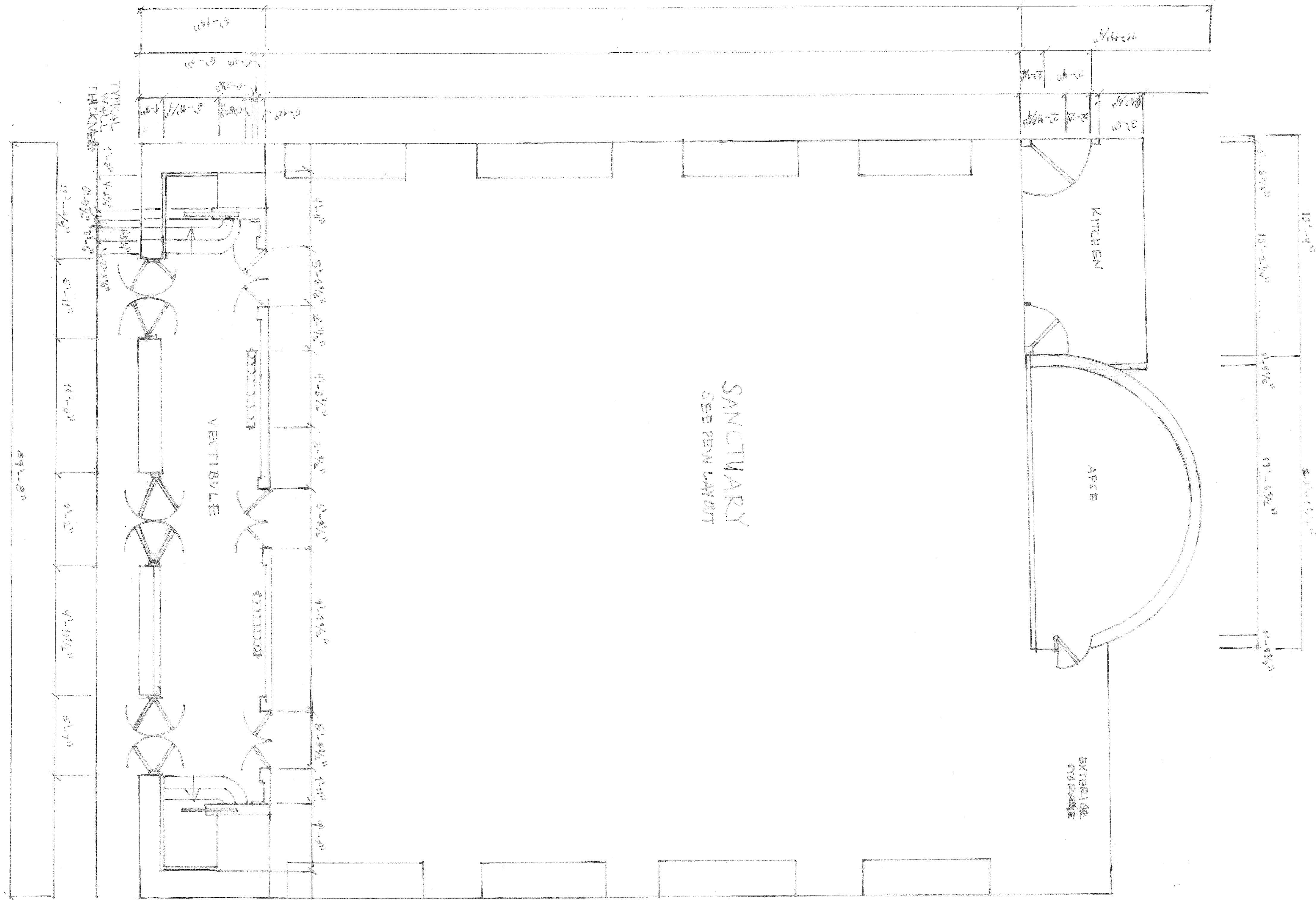
LEGEND:

 MASONRY




SCALE 1/4" = 1'-0"

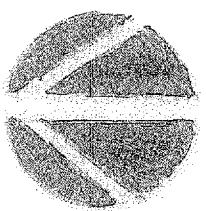
JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299 HISTORIC PRESERVATION & COMMUNITY PLANNING		PROJECT: REDEEMER CHURCH AT 43 WENTWORTH	
DRAWING TITLE: PEW LAYOUT		DRAWING PREPARED BY (TEAM/INDIVIDUAL): AMANDA NESTOR & JAMES L. WARD	
ASSIGNMENT NO:		SCALE: 1/4" = 1'-0"	
DATE: 11/16/12		SHEET: 4	
REVISIONS			
REV	DESCRIPTION	DATE	APPROVED
1		11/16/12	



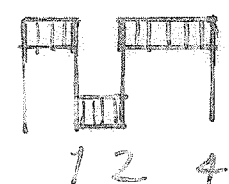
LEGEND

	STAIRCASE
	TYPICAL WALL
	RADIATOR
	WINDOW

- NOTES
1. ALL MEASUREMENTS FOR DOORS ARE FRAMES TO FRAME.
 2. VESTIBULE FLOOR.
 3. ALL CARPETED VOTIVE AREAS.
 4. MINOR PIPES & RANGES BETWEEN INTERIOR AND EXTERIOR MEASUREMENTS.
 5. APSE THERE WAS AN ISOLE WITH INTERIOR MEASUREMENTS.
 6. VESTIBULE.



PLAN
VESTIBULE, KITCHEN, APSE
SCALE: 1/4" = 1'-0"



JAMES L. WARD
ASSISTANT PROFESSOR
COLLEGE OF CHARLESTON
ARTH 299-001-FALL 2012
HISTORIC PRESERVATION &
COMMUNITY PLANNING

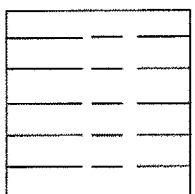
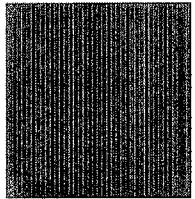
REDEEMER CHURCH
AT 42 WENTWORTH
DRAWING TITLE
PLAN OF VESTIBULE,
KITCHEN & APSE

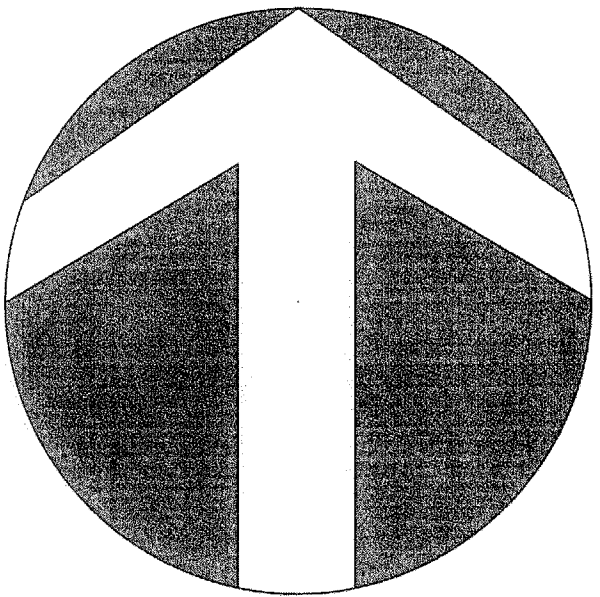
ASSIGNMENT NO.:
DATE: 11/10/12
DRAWING PREPARED BY (TEAM/INDIVIDUAL):
MAGGIE SHEERIN & CUSHMAN
SCALE: SHEET 5

REVISIONS			
REV	DESCRIPTION	DATE	APPROVED
1		11/10/12	

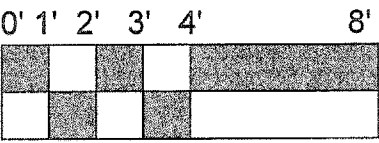
- NOTES:
- 1. ALL MEASUREMENTS AT WINDOWS AND DOORS ARE FROM FRAME TO FRAME
 - 2. ALL FLOORS ARE HARDWOOD COVERED WITH CARPET
 - 3. THE TWO STAIRCASES ARE LOCATED BY THE EAST AND WEST WALLS

LEGEND:

-  CARPET COVERED
-  OUTER WALL
-  HARDWOOD FLOOR



NORTH

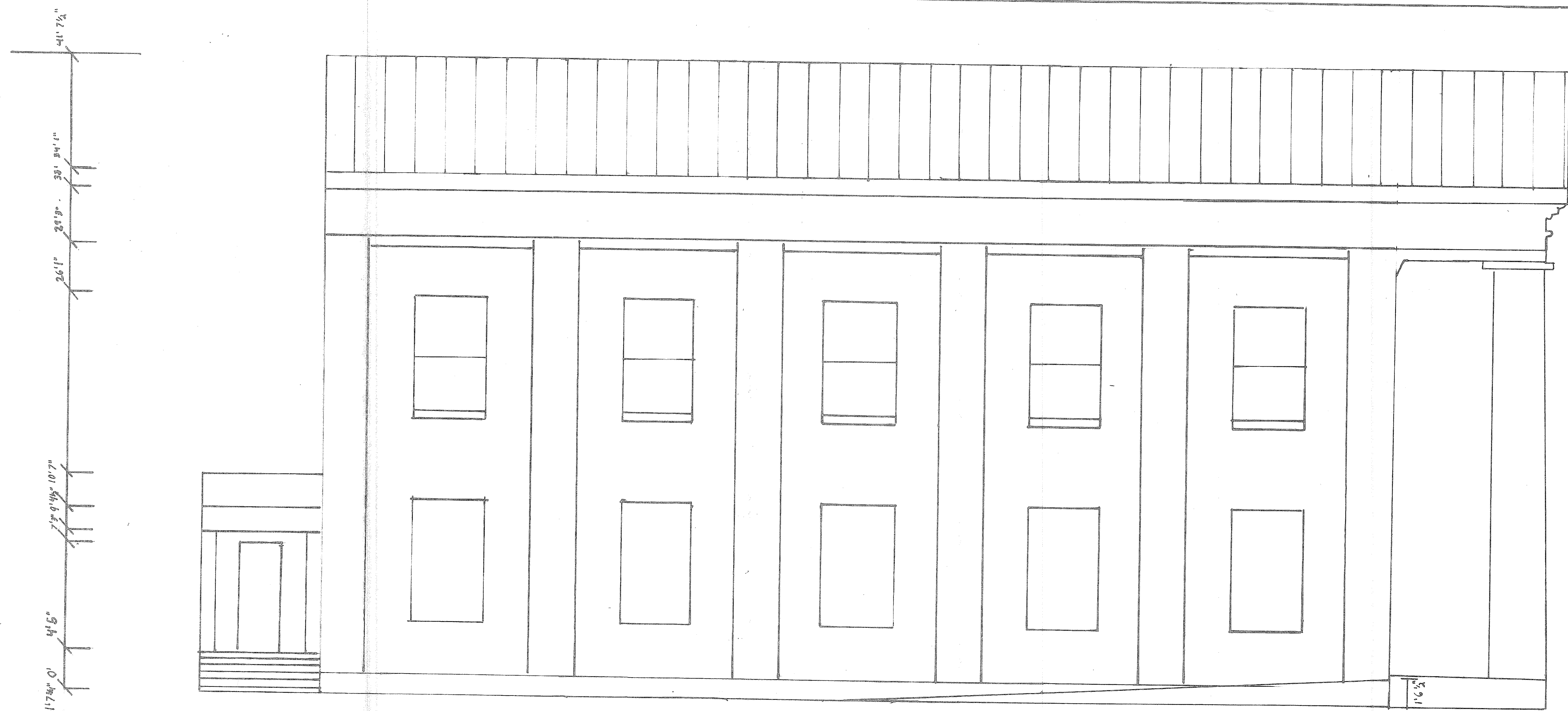


SCALE: $\frac{1}{4}" = 1'-0"$

JAMES L. WARD ASSISANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299 HISTORIC PRESERVATION & COMMUNITY PLANNING		PROJECT: 43 WENTWORTH ST.	
DRAWING TITLE: INK PLAN		DRAWING PREPARED BY (TEAM/INDIVIDUAL): PHILIP MCBRIDE & ERIC STUNGGRYS	
ASSIGNMENT NO.:		SCALE: $\frac{1}{4}" = 1'-0"$	
DATE:		SHEET 24-X-36	
REVISIONS			
REV	DESCRIPTION	DATE	APPROVED

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EAST ELEVATION

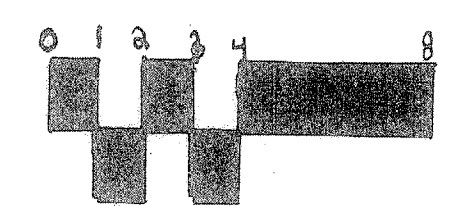


NORTH ELEVATION w/ PORTICO

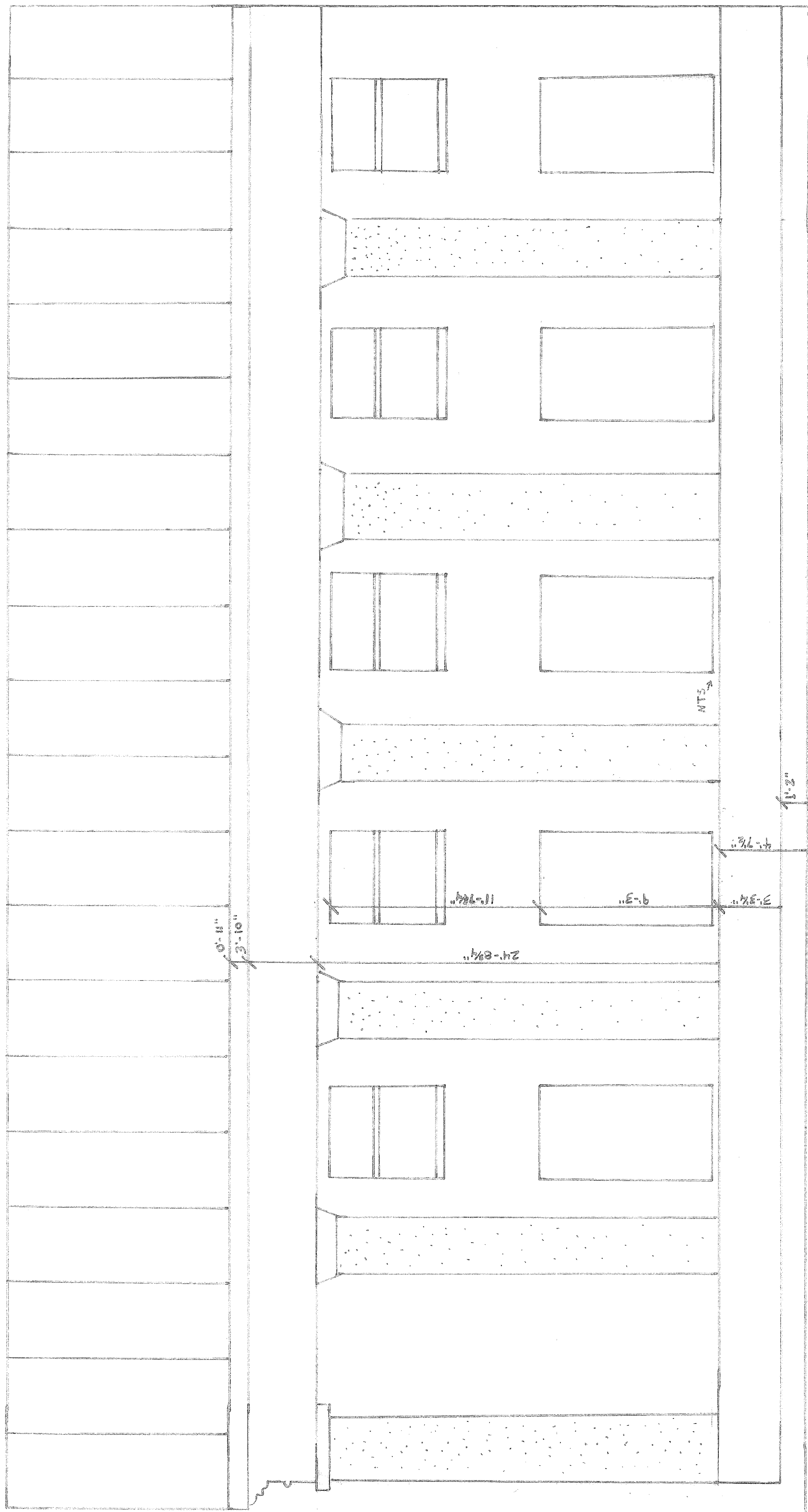
LEGEND

□ MASONRY ■ STUCCO

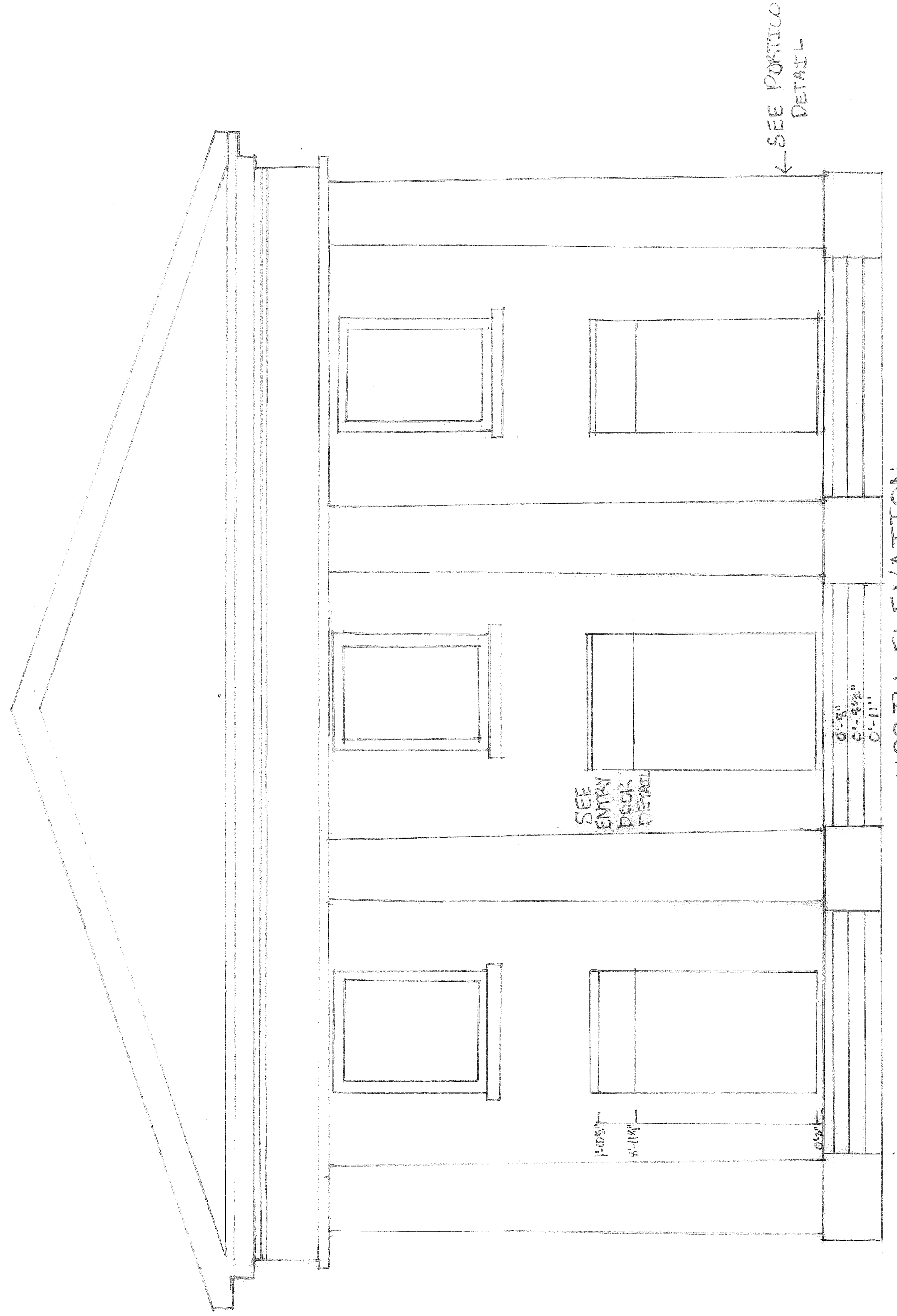
SCALE 1/4" = 1'



JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299-002-FALL 2012 HISTORIC PRESERVATION & COMMUNITY PLANNING		PROJECT: DRAWING TITLE: INK ELEVATION	
ASSIGNMENT NO: DATE: 11/19/12		DRAWING PREPARED BY (TEAM/INDIVIDUAL): MIA HAVILAND & SARAH (CARLIE) SMITH	
SCALE:		SHEET: 8	
REV	DESCRIPTION	DATE	APPROVED



WEST ELEVATION



NORTH ELEVATION

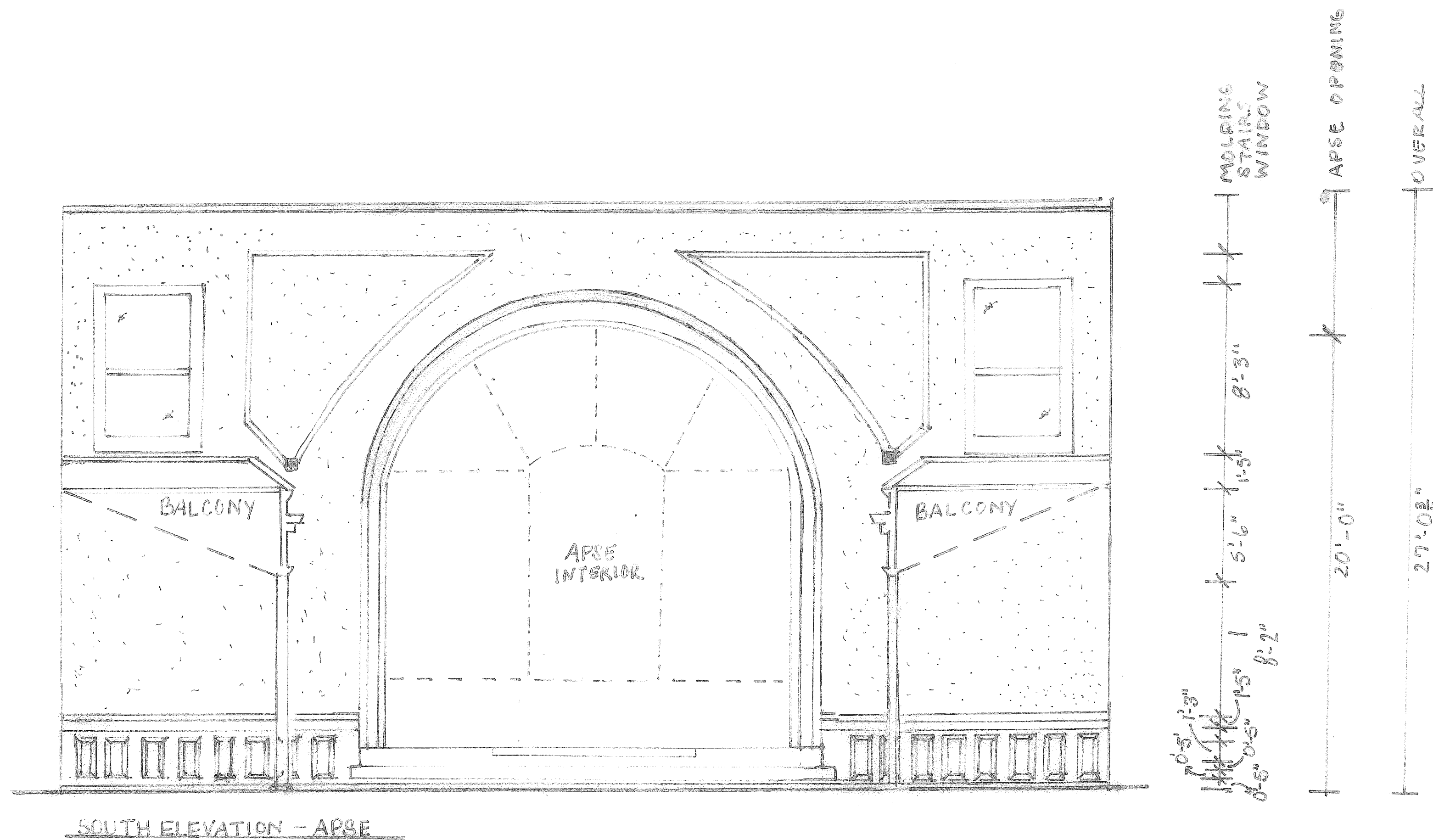
SCALE = 1/4" = 1'-0"

NOTES:
THIS SURVEY WAS CONDUCTED WITH AN ELECTRONIC MEASURING DEVICE AND A 25' MEASURING TAPE WITH THREE PEOPLE MEASURING THE ELEVATIONS OF THE CHURCH. FIELD CONDITIONS WERE CLEAR WE USED THE ELECTRONIC DEVICE FOR UNREACHABLE ELEVATIONS AND THE 25' TAPE FOR SHORTER MEASUREMENTS. WE ARE NOT INCLUDING THE DOOR AND STAIRCASE ON SOUTH END OF WEST ELEVATIONS.

JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299-001-FALL 2012 HISTORIC PRESERVATION & COMMUNITY PLANNING		PROJECT: REDEEMER CHURCH AT 43 WENTWORTH	
DRAWING TITLE: EXTERIOR ELEVATION -2		DRAWN BY (TEAM/INDIVIDUAL): SYDNEY GROVE + CHARLES COOK	
ASSIGNMENT NO: 9		DATE: 11/2/12	
SCALE:		SHEET 9/7	
REVISIONS			
REV	DESCRIPTION	DATE	APPROVED
1		11/16/12	

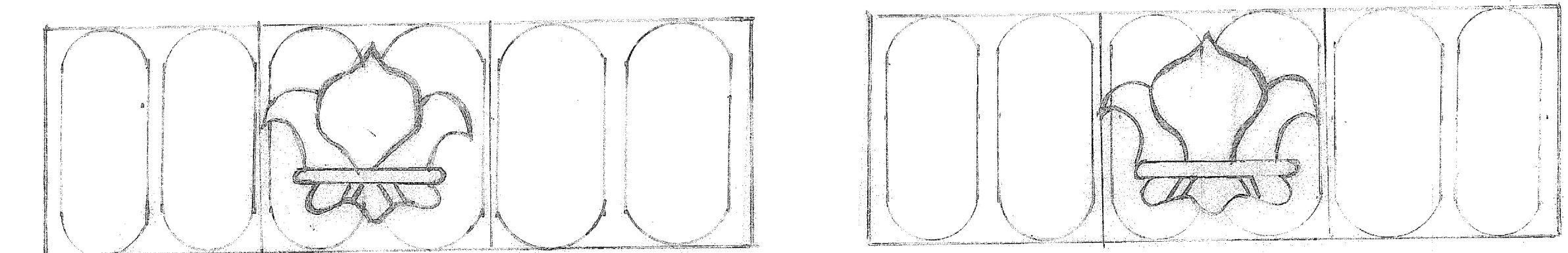
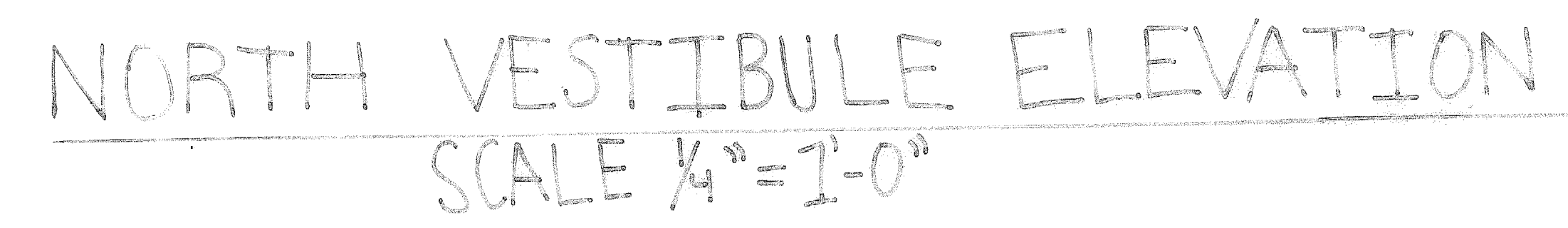
NOTES:

1. APSE STAIRS ARE WOOD
2. WINDOWS ARE STAIN GLASS
3. 6" WINDOW MOLDING
4. EGG & DART MOLDING AROUND APSE OPENING
5. CEILING UNDER BALCONY SLOPES
6. INTERIOR APSE CEILING IS HALF-DOME SHAPE
7. SEE PULPIT DETAIL
8. SEE ALTAR DETAIL

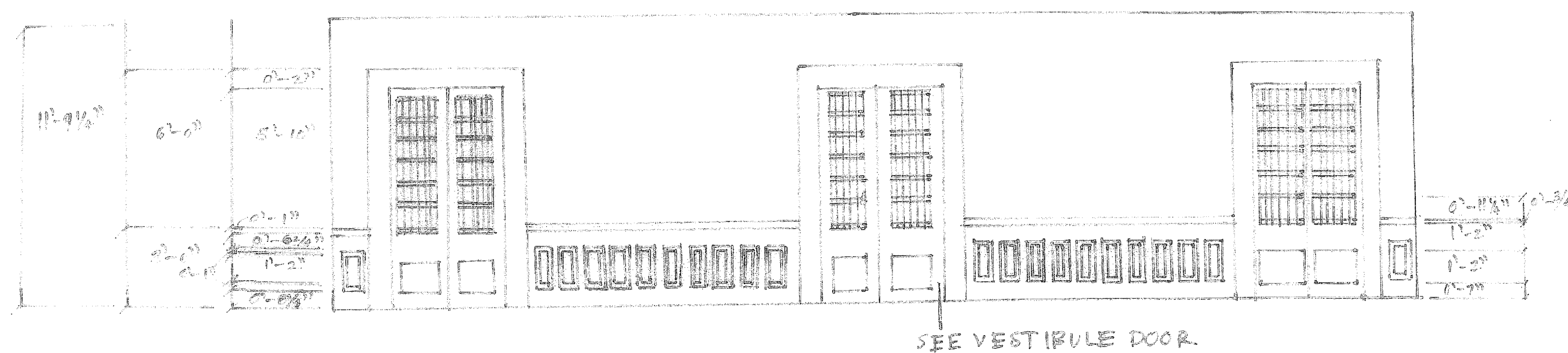
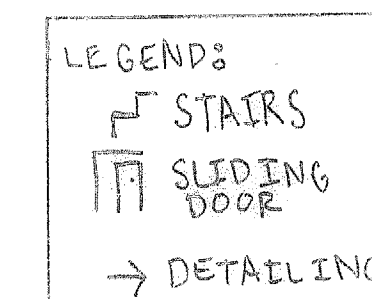
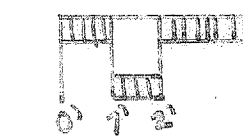


SCALE 1/4" = 1'-0"

JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299 HISTORIC PRESERVATION & COMMUNITY PLANNING		PROJECT: REDEEMER CHURCH 43 WENTWORTH STREET	
DRAWING TITLE: SOUTH INTERIOR ELEVATION		DRAWING PREPARED BY (TEAM/INDIVIDUAL): AMANDA NESTOR & HEATHER CHACHO	
ASSIGNMENT NO.:		SCALE: 1/4" = 1'-0"	
DATE: 11/16/12		SHEET: 9	
REVISIONS			
REV	DESCRIPTION	DATE	APPROVED
1			



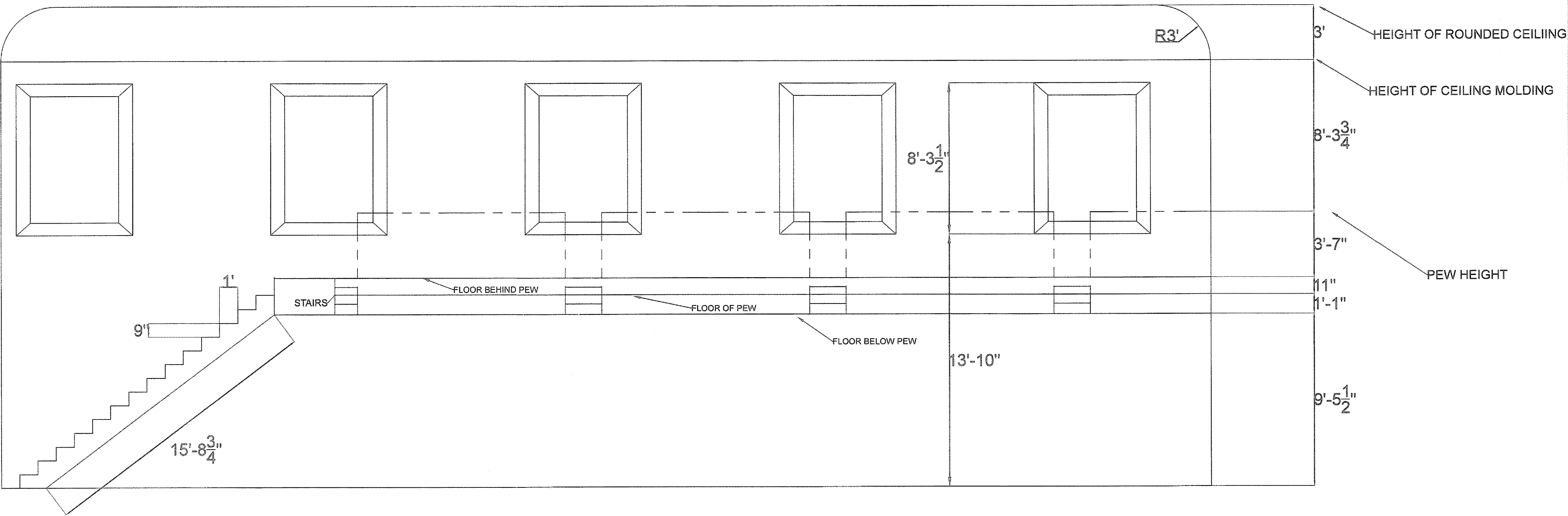
DETAIL 1
SCALE: 3" = 1'-0"



NOTES:

1. ALL MEASUREMENTS FOR DOORS ARE FRAME TO FRAME.
2. ALL FLOORS ARE CARPETED.
3. CEILINGS MEASURED WITH LASOR DEVICE.

JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299-001-FALL 2012 HISTORIC PRESERVATION & COMMUNITY PLANNING		PROJECT: REDEEMER CHURCH AT 43 WENTWORTH DRAWING TITLE: NORTH VESTIBULE ELEVATION	
ASSIGNMENT NO.:		DRAWING PREPARED BY (TEAM/INDIVIDUAL): CAROLINE PETERSON - HLEBEN - CUSHMAN	
DATE:		SCALE: 1/8" = 1'-0"	SHEET: 10
REVISIONS			
REV	DESCRIPTION	DATE	APPROVED
1		11/30/12	



- NOTES:
- 1. ALL MEASUREMENTS OF WINDOWS ARE FRAME TO FRAME
 - 2. THE MEASUREMENT OF THE CURVE OF THE CEILING IS AN ESTIMATE
 - 3. THE HEIGHT OF THE STAIRCASE WAS CALCULATED BY MULTIPLYING THE HEIGHT OF ONE STAIR BY THE TOTAL NUMBER OF STAIRS
 - 4. THE HEIGHT OF THE CEILING WAS MEASURED USING THE LASER DEVICE

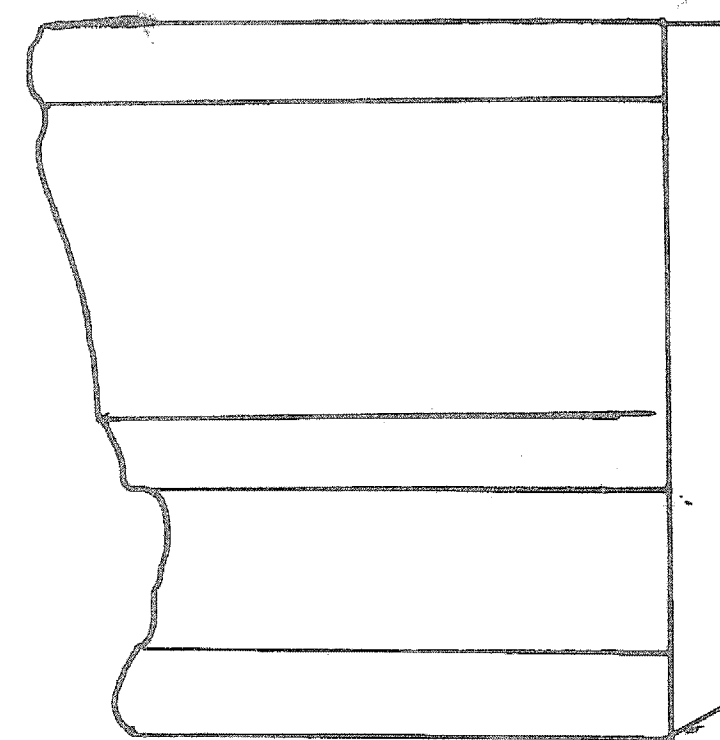
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JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299 HISTORIC PRESERVATION & COMMUNITY PLANNING		PROJECT: 43 WENTWORTH	
		DRAWING TITLE: INK ELEVATION	
ASSIGNMENT NO:		DRAWING PREPARED BY (TEAM/INDIVIDUAL): PHILIP MCBRIDE & ERIC STUNGGRYS	
DATE:	19 NOVEMBER 2012	SCALE:	1/4" = 1'0"
		SHEET:	25-X-36 11
REV	DESCRIPTION	DATE	APPROVED

DETAIL
FULL SCALE

WINDOW TRIM



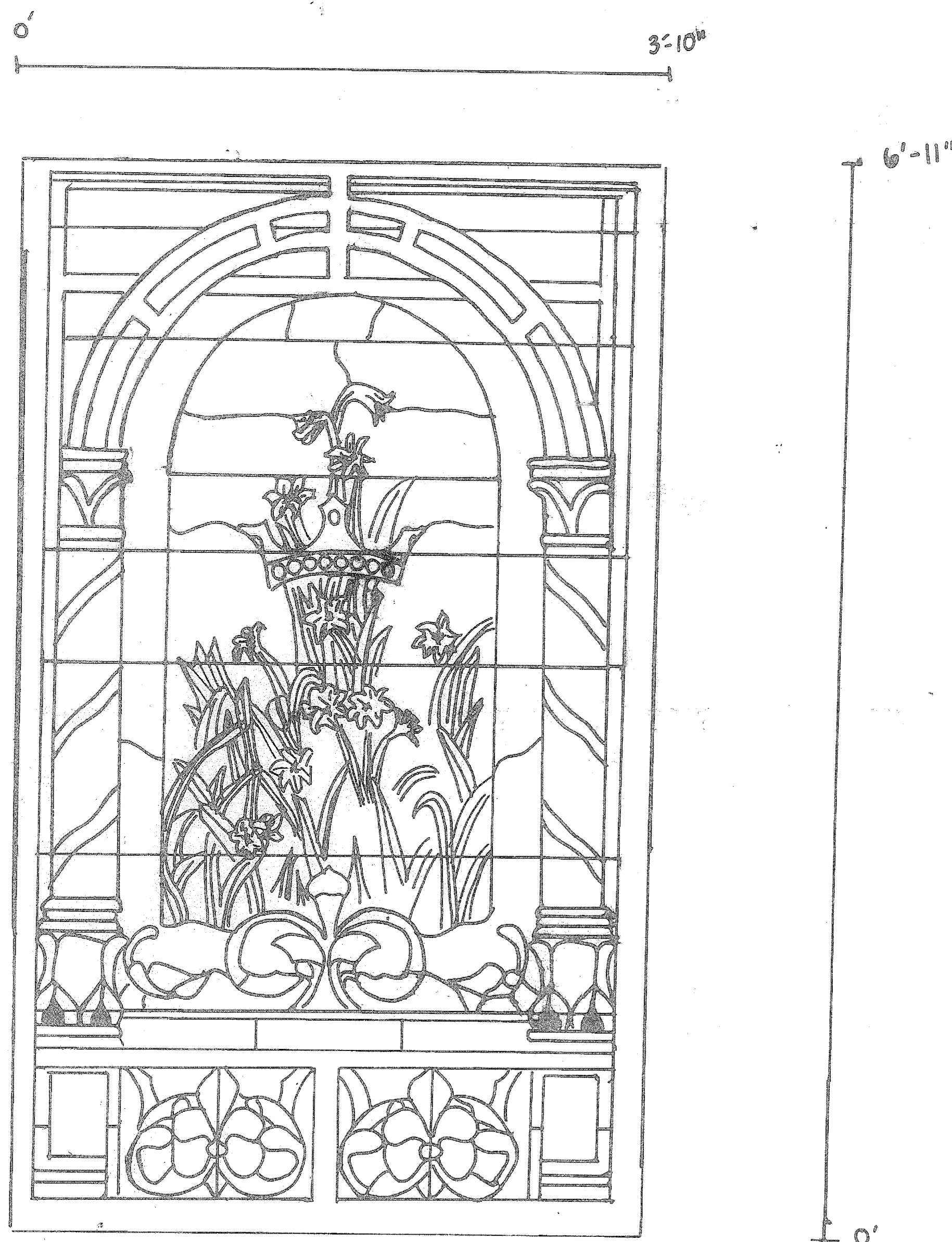
NOTES

- STAINED GLASS WINDOW IS INOPERABLE
- STAINED GLASS WINDOW PUT IN 1903
- MOLDING CAPTURED BY MOLDING GAUGE

DETAIL

SCALE 1'-1/2" = 1'-0"

STAINED GLASS WINDOW 2

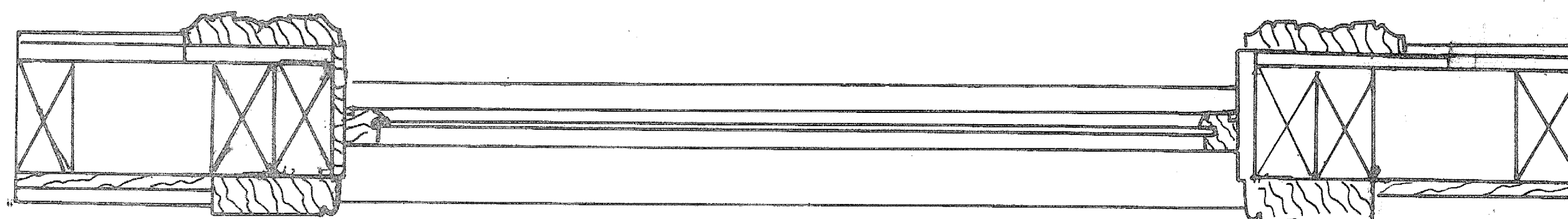


STAINED GLASS WINDOWS

Stained glass windows have been used throughout churches of all ages to bring a decorative element within and outside of the church. Many of these windows display a story or a symbolic meaning to the religious faith. The interesting purpose of stained glass windows is that the windows do not allow outsiders to look inside but still allows light to enter the room.

There are many different techniques that help maintain and preserve the stained glass windows. Bracing the stained glass windows helps keep the glass intact and allows the stained glass to not bend. All stained glass windows are reinforced with a metal brace and will eventually need to repairs of bracing. If the bracing is not carefully maintained the stained glass will bulge and bend and eventually shatter the glass. Another method to preserve stained glass windows is re-cementing the grout around the stained glass. Due to rain, heat, and time the cement grout deteriorates and needs to be replaced. The processes of re-cementing stained glass are replacing window grout, refurbish the lead, and restore window to shine. An additional way to keep your stained glass windows safe is by installing protective storm windows. Not only do these windows protect from environmental damages but also from human damages. These are the best ways to maintain and preserve stained glass windows. One must keep maintenance to these windows because they become a historical character of the building.

Company, O'Brien Stained Glass. Church Window Maintenance. <http://www.obrienstainedglass.com/maintenance.php> (accessed 11 08, 2012).



DETAIL

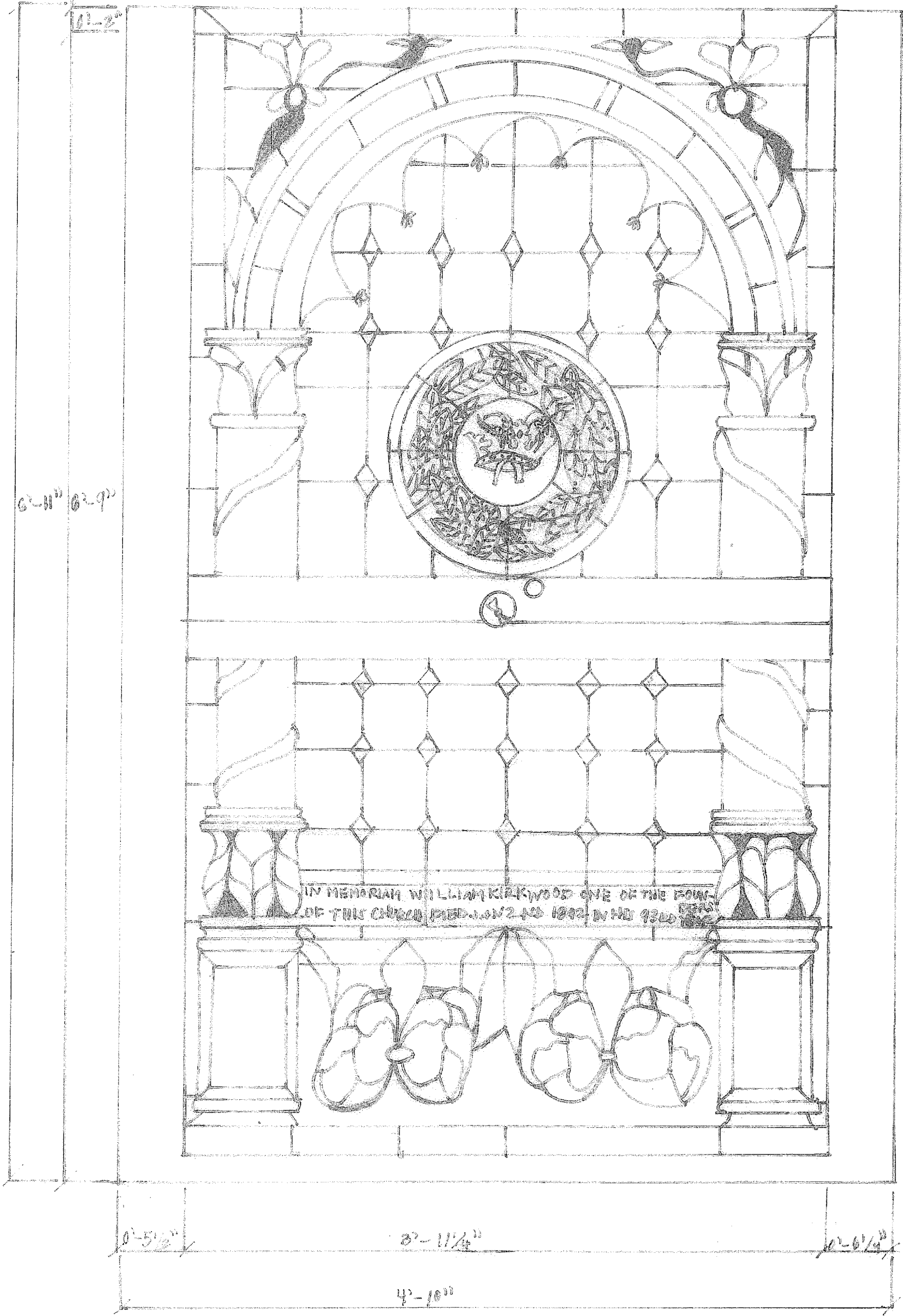
SCALE 1'-1/2" = 1'-0"

TYPICAL WINDOW SECTION

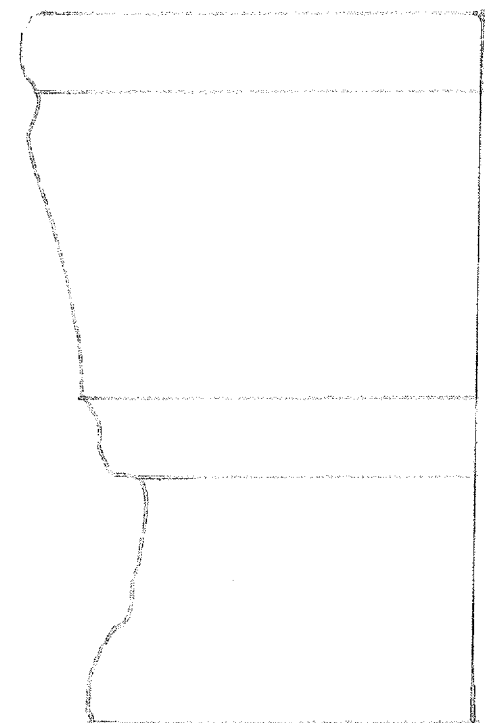
JAMES L. WARD
ASSISTANT PROFESSOR
COLLEGE OF CHARLESTON
ARTH 299
HISTORIC PRESERVATION &
COMMUNITY PLANNING

PROJECT:
FINAL DETAIL
DRAWING TITLE:
STAINED GLASS WINDOW 2
DRAWING PREPARED BY (TEAM/INDIVIDUAL):
HEATHER CHACTO
DATE: 11/09/12
SCALE: 1'-1/2" = 1'-0"
SHEET 12

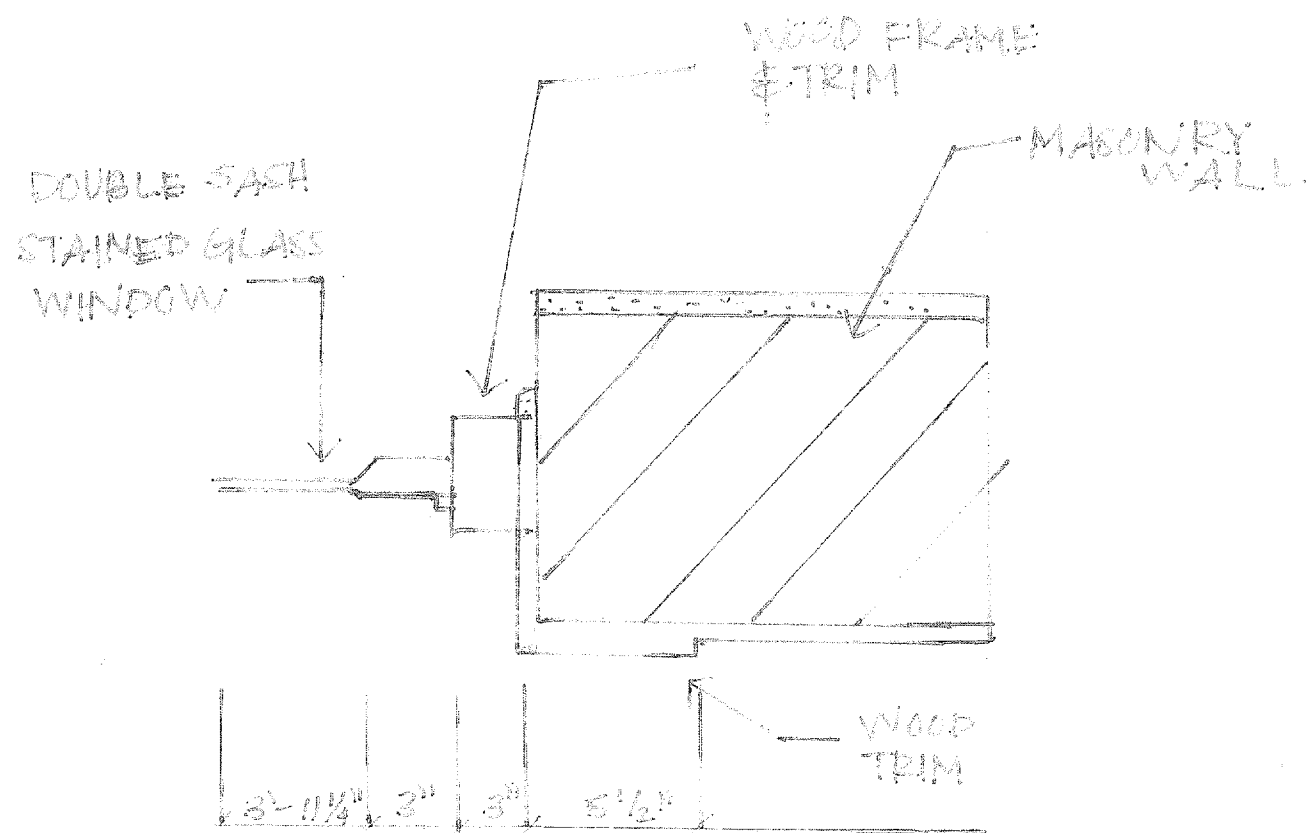
REVISIONS			
REV	DESCRIPTION	DATE	APPROVED



ELEVATION
BALCONY STAINED GLASS WINDOW 1
SCALE: 1 1/2" = 1'-0"



WOOD TRIM DETAIL



JAMB SECTION
SCALE: 1 1/2" = 1'-0"

Sheerin 1

Alumni, Rachael Weyand, of 2003 researched the preservation of stained windows during an architectural drawing of Circular Congregational Church, Charleston, South Carolina. She credited the Historic American Building Survey, National Park Survey, and Name of Delineator; also noted were the date of drawings. For restoration of a window, Hines Studio has new or used glass available to match a particular project. Inside the studio, glass is sorted into groups of hand-blown vs. machine made and opalescent vs. translucent glass. However, the textures of glass rely on how each piece is produced. When a new window is being produced or an old window comes in for restoration it is drawn or rubbed, respectively, onto a sheet of paper for an outline. If a certain glass window restoration cannot be found, it can be ordered from a catalogue. Most restoring of windows is simply re-leading. Re-leading completely dismantles a window and rebuilds with new lead. Old lead gets weak and usually cracks. When the glass of an old window needs to be fixed it is either replaced or if it is cracked it is braced with a piece of lead. Bracing is for all large leaded stained glass windows that requires steel reinforcement to support the weight and to help keep straight. It is eminent to keep the bracing uniform in appearance for both short and long term necessities of the window. Older stained glass windows, which most Charleston churches are, frequently require repair to the original bracing or additional bracing. Preserving glass is preferred rather than replacing it. Finished windows are then reinstalled by Hines studio. After the window is re-leaded it is grouted with black-dyed grout (to match the lead). Grouting the window water- and weather-proofs it. The lead is then polished with a burnishing brush. Some tools of the trade are pliers, a glasscutter (with kerosene for lubrication), solder, came lead, solder iron, and a flux. The craft of window building is historic, not only making it significant in itself, but making it easier to work on a window from any era as well. This window shows a double hung unit sliding vertically. Stained glass windows will last varying amounts of time depending on conditions of the environment it is installed in, up to 100 years. When maintenance becomes necessary, the completed window will look identical to the original one, hopefully incorporating most of the original glass.

Sheerin 2

With further research on Robert Hines, it is noted that he is the caretaker of much of Charleston's stained glass. The craftsman wanders daily through the city's history as the color, texture, design, and techniques are revealed through each window. His office on upper King Street acts as a studio for even the great techniques developed by Louis Comfort Tiffany, an American painter during the Victorian Age. A few of Charleston's notable stained glass windows include the Cathedral of St. John the Baptist with Meyer and Company of Munich stained glass productions over the altar and 14 large windows along the sides representing the life of Christ and also in the clerestory honoring the four Evangelists. Another is St. Matthew's Lutheran Church on 405 King Street built in 1872, restored in 1912 with 12 American opalescent and stained glass memorial windows and again restored after a fire of 1965. Charleston, The Holy City contains many beautiful stained glass windows in which Hines, among others, make great efforts to preserve properly.

Works Cited

"Church Window Maintenance." *Stained Glass Windows*. Web. 08 Nov. 2012.
<<http://www.obrienstainedglass.com/maintenance.php>>
"Stained Glass: A Piece of Charleston's History." *Stained Glass: A Piece of Charleston's History*. Web. 08 Nov. 2012.
<<http://www.discovercharleston.com/discover/stained-glass.htm>>.

NOTES
1. WOOD TRIM DETAIL TYPICAL APPROXIMATED WITH MOLDING GAUGE
2. JAMB SECTION APPROX. DIMENSIONS BASED ON SCALE ADJUSTED PHOTOGRAPH.
3. STAINED GLASS WINDOW DOUBLE HUNG AND VERTICALLY SASHED.

JAMES L. WARD ASSISTANT PROFESSOR		PROJECT: ELEVATION DETAIL IN INK	
COLLEGE OF CHARLESTON ARTH 299-002-FALL 2012		DRAWING TITLE: BALCONY STAINED GLASS 1	
HISTORIC PRESERVATION & COMMUNITY PLANNING		DRAWING PREPARED BY (TEAM/INDIVIDUAL): MAGGIE SHEERIN	
ASSIGNMENT NO: #		DATE: 11/9/12	
DATE: 11/9/12		SCALE 1/2" = 1'	SHEET 13
REVISIONS			
REV	DESCRIPTION	DATE	APPROVED

Caroline Cushman

Vestibule Stain Glass/Wooden Door

There is a difference between maintenance of a wooden door and a stain glass wooden door. In addition, the weather of Charleston and the age of the Redeemer Presbyterian church doors are both factors that have to be considered when trying to restore or preserve a door.

First, a little bit about wood doors in general. Most wood doors shrink or swell over time because of humidity. The moisture in wood changes as the humidity changes. When it's humid outside, the moisture in the air is absorbed by the wood causing it to swell. The opposite happens when the air is dry, the wood loses moisture and it shrinks (Eckelman).

Unfortunately, when swelling or shrinking occurs on a stained glass wooden door, it can cause the stained glass to lose its "one dimensional plane." First, it will start curving, or bulging in or out. The glass will eventually break due to pressure building up because it does not fit in the panel anymore. To restore such old glass, it must be taken out, and resized to fit the new shrunken size (Foothills). Secondly, the joints will eventually not fit together and will cause the frame to fracture (Eckelman). If your door is sticking, sometimes you just need to tighten the screws. There are other tactics like switching the top and bottom hinges, but require more skill.

At the Redeemer Presbyterian church, there are three sets of stained glass wooden doors inside the vestibule/sanctuary. They are most likely made of pine. Luckily, the doors will not shrink as fast as an entry door because they are not directly in the sunlight. However, the humidity will still slowly shrink and/or swell the doors. By the looks of it, they have put a finish on the doors, most likely polyurethane, or spar varnish. Spar varnish is a mix that's been passed down for generations. It contains UV-resistant oils and resin that gives wood a rich, real look after about ten coats (This Old House). Any finish can slow down the process of shrinking and swelling, but it will not stop it from happening.

There are copper wires inside the metal brackets to tie in the stain glass. In addition, there is led around the outside of the glass. This is a special technique called caning. I did notice that the stain glass at the bottom of the panel is starting to bulge inward. The church will need to replace this glass soon. For the rest of the glass, constant upkeep, like spraying with Windex, will really help it have a longer life.

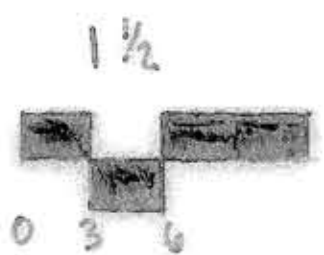
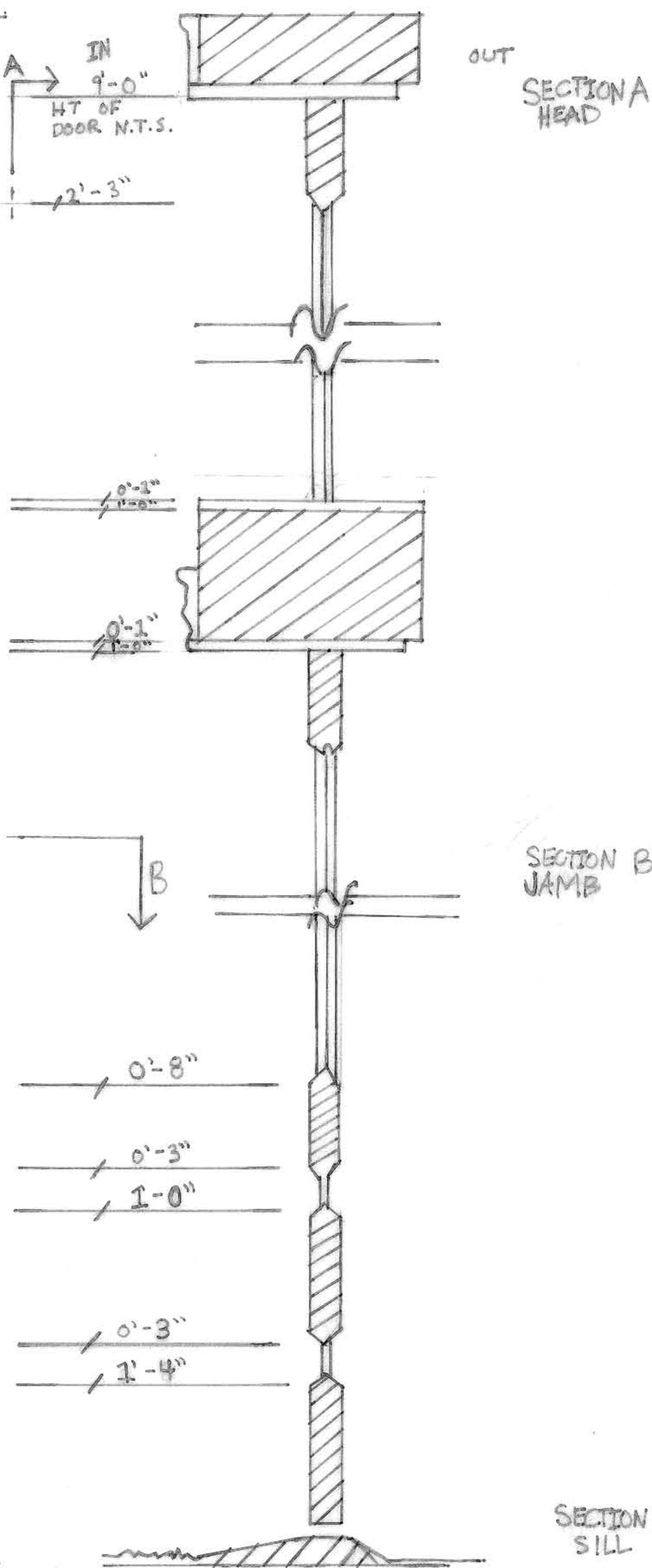
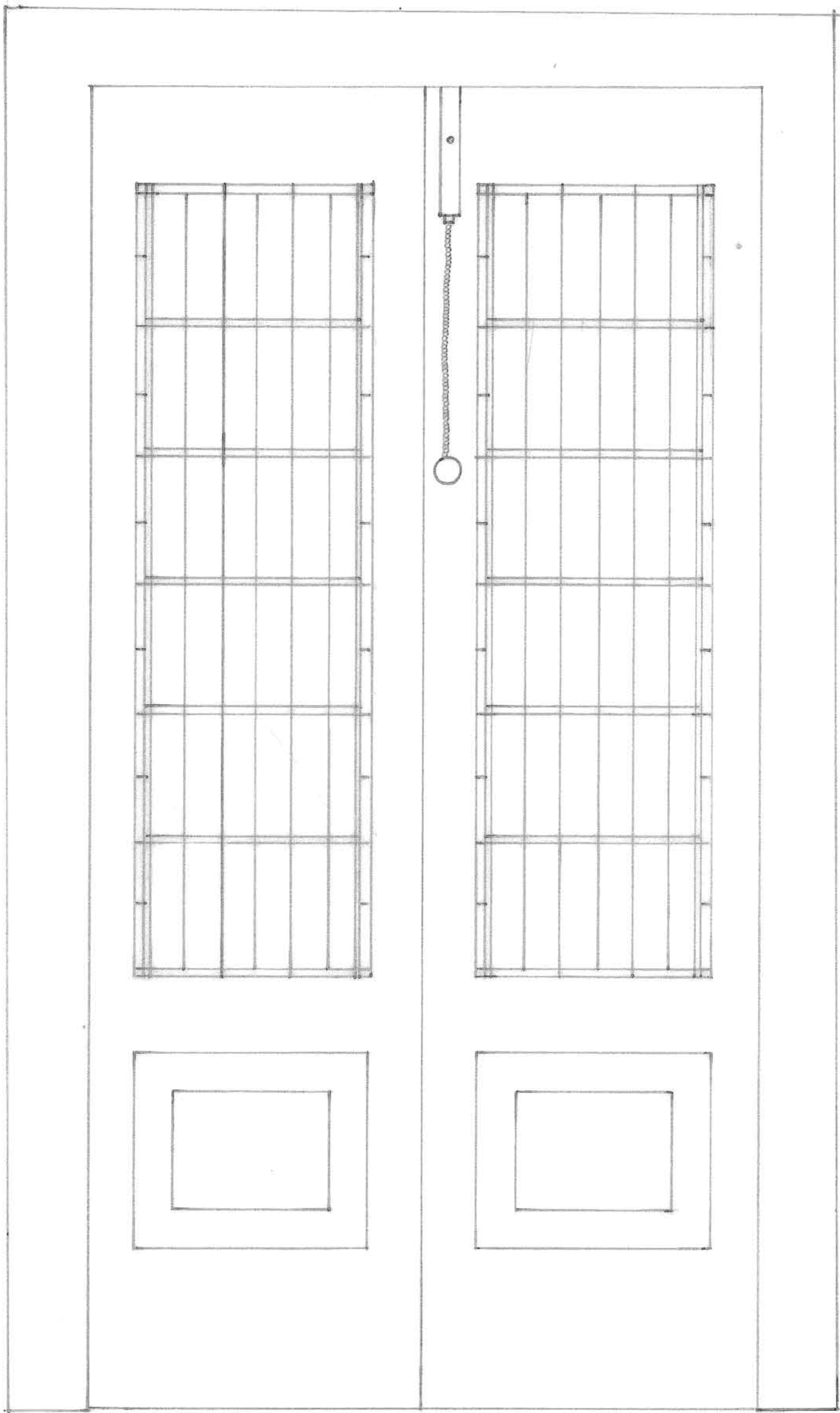
Bibliography

Eckelman, Carl A. "The Shrinking and Swelling of Wood and Its Effect of Furniture." *Purdue University; Cooperative Extension Service*: 1-7.

"How to Maintain Stained Glass Windows & Doors." Foothills Art Glass Company. Accessed November 9, 2012. <http://www.foothills-artglass.com/stained%20glass%20window%20maintenance.html>.

"Wood Entry Door Materials and Finishes." This Old House. Accessed November 8, 2012. http://www.thisoldhouse.com/toh/photos/0,,20269726_20603621,00.html.

ELEVATION

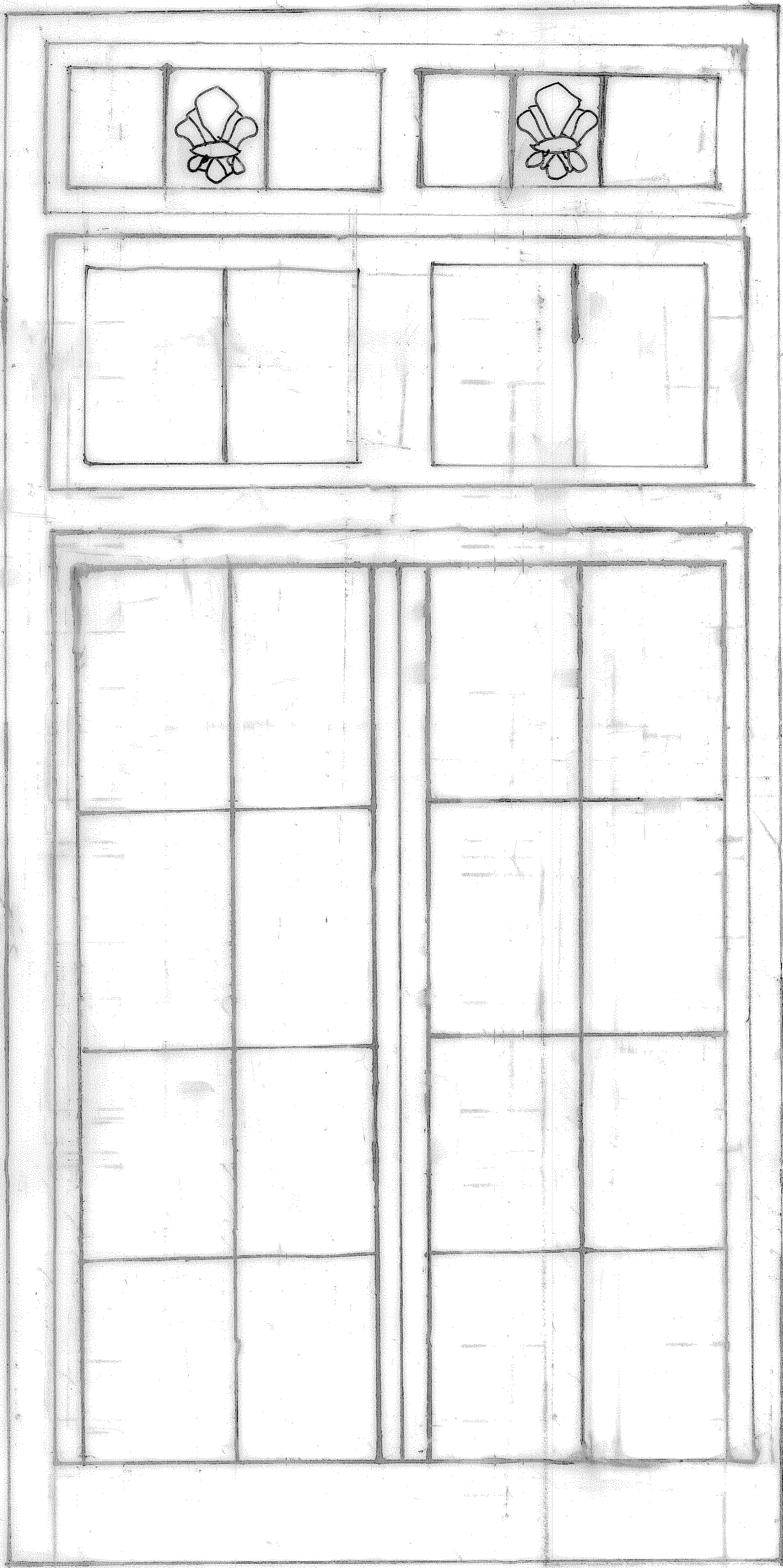


LEGENDS

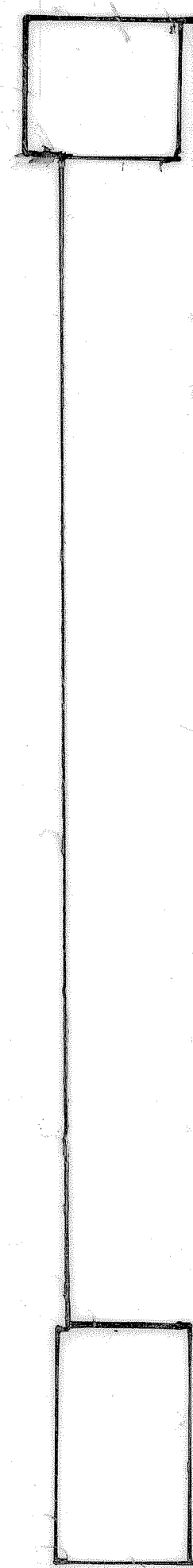
- 1. DOOR MADE OF WOOD
- 2. BARS ON DOOR PANEL MADE OF METAL
- 3. STAIN GLASS IN TOP PANEL
- 4. WIRE MADE OF COPPER

VESTIBULE DOOR
SCALE = 1 1/2" = 1'-0"

JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299-002-FALL 2012 HISTORIC PRESERVATION & COMMUNITY PLANNING		PROJECT: ELEVATION INK DETAIL DRAWING TITLE: VESTIBULE DOOR DRAWING PREPARED BY (TEAM/INDIVIDUAL): CAROLINE CUSHMAN ASSIGNMENT NO: 11-09-12 DATE: 11-09-12 SCALE: 1 1/2" = 1'-0" SHEET: 2 OF 2	
REV	DESCRIPTION	DATE	APPROVED
1	ADDED JAMB SECTION + INK	11-09-12	



JAMB SECTION



SCALE = 1 1/2 INCH PER 1 FOOT

Andrew Brenner
Professor Ward
1 December 2012
Detail Plan

I would like to examine the vestibule door and stained glass inside the Redeemer Presbyterian Church located at 43 Wentworth St. The doors are in fairly good shape but could use a few minor alterations and additions to further enhance their use. The doors could definitely use a pneumatic door closer. The pneumatic door closer would relieve the door of the abrupt and harsh closing of the door, and would also make sure the door closes all the way. With a pneumatic door closer installed, the Church wouldn't have to worry about the glass in the door breaking from someone closing it too hard. The door itself could also use some form of cushioning to protect its fragile glass. A small line of cushioning could be installed around the door to ensure that the glass will remain safely intact. The stained glass at the top of the door is in a fairly good state but could use some work. The glass is somewhat loose and could be tightened up by a professional.

JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299-002-FALL 2012 HISTORIC PRESERVATION & COMMUNITY PLANNING		PROJECT: Final Detail Ink Drawing	
DRAWING TITLE: Redeemer Church 43 Wentworth St.		DRAWING PREPARED BY (TEAM/INDIVIDUAL): Andrew Brenner	
ASSIGNMENT NO:		DATE: 12/11/2012	
SCALE: 1 1/2" = 1'-0"		SHEET	
REVISIONS			
REV	DESCRIPTION	DATE	APPROVED

43 Wentworth Street
Care of the Mahogany Pulpit

The pulpit was acquired by the church in the early 20th century and it was built in a somewhat gothic style. The best preservation of the pulpit is through regular cleaning, maintenance and general care.

Furniture like the mahogany pulpit of 43 Wentworth Street should never be placed in direct sunlight or near air conditioner or heating vents. Also it should be dusted regularly with a simple lint free cloth and any spills should be wiped up immediately. While furniture oil can leave a piece of furniture appealing for a short time, in the long-term they simply attract dust, oil, and take away from the acquire patina of the piece. Furniture paste wax is a workable alternative and protects from dust.

The pulpit is built in separate pieces. The stairs attach to the podium with screws. If the pulpit is ever moved the screws should be thoroughly checked for damage before taking the structure apart to transport. It should never be lifted by the handrails and should always be lifted from the bottom to avoid serious damage to the

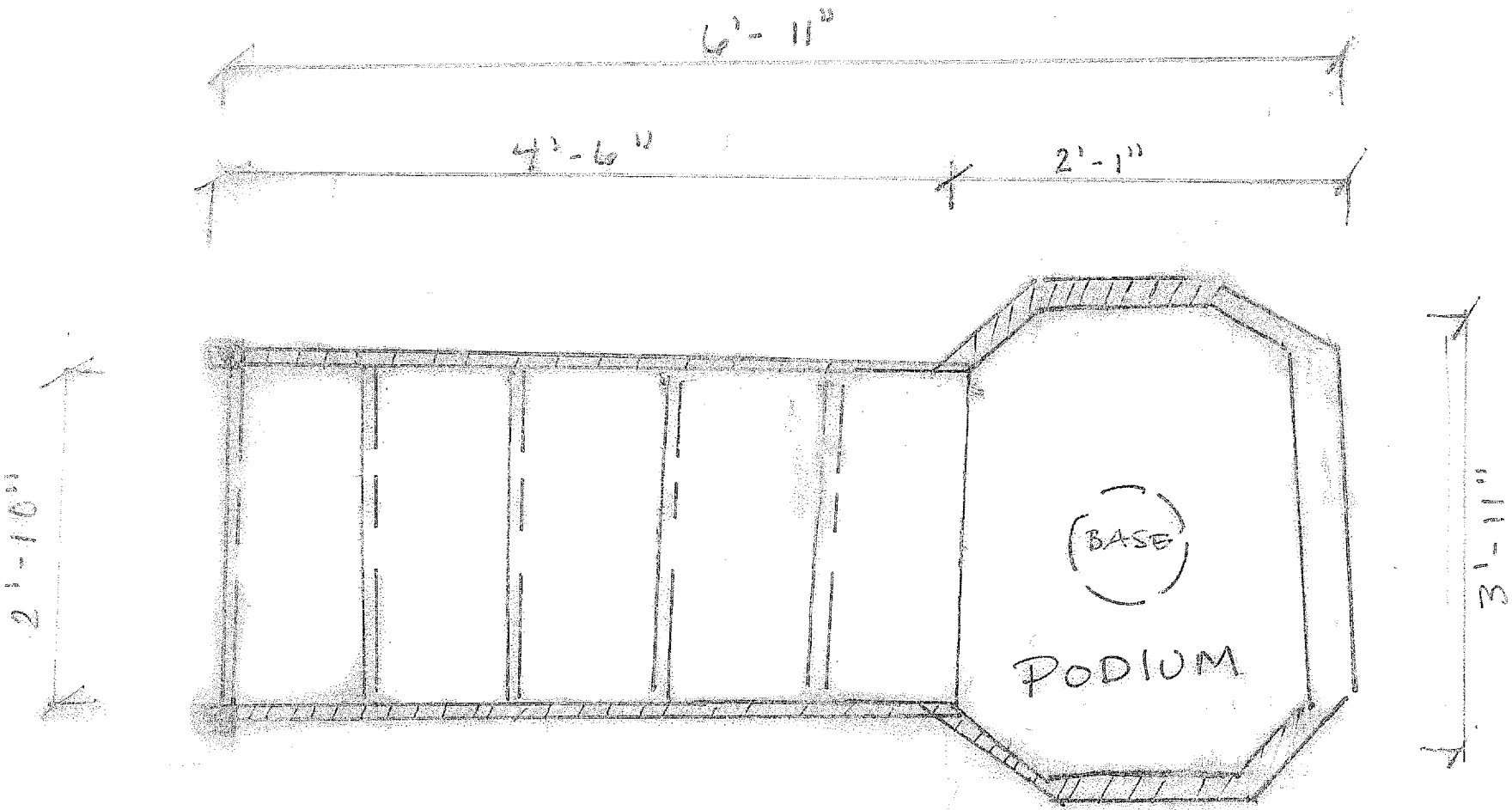
pulpit as well as to the people moving it. However if there is regular preservation maintenance there should not be an issue.

Infestation is a problem with any wood furniture and can be identified through exit holes with sawdust near them. Insects, like cockroaches are attracted to body oil on the wood so regular cleaning could help to avoid this situation. If an infestation occurs a preservation consultant and exterminator should be contacted immediately.

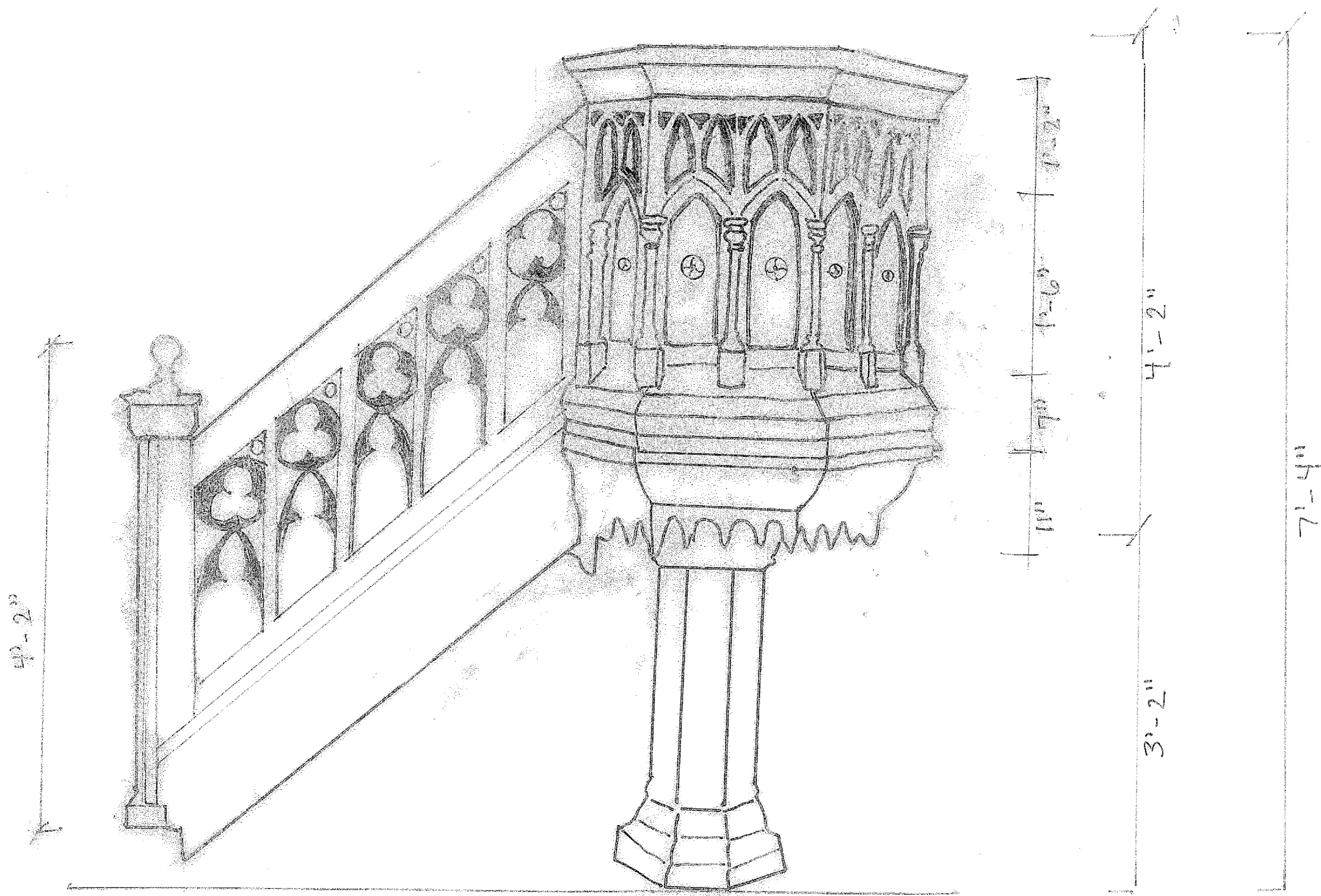
Sources: Antique Furniture Care and Preservation, *Furniture Care Tips*, <http://www.furniturecaretips.com/antique-furniture.htm>, November 6 2012.
Gaynor, James M., Nancy L. Hagedorn, *Tools: Working Wood In Eighteenth-Century America*, (Wallace Gallery Decorative Arts Publications, 1994).

NOTES:

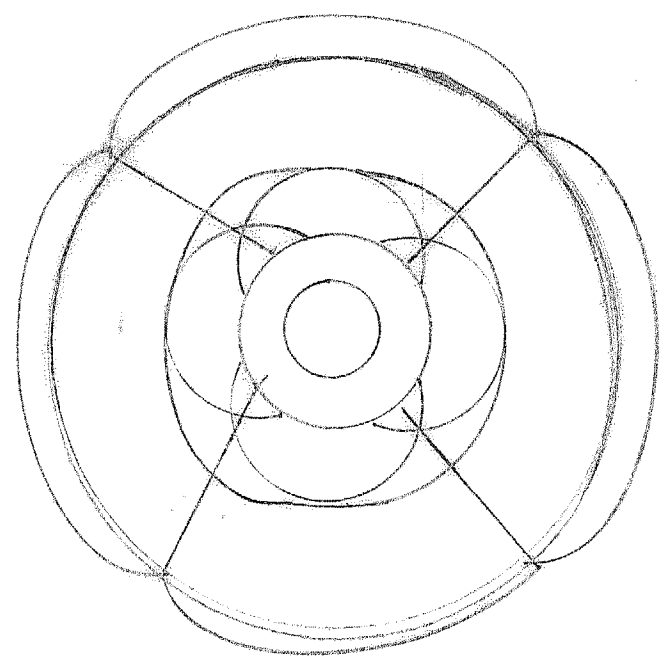
1. PULPIT IS MAHOGANY
2. PULPIT CONSTRUCTED IN TWO PIECES AND HELD TOGETHER BY SCREWS
3. ELABORATE DESIGN'S CARVED INTO WOOD
4. ALL DETAILS CAN BE SEEN IN PHOTOS
5. STAIRS COVERED BY CARPET, SO CONSTRUCTION METHOD IS UNKNOWN
6. ALL SIDES (ARCH DESIGN'S) OF PODIUM AREA ARE IDENTICAL
7. EACH LAYER OF ROSETTE IS RAISED
8. BOTTOM STAIR OF PULPIT ALIGNS WITH TOP STAIR AT AISE



PULPIT BASIC PLAN
SCALE 1"=1'-0"

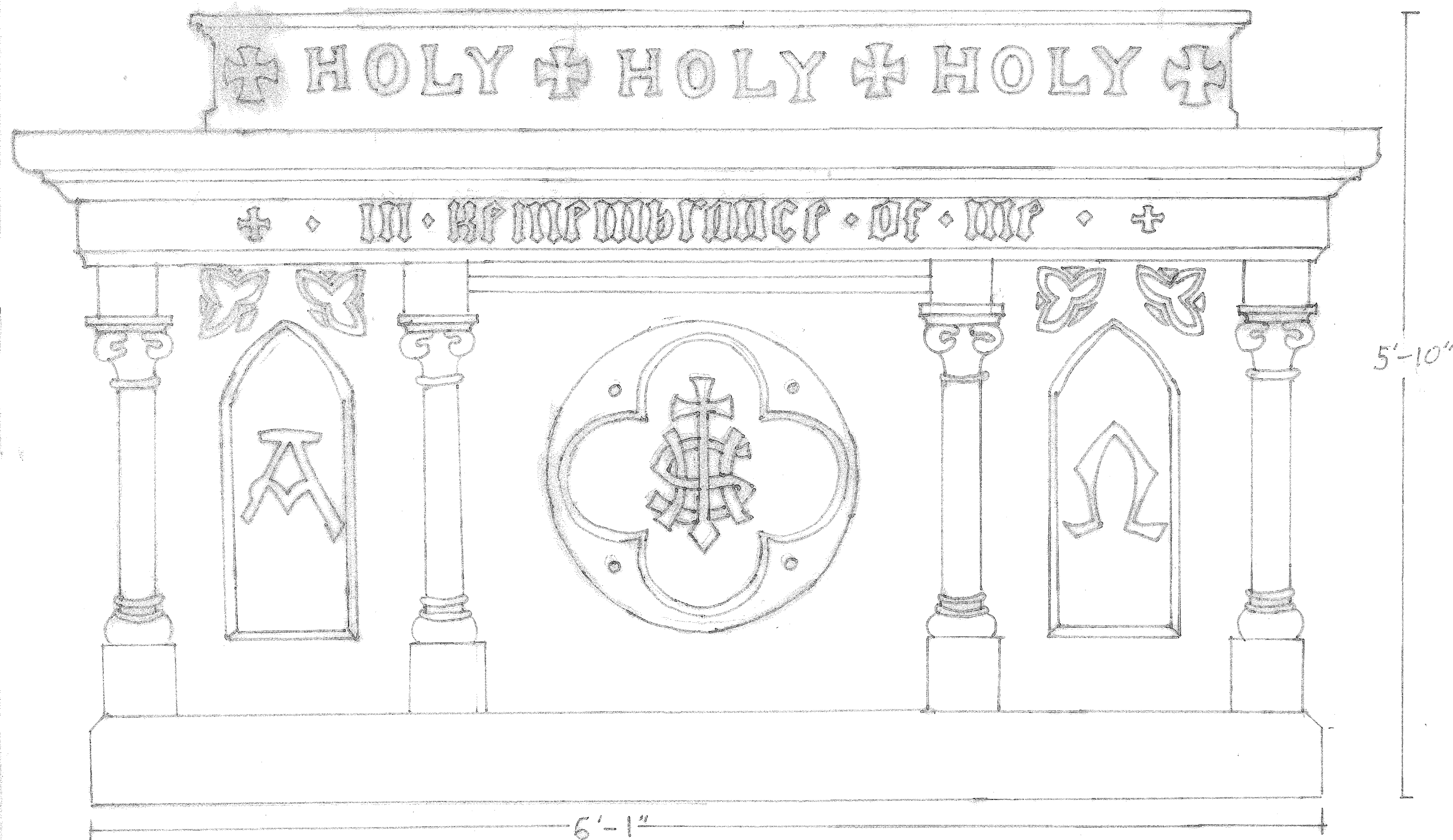
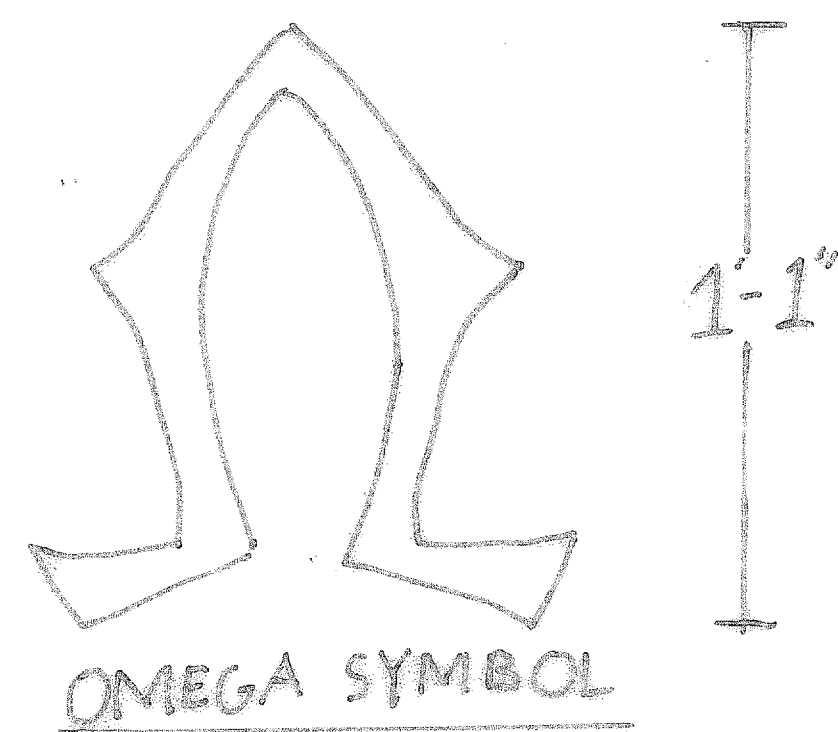
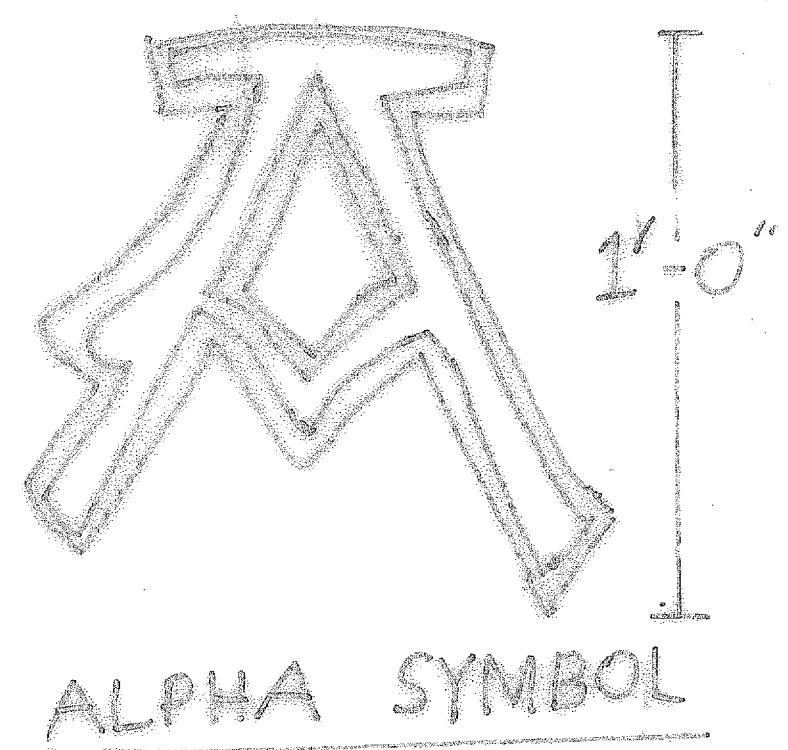


PULPIT ELEVATION
SCALE: 1"=1'-0"
■ INSET PANEL



PULPIT ROSETTE DETAIL

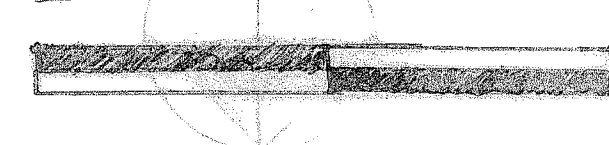
JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299 HISTORIC PRESERVATION & COMMUNITY PLANNING		PROJECT: 43 WENTWORTH STREET CHURCH	
DRAWING TITLE: PULPIT DETAIL (LINE)		DRAWING PREPARED BY (TEAM/INDIVIDUAL): AMANDA NESTOR	
ASSIGNMENT NO:		SCALE 1"=1'-0"	
DATE: 11/9/12		SHEET 16	
REVISIONS			
REV	DESCRIPTION	DATE	APPROVED



- NOTES
1. DISTORTION OF PERSPECTIVE - FROM PICTURE
 2. LARGER DETAILS AT A SCALE OF 3" = 1'-0"

SCALE

1 1/4" = 1'-0"



Eric Stungurys

HCPC 299-02

Professor James Ward

Altar Maintenance

The altar of Redeemer Presbyterian Church is built of mahogany wood and given a dark stain to it. There are several ways to keep up with and protecting this piece. First off, there are several hazards to watch out for. Direct or UV lighting can damage a wood's finishing if left exposed for a long period of time. To remedy this, there should be no contact with the light source for a prolonged period of time or the use of shades should be used. The wood is also at risk for the risk of infection by insects such as termites. The altar should be checked for tell-tale signs of damage such as holes and other points of entry before a professional is called. The humidity and overall environment can also damage the wood of the altar. Heat can damage joints and allow glue to lose its grip while humidity can cause the wood to expand and contract. Also, there is a danger of the altar getting affected by mold and possibly rot. However, this is easily prevented by keeping the sanctuary at an even and controlled temperature in conjunction with either a humidifier or a dehumidifier depending on the overall climate.

Cleaning and care is important to ensure that the altar stands the test of time and does not suffer any ill effects. Cleaning with water is not advised because the water can penetrate the wood and cause problems later on due to possibility of expansion or mold/rot damage. Dusting is very important because if left unattended, the dust can scratch the surface. To dust, it is recommended to use something soft like either a feather duster or a treated cloth. Avoid using all-purpose cleaners and instead use something more in-line with wood care such as a light spray of Pledge and using a microfiber cloth. The microfiber is gentler on the wood and will help avoid scratching the surface. For long-term care, it is advised that the altar be cleaned with quality furniture wax. A thin wax layer will help not only in protecting the wood but also bring out the shine that the stain provides to the surface.

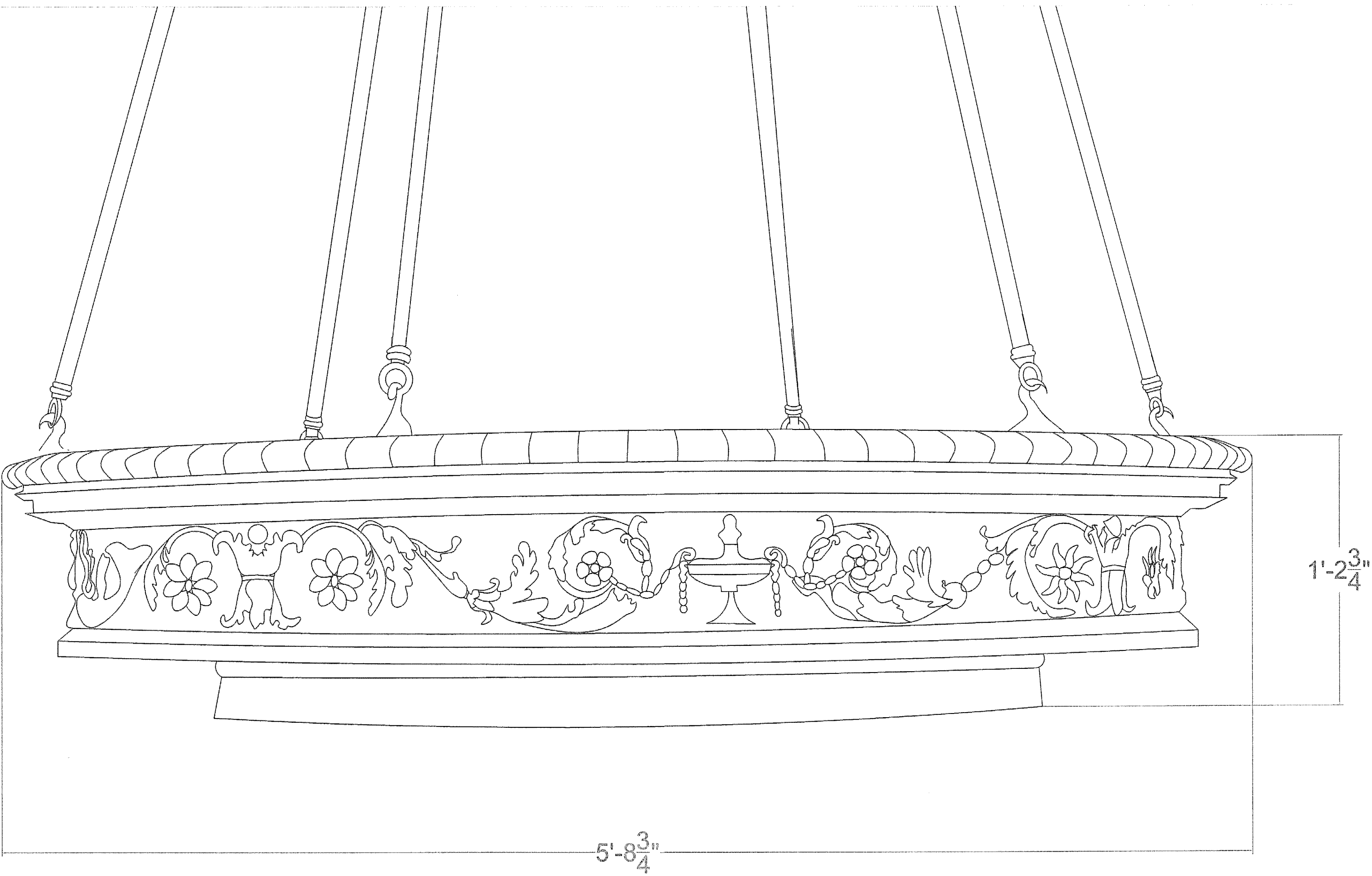
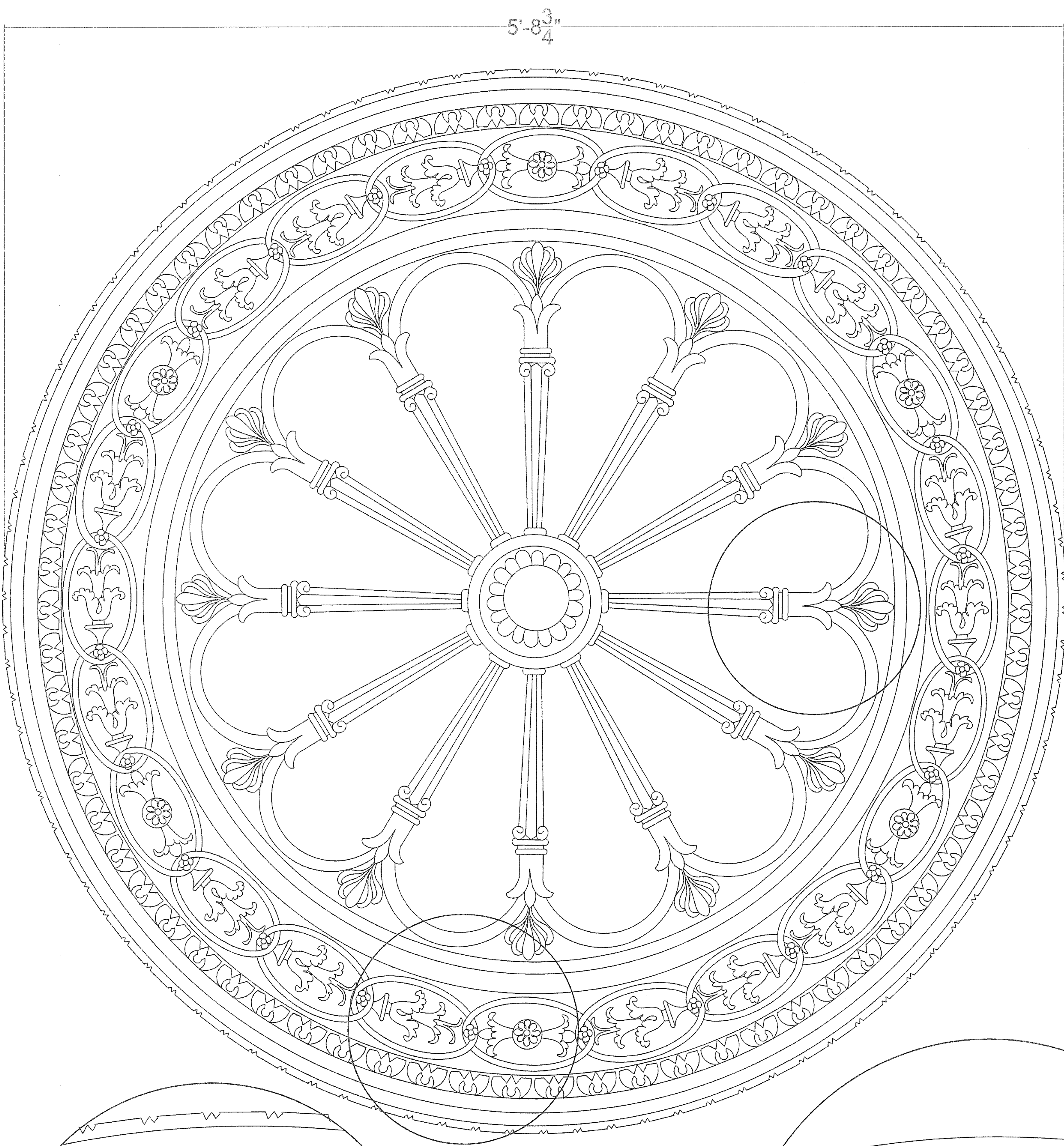
Sources:

<http://www.furniturecaretips.com/antique-furniture.htm>

<http://www.bhg.com/decorating/lessons/furniture-guide/wood-furnishings-care/>

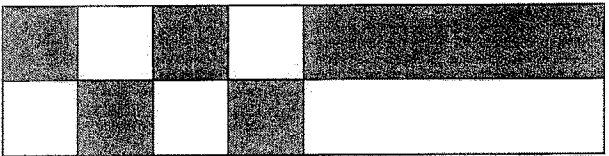
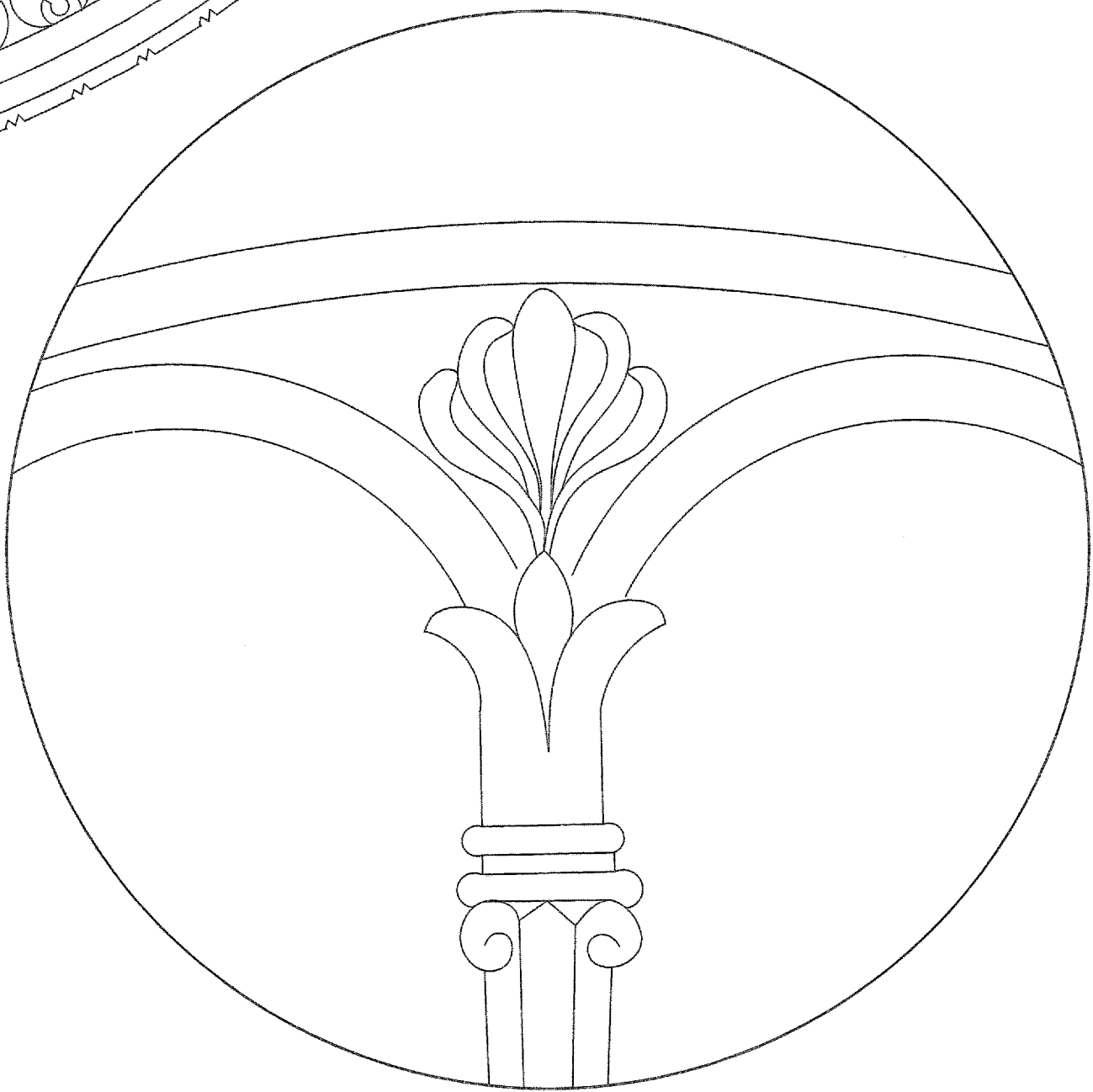
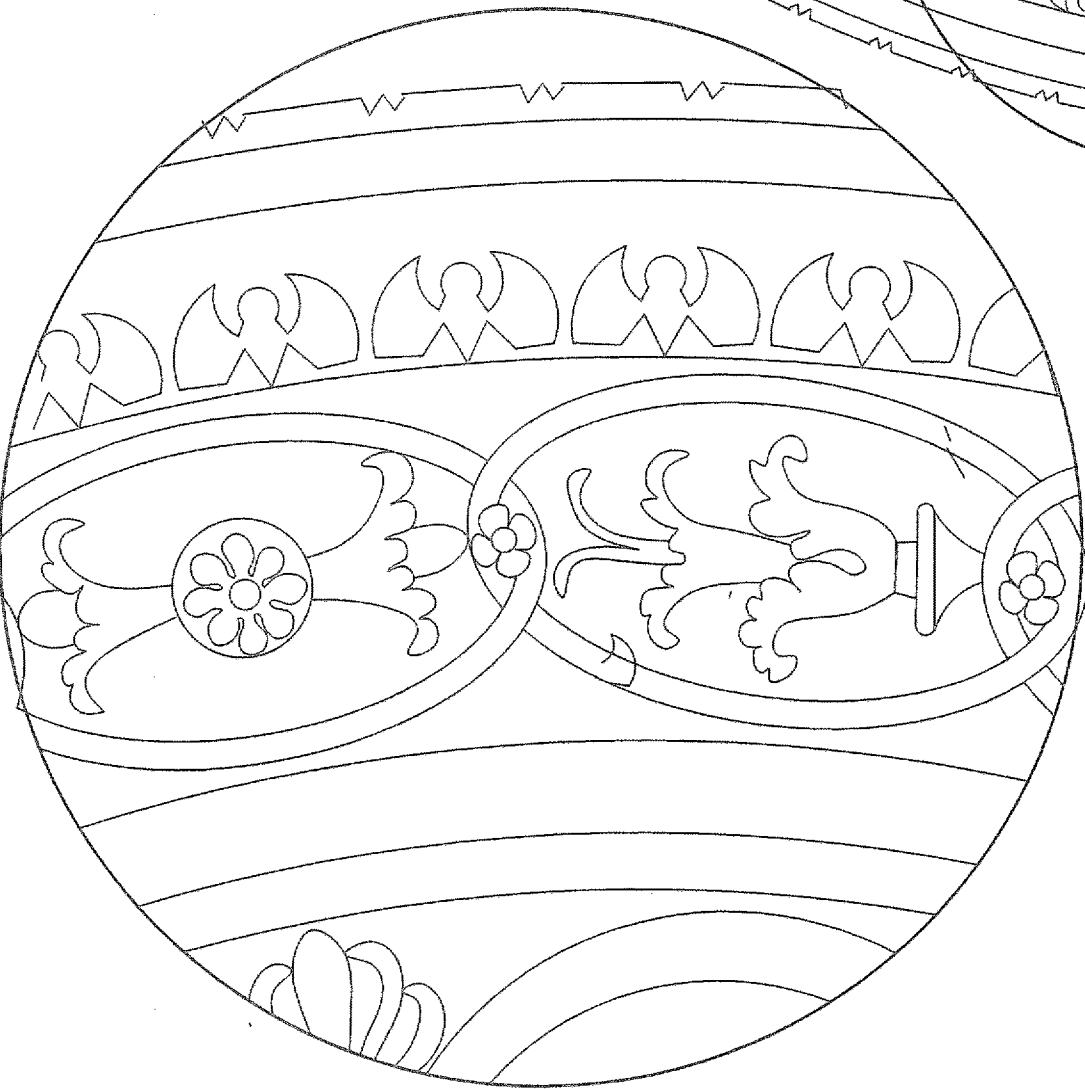
JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299 HISTORIC PRESERVATION & COMMUNITY PLANNING		PROJECT: DETAIL ELEVATION	
DRAWING TITLE: CHURCH ALTAR		DRAWING PREPARED BY (TEAM/INDIVIDUAL): ERIC STUNGURYS	
ASSIGNMENT NO.: 1		DATE: 11/09/12	
SCALE: 1 1/4" = 1'		SHEET: 16/17	
REVISIONS			
REV	DESCRIPTION	DATE	APPROVED
1	DETAILS ADDED	11/09/12	

PRODUCED BY AN AUTODESK EDUCATIONAL PRODUCT



NOTES:

- 1. ALL MEASUREMENTS HAD TO BE APPROXIMATED DUE TO THE INACCESSIBILITY OF THE CHANDELIER



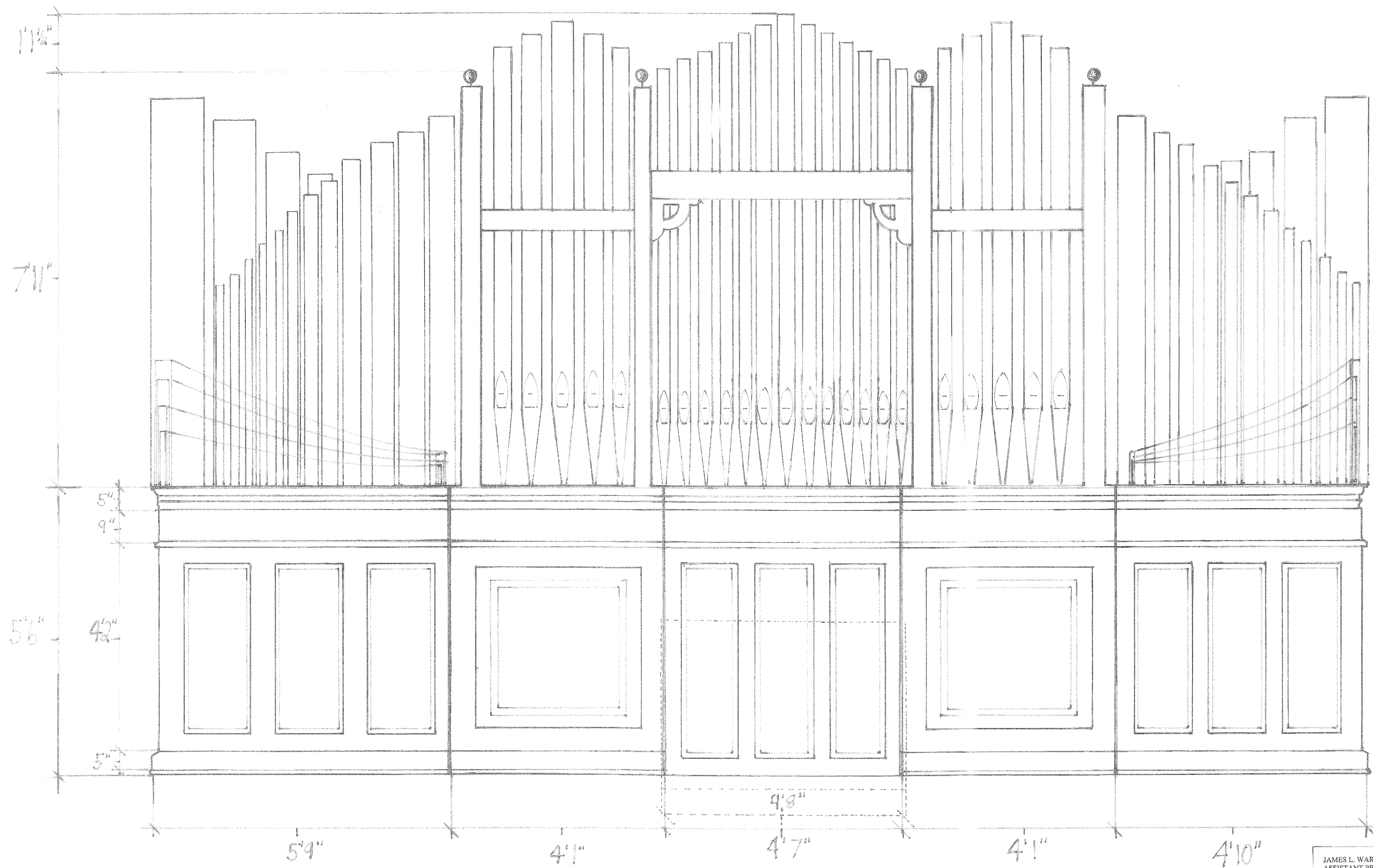
JAMES L. WARD ASSISANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299 HISTORIC PRESERVATION & COMMUNITY PLANNING		PROJECT: 43 WENTWORTH STREET	
DRAWING TITLE: INK DETAIL			
DRAWING PREPARED BY (TEAM/INDIVIDUAL): PHILIP MCBRIDE		10	
ASSIGNMENT NO:	SCALE: 3"= 1'-0"	SHEET 24 X 36	
DATE:			
REV	DESCRIPTION	DATE	APPROVED

PRODUCED BY AN AUTODESK EDUCATIONAL PRODUCT

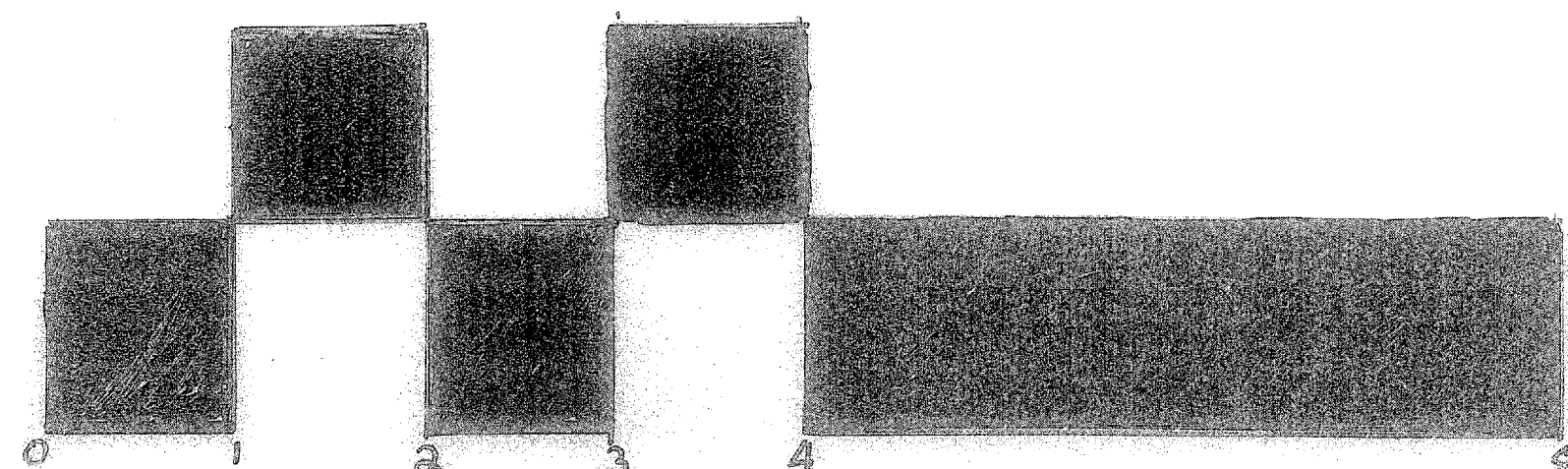
PRODUCED BY AN AUTODESK EDUCATIONAL PRODUCT

ORGAN OF REDEEMER PRESBYTERIAN CHURCH, 43 WENTWORTH STREET

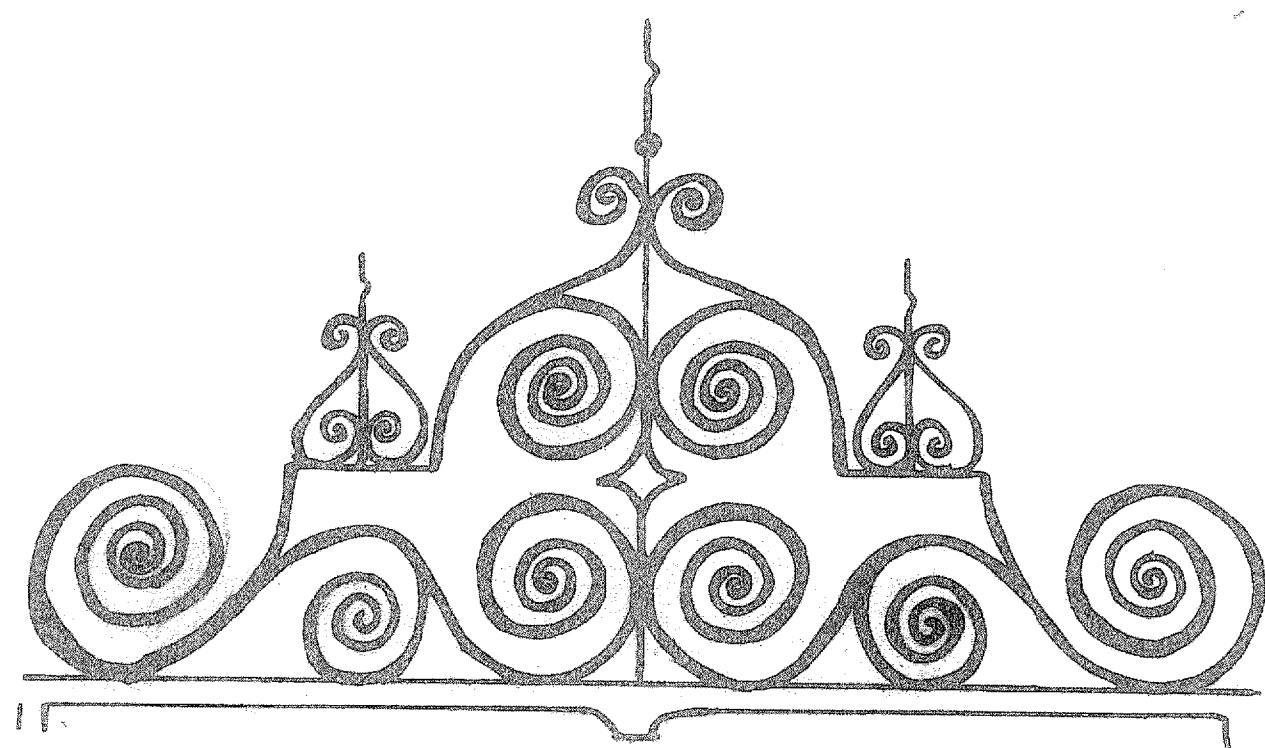
NOTES:
 THE FOUR CURVES LOCATED IN THE EXTREME LEFT AND RIGHT SECTIONS, REPRESENT THE SMALLEST RANKS OF REDES
 THE BRACES OF THE CENTER SECTION ARE TOO HIGH TO BE ACCURATELY MEASURED.



KEY:
 -ORGAN
 CONSOLE



JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299 HISTORIC PRESERVATION & COMMUNITY PLANNING		PROJECT: 41 and 43 Wentworth Street	
DRAWING PREPARED BY (TEAM/INDIVIDUAL): Philip Smith		DRAWING TITLE: Ink Details	
DATE: Nov. 5, 2012	SCALE: 1" = 10'	SHEET: 19	OF: 19
REV	DESCRIPTION	DATE	APPROVED

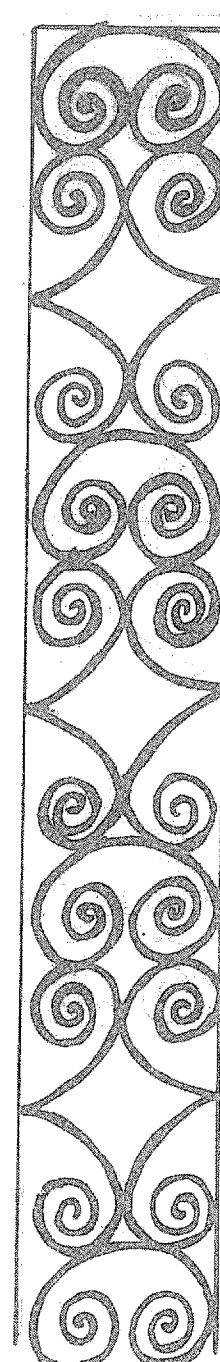


Top detail

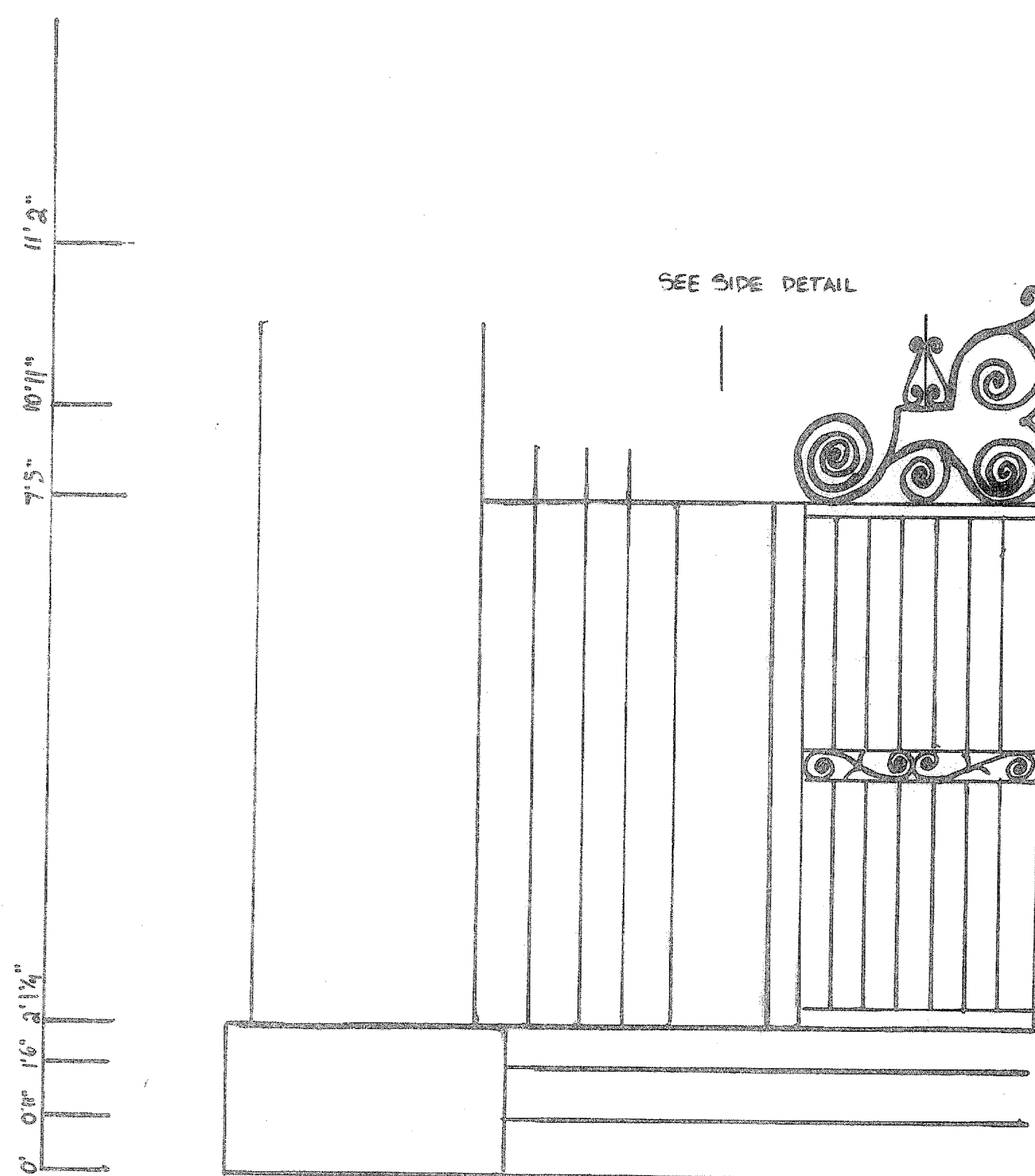


Scale 1 foot = 1/4 inch

SCALE FOR TOP AND SIDE DETAIL 1 ft = 1 inch



Sidedetail



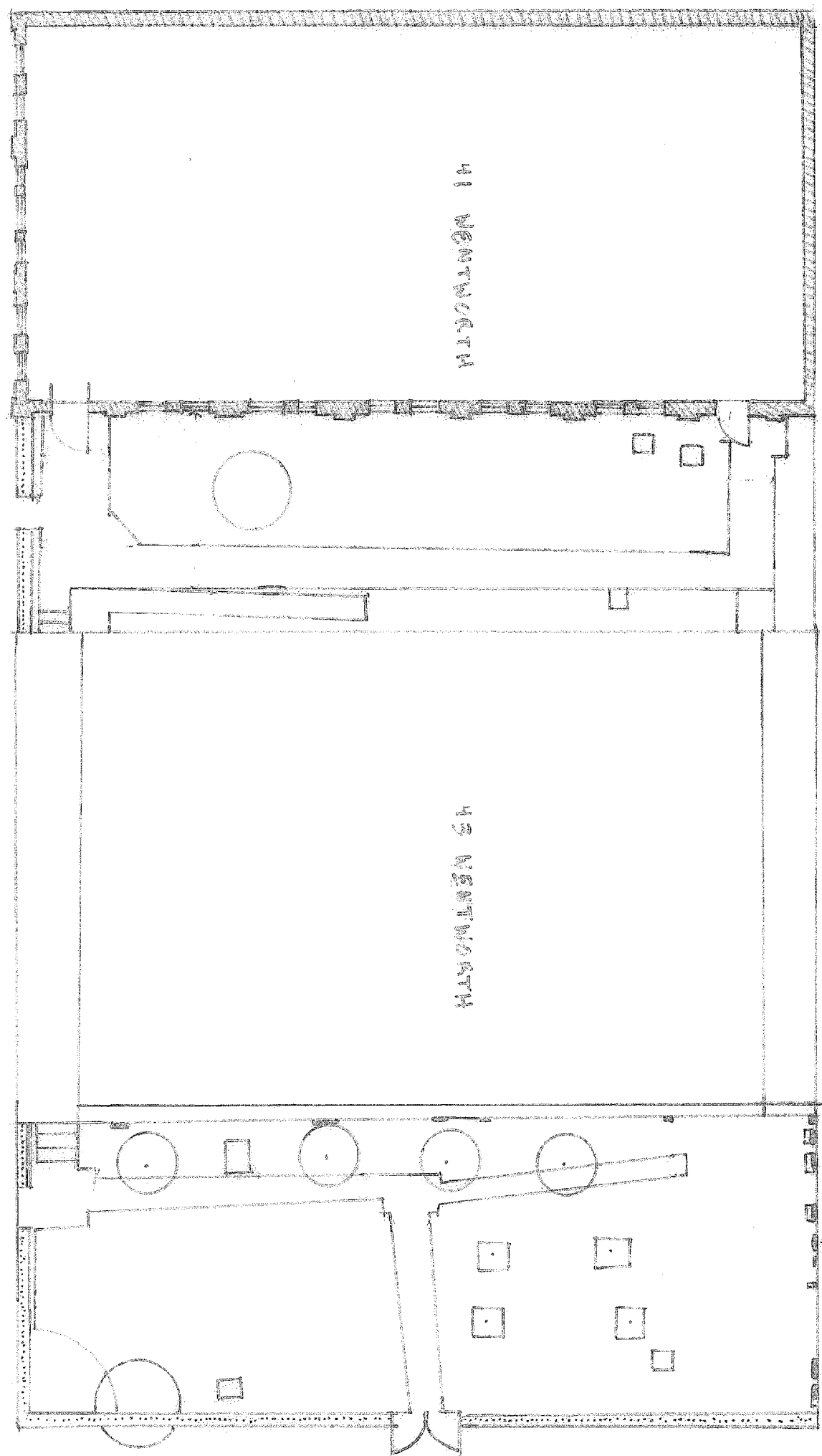
SCALE 1 FT = 1/2 INCH

JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299-002-FALL 2012 HISTORIC PRESERVATION & COMMUNITY PLANNING		PROJECT: 43 Wentworth Trailing DRAWING TITLE: Gate Detail	
ASSIGNMENT NO:		DRAWING PREPARED BY (TEAM/INDIVIDUAL): Sarah Smith	
DATE: 11/19/12		SCALE	SHEET 21
REVISIONS			
REV	DESCRIPTION	DATE	APPROVED

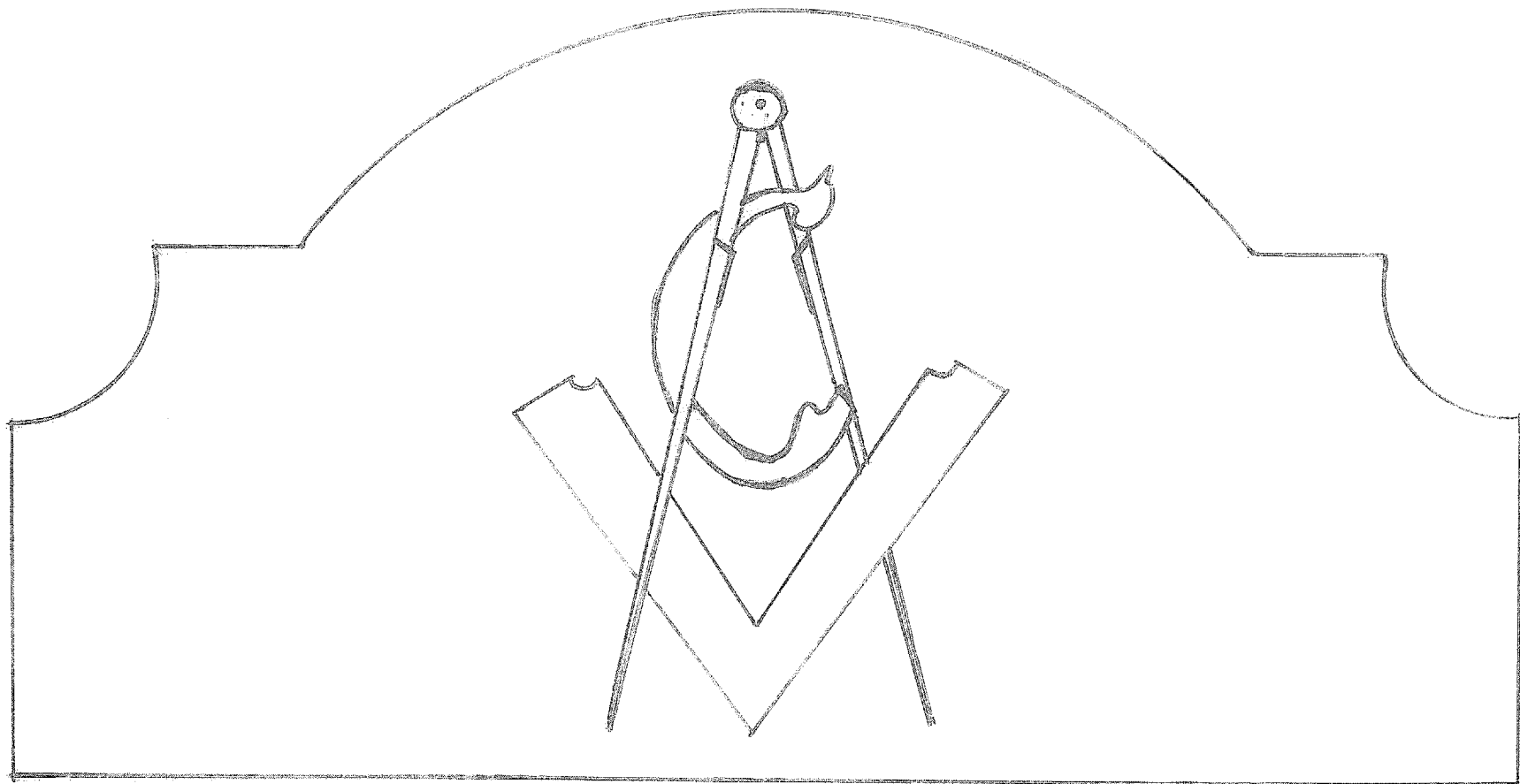
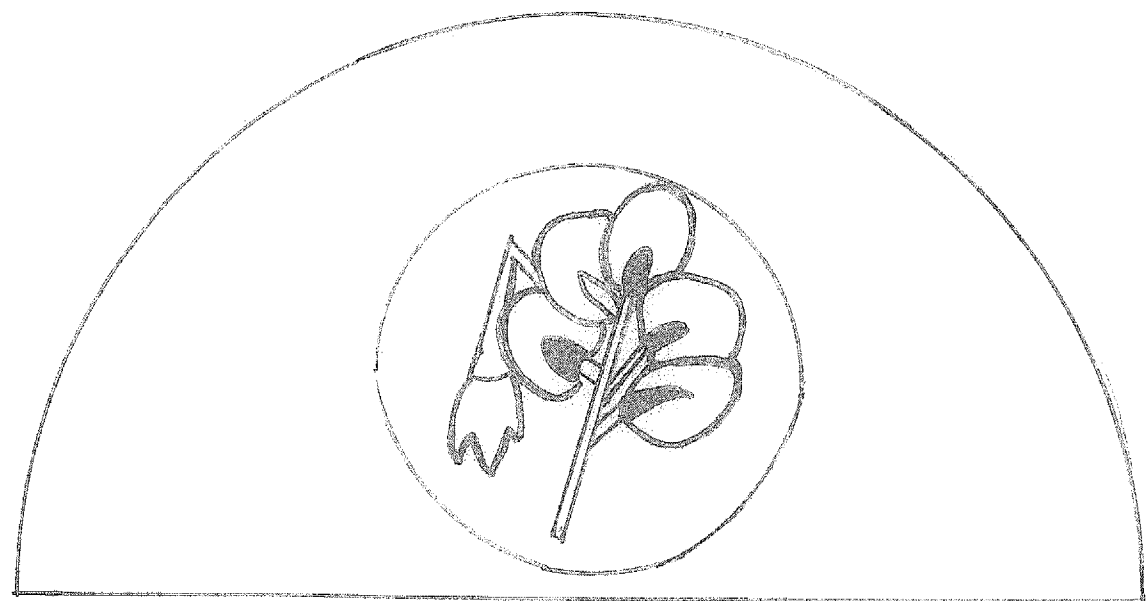
Grove 1

SITE REFERENCE PLAN

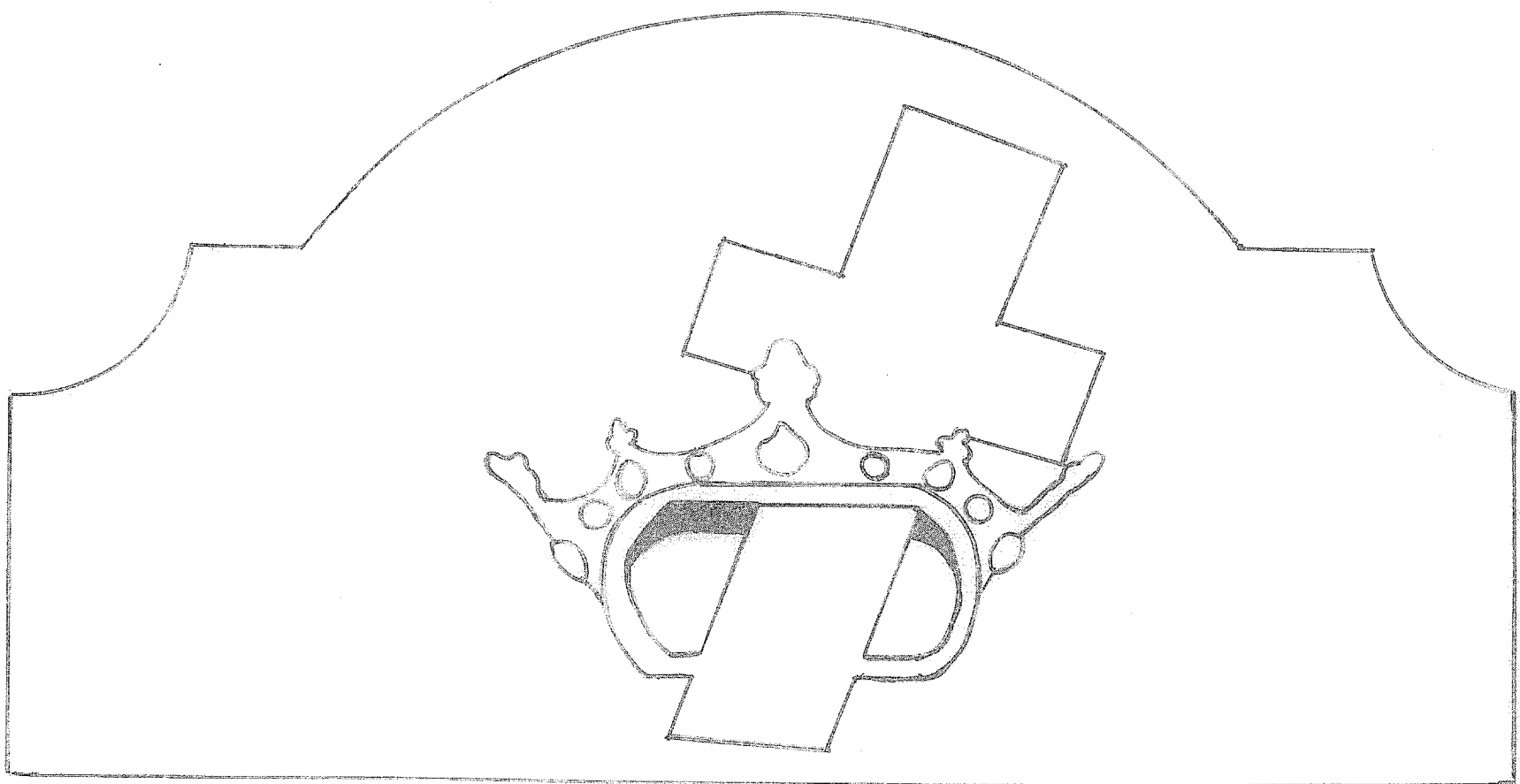
1/8" = 1'



HEADSTONES
ICONOGRAPHY



MEASUREMENTS
ARE
APPROXIMATE



Sydney Grove

Professor Ward

HPCP 299-01

November 3, 2012

Detail Research – Iconography

For my detail research, it will specifically reach the understanding and study of the iconography of certain headstones within Redeemer Church graveyard, located at 43 Wentworth. There are headstones picked for my detail that are placed along the length of the church annex. They are at least a hundred and fifty years old, and have been affected by sandblasting.

The iconographies discovered on these headstones are usually found in German Lutheran graveyards, which Redeemer Lutheran was known specifically as a German church. The first grave chosen (see first iconography on detail) was one that seemed to have a floral arrangement. All the leaves of the arrangement were standing upright, while one single flower was drooping. It was one of more petite graves along the annex. This icon is usually seen on someone who passed away before his or her time had come, and is placed on a headstone of a younger person who passed away.¹ The next headstone chosen (see second iconography on detail) was one that had the sign of the Masons, with the traditional G placed in the middle of a crossed square and compass. The last grave chosen (see third iconography on detail) was one that had a crown, with a cross going

¹ "Gravestone Symbolism" Grave Addiction.
<http://www.graveaddiction.com/symbol.html> (accessed November 4, 2012).

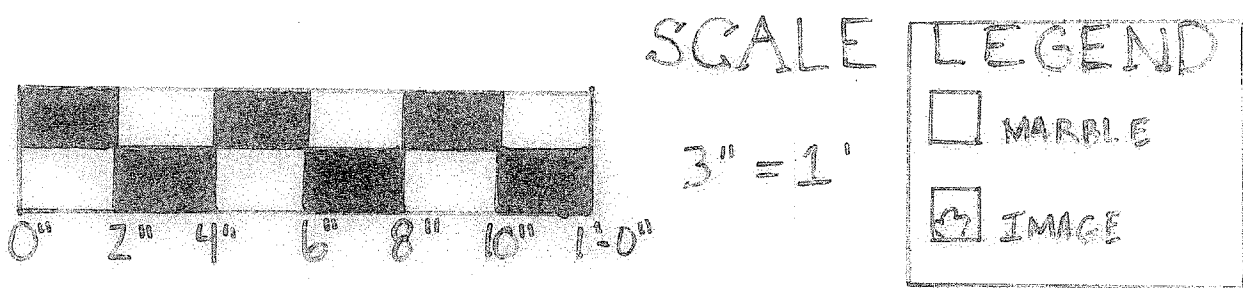
Grove 2

directly through the middle. These graves usually denote victory and Christianity, but have also been seen as a sign of the York Rite Masons.²

As previously mentioned, most of these headstones have been sandblasted. Unfortunately, this degrades their beauty and demolishes future types of preservation. Sandblasted headstones feel grainy to the touch, and are more prone to chipping. Sandblasting was most likely a former attempt to clean, or touch up the headstone. However, there are now techniques listed on websites like these³, which designate the correct way to clean and preserve headstones.

Hopefully, in the future, Redeemer Church will look after and see the importance of caring for the beautiful headstones they have placed amongst the churchyard and annex.

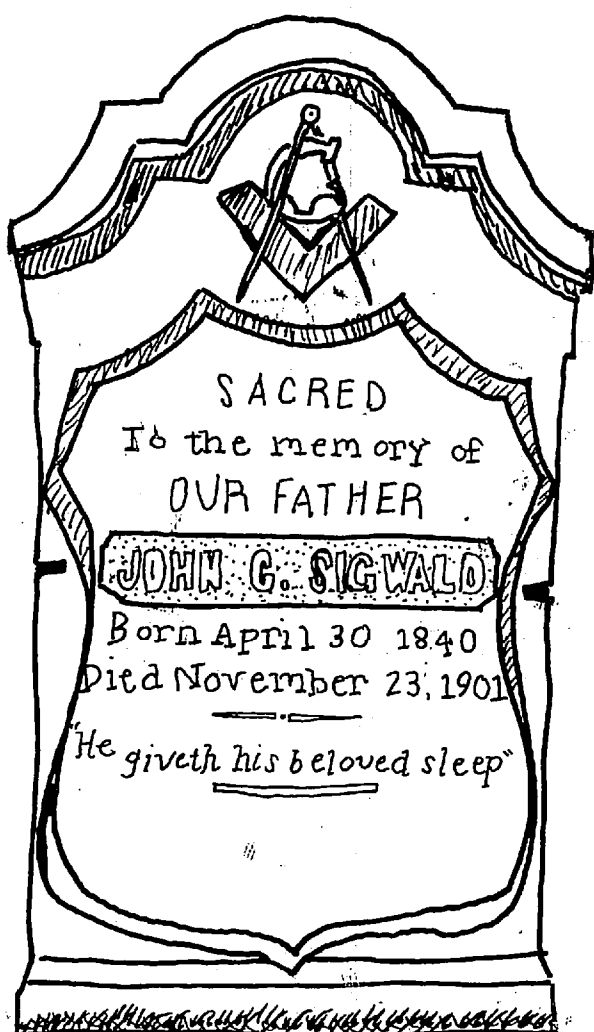
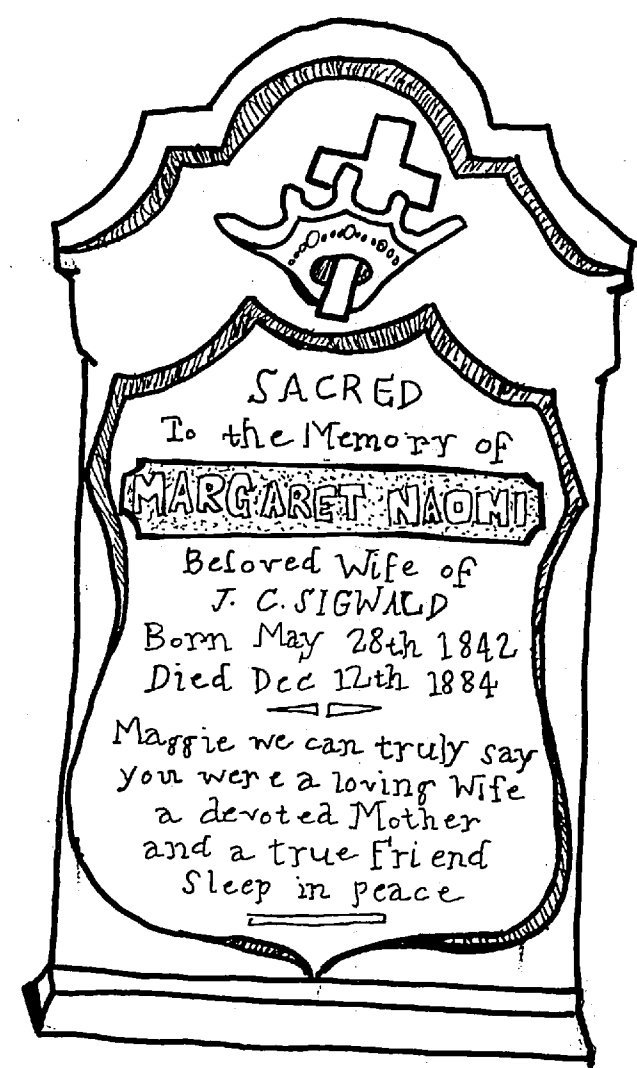
² "Gravestone Symbolism," Grave Addiction.
<http://www.graveaddiction.com/symbol.html> (accessed November 4, 2012).
³ Dusty-Smith Bearden, "The Proper Way to Clean a Headstone," 501 © (3) International Association of Cemetery Preservationists.
<http://www.iacpinc.org/cleanheadstone.htm> (accessed November 4, 2012).



NOTES: THIS SURVEY WAS CONDUCTED WITH A 25' MEASURING TAPE WITH ONE PERSON MEASURING THE HEADSTONES. CONDITIONS WERE CLEAR. HEADSTONES ARE MARBLE.

JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299-001-FALL 2012 HISTORIC PRESERVATION & COMMUNITY PLANNING		PROJECT: INK DETAIL DRAWING TITLE: HEADSTONE ICONOGRAPHY	
ASSIGNMENT NO: 9 DATE: 11/9/12		DRAWING PREPARED BY (TEAM/INDIVIDUAL): SYDNEY GROVE SCALE: SHEET 29	
REVISIONS			
REV	DESCRIPTION	DATE	APPROVED

DETAIL OF GRAVESTONES
43 WENTWORTH



Claire Cavell
HPCP 299.02
Historic Report

43 Wentworth: Headstones Preservation

For my historic report, I chose to focus on a family of headstones located on the grounds of the 43 Wentworth Street Redeemer Church and Annex. The oldest headstone belonging to the Sigwald family dates to 1883, with the death of William Archibald Sigwald. The second belongs to that of his mother Margaret Naomi Sigwald a year later in 1884 and lastly John C. Sigwald departing in 1901. The stones are interesting to note especially because of their current condition. Somewhere along the line the headstones have been sandblasted and much of the patina accumulated over the span of their existence has been eliminated. The act of sandblasting poses a number of issues regarding the preservation of historic structures such as these.

First, the abrasive method of cleaning is damaging to the aesthetic quality of the marker. Secondly, methods like sandblasting alter the material it is "treating" leaving it susceptible to the elements. The headstones at 43 Wentworth are most likely limestone and are therefore more porous, softer, and chemically sensitive than other types of stone. The result of abrasive cleaning on this type of stone, as previously mentioned, eliminates the patina or "quarry crust" that is created by the movement of moisture towards the outer edge of the surface, thereby causing a natural barrier of protection to the material. In addition, sandblasting increases water permeability to the porous stone or can expose and enlarge existing cracks on the surface where water can enter and become damaging to the headstone. Should methods such as these continue to be used in the cleaning of historic headstones we may come upon a time when these artistic and handcrafted structure are merely a relic of the past.

Sources:
NPS: Dangers of Abrasive Cleaning to Historic Buildings
<http://www.nps.gov/hps/tps/briefs/brief06.htm>
Limestone Restoration, Care, Maintenance & Sealing
<http://www.banecleene.com/articles/limestone.html>

SCALE
1 1/2" = 1'

JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299 HISTORIC PRESERVATION & COMMUNITY PLANNING		PROJECT:	
DRAWING TITLE: <i>Final Detail</i>		DRAWING PREPARED BY (TEAM/INDIVIDUAL): <i>Claire Cavell</i>	
ASSIGNMENT NO: <i>9</i>	DATE: <i>11/10</i>	SCALE: <i>1 1/2" = 1'</i>	SHEET <i>1</i>
REVISIONS			
REV	DESCRIPTION	DATE	APPROVED
<i>23</i>	<i>Final Detail</i>	<i>11/10</i>	

Charles Cook
11/8/12

Description of Portico

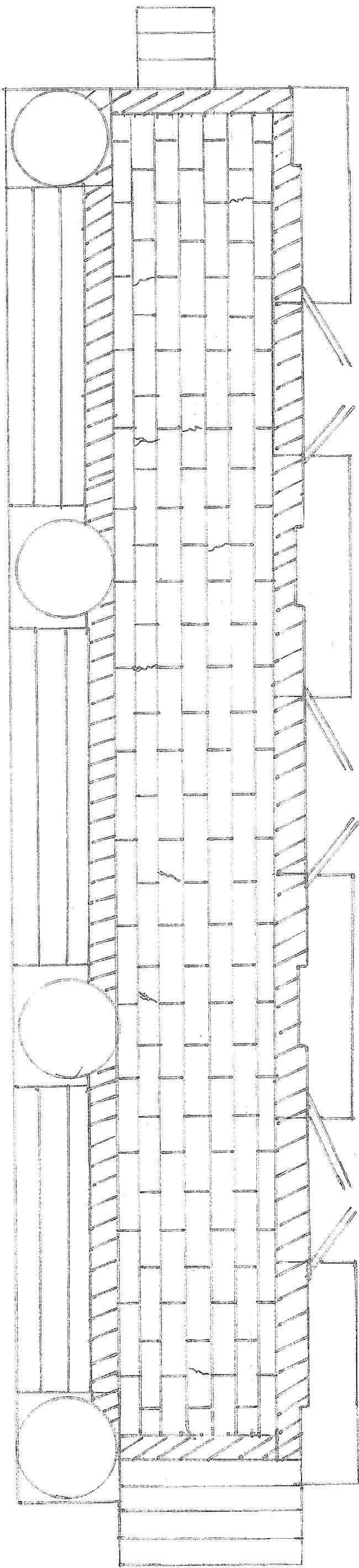
St. Andrew's Church is located at 43 Wentworth Street in between Meeting and East Bay Streets in Charleston, SC. This place of worship was built in 1839 in Charleston's "Historic District" and in the middle of Ansonborough neighborhood. The structure has Greek Revival architectural detail including beautiful stained glass windows, a large portico, and hand made wrought iron metalwork. The building is able to hold around 300 congregational members, including the balcony seating. There have been some alterations to the structure since it was built. Its last major renovation took place in 1908, when the interior was updated. The property is now owned by Divine Redeemer Presbyterian, who have been renting the space for the past several years but just recently purchased the property.¹

The portico on the front of the structure makes for an impressive entry into the church. It is made up of three stained glass windows on the balcony level, three main front doors, four support columns, granite and marble stone flooring, and beautifully custom made iron handrails and gates. On the exterior of the North facade hangs a couple of signs with St. Andrews Lutheran carved out of steel and lanterns to light them. The portico is structurally sound, however the floor has begun to crack over time. The granite surround of the floor does not seem to be damaged, but the marble inside of that has many breaks in the stone. This could be due to tremors from the earthquake of 1886 or winds from Hurricane Hugo. These natural disasters or possibly even human

¹ <http://stjohnschurch.org/history.html>

based events could be responsible for these stones cracking in the portico. Regardless of the cause, it is most likely from the soil beneath the building's foundation settling. This allows air and open space to develop under the structure and the foundation is left with no support. As a whole, the building appears to be in sound structural condition.

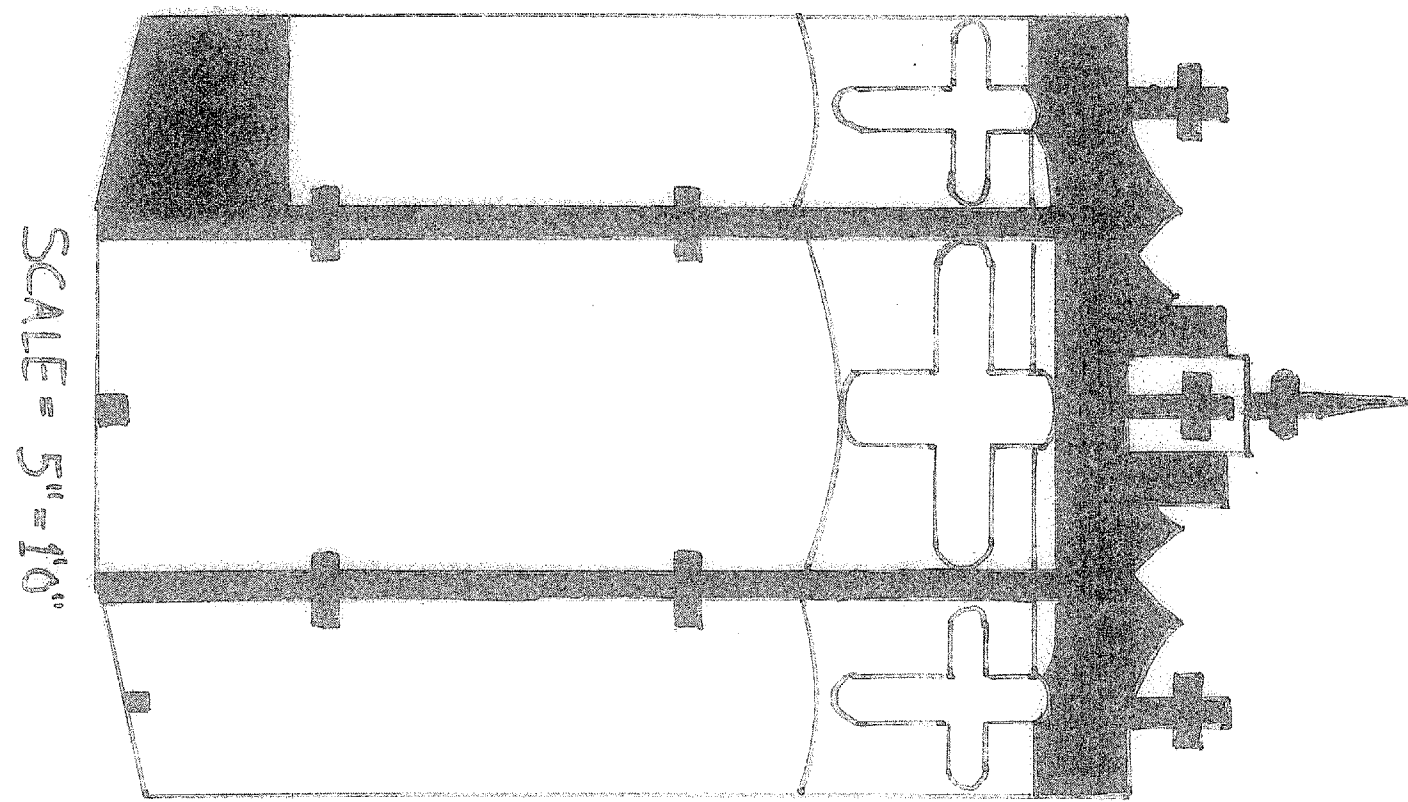
PROJECT: Final Pen Portico Detail			
DRAWING TITLE: Portico Detail			
DRAWING PREPARED BY (TEAM/INDIVIDUAL): Charles Cook			
ASSIGNMENT NO.	SHEET		
DATE: 11/9/12	SCALE		
REVISIONS			
REV	DESCRIPTION	DATE	APPROVED



SCALE - 1" = 10'

LEGEND:

	= STAINED GLASS
	= GRANITE
	= MARBLE



SCALE - 5" = 10'

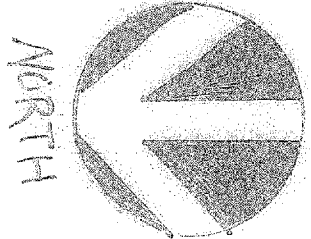
NOTES: THIS SURVEY WAS CONDUCTED USING A 25' TAPE AND AN ELECTRONIC MEASURING DEVICE. THE ABOVE DRAWINGS ARE OF A LANTERN ON THE NORTH FAÇADE AND A DETAIL PLAN OF THE PORTICO.



SCALE - 1/4" = 10'

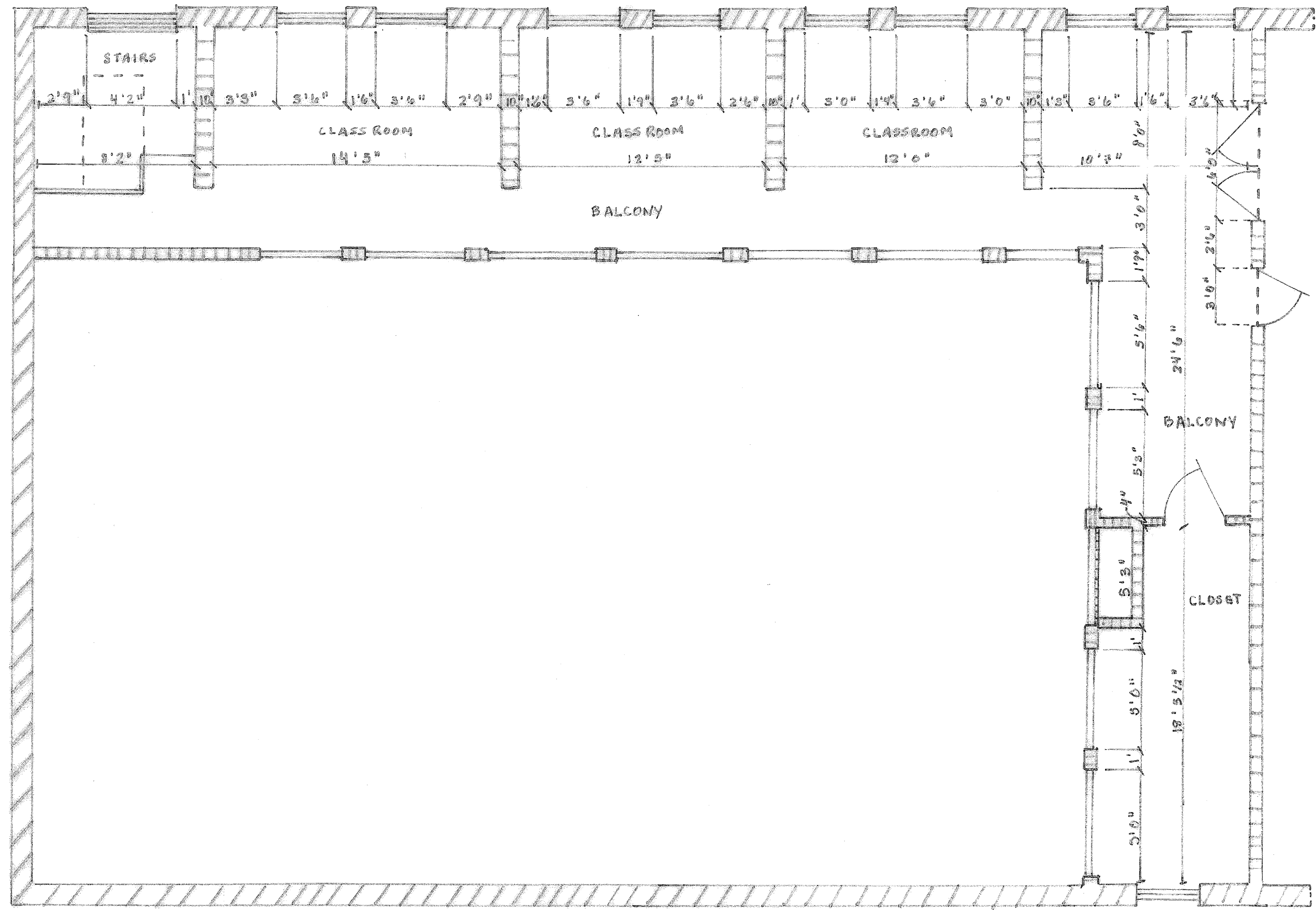
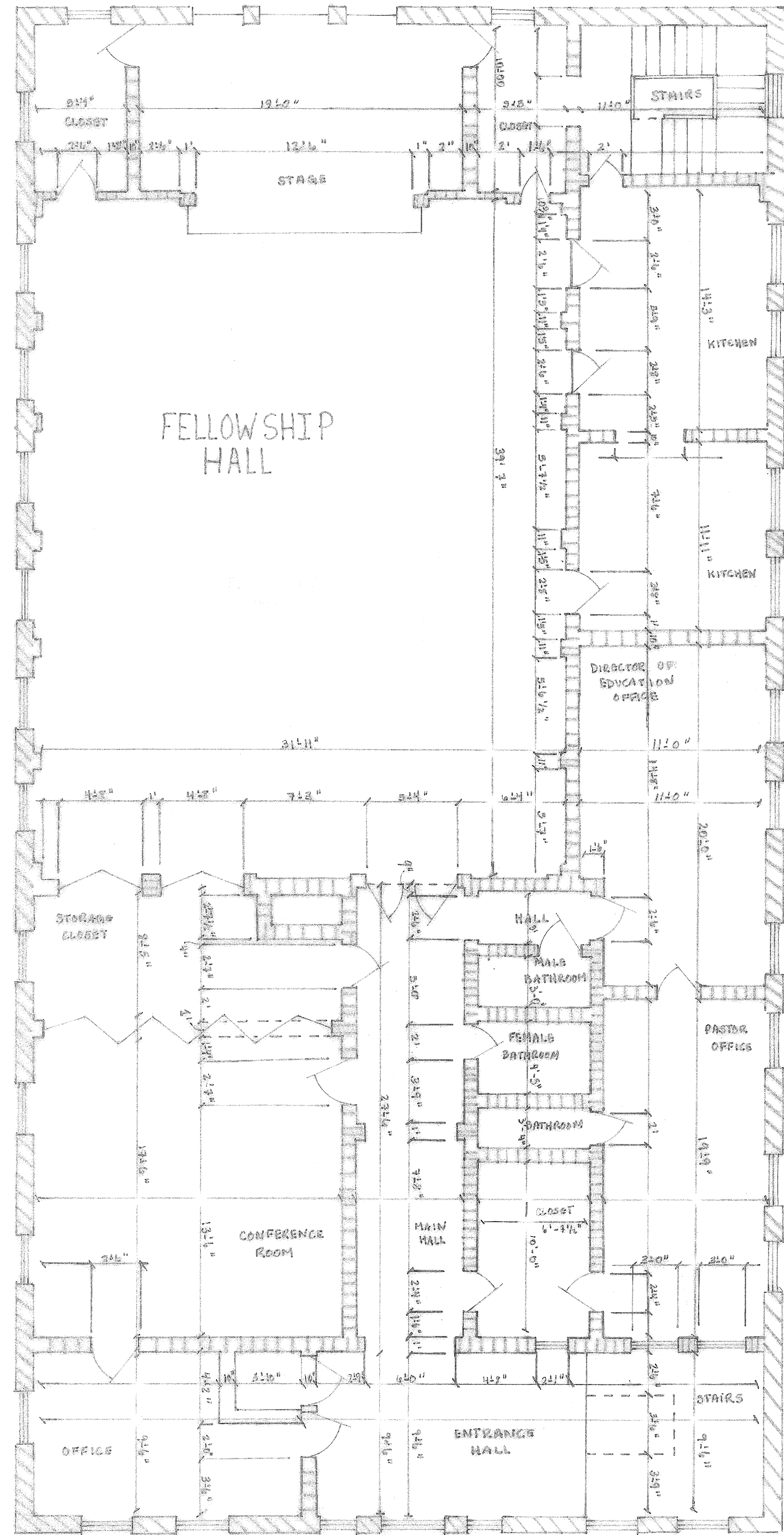
SCALE

1/4"



SCALE:
1/4" = 1'

Page 25 of 37



KEY

- EXTERIOR WALL
- INTERIOR WALL

NOTES

- COMPLETE THIRD LEVEL UNKNOWN BECAUSE OF LOCKED DOORS

SCALE: 1/4 INCH = 1 FOOT

JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARCH 201		PROJECT: Ink Plan Drawing	
HISTORIC PRESERVATION & COMMUNITY PLANNING		DRAWING TITLE: Annex Second Floor and Balcony	
ASSIGNMENT NO:		DRAWING PREPARED BY: (TEAM/INDIVIDUAL) Patricia Clark, Philip Putnam, Garrick Wier, Darrian Nelson	
DATE: 10/26/12		SHEET 1/4	
		SHEET 24/26	
REVISIONS			
REV	DESCRIPTION	DATE	APPROVED
1	North Arrow, Lettering	11/16/12	

NOTE 5:
A LASER MEASURING DEVICE WAS
USED TO DETERMINE THE OVERALL
HEIGHT OF THE STRUCTURE.



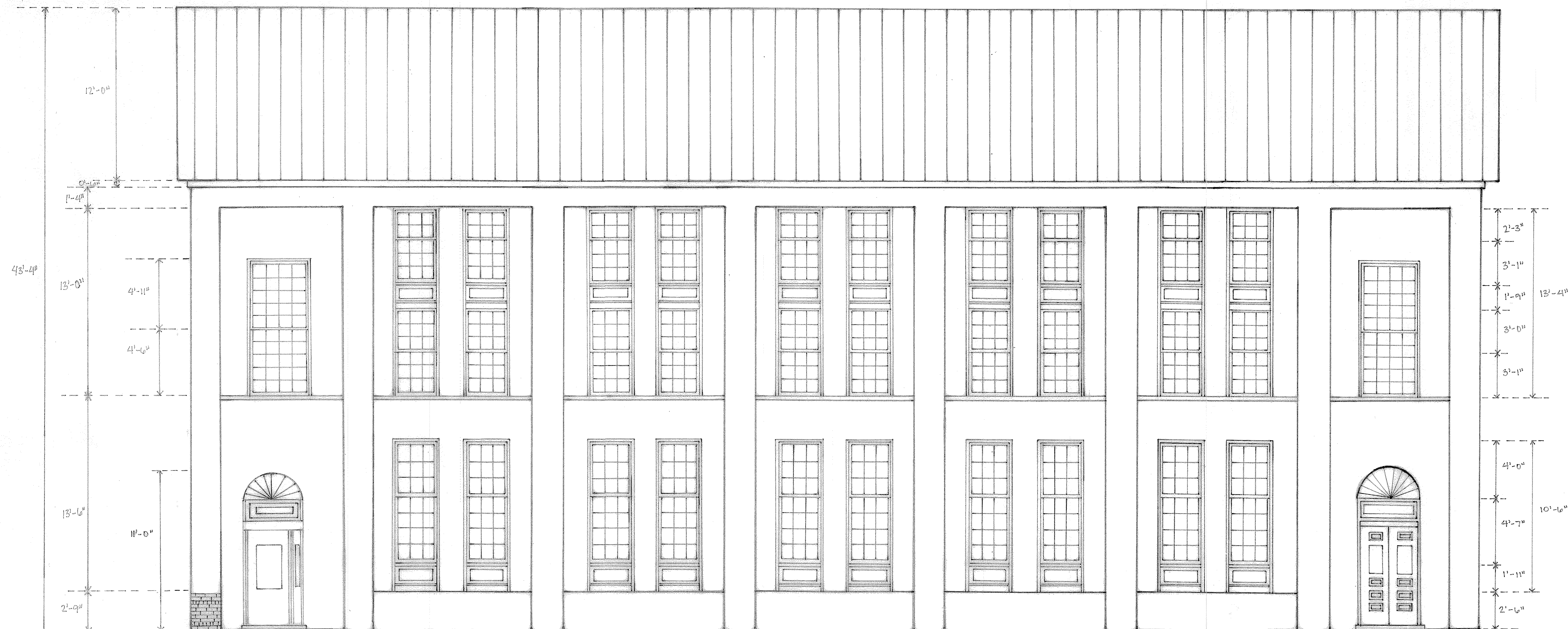
NORTH ELEVATION

KEY:
MASONRY
IRON-GRATE
L.L.: LEVEL-LINE
N.T.S.: NOT TO SCALE

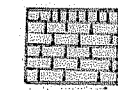
SCALE: 1/4" = 1'-0"

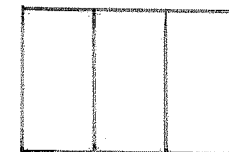
JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299 HISTORIC PRESERVATION & COMMUNITY PLANNING		PROJECT: 41 WENTWORTH ST.	
DRAWING TITLE: ELEVATION PEN DRAWING		DRAWING PREPARED BY (TEAM/INDIVIDUAL): Andrew B. Beth B. Phillip Smith	
ASSIGNMENT NO:	DATE: Nov. 1	SCALE: 1/4"	SHEET: Mylar 27
REVISIONS			
REV	DESCRIPTION	DATE	APPROVED

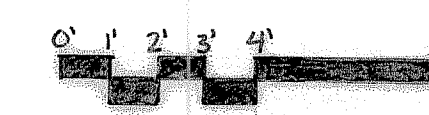
WEST ELEVATION
OF
43 WENTWORTH STREET



KEY

MASONRY — 

METAL — 


SCALE: 1/4" = 1'-0"

NOTES: A MEASURING DEVICE WAS USED TO
ACQUIRE THE VERTICAL DIMENSIONS
OF THE STRUCTURE.

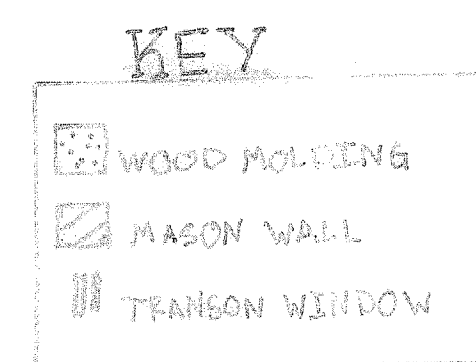
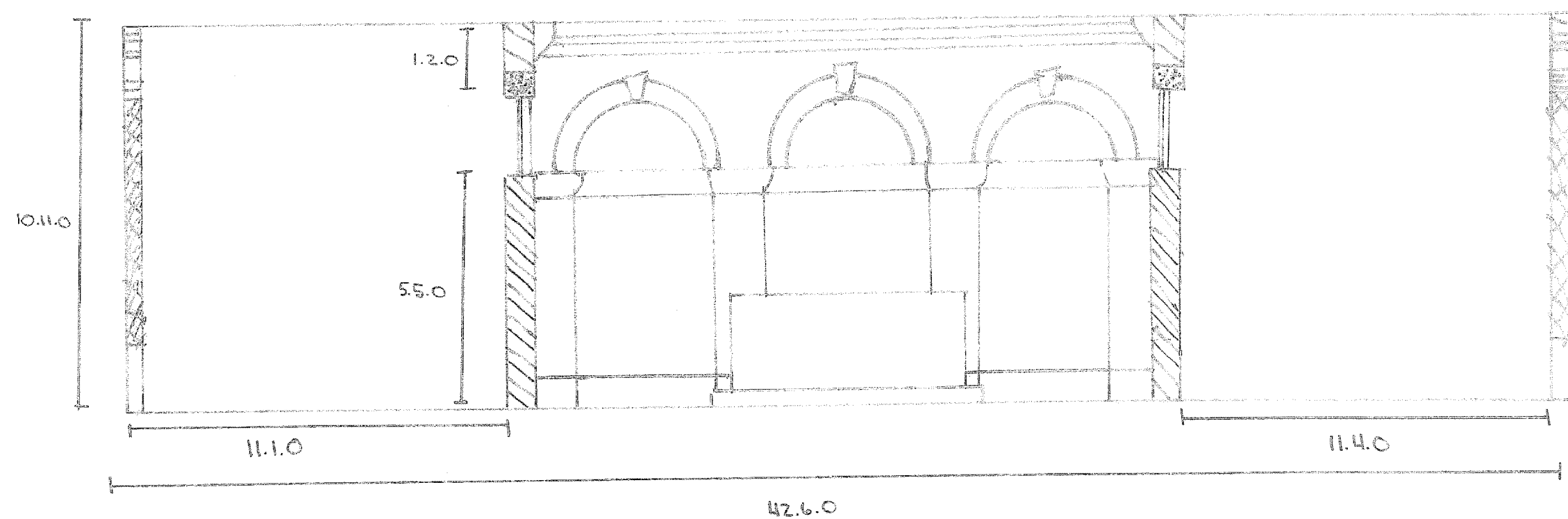
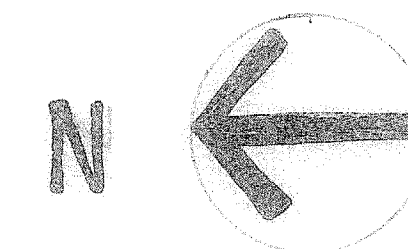
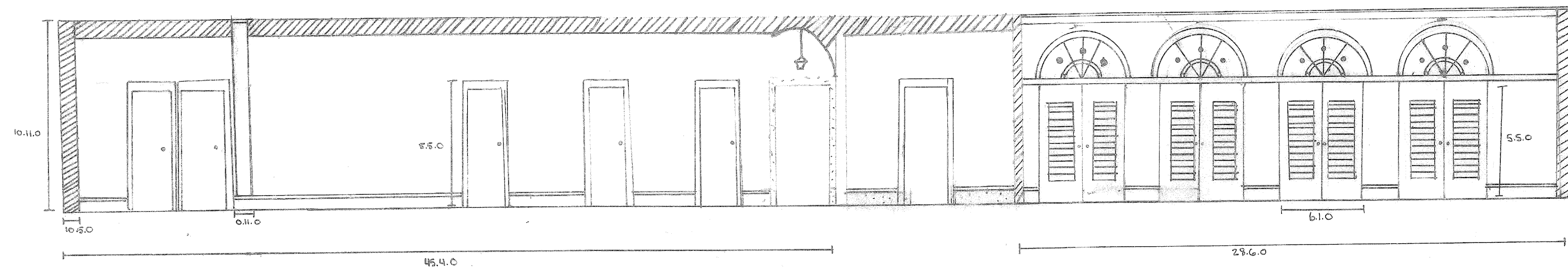
JAMES L. WARD
ASSISTANT PROFESSOR
COLLEGE OF CHARLESTON
ARTH 299
HISTORIC PRESERVATION &
COMMUNITY PLANNING

PROJECT: 43 Wentworth - Annex
West Elevation

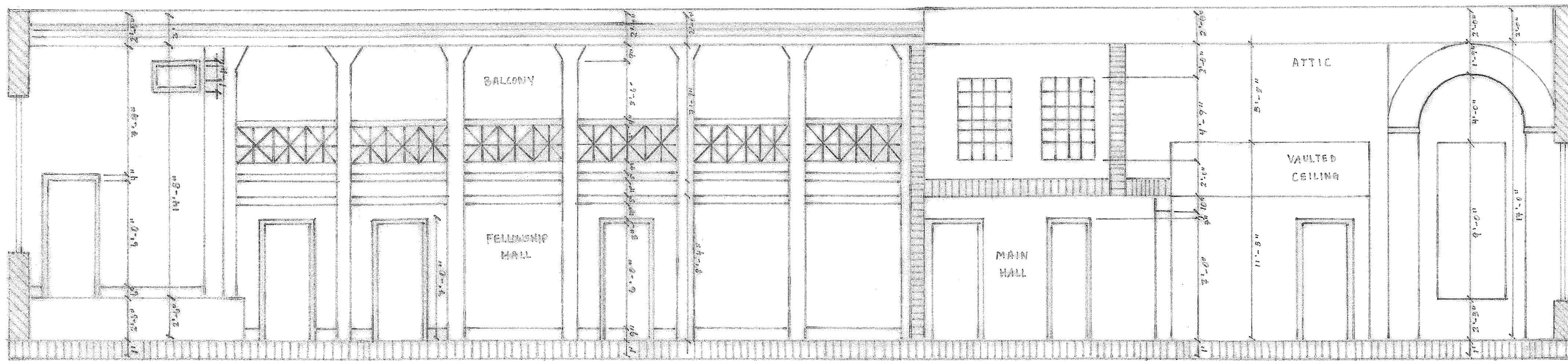
DRAWING TITLE:
West Elevation - Ink

ASSIGNMENT NO.:
DATE: 11-2-12
DRAWING PREPARED BY (TEAM/INDIVIDUAL):
Beth Burns, Phillip Smith, Andrew Brenner
SCALE: 1" SHEET

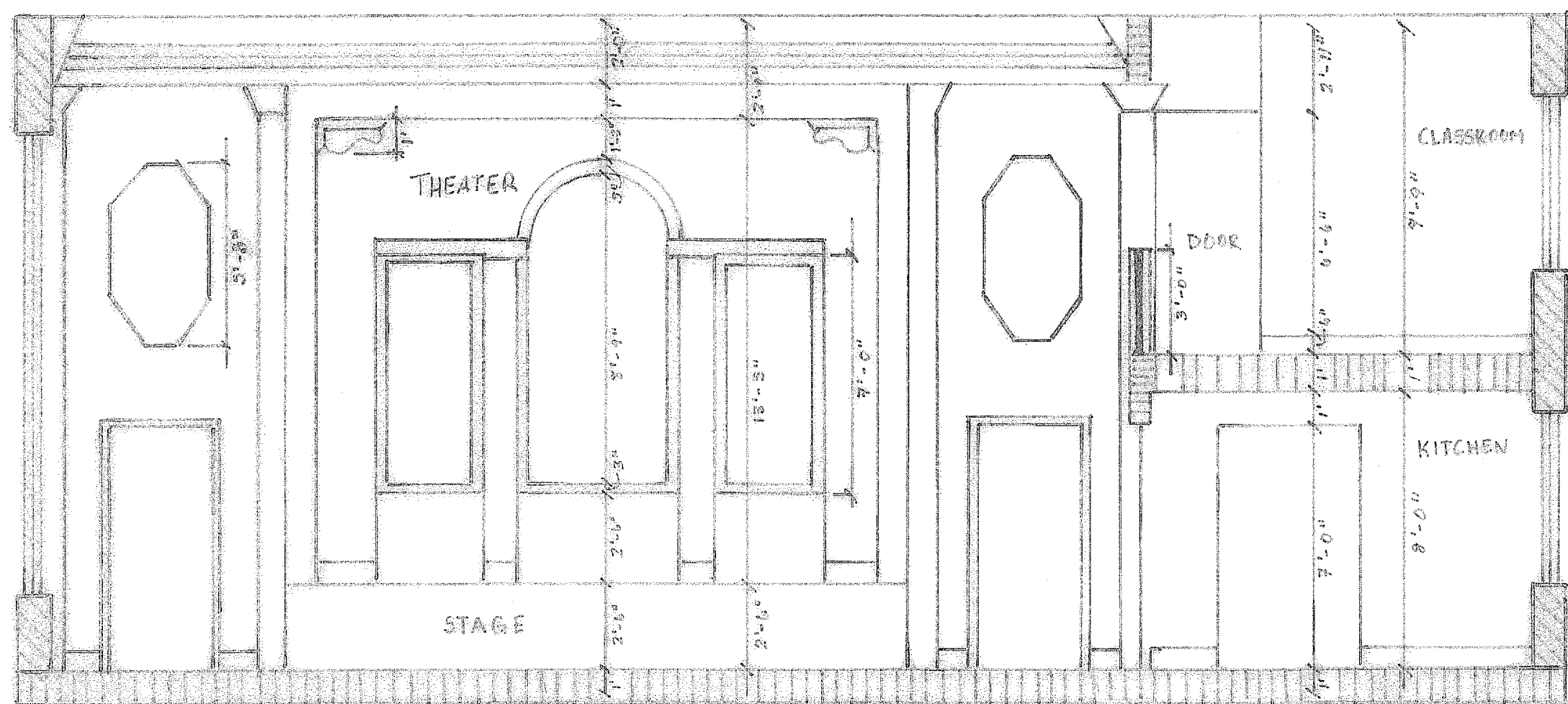
REVISIONS			
REV	DESCRIPTION	DATE	APPROVED
1	REVISION	11-26	



JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299 HISTORIC PRESERVATION & COMMUNITY PLANNING		PROJECT: Church Annex Ink *don't forget north arrow	
DRAWING TITLE: Ink elevation		DRAWING PREPARED BY (TEAM/INDIVIDUAL): Conner Plotkin, Rachel, Clair, Kate	
ASSIGNMENT NO:	DATE: 11/10/12	SCALE:	SHEET 25-29
REVISIONS			
REV	DESCRIPTION	DATE	APPROVED
1	Revised Ink elevation		
2	Revised Transom window		
3	Revised		



WEST ELEVATION



SOUTH ELEVATION

KEY

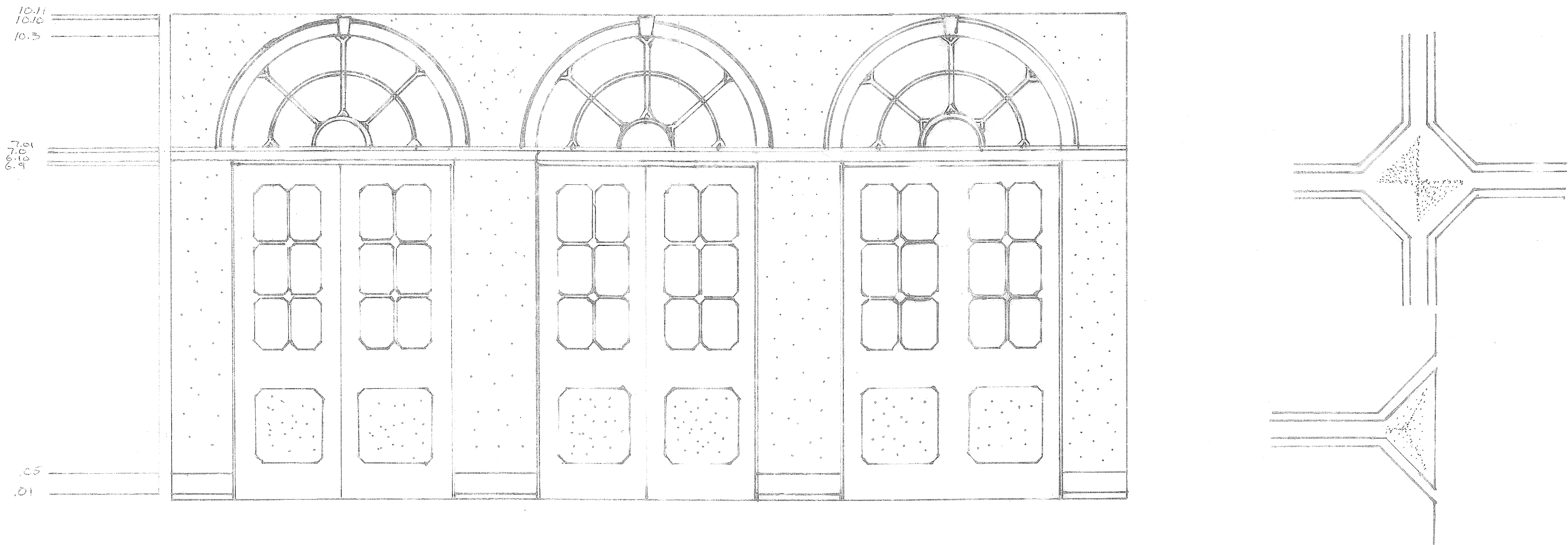
- EXTERIOR WALL
- INTERIOR WALL/FLOOR

SCALE: 1/4 INCH = 1 FOOT

NOTES:

- FOR DETAIL OF THE BALCONY RAILING IN THE WEST ELEVATION REFER TO THE INK DETAIL: BALCONY RAILING ON PAGE 33.
- FOR DETAIL OF THE THEATER WINDOWS IN THE SOUTH ELEVATION REFER TO THE DETAILED DRAWING: SECOND FLOOR THEATER STAINED GLASS WINDOWS ON PAGE 30.

JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTS & SCIENCES		PROJECT: Ink Elevation.	
HISTORIC PRESERVATION & COMMUNITY PLANNING		DRAWING TITLE: Annex Interior Second Floor and Balcony	
DRAWING PREPARED BY (TEAM/STUDENT/OTHER): Patricia Clark, Philip Ridman, Garrick Wier, Dawson Nelson		DATE: 11/01/12	
SHEET 28		SHEET 30	
REV	DESCRIPTION	DATE	APPROVED
1	NOTES ADDED		



Conner Plutka
Professor Ward
Historic Preservation
14 November 2012x

Preserving Wood

Identifying, retaining, and preserving wood features that are important in defining the overall historic character of the building such as siding, cornice, doorway pediments; and their paints, finishes, and colors.

Stabilizing deteriorated or damaged wood as a preliminary measure, when necessary, prior to undertaking appropriate preservation work. Protecting and maintaining wood features by providing proper drainage so that water is not allowed to stand on flat, horizontal surfaces or to accumulate in decorative features.

Applying chemical preservatives to wood features such as beam ends that are exposed to decay hazards and are traditionally unpainted.

Retaining coatings such as paint that help protect the wood from moisture and ultraviolet light. Paint removal should be considered only where there is paint surface deterioration and as part of an overall maintenance programs which involves repainting or applying other appropriate protective coatings.

Inspecting painted wood surfaces to determine whether repainting is necessary or if cleaning is all that is required.

Removing damaged or deteriorated paint to the next sound layer using the gentlest method possible (hand scraping and hand sanding), then repainting.

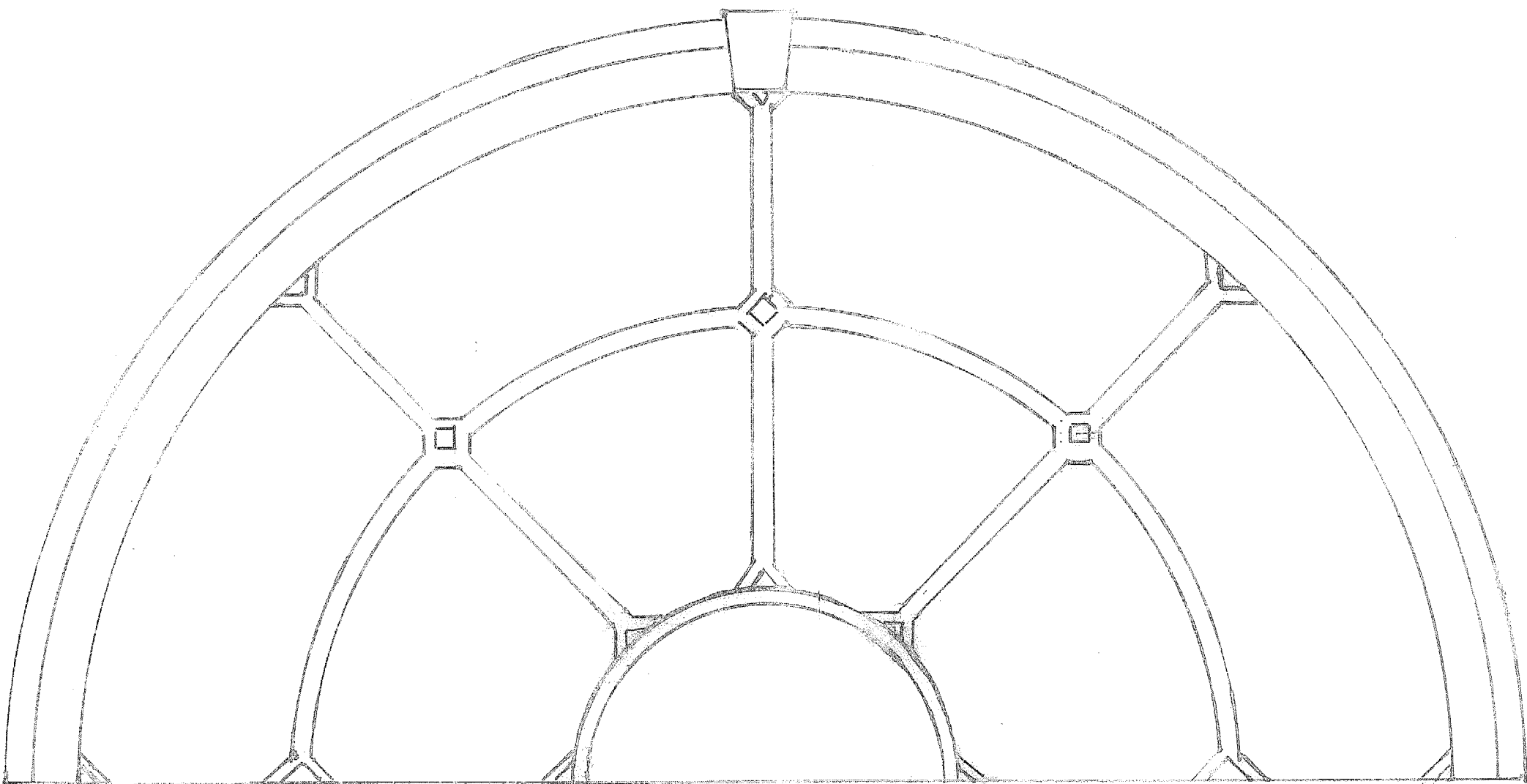
Using with care electric hot-air guns on decorative wood features and electric heat plates on flat wood surfaces when paint is so deteriorated that total removal is necessary prior to repainting.

Using chemical strippers primarily to supplement other methods such as hand scraping, hand sanding and the above-recommended thermal devices. Detachable wooden elements such as shutters, doors, and columns may, with the proper safeguards needed, be chemically dip-stripped.

Applying compatible paint coating systems following proper surface preparation. Repainting with colors that are appropriate to the historic building and district. Evaluating the existing condition of the wood to determine whether more than protection and maintenance are required, that is, if repairs to wood features will be necessary.

Repairing, stabilizing, and conserving fragile wood using well-tested consolidates, when appropriate. Repairs should be physically and visually compatible and identifiable upon close inspection for future research.

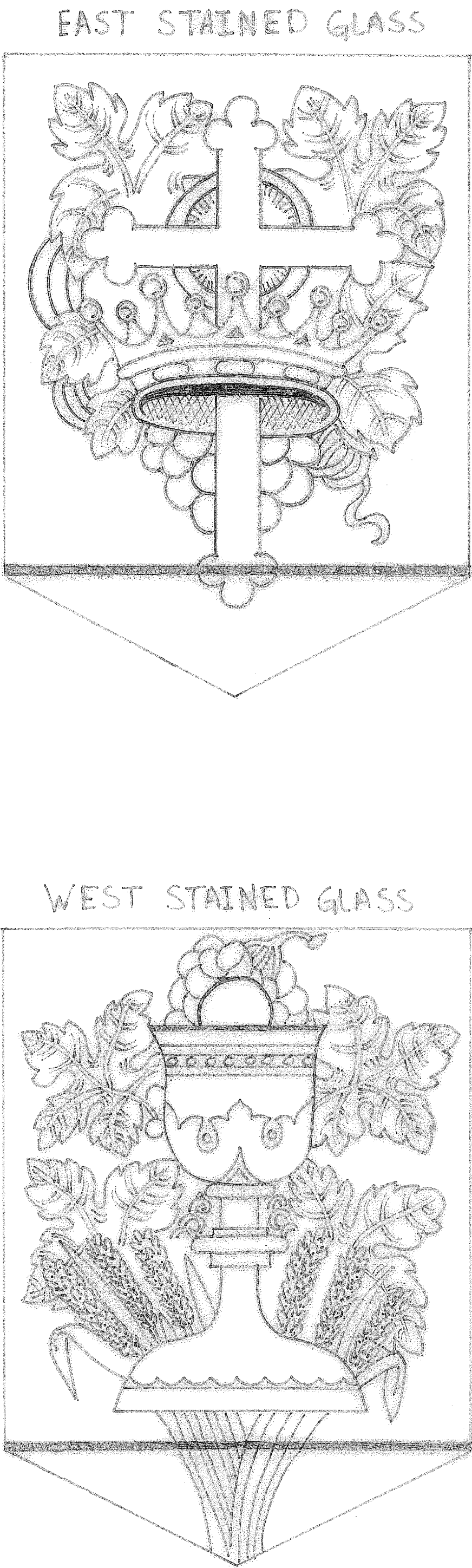
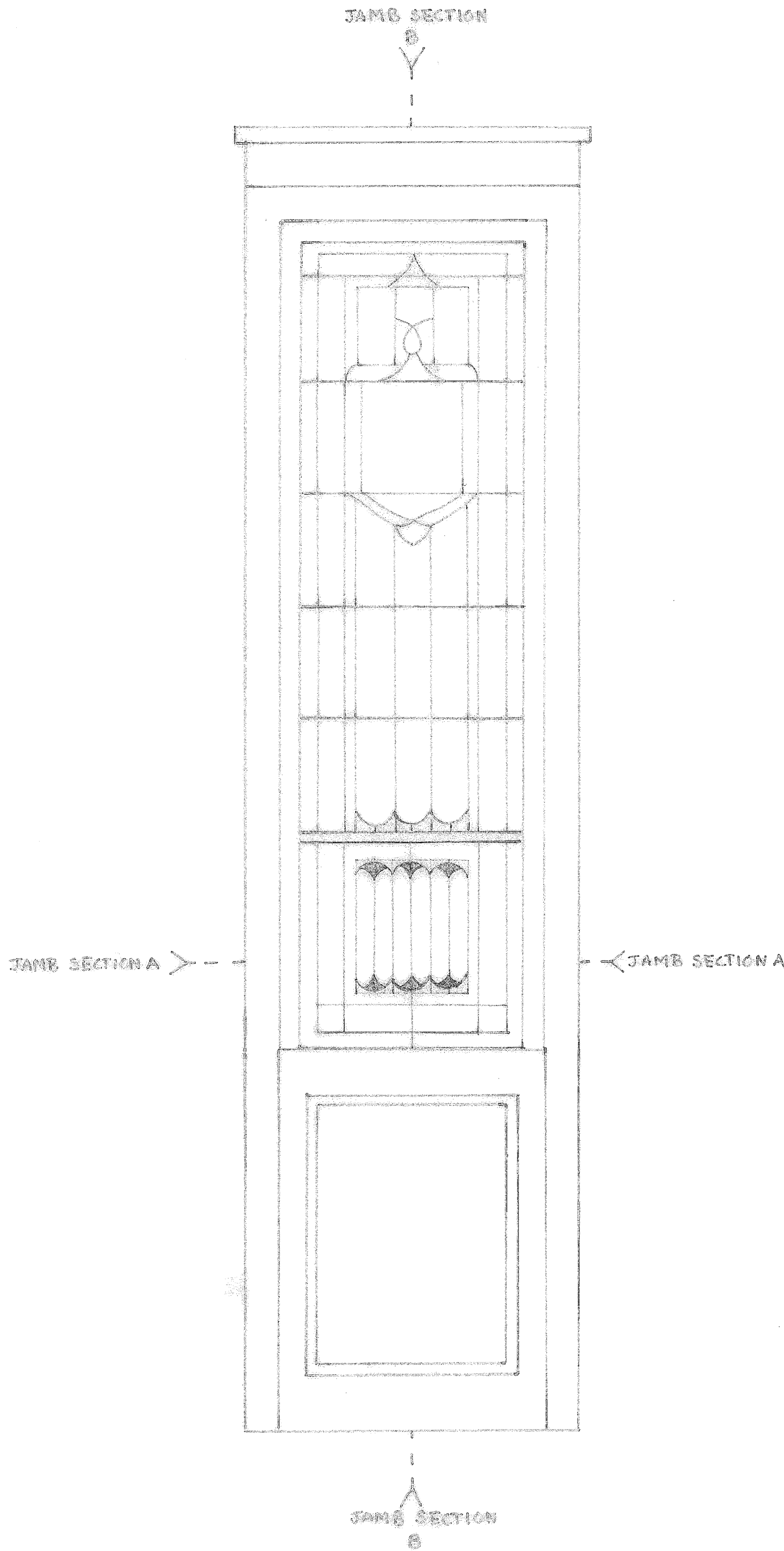
Repairing wood features by patching, piecing-in, or otherwise reinforcing the wood using recognized preservation methods. The new work should be unobtrusively dated to guide future research and treatment.



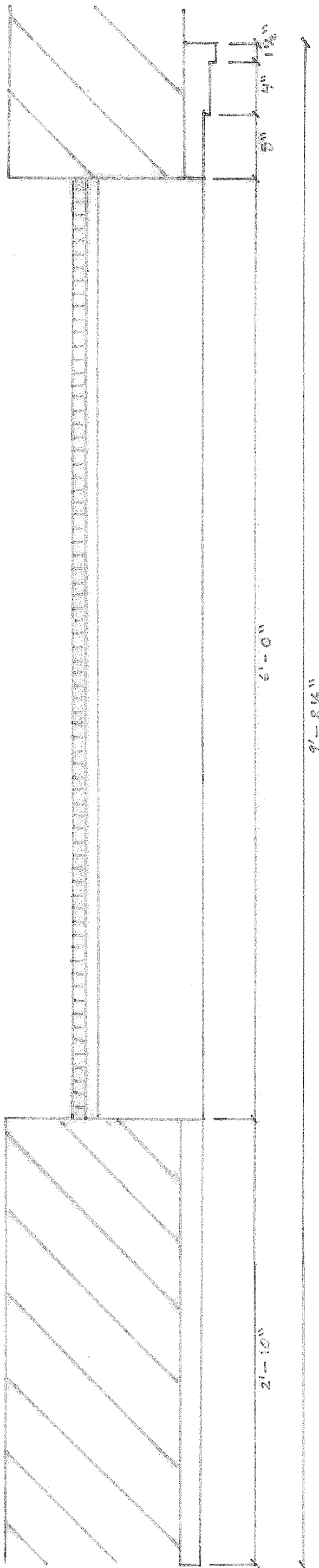
JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299 HISTORIC PRESERVATION & COMMUNITY PLANNING		PROJECT: <i>DEVELOP 45 WEST WARDEN</i>	
DRAWING TITLE:			
DRAWING PREPARED BY (TEAM/INDIVIDUAL): <i>CONNER PLUTKA</i>			
ASSIGNMENT NO:			
DATE: <i>11/14/12</i>	SCALE:	SHEET <i>2430</i>	
REVISIONS			
REV	DESCRIPTION	DATE	APPROVED
<i>1</i>	<i>DEVELOP</i>	<i>11/14/12</i>	
<i>2</i>	<i>SCALE</i>		

Preservation Spec for Stained Glass Windows

Each individual window needs to be photo documented. Also some kind of imprint of the design should be done. Re-leading needs to be taken place for these windows. For some reason, I do not know when or why, the middle stained glass window was taken out and now just a Plexiglas sheet separates the inside and outside of the building. A professional that can take care of the glass, which is the most important part of the windows, should do the re-leading. The old lead should be taken away to leave just the individual pieces of glass. If any are broken they should be fixed with an epoxy resin. After putting the design back together, new lead should be soldered together. Also, some kind of cement should be affixed to the glass so a watertight seal is created between the glass and lead. The excess cement should be brushed away to show the glass. When reinstalling the stained glass a sheet of Plexiglas should be put on the outside of the stained glass to protect it and to help insulate the building.



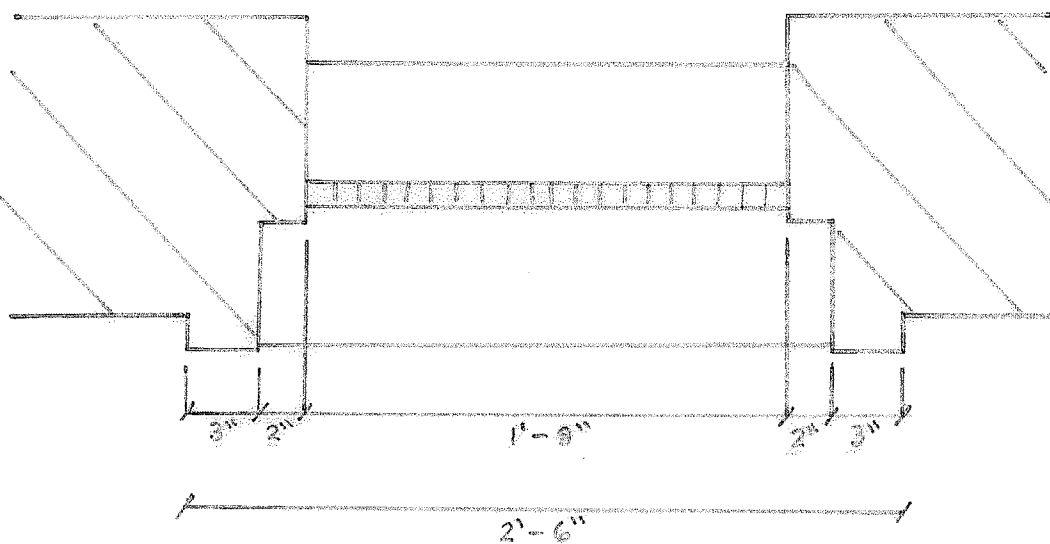
JAMB SECTION B:



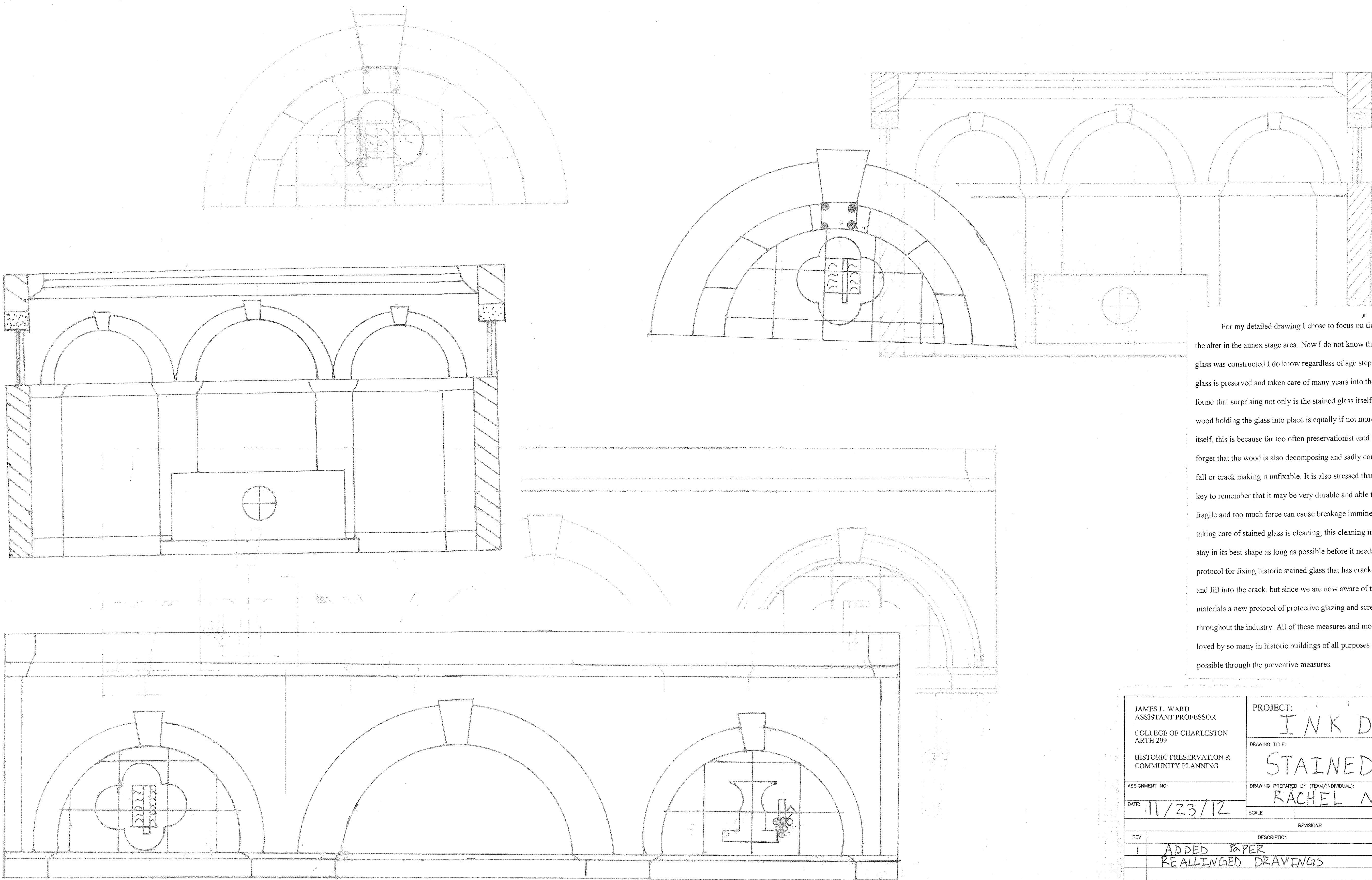
KEY:	
	EXTERIOR WALL
	STAINED GLASS

NOTES:	
◦ SCALE: 1 1/2 INCH PER 1 FOOT.	
◦ ENLARGEMENT OF EAST AND WEST STAINED GLASS WINDOWS DRAWN AT THE SCALE OF 1/2 INCH PER 1 FOOT.	
◦ MIDDLE AND LARGEST STAINED GLASS WINDOW IN THE THEATER WAS REMOVED AND REPLACED WITH PLEXIGLAS.	

JAMB SECTION A:



JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARCH 201		PROJECT: Detailed Drawing	
HISTORIC PRESERVATION & COMMUNITY PLANNING		DRAWING TITLE: 2. Second Floor Theater Stained-Glass Windows	
ASSIGNMENT NO:		DRAWING PREPARED BY (NAME/INITIALS): Philip Putnam	
DATE: 11/09/2012		SCALE: 1 1/2"	SHEET: 30/32
REV	DESCRIPTION	DATE	APPROVED
1	Enlargement of Windows	11/15/12	



For my detailed drawing I chose to focus on the stained glass section on top of the altar in the annex stage area. Now I do not know the specific date that the stained glass was constructed I do know regardless of age steps can be taken to make sure the glass is preserved and taken care of many years into the future. Through my research I found that surprising not only is the stained glass itself important to take care of, but the wood holding the glass into place is equally if not more important than the stained glass itself, this is because far too often preservationist tend to focus so much on the glass they forget that the wood is also decomposing and sadly can rot to the point that the glass can fall or crack making it unfixable. It is also stressed that while handling stained glass is it key to remember that it may be very durable and able to last for centuries, it is extremely fragile and too much force can cause breakage imminently. The number one step in taking care of stained glass is cleaning, this cleaning maintenance will allow the glass to stay in its best shape as long as possible before it needs to be taken down for repairs. The protocol for fixing historic stained glass that has cracked used to be using lead to melt and fill into the crack, but since we are now aware of the dangers of lead in building materials a new protocol of protective glazing and screens has been implemented throughout the industry. All of these measures and more too insure the stained glass loved by so many in historic buildings of all purposes can last and shine for as long as possible through the preventive measures.

JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299 HISTORIC PRESERVATION & COMMUNITY PLANNING		PROJECT: I N K DETAIL	
DRAWING TITLE: STAINED GLASS		DRAWING PREPARED BY (TEAM/INDIVIDUAL): RACHEL NOVAK	
ASSIGNMENT NO:		DATE: 11/23/12	
SCALE:		SHEET: 31	
REVISIONS			
REV	DESCRIPTION	DATE	APPROVED
1	ADDED PAPER REALIGNED DRAWINGS		

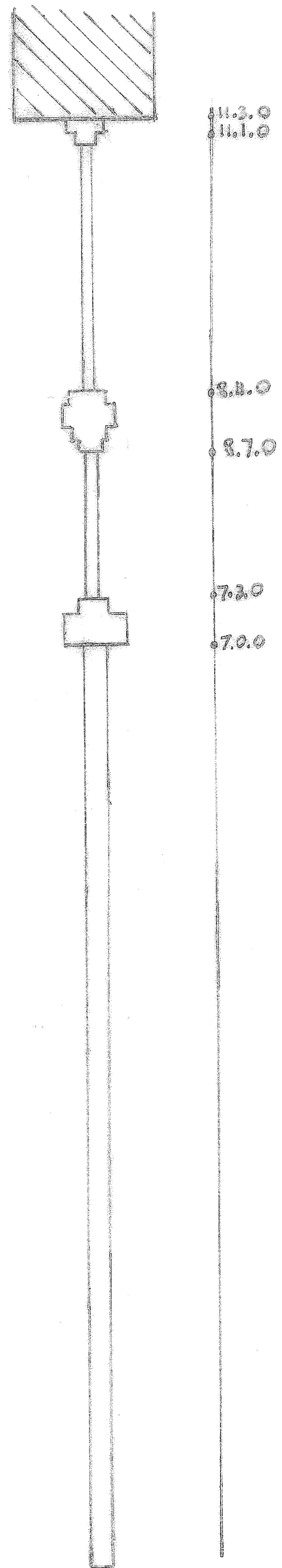
Garrick Wier
11/15/12
HP Studio
Professor Ward

Old vs. New Construction

In general, new construction, while visually appealing, lacks the toughness and lasting appeal of old construction. New construction is more commonly flimsy, cheap, and lacking in craftsmanship. Old construction is durable, sturdy, and will generally last a lot longer than its newer counterpart. Why is this true? Today many construction companies look for ways to cut costs and conserve materials. This includes using cheaper material (lighter/composite wood) hollow material and even substitute materials. Back in the good old days, workers had to utilize the resources available to them, and corners could not be cut. The result was a high quality product that would last for centuries.

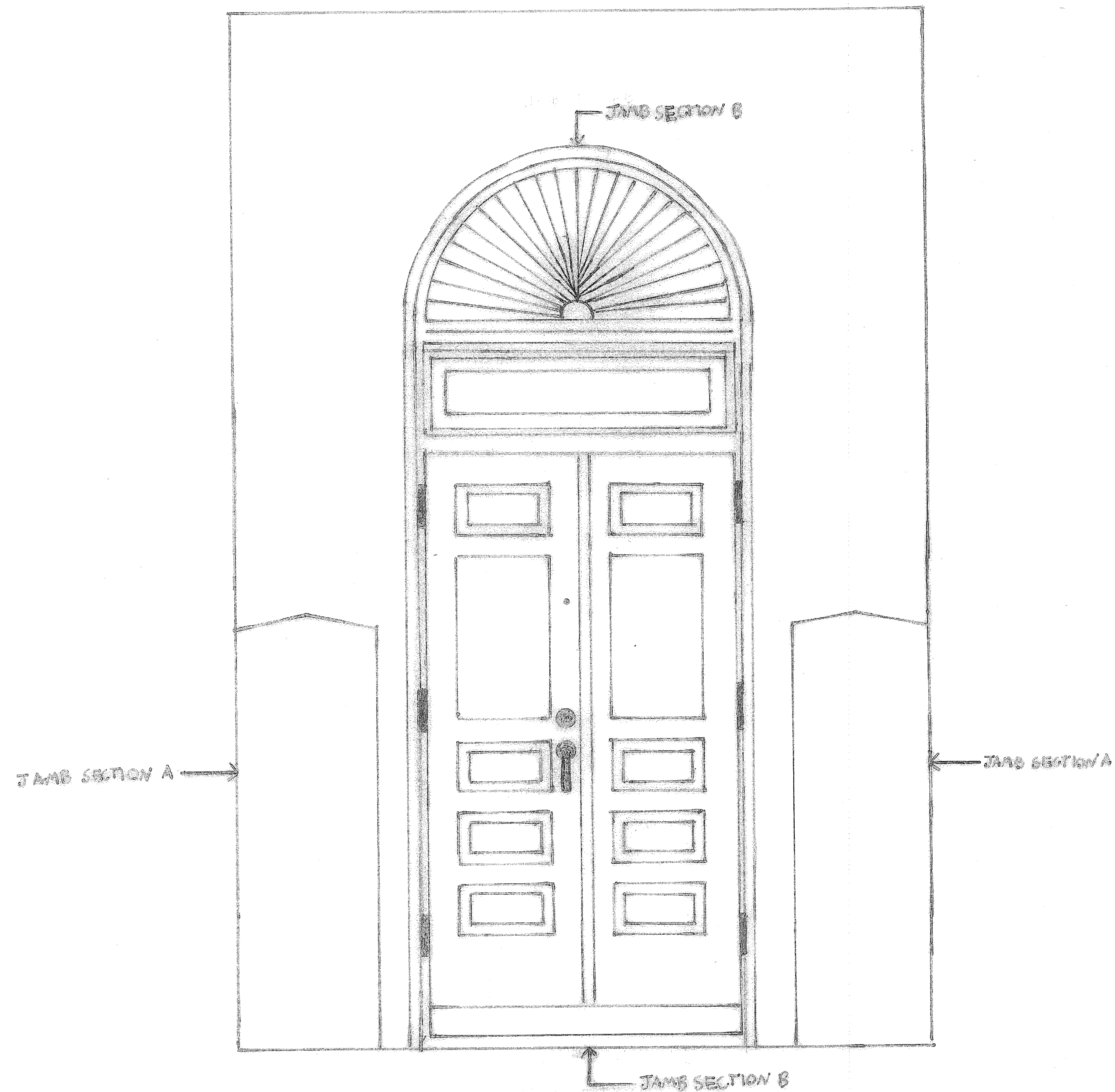
This old vs. new construction concept can be observed on the Annex, when comparing the front entrance to the rear. The front is a newer door, made of cheap pine, one light flimsy hinges. It is clear that when put under pressure; this door will not withstand much. The rear entrance is a solid wooden French double door unlike the hollow pine door at the front. It is attached to the frame by six 8-inch wrought iron hinges. Needless to say the older door is much more durable, this is evident to anyone who uses the doors. It is obvious the older door will continue to outlast the newer door.

JAMB SECTION B:

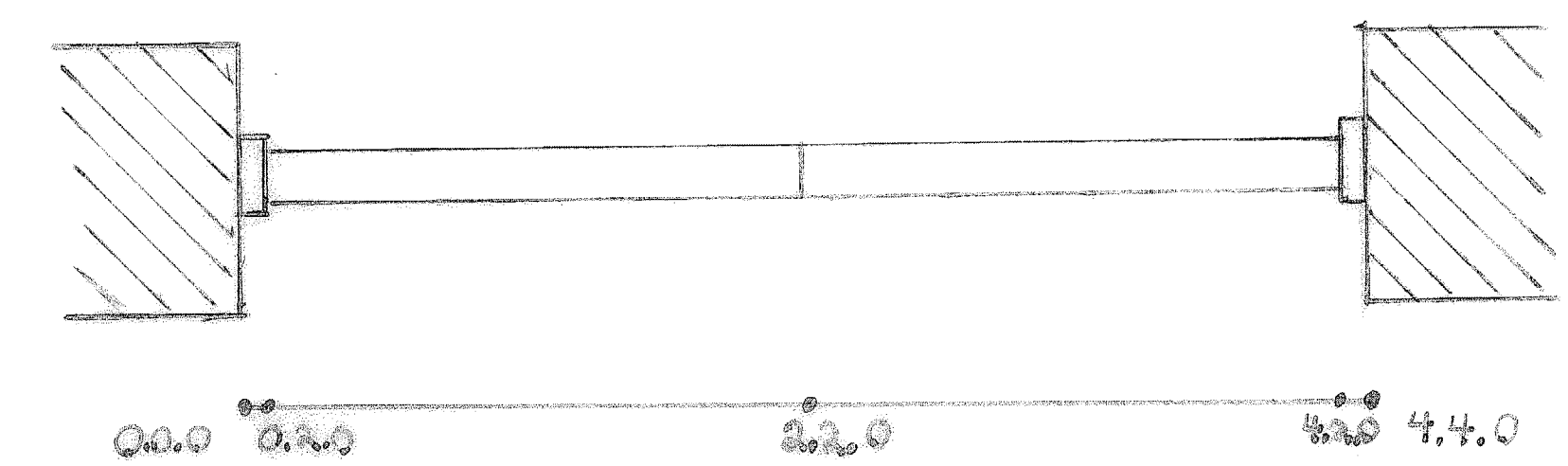


NOTE: JAMBS ARE IN 1/4"=1' SCALE.

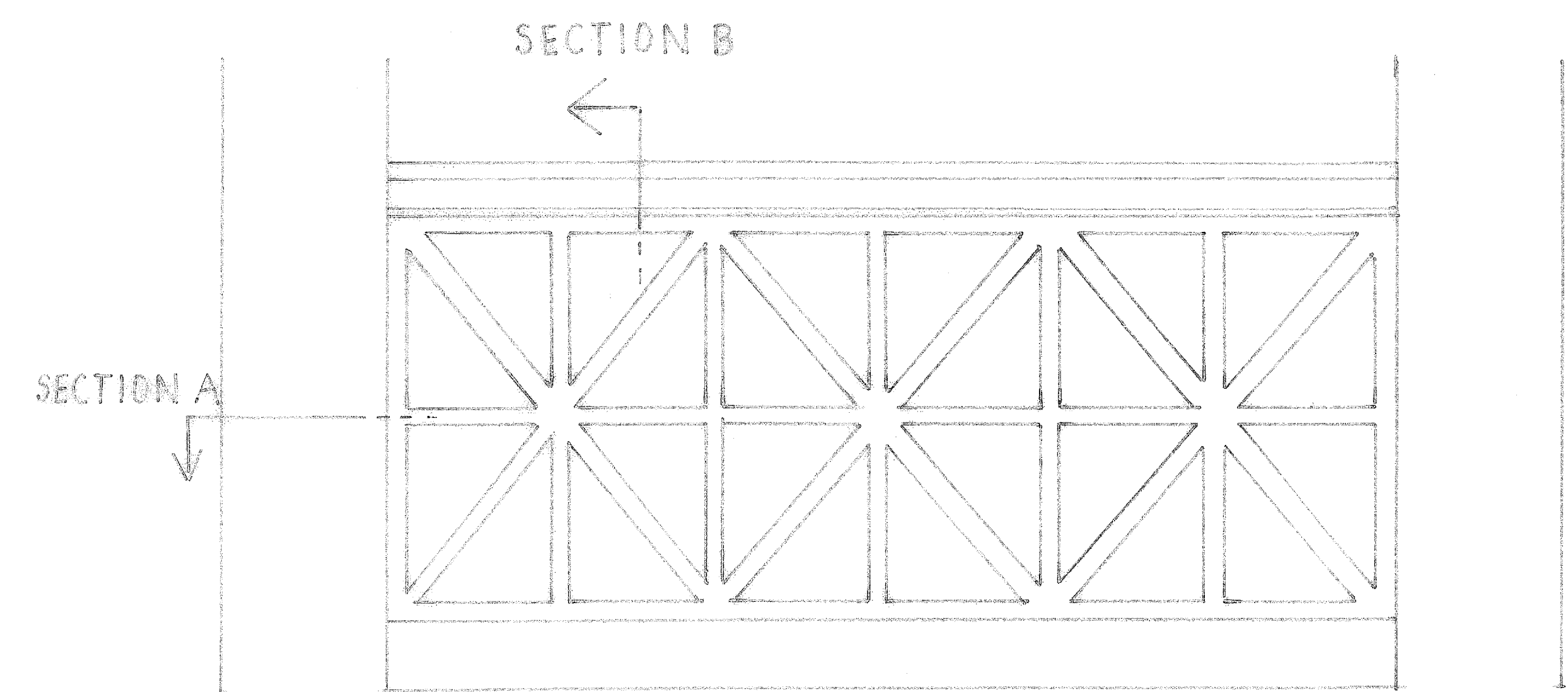
WEST ENTRANCE



JAMB SECTION A:



JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299		PROJECT: DETAIL ELEVATION	
HISTORIC PRESERVATION & COMMUNITY PLANNING		DRAWING TITLE: WEST ENTRANCE ELEVATION	
ASSIGNMENT NO:		DRAWING PREPARED BY (TEAM/INDIVIDUAL): GARRIGUES WIER	
DATE:		SCALE: 1/4"=1'	SHEET 32-34
REV	DESCRIPTION	DATE	APPROVED
1	Changed "Wedges" above door	11/19	
1	Added measurements to Jamb	11/19	
1	Added Proposa	11/19	
1	Changed Jamb arrows	11/19	



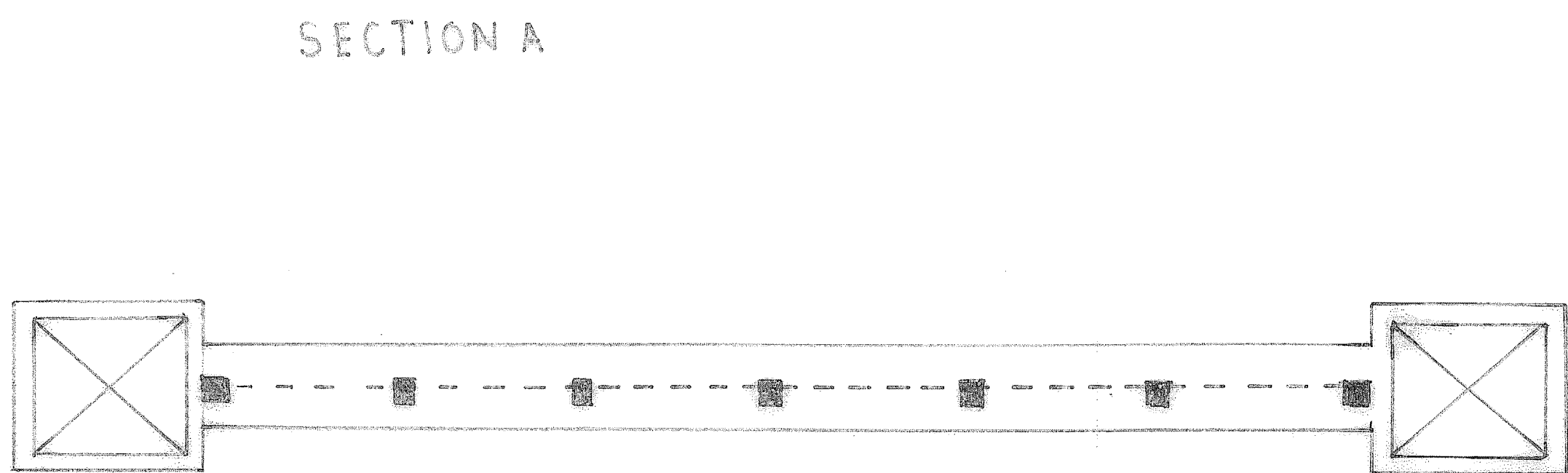
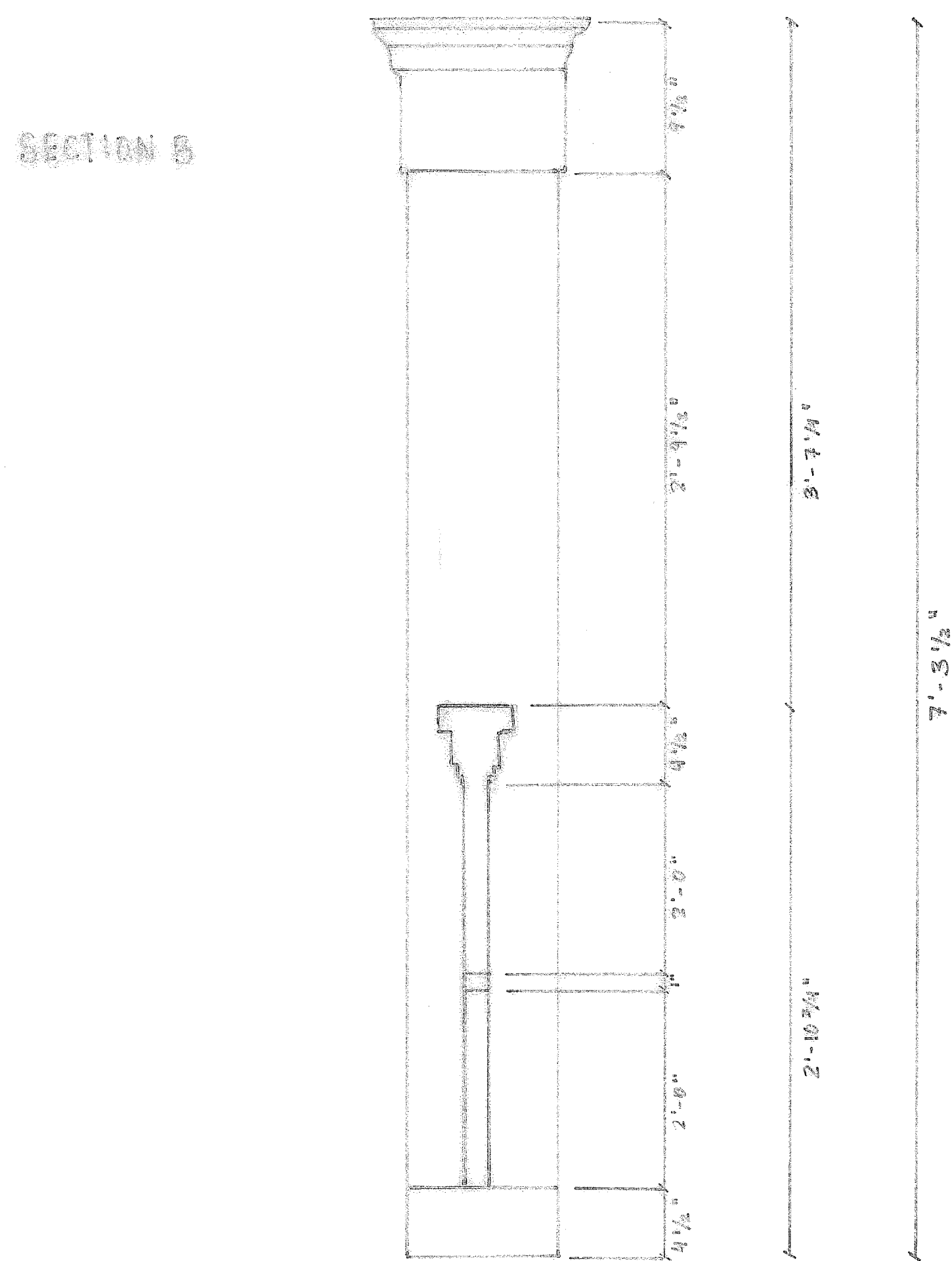
NOTES

■ EACH ROD IN THE RAILING DETAIL IS 1/4 INCHES THICK AND 1 7/8 INCHES DEEP

■ SCALE: 1 1/2 INCHES PER FOOT

KEY

■ HOLLOW COLUMN



Patricia Clark
11/9/12
Preservation Plan: Wood
Detail

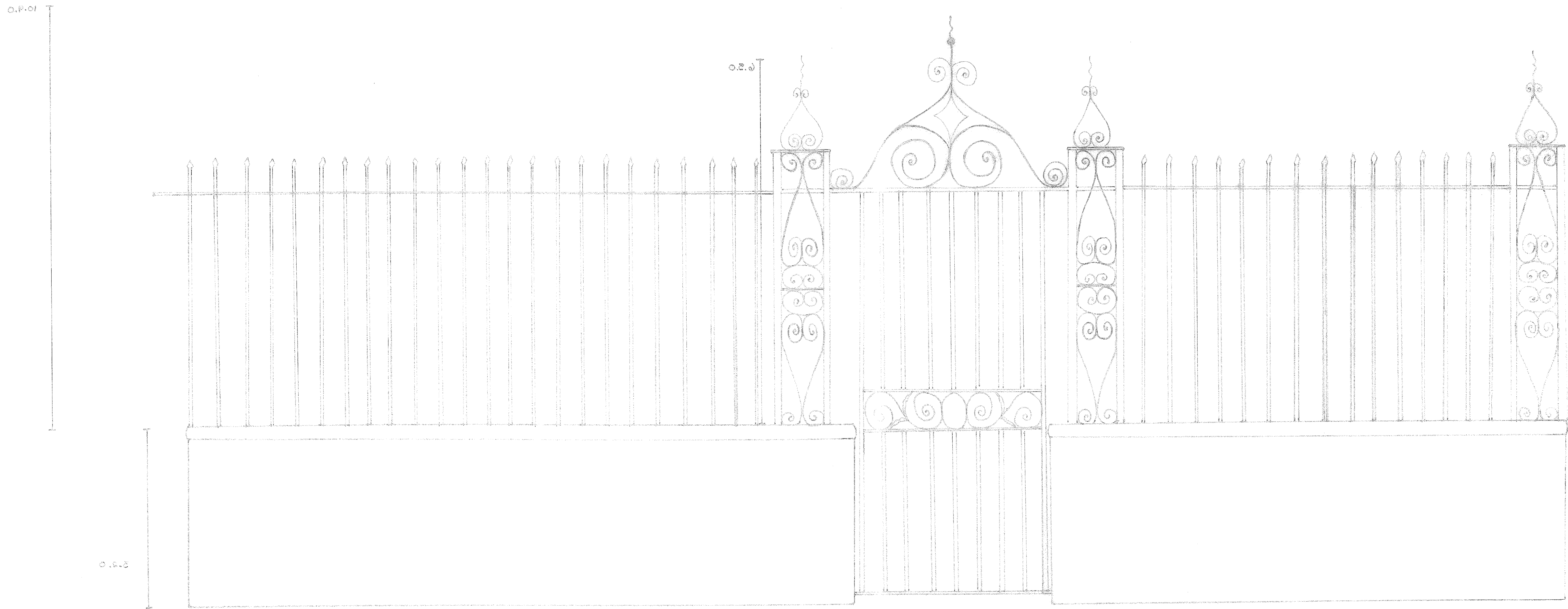
Fellowship Hall Balcony Railing

For my detail I chose the railing that goes around the balcony overlooking fellowship hall on the third floor of 43 Wentworth Annex. The railing and surrounding columns are all made of wood. Each material should be cared for in a different way. These columns are in need of repair. They are hollow and the capitals need to be reattached. To reattach these, you can either use wood glue or small nails. For the railing and detail, the same can be done to it if it were to separate and need repair. Since this is a railing and a support mechanism it is important to keep this up to safety standards and not have any loose pieces.

Cleaning painted wood like this is very easy. You just need any basic non-abrasive cleaner and a rag to clean with. To repaint any area you need to sand the area and remove any paint dust. Then prime the area with primer and then follow up with the final coat. It may take a few coats of paint depending on how old the wood is and how much paint it is absorbing.

JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARCH 209		PROJECT: Ink Detail	
HISTORIC PRESERVATION & COMMUNITY PLANNING		DRAWING TITLE: Balcony Railing	
DATE: 11/9/12		DRAWING PROVIDED BY: Patricia Clark	
SCALE: 1 1/2" = 1'-0"		SHEET: 35	
NO.	DESCRIPTION	DATE	APPROVED
1	Add notes and label sections		

REV
1" = 1'



JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARCH 209 HISTORIC PRESERVATION & COMMUNITY PLANNING		PROJECT: Detailed Drawing	
ASSIGNMENT NO:		DRAWING TITLE: Iron Work	
DATE: 11/09/2012		DRAWN BY: Kaitlin Mitchell	
		SCALE: 1/8" = 1'	
		24 3/16	
DES.	DESCRIPTION	DATE	APPROVED
		11/15/12	

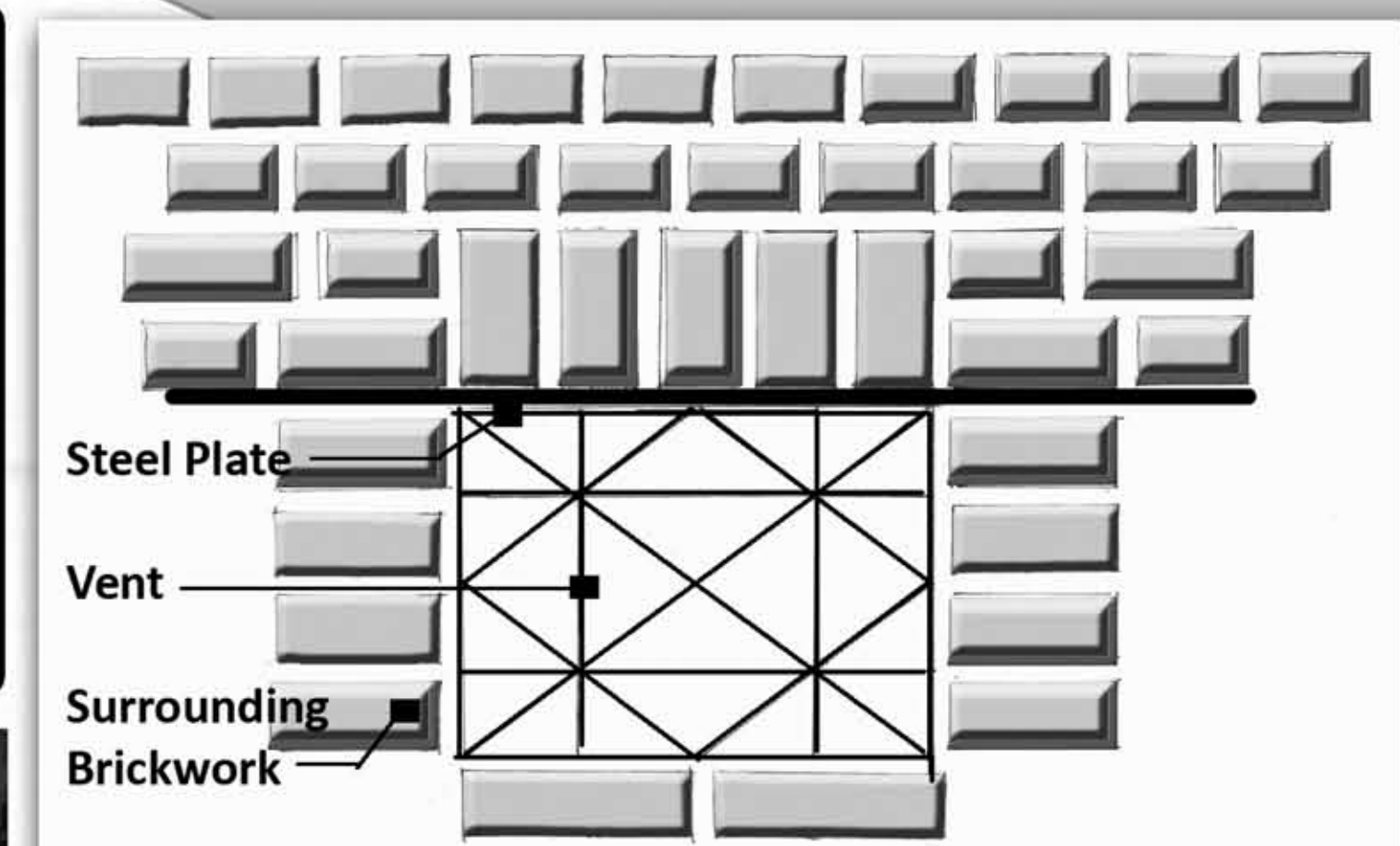
Examining the North Exterior of Fellowship Hall

Damian Nelson

HCPC 299-002 Fall 2012

Prof. Ward

Redeemer Episcopal Church
43 Wentworth St Charleston, SC



Floor Problems

As I looked under the building and analyze the structure underneath, it was clear that there was a domino effect occurring, with one problem causing a buildup of other complications. an L-shaped iron beam under the building as well as each looked to be rusted, likely due to water damage. This can cause the rusted beam to expand, allowing for opportunities for water to seep between the bricks, causing separation and cracks in the brick. The steel angle bracket is also supporting the floor there which could cause additional problems if left unresolved.

Rust Problems

There are significant portions of the façade brick that are being adversely affected by this rusting steel that is built into the wall. These steel pieces are primarily the plates above the vents all around the building. It is probable that this is caused by excessive moisture in the wall section from all the sources noted here. The continuing deterioration of the steel is causing it to expand further to further crack the mortar joints and opening the structure up to even more water intrusion.



Recommendations

We are trying to take an incremental and observational approach to avoid excessive expense or changes. The following would be a reasonable approach:

1. Replace rusted steel throughout
2. Repoint brick
3. Rework brick along water table where bricks are sloping to the inside of the wall
4. Inspect wood structure for probable rot and remediation
5. Evaluate over time the internal moisture content of the wall for possible further action. This would necessitate taking internal moisture readings over time to develop an idea of what is going on. For example, it seems likely that excessive moisture is also entering the walls around the windows especially on the North elevation. If this is so then some consideration for storm windows may also be appropriate. The wood issues are beyond the scope of this evaluation; however, it may have some bearing indirectly.

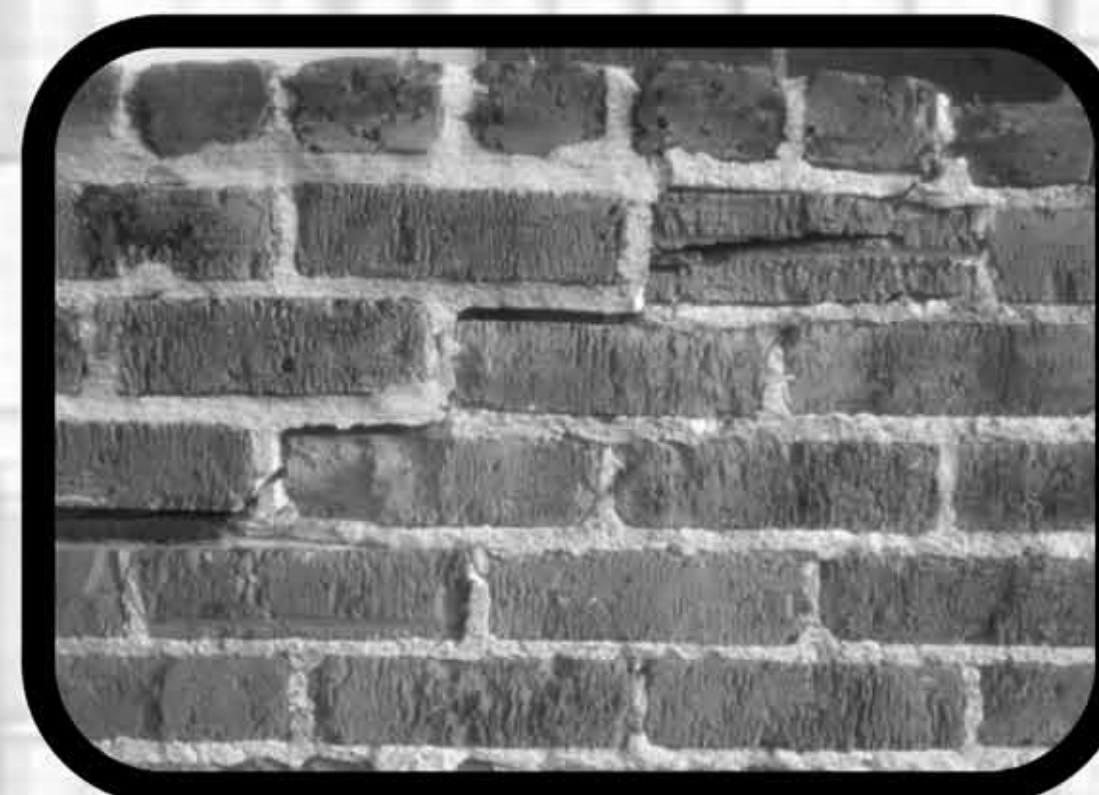


Repointing

Every so often, the joints between bricks are worn away due to weathering that occurs naturally due to wind and rain and are repointed as such. When pointing, it is necessary that one matches the color and has a mortar mix similar to the one that was originally used on the house. On the Fellowship Hall, there is evidence of poor pointing done on areas of the wall. The original mortar on the wall had a higher composition of sand in the mix, giving off a tan color with remnants of pebbles embedded in the wall. The repointed sections are done most likely with Portland Cement, which gives off a grayish color. The mortar is touching the outside face of the brick and is overfilled in the joints. In this situation, It is necessary to repoint the areas of the wall that are messy. The new mortar would needs to match the old as best as possible, and it would be evenly distributed. The bricks should be brushed when pointing to remove any mortar that touches the outer face. The new batch has to be at the right consistency as to prevent water from passing through

Rot Problems

It is also likely that the wood floor joists are adversely affected by the excessive moisture content in the walls especially on the north wall which is also the most inaccessible to inspection. As such, we have not been able to evaluate this further.



Cracks

Throughout the façade, cracks and gaps are forming , creating chances of more damage that can be done to the brick. Gaps in the bricks permits water to enter, which through contraction and expansion, causes bricks to become soft and break. This is known as “spalling”. If this occurs, It could be handled by replacing the brick and repositioning the brick and close up the cracks. The “Stair-Step” cracks that were found could be due to settling or thermal expansion. The frames on the gate-like vents have rusted, which when in contact with water, has great lifting power and can expand as well, ultimately causing cracking. Another possibility is that earthquake damage could have been the cause of some the cracks as well. Under one of the windows, water penetration has expanded the bricks and cause them to bulge and lean toward the structure, which if rain water were to fall on the brick, it would drain into the wood, causing them to rot and be replaced. Evidence suggest that many of the wood is rotted on the outside and/or has been replaced. I was unable to go underneath the house to determine if the interior play a role on the exterior problems so that is an issue that is not ruled out until there is time to investigate.

Lichen

Along the bottom and around the areas were the wood and brick meet, there is lichen growing in abundance. The North Façade doesn't get much direct sunlight because of its orientation and with the trees that line the areas, it is shady and cool. There also may be an issue of water causing a dampness of the brick, in which case the solution would be to find the source of the dampness. To resolve the problem regarding the lichen one could soak the brick in water and with a cup of bleach and a bristle brush, scrub the excess lichen off the wall gently to restore the brick to its original state. Wetting the brick first before applying the bleach prevents the brick from absorbing the bleach, causing further damage.

