

Site Plan Drawing Notes:

- A. Adjustment to elevator building depth to properly fit site. The western wall was moved approximately 15" east.
- B. North-east datum point has been adjusted $\pm 2"$ due to location of point (on top of wall) and limitations of surveying equipment.
- C. Area east of new addition has been paved with brick pavers subsequent to survey.
- D. Datum line extending to Meeting Street for referencing continuation of site plan.

LEGEND

- GRAVESTONE
- INSIDE SPACE/
INTERIOR WALL
- UNFINISHED
SURFACE
- CONCRETE PAVEMENT
- BRICK PAVEMENT
- BLUESTONE RUBBLE
PAVEMENT
- BLUESTONE COURSED
ASHLAR PAVEMENT
- CMU WALL
- GRAVEL
- TREE:
CANOPY & TRUNK
- ADJOINING
OFFICE BUILDING
WITH
WINDOWS

UTILITIES

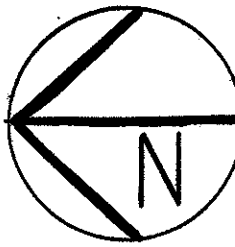
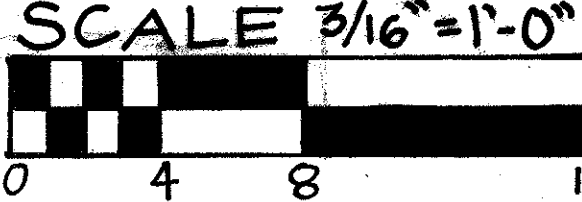
- PLUMBING P
- ELECTRIC CONDUIT EC
- ELECTRIC PANELS EP
- GAS METER GM
- GAS PIPE GP
- TELEPHONE BOX TB
- WATER VALVE WV
- WATER SPIGOT $\oplus$
- SEWER CLEANOUT SC
- DRAWING NOTES A-D
- DATUM POINT DP (1-4)

PLANT MATERIAL

- ASPIDISTRA
HOLLY FERN
MONKEY GRASS
ROSEMARY
- WILD
AREA
- TEA OLIVE
AZALEA
BURFORD HOLLY
WEEDS
ASPIDISTRA
MONKEY GRASS
- OTHER
AREAS

DATUM LINE
LENGTHS

- DP1 to DP2 - 103'-8"
- DP2 to DP3 - 75'-11"
- DP3 to DP4 - 62'-10"
- DP4 to DP1 - 67'-2"

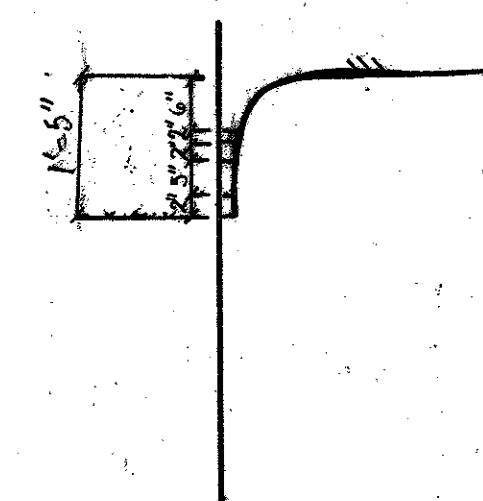
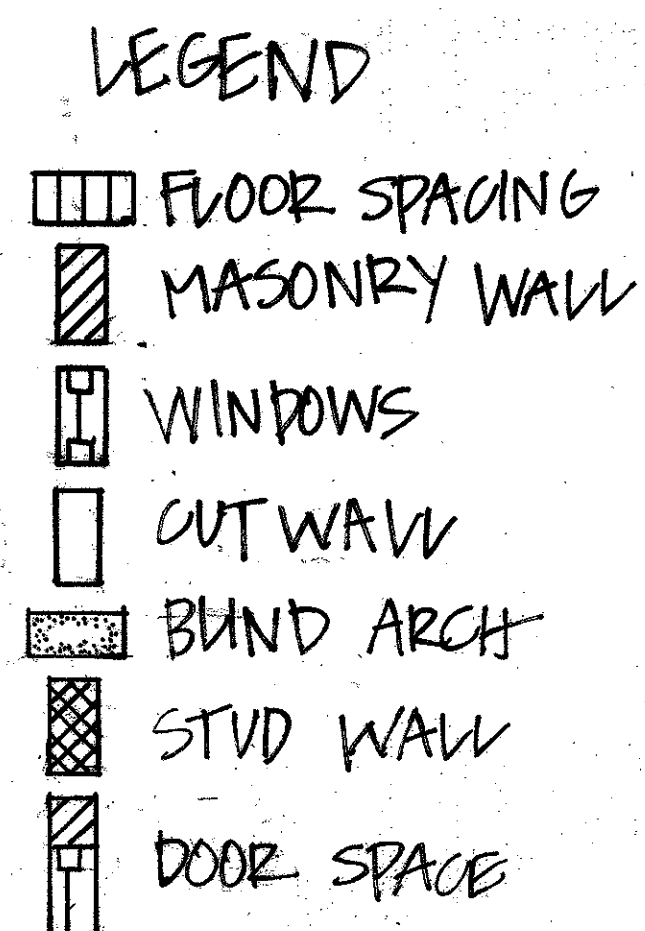


JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299-001 FALL 2007 HISTORIC PRESERVATION & COMMUNITY PLANNING		LANCE HALL & ADDITION MEETING STREET - CHARLESTON, SC	
ASSIGNMENT NO: 5		DRAWING TITLE: FINAL SITE PLAN LANCE HALL & ADDITION	
DATE: 11.09.07		DRAWING PREPARED BY (TEAM/INDIVIDUAL): G. BROWN, B. L'HULLIER, A. MILLER, P. REED	
		SCALE 3/16" = 1'-0"	SHEET 1
REV	DESCRIPTION	DATE	APPROVED

LANCE HALL INTERIOR ELEVATIONS



NORTH ELEVATION



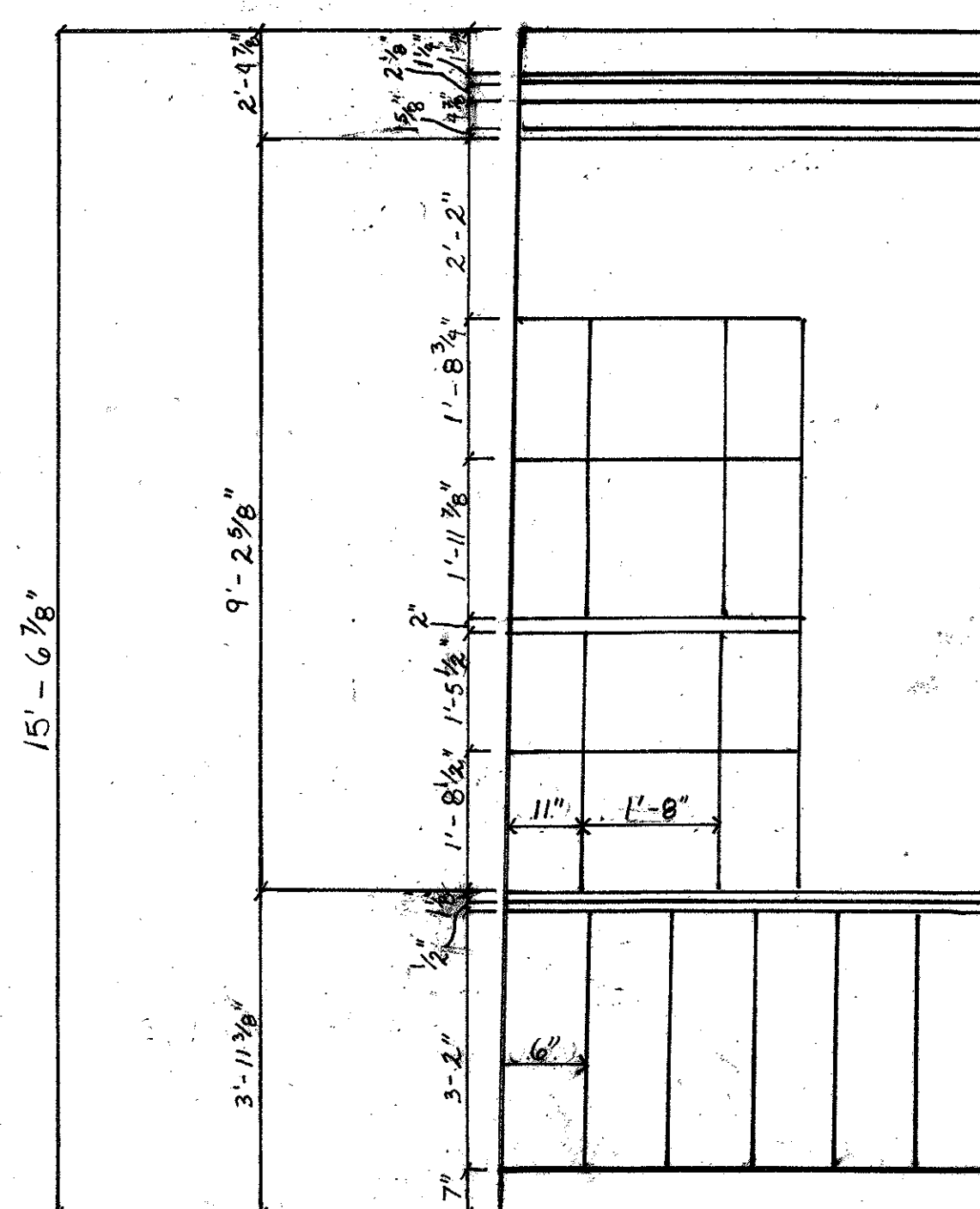
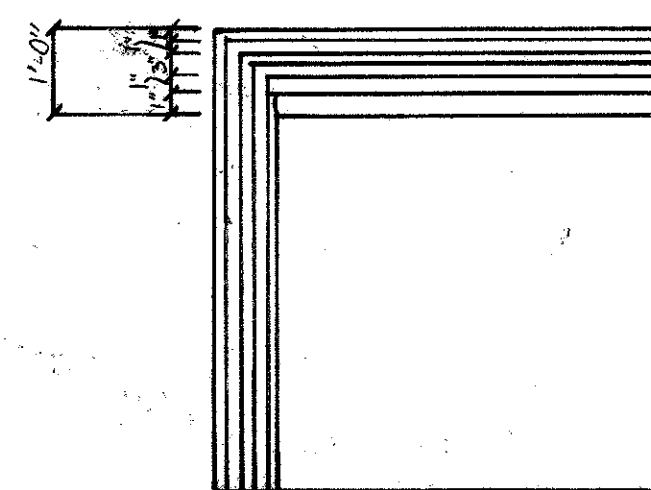
DETAIL OF CEILING WALL JUNCTURE



WEST ELEVATION



DOWNSTAIRS DETAIL



UPSTAIRS DETAIL

NOTES

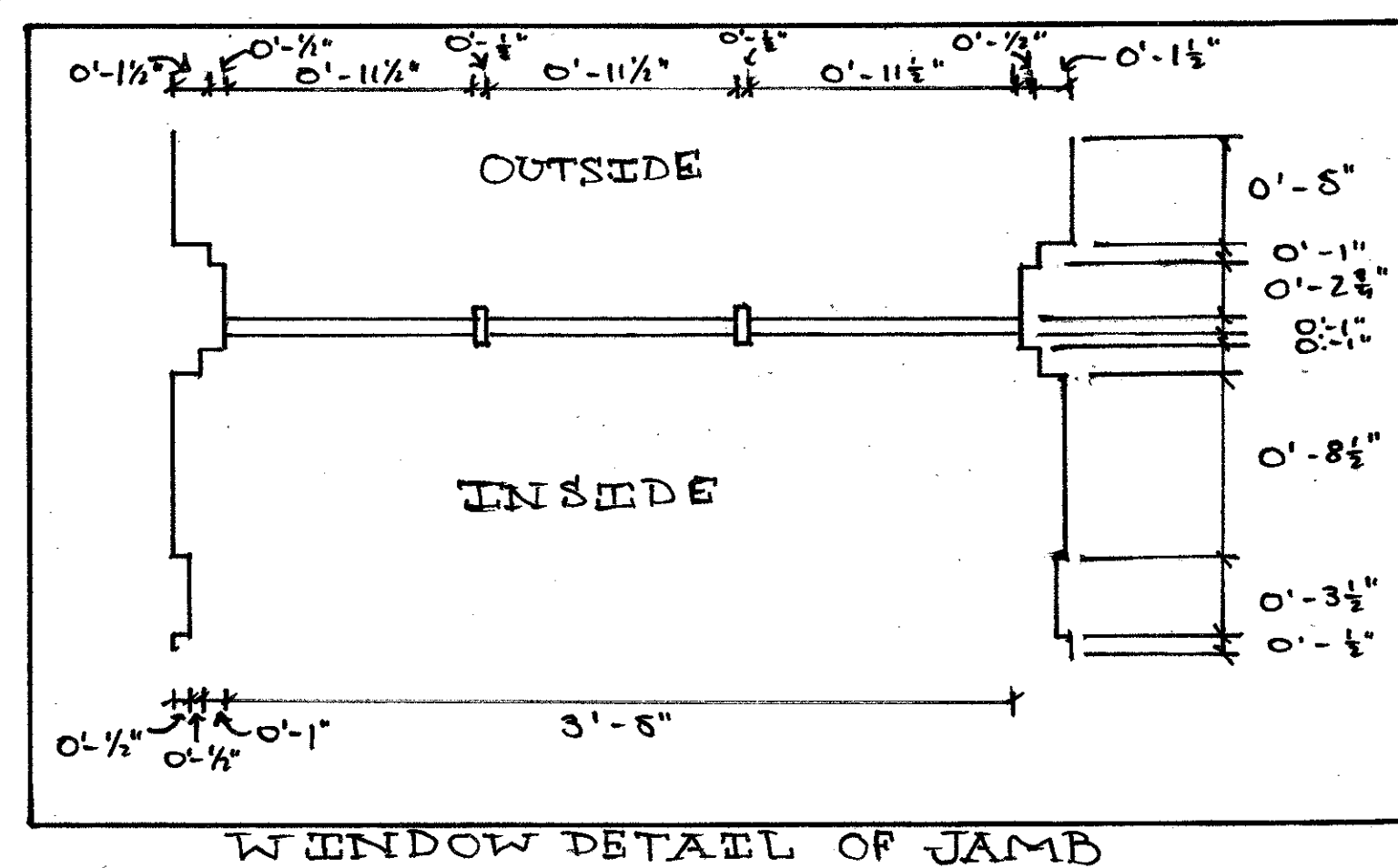
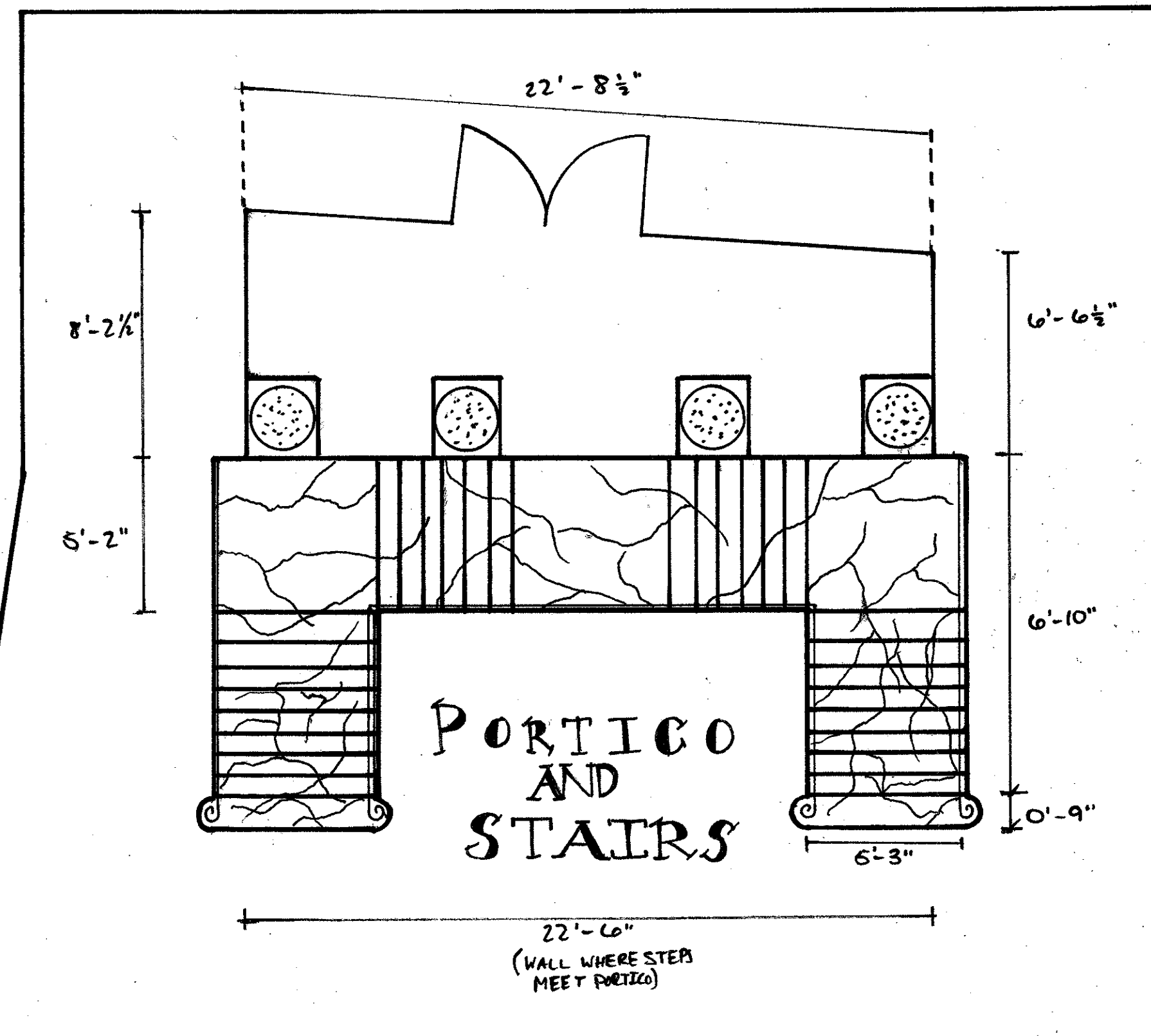
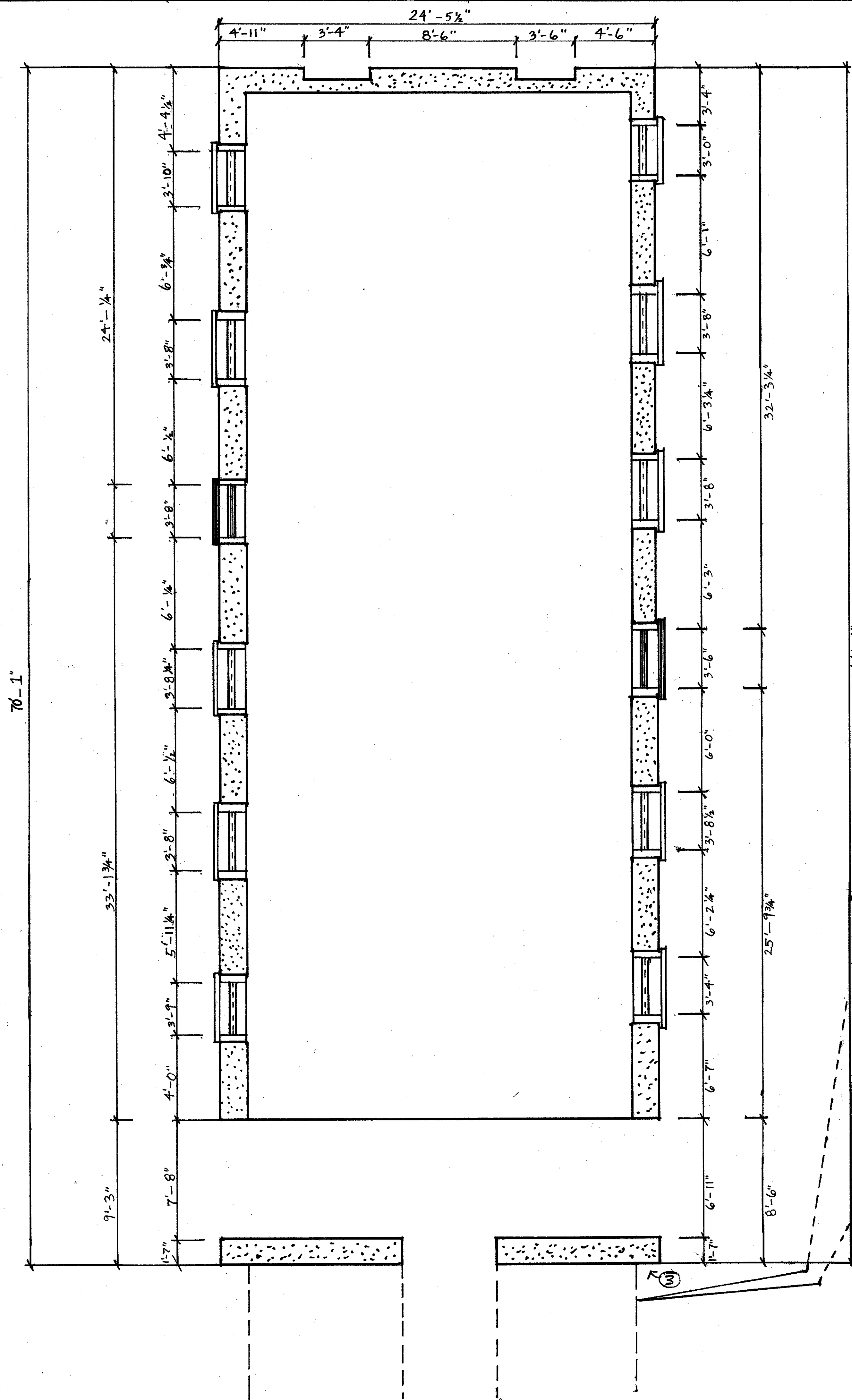
DETAIL $\frac{1}{2}'' = 1'-0''$

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

BLIND ARCHT IN LEGEND

APPROXIMATE FLOOR THICKNESS

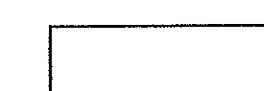
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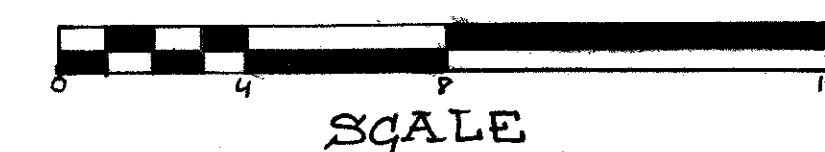
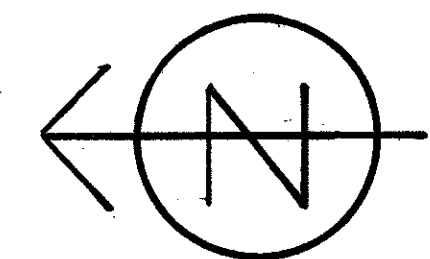


NOTES

- 1) WALL THICKNESS OF LANCE HALL DETERMINED AT DOOR FRAME ON EASTERN SIDE: 23"-1"
- 2) UNABLE TO MEASURE THE LOCKED ROOM UNDERNEATH PORTICO
- 3) WALL WHERE PORTICO MEETS LANCE HALL ALONG FLOOR LINE IS ANGLED. NORTHERN SIDE OF PORTICO IS WIDER THAN SOUTHERN SIDE.

MATERIALS

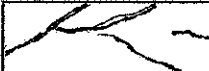
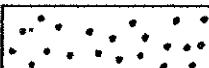
-  MARBLE
-  STUCCO MASONRY WALLS
-  WOOD



JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299-001 FALL 2007 HISTORIC PRESERVATION & COMMUNITY REPAIRING		LANCE HALL & ADDITION MEETING STREET - CHARLESTON, SC DRAWING TYPE: PLAN VIEW LANCE HALL	
ASSIGNMENT NO:		TEAM: S - JENN VAN LAAR, JENN LONZARD, PAUL SAYLORS, CAITLIN DE GROUCHY	
DATE: November 9, 2007		SCALE: 1/4" = 1'-0"	SHEET: 11
REV	DESCRIPTION	DATE	APPROVED

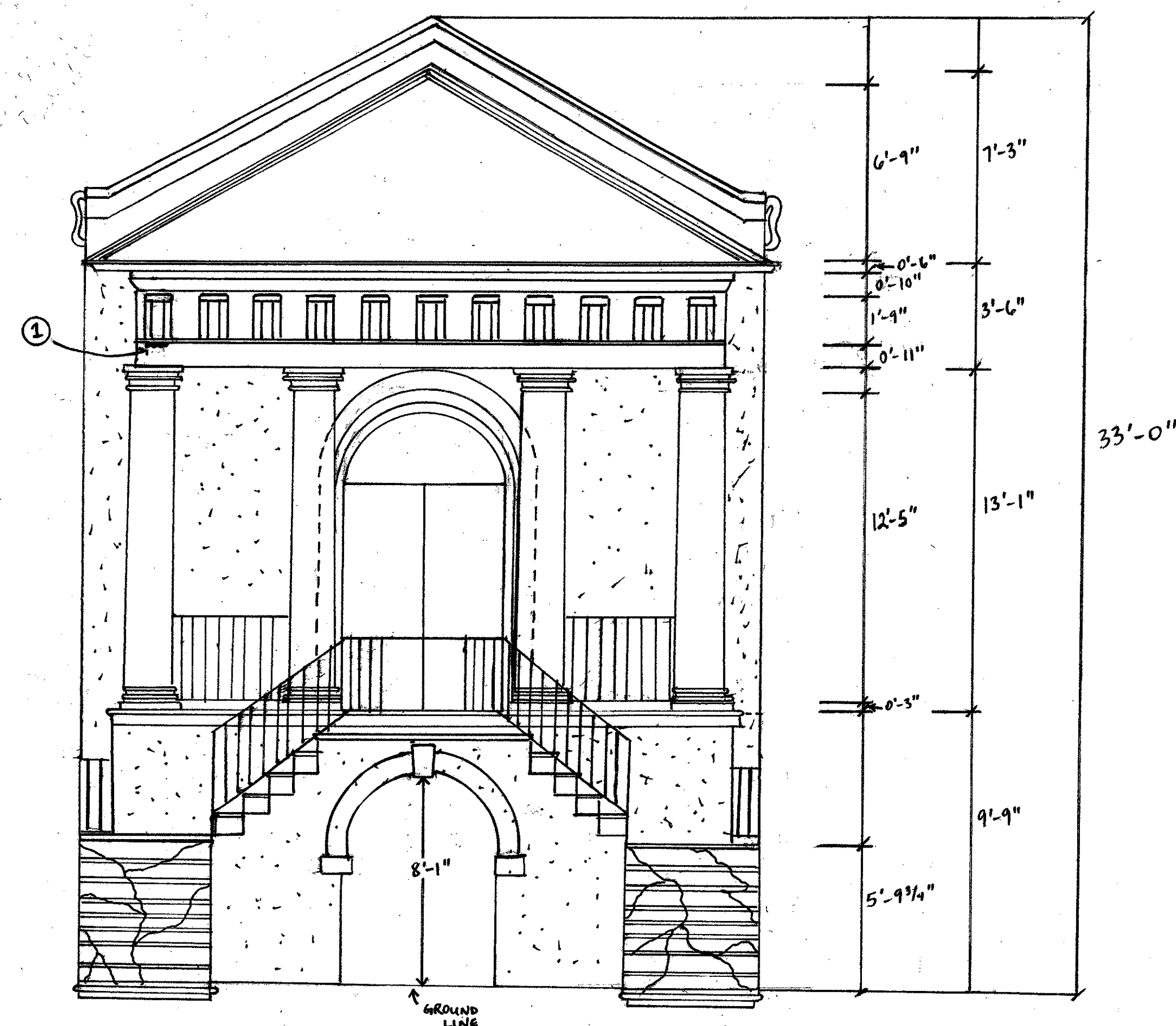
NORTH ELEVATION



MATERIALS	
	MARBLE
	STUCCO MASONRY WALLS
	WOOD

NOTES

- 1) GUTTAE UNDERNEATH TRIGLYPHS CONTINUE THE ENTIRE LENGTH OF THE FRIEZE.
- 2) AIR VENT ON WALL LOCATED INSIDE INSET ARCHWAY.
- 3) HEIGHT OF PORTICO APPEARS DISTORTED BECAUSE PORTICO SITS FAR THER BACK THAN THE REST OF THE BUILDING.
- 4) ROOF AND PORTICO HEIGHTS ESTIMATED BASED ON COMPARISON OF STRUCTURES TO OTHER KNOW MEASUREMENTS ON THE BUILDING.



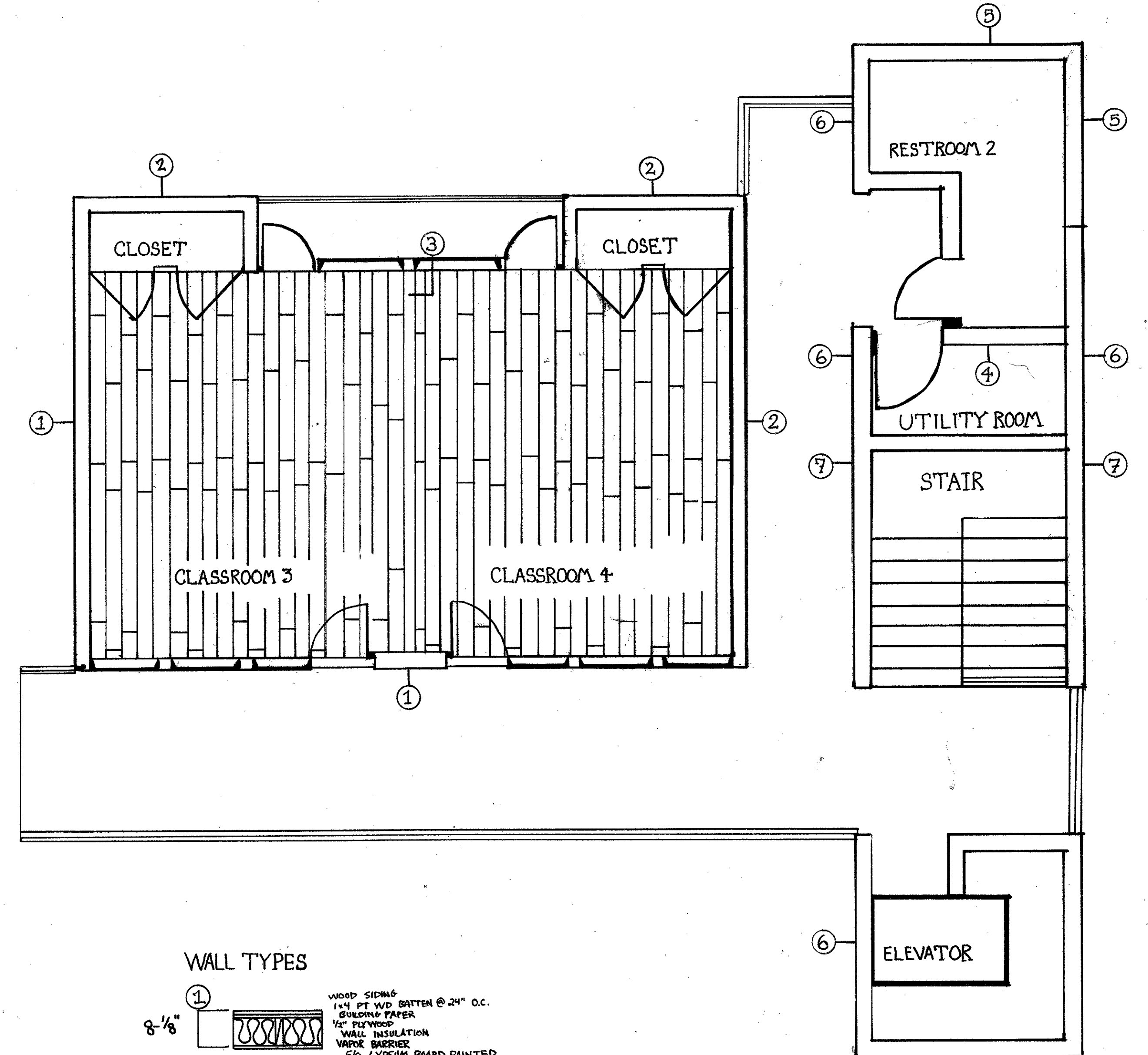
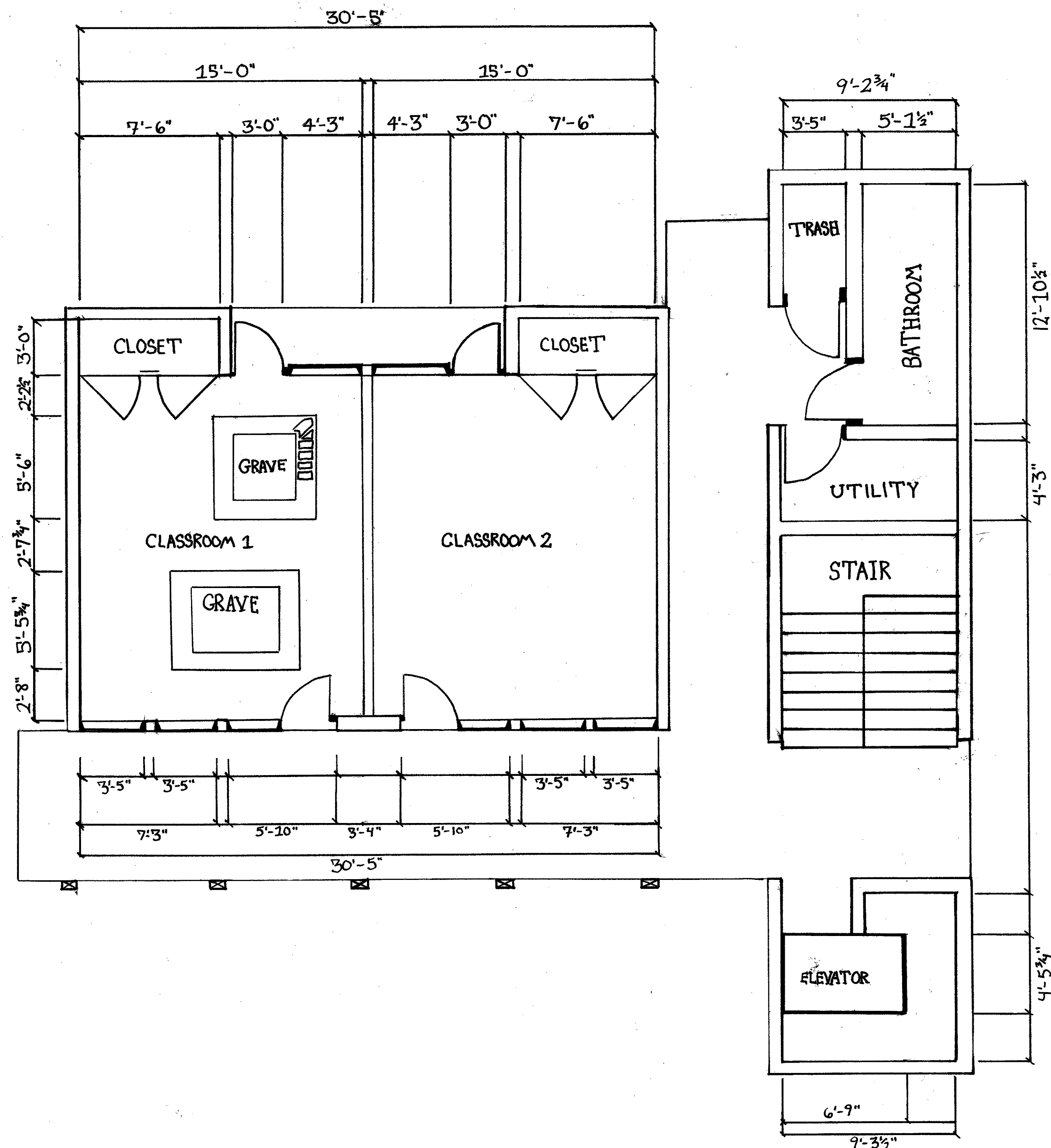
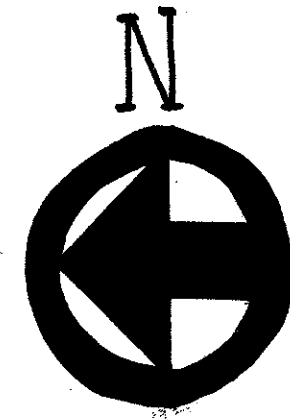
WEST ELEVATION



JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299-001 FALL 2007 HISTORIC PRESERVATION & COMMUNITY PLANNING		LANCE HALL & ADDITION MEETING STREET, CHARLESTON, SC	
ASSIGNMENT NO. 2		ELEVATION OF LANCE HALL	
DATE: NOVEMBER 9, 2007		SCALE: 1/4" = 1'-0"	
DESCRIPTION		DATE	APPROVED

[illegible]

0 4' 8' 12' 16'
SCALE 1/4" = 1'0"



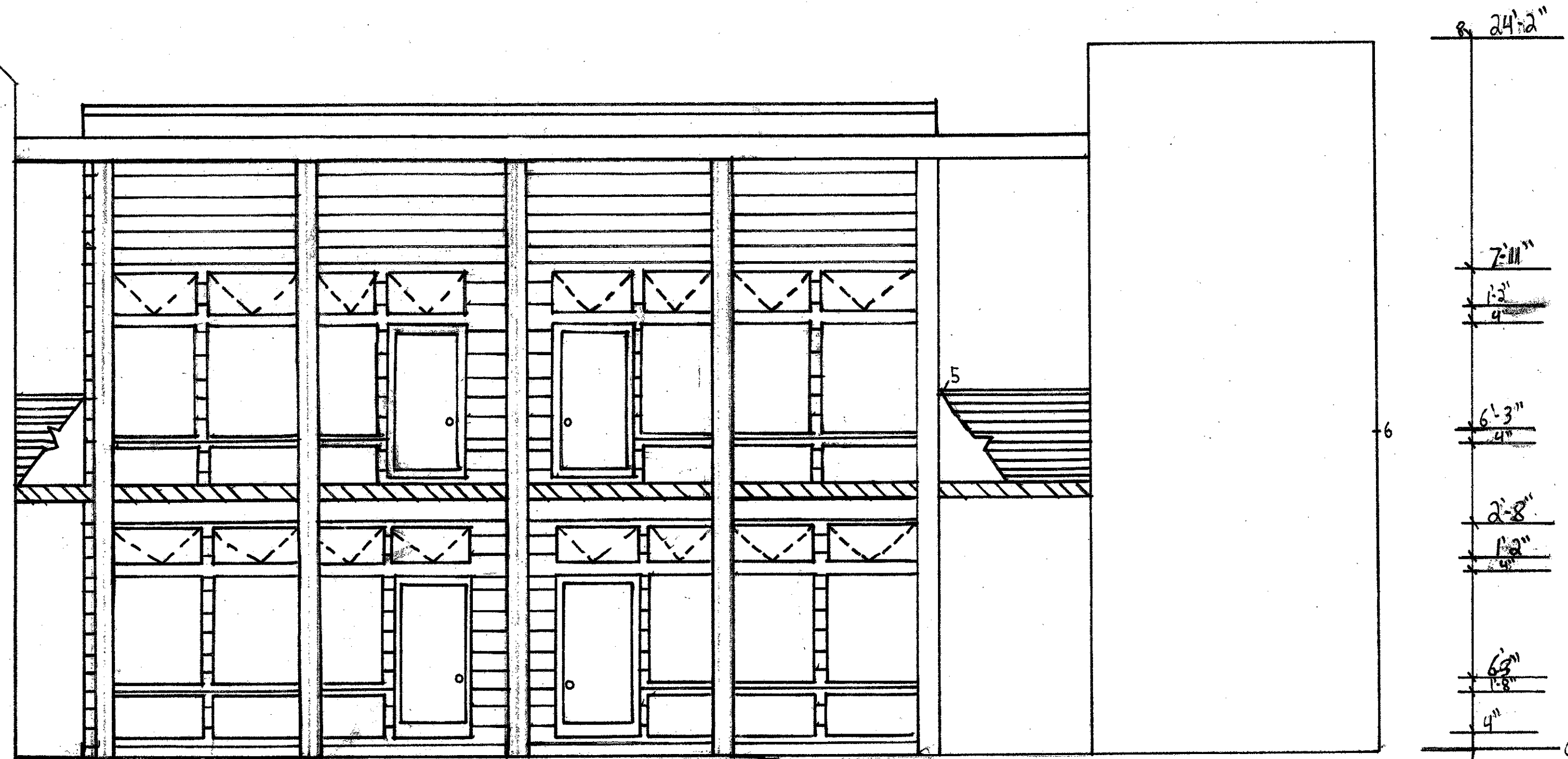
WALL TYPES

- ① 8'-8" WOOD SIDING
1x4 PT. WD. BATTEN @ 24" O.C.
BUILDING PAPER
1/2" PLYWOOD
WALL INSULATION
VAPOR BARRIER
5/8" GYPSUM BOARD, PAINTED
- ② 8'-3/4" WOOD SIDING
1x4 WD. BATTEN
BUILDING PAPER
5/8" GYPSUM BOARD SHEATHING
1/2" PLYWOOD
WALL INSULATION
VAPOR BARRIER
3/4" GYPSUM BOARD PAINTED
- ③ 4'-3/4" WOOD BASE TRIM
5/8" GYPSUM BOARD SHEATHING
- ④ 9'-3/4" 8" REINFORCED CMU
1 1/2" RIGID INSULATION
5/8" GYPSUM BOARD PAINTED
- ⑤ 10'-1/2" CEMENT STUCCO
8" REINFORCED CMU
1 1/2" RIGID INSULATION
5/8" GYPSUM BOARD, PAINTED
- ⑥ 8'-3/8" CEMENT STUCCO
8" REINFORCED CMU
- ⑦ 9'-8" CEMENT STUCCO
8" REINFORCED CMU

JAMES L. WARD ASSISTANT PROFESSOR		LANCE HALL & ADDITION MEETING STREET CHARLESTON, SC	
COLLEGE OF CHARLESTON ARCH 299-002 FALL 2007		DRAWING TITLE FINAL PLAN, INTERIOR, NEW ADDITION	
HISTORIC PRESERVATION & COMMUNITY PLANNING		DRAWING PREPARED BY (TEAM/INDIVIDUAL): BLAIR HARRIS, BETH MARTIN, HANNAH LEE	
ASSIGNMENT NO: ASS 2		DATE NOV. 9, 2007	
DATE		SCALE: 1/4" = 1'	
REV		SHEET 15	
REV	DESCRIPTION	DATE	APPROVED

NEW ADDITION ELEVATION

LANCE HALL



WEST ELEVATION

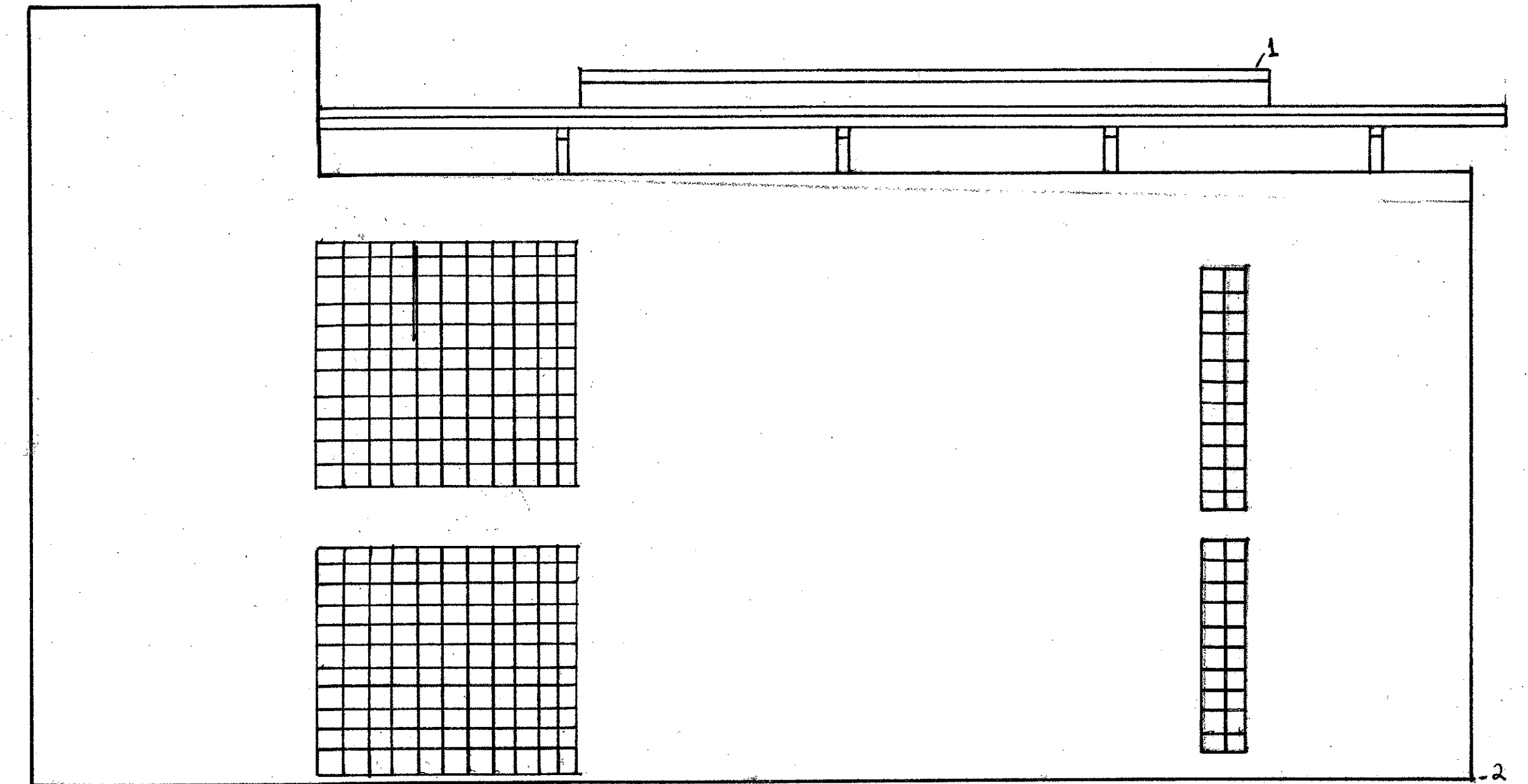
9'-3 1/4"

7'-4 1/2"

1'-7"

8'-0"

3'-0"



SOUTH ELEVATION

5'-5 1/2"

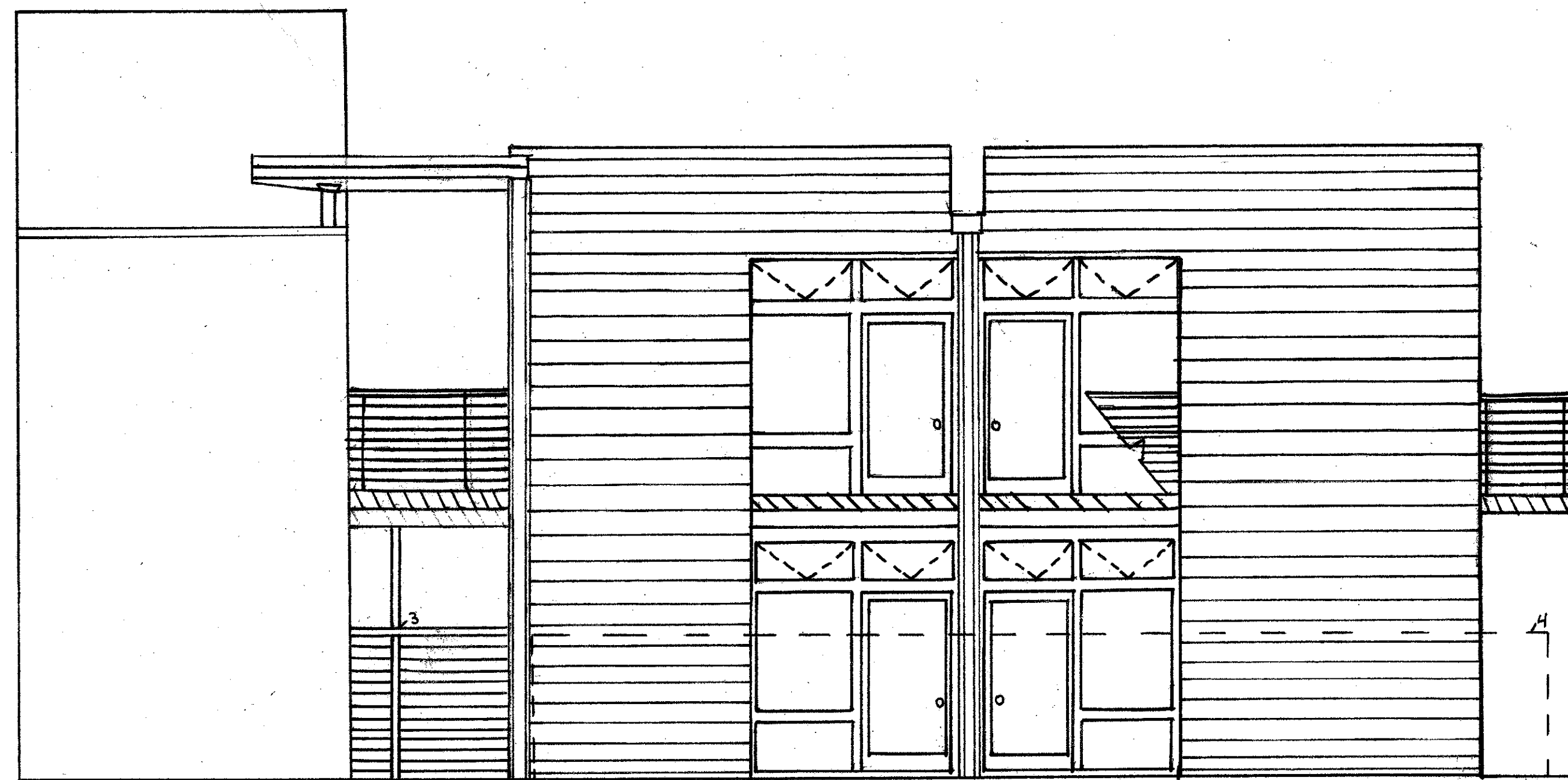
7'-6 1/2"

4'-1"

4'-3/4"

5'-4 1/4"

0



EAST ELEVATION

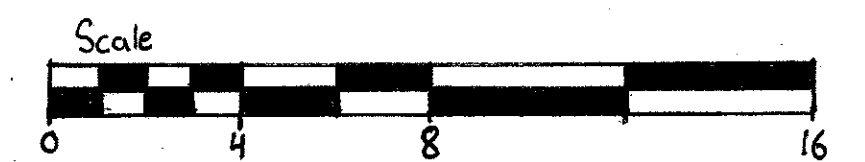
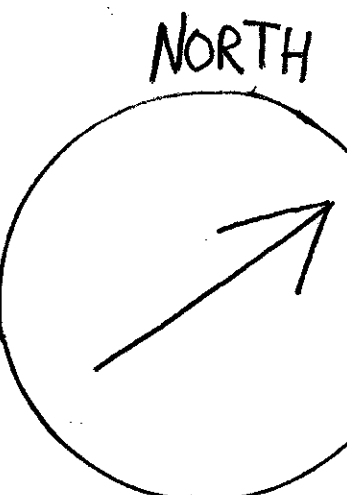
LANCE HALL

NOTES

1. Green roof on top of roof of Green Building.
2. Ground slopes significantly giving illusion that roof slopes but is flat.
3. Pivoting gate only rear access to the building.
4. Dots indicate a wall.
5. Railing runs all the way across front of the building.
6. Elevator shaft building has a smooth stucco finish.
7. Measurements dealing with heights of doors and windows.
8. Building is 24'-2" tall. Measurement not included with the other ones.

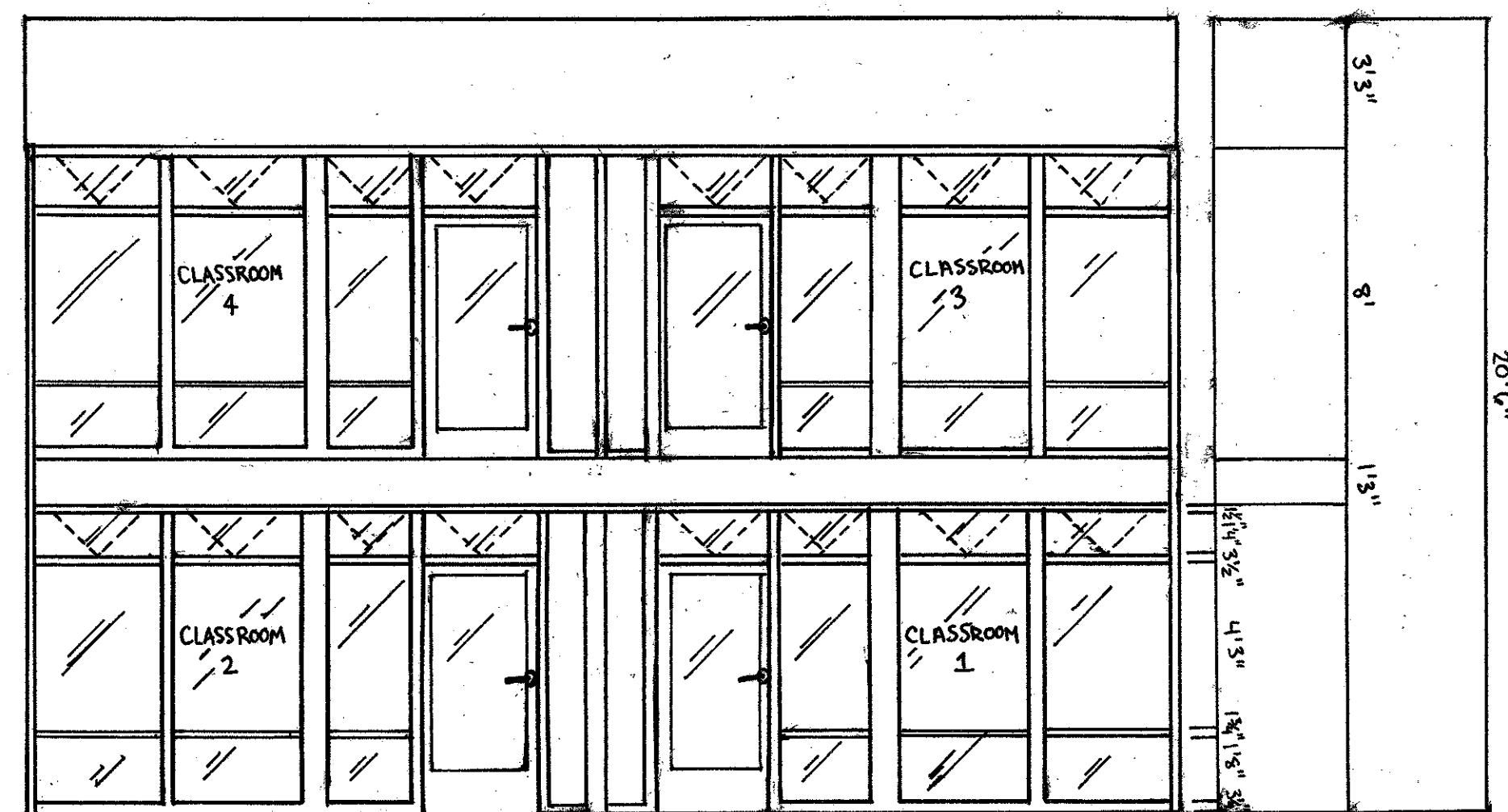
LEGEND

GLASS BLOCK -	
CEDAR Siding -	
BREEZEWAY FLOOR -	
STEEL RAILING -	

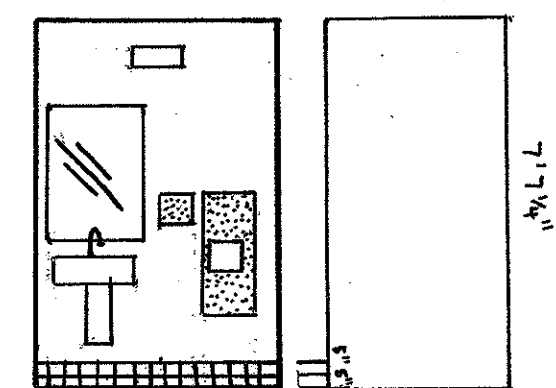


JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299-001 FALL 2007 HISTORIC PRESERVATION & COMMUNITY PLANNING		LANCE HALL & ADDITION MEETING STREET - CHARLESTON, SC DRAWING TITLE: INK Elevation	
ASSIGNMENT NO: 7 DATE: 10/19		DRAWING PREPARED BY (TEAM/INDIVIDUAL): Justin Boyce Michael Betras SCALE: 1/4" = 1'-0" SHEET: 16	
REV	DESCRIPTION	DATE	APPROVED

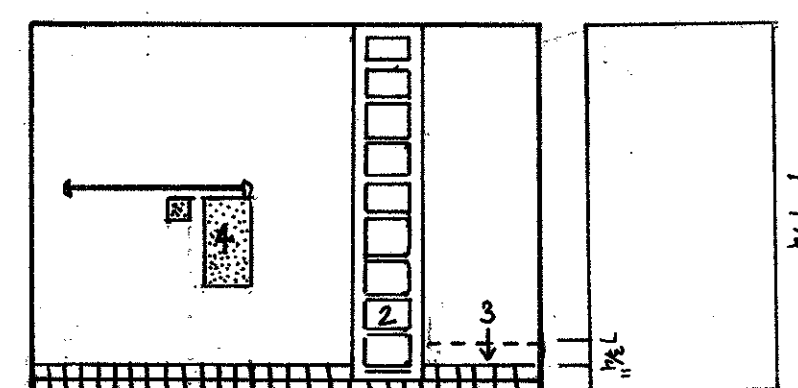
WEST ELEVATION (A1) UPSTAIRS (A2) DOWNSTAIRS



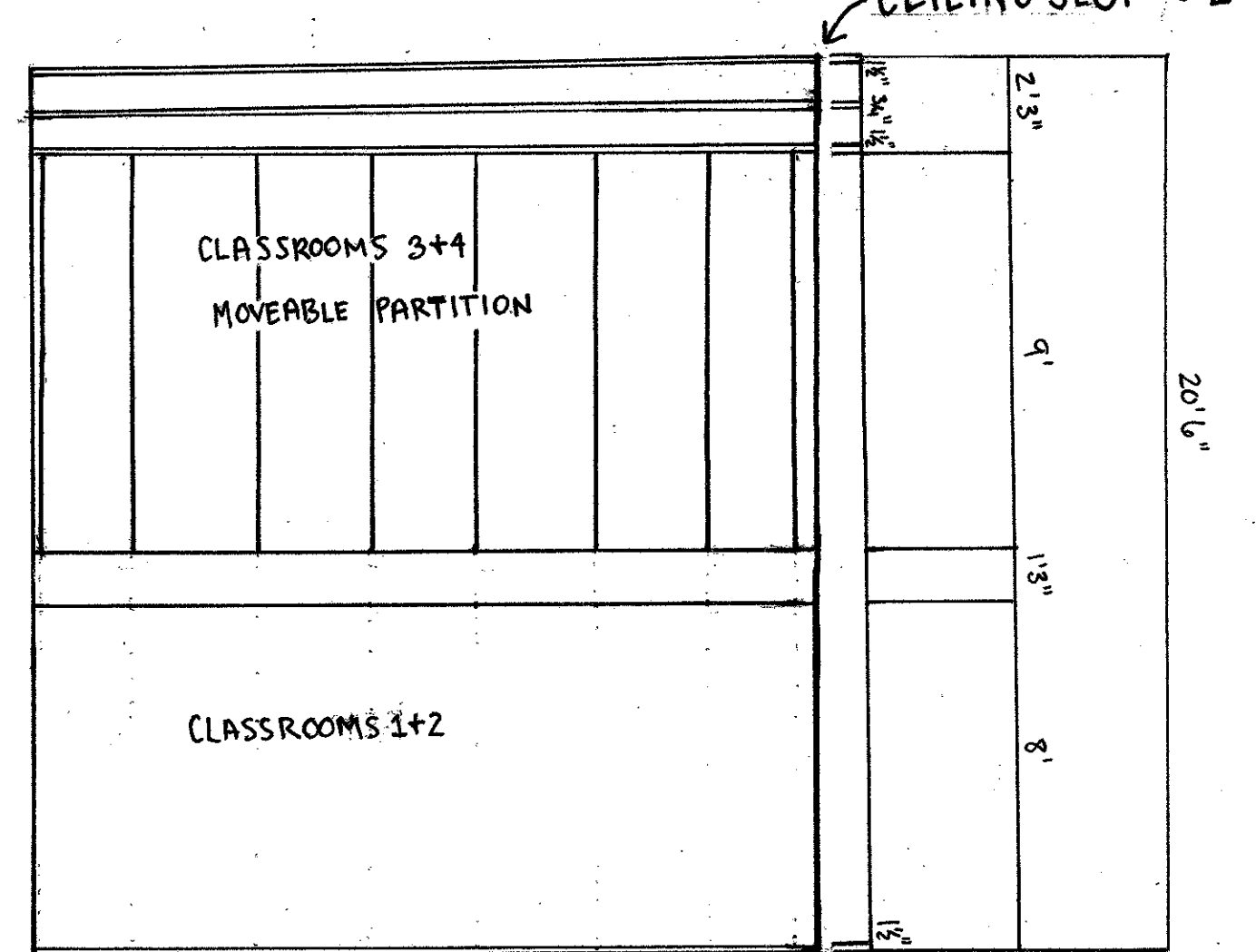
SOUTH ELEVATION-UPSTAIRS BATH (C)



WEST ELEVATION-UPSTAIRS BATH (D)



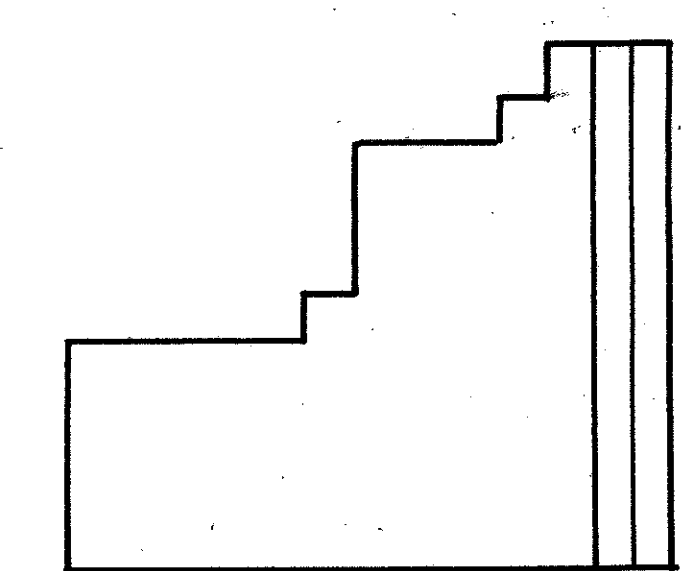
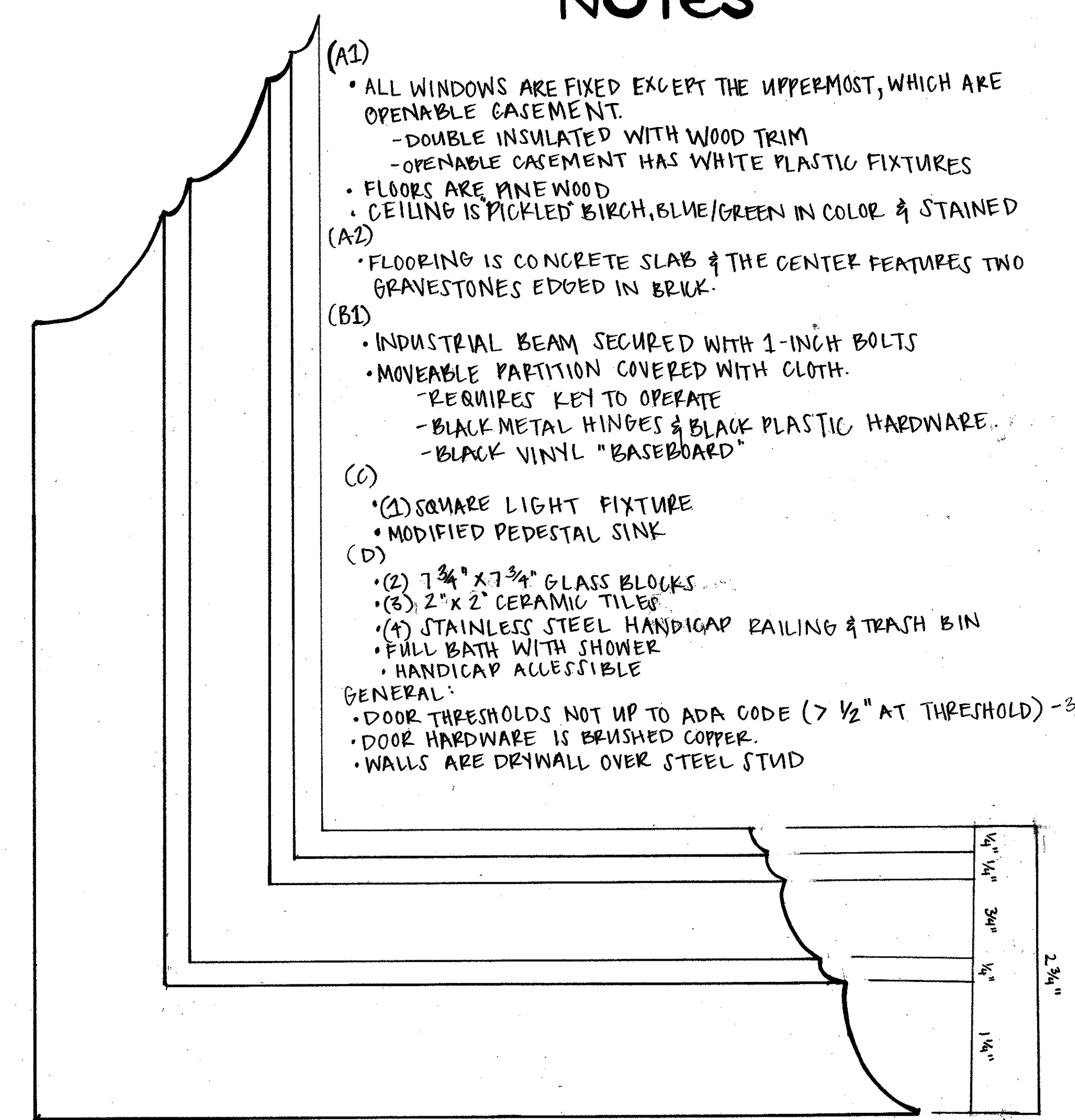
SOUTH ELEVATION (B1) UPSTAIRS (B2) DOWNSTAIRS



NOTES

- (A1) ALL WINDOWS ARE FIXED EXCEPT THE UPPERMOST, WHICH ARE OPENABLE CASEMENT.
 - DOUBLE INSULATED WITH WOOD TRIM
 - OPENABLE CASEMENT HAS WHITE PLASTIC FIXTURES
- FLOORS ARE PINE WOOD
- CEILING IS PICKLED BIRCH, BLUE/GREEN IN COLOR & STAINED
- (A2) FLOORING IS CONCRETE SLAB & THE CENTER FEATURES TWO GRAVESTONES EDGED IN BRK.
- (B1) INDUSTRIAL BEAM SECURED WITH 1-INCH BOLTS
- MOVEABLE PARTITION COVERED WITH CLOTH.
 - REQUIRES KEY TO OPERATE
 - BLACK METAL HINGES & BLACK PLASTIC HARDWARE
 - BLACK VINYL "BASEBOARD"
- (C) (1) SQUARE LIGHT FIXTURE
- MODIFIED PEDESTAL SINK
- (D) (2) 7 3/4" X 7 3/4" GLASS BLOCKS
- (3) 2" X 2" CERAMIC TILES
- (4) STAINLESS STEEL HANDICAP RAILING & TRASH BIN
- FULL BATH WITH SHOWER
- HANDICAP ACCESSIBLE
- GENERAL:
 - DOOR THRESHOLDS NOT UP TO ADA CODE (> 1/2" AT THRESHOLD) - 3/4"
 - DOOR HARDWARE IS BRUSHED COPPER
 - WALLS ARE DRYWALL OVER STEEL STUD

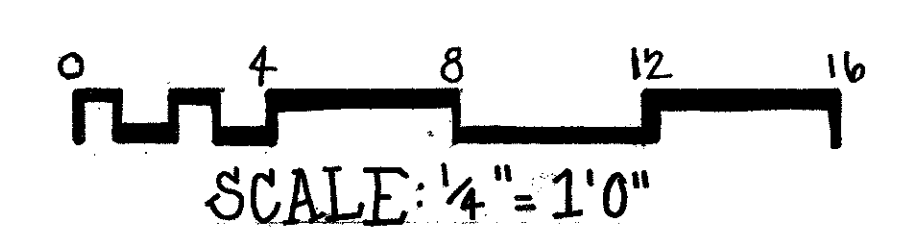
WINDOW MOLDING ELEVATION - ACTUAL SIZE



MOLDING SECTION NOT TO SCALE

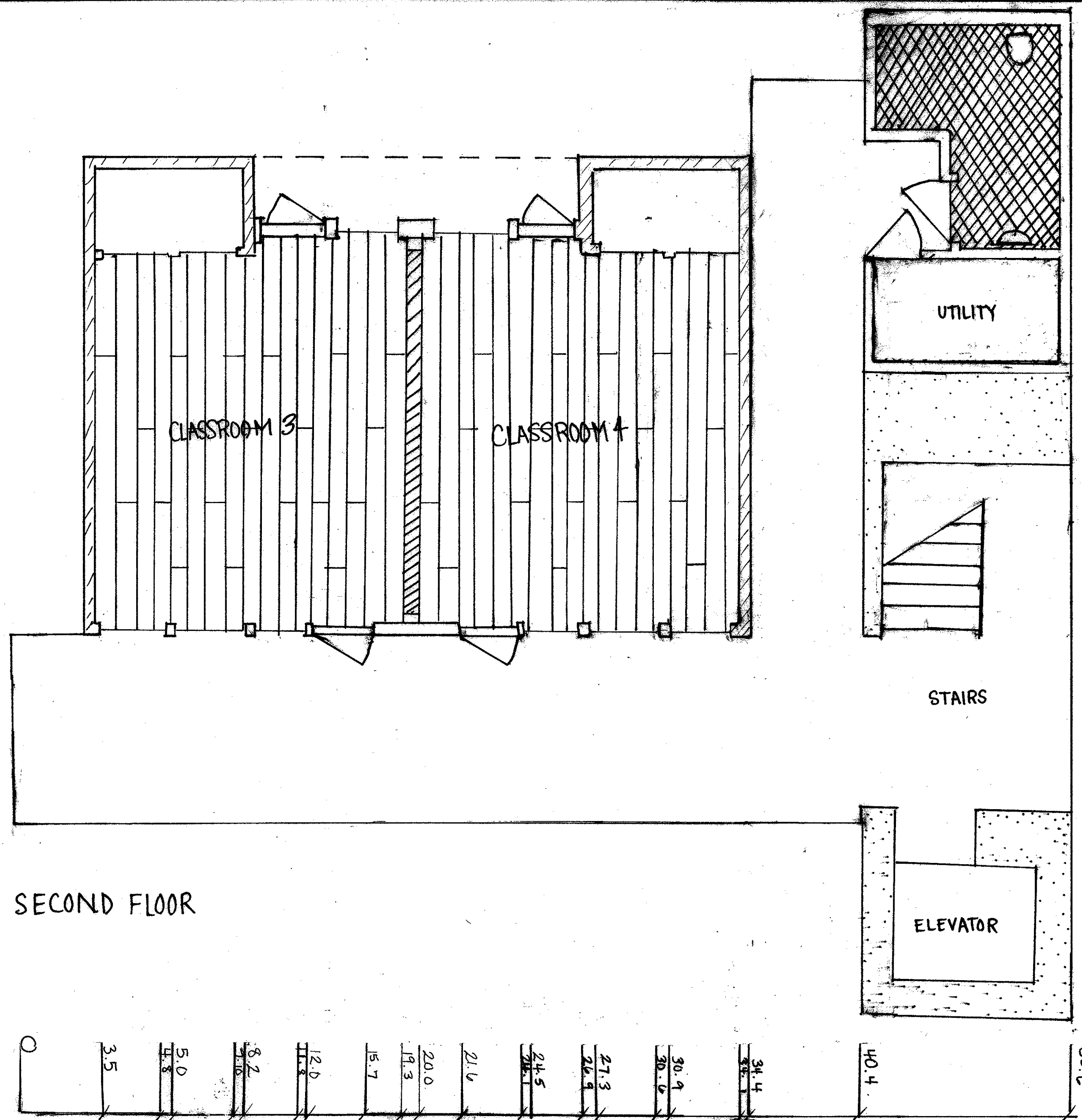
LEGEND

- STAINLESS STEEL FIXTURES
- 3-LINES-MIRROR-ED GLASS
- GLASS BLOCKS-BATHROOM
- 2-LINES-DOUBLE INSULATED WINDOW (FIXED)
- CASEMENT WINDOW (OPENABLE)
- CERAMIC TILE-BATHROOM

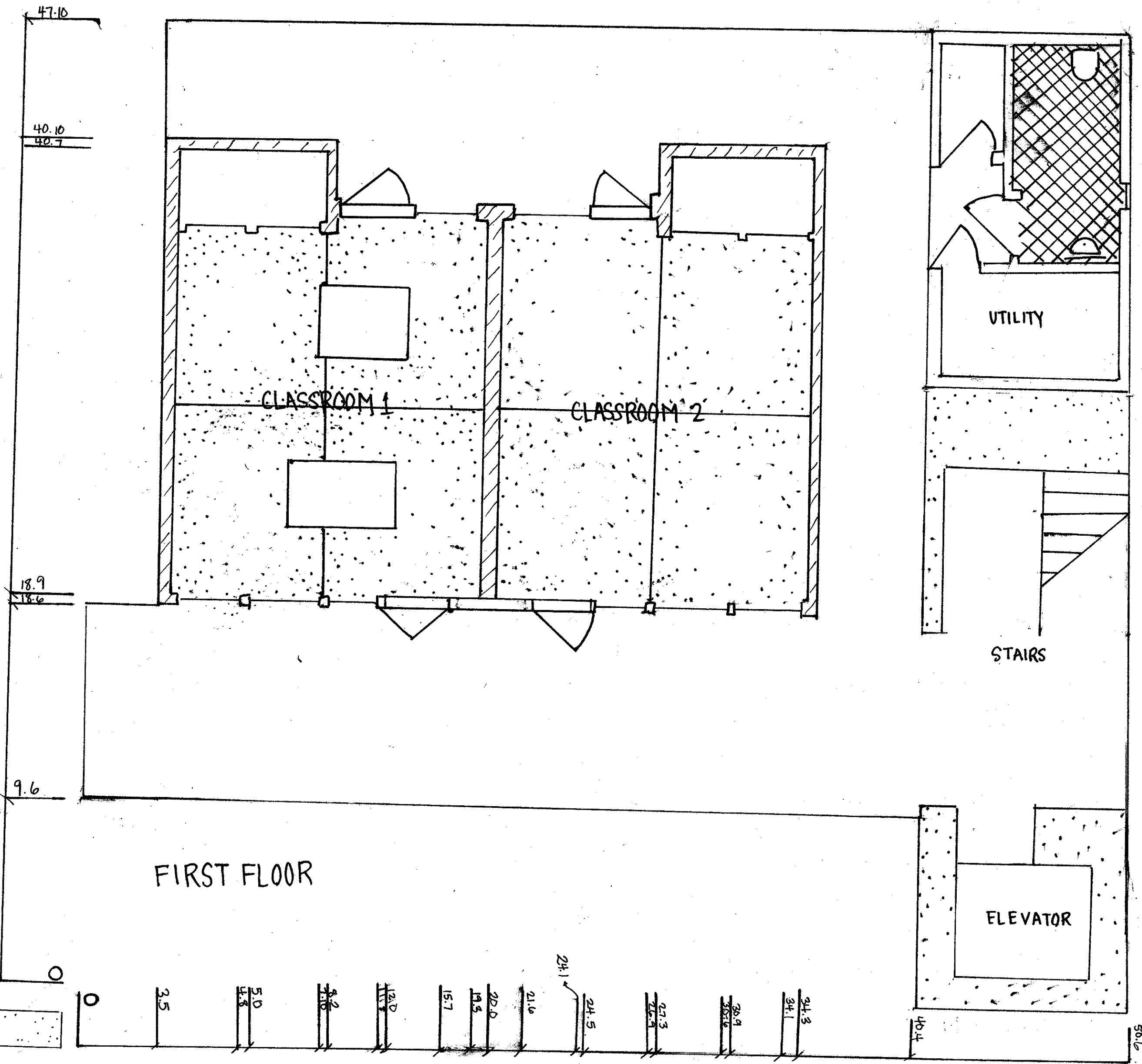


JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 199-001 FALL 2007 HISTORIC PRESERVATION & COMMUNITY PLANNING		LANCEHALL & ADDITION MEETING STREET - CHARLESTON, SC	
DRAWING TITLE		FINAL ELEVATION INTERIOR NEW ADDITION	
ASSIGNMENT NO. 2		DRAWING PREPARED BY (TEAM/INDIVIDUAL): TEAM 1: BETH MARTIN, HANNAH LEE, BLAIR HARRIS	
DATE: NOV. 9, 2007		SCALE: 1/4"=1'0"	SHEET 17
REV	DESCRIPTION	DATE	APPROVED

LANCE HALL GREEN
ADDITION INTERIOR
PLAN



SECOND FLOOR



FIRST FLOOR

- WE ARE UNSURE ABOUT THE WIDTH OF THE WALL BESIDE THE STAIRS BECAUSE THE ELEVATOR PROHIBITS US FROM MEASURING IT.
- THE SIDING OF THE EDUCATIONAL BUILDING IS WOOD WITH STEEL STUDS.
- THE FIRST FLOOR'S FLOOR IS MADE OF CONCRETE.
- THE SECOND FLOOR HAS HARD WOOD FLOORING.
- TOE MOLDING RUNS ALONG THE ROOMS AT 3/4TH OF AN INCH.
- THE WALLS AROUND THE ELEVATOR AND STAIRS IS STUCCO OVER C.M.U.

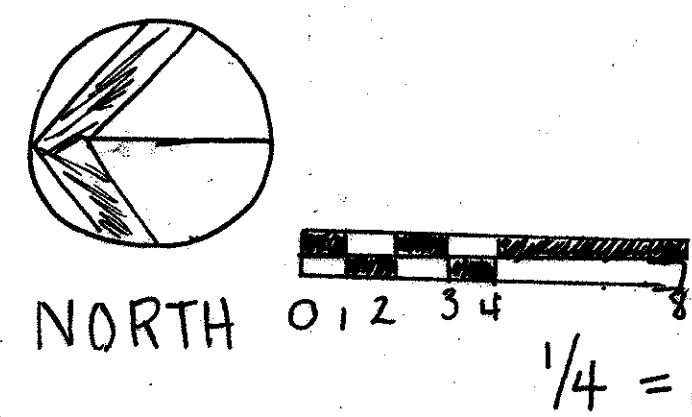
CONCRETE FLOOR

WOODEN FLOOR

SHEETROCK WALLS

STUCCO AND C.M.U.

TILE



JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299-002 FALL 2007 HISTORIC PRESERVATION & COMMUNITY PLANNING		LANCE HALL & ADDITION MEETING STREET - CHARLESTON, SC DRAWING TITLE: PLAN OF LANCE HALL GREEN ADDITION DRAWING PREPARED BY (TEAM/INDIVIDUAL): JESS STRANGSTALIEN, JESS SKINNER SCALE: 1/4" = 1' SHEET: 18	
ASSIGNMENT NO: 4	DATE: 11/9/07	REVISIONS	
REV	DESCRIPTION	DATE	APPROVED

NOTES

SECOND FLOOR CEILING ALSO SLOPES DOWNWARD
FROM EAST TO WEST

BATH AND UTILITY ROOM ARE SHOWN IN SECTION AND
DETAIL ELEVATION

GLASS BLOCKS FOR SECTION LOOKING NORTH OMITTED
DUE TO TEACHERS NOTES ON EXTERIOR ELEVATION

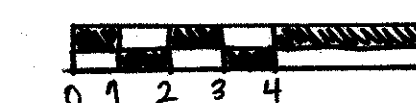
LEGEND

☐ CEMENT MASONRY UNIT

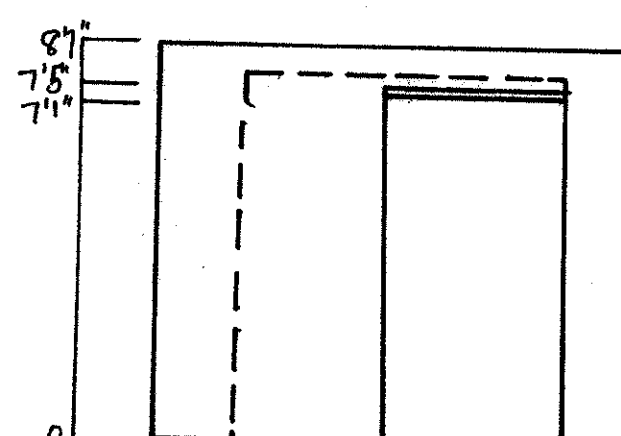
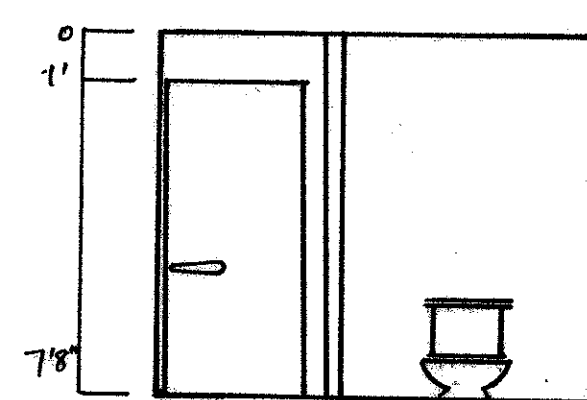
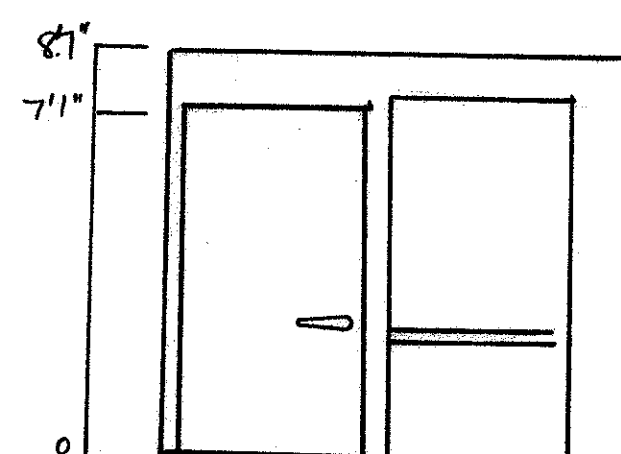
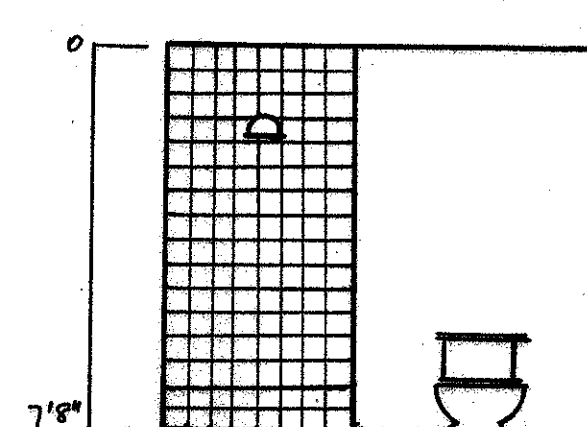
☐ TILE

 PARTITION WALL

☐ SHEETROCK WALLS

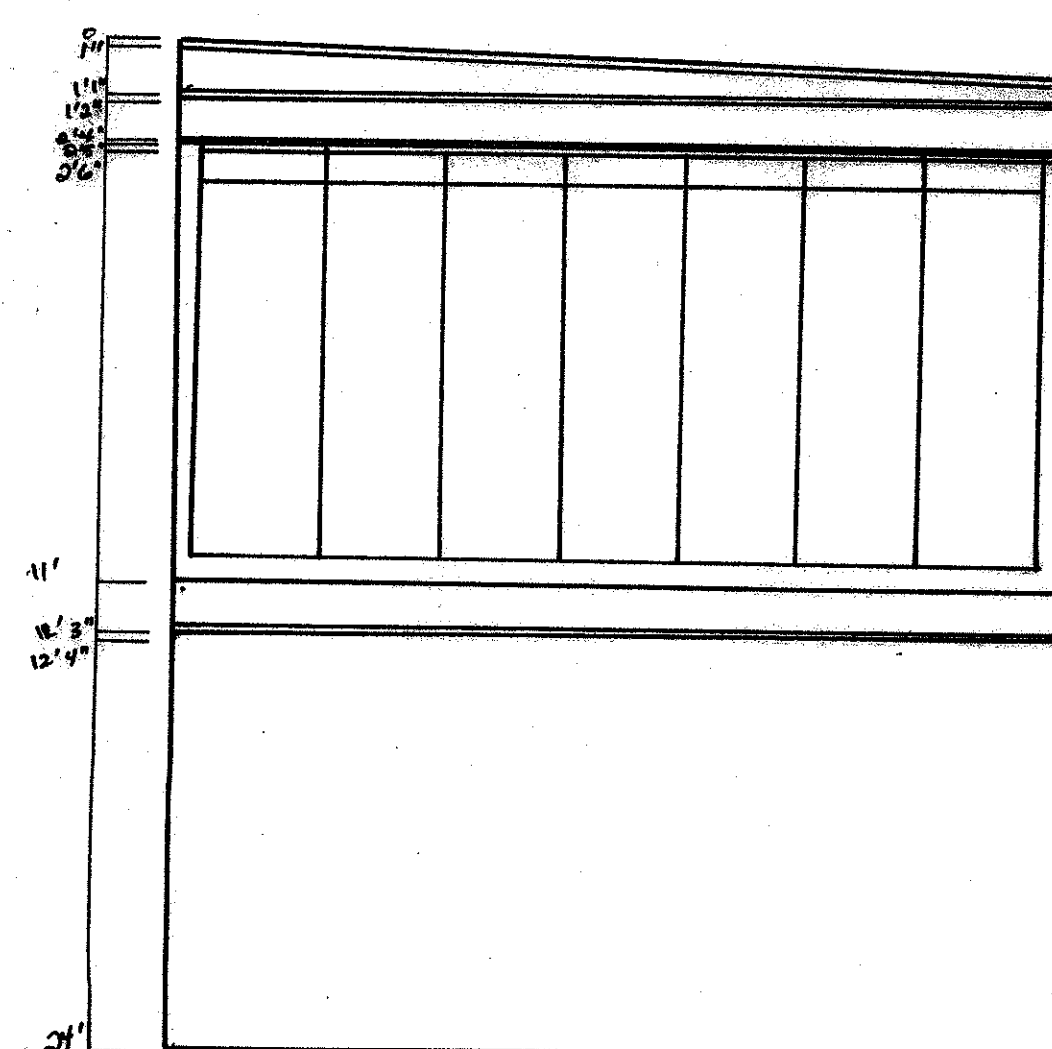


SECTION LOOKING WEST

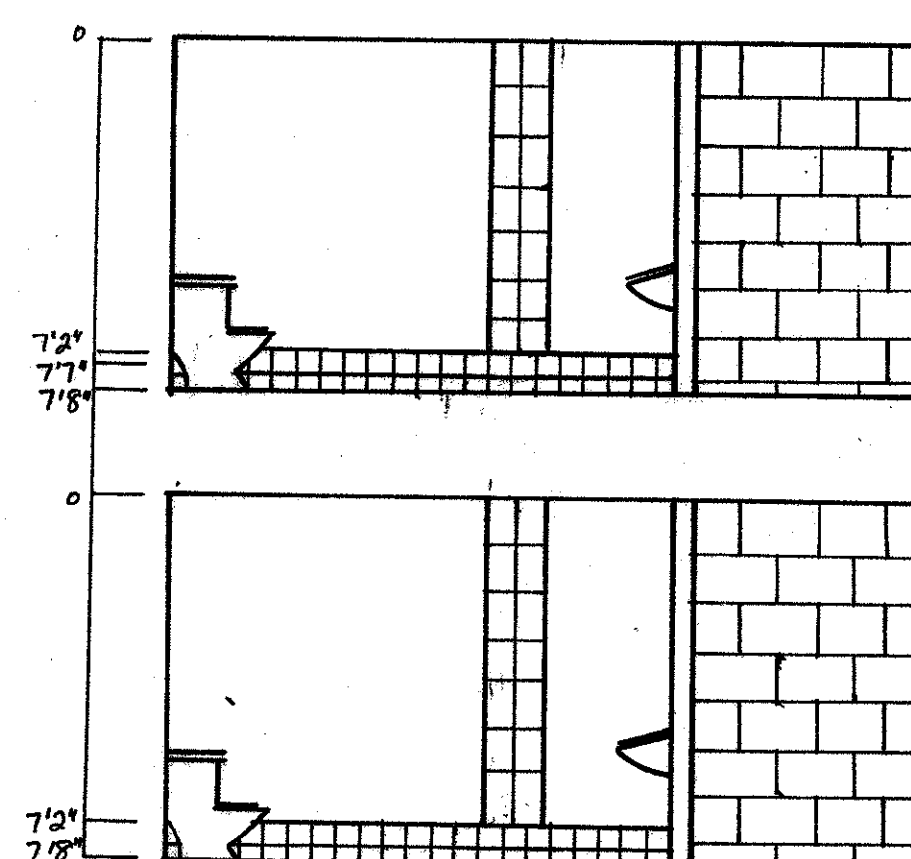


UTILITY & HALF BATH

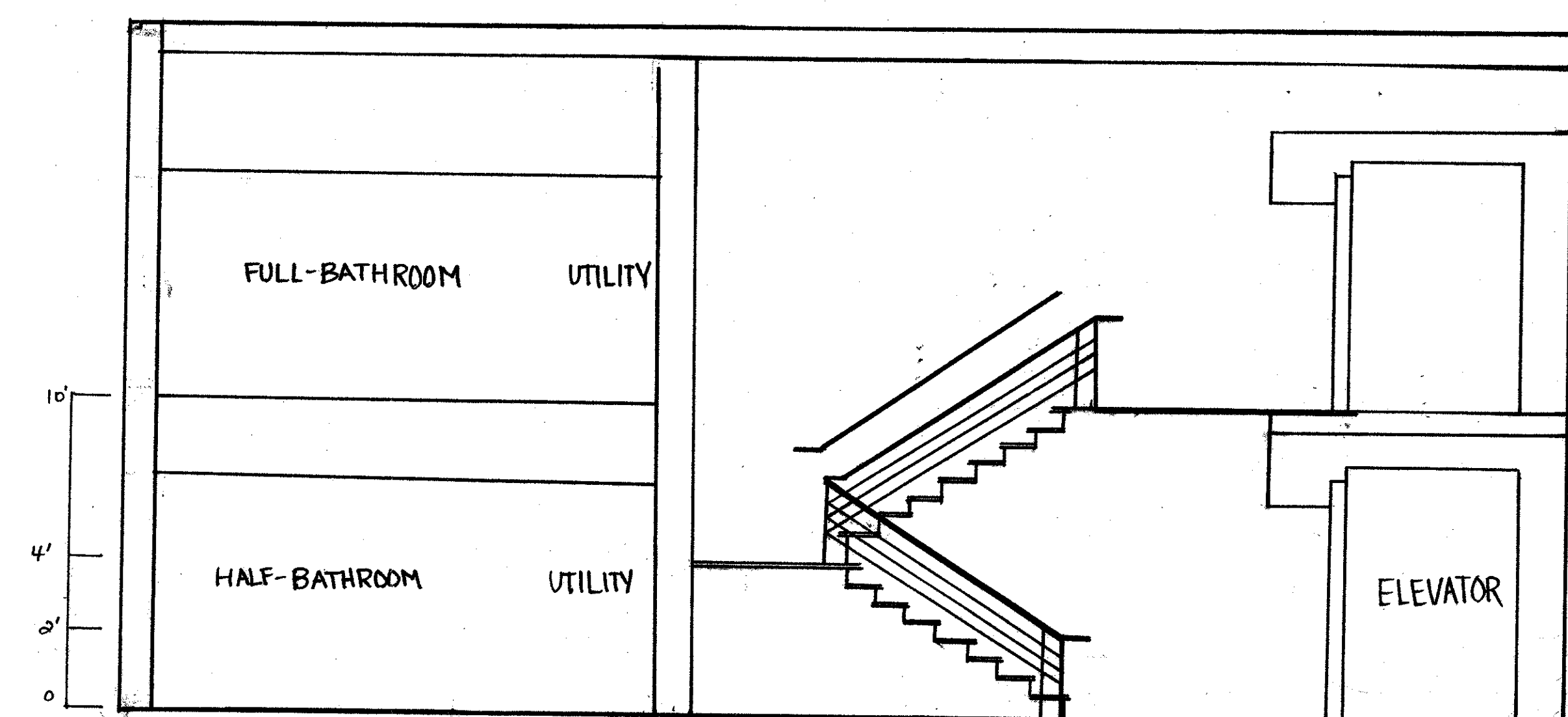
ELEVATOR



SECTION LOOKING SOUTH

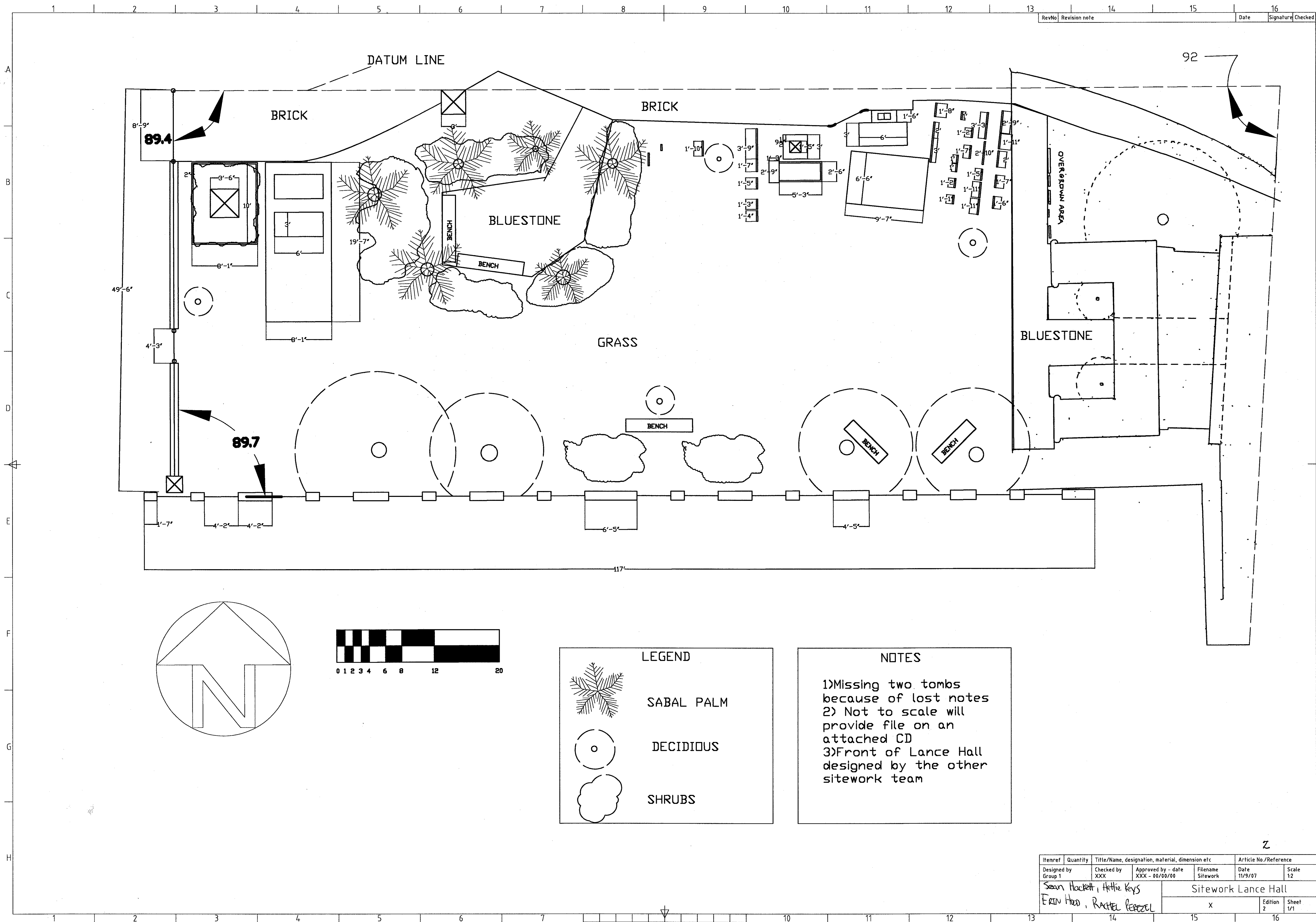


HALF BATH & UTILITY ROOM



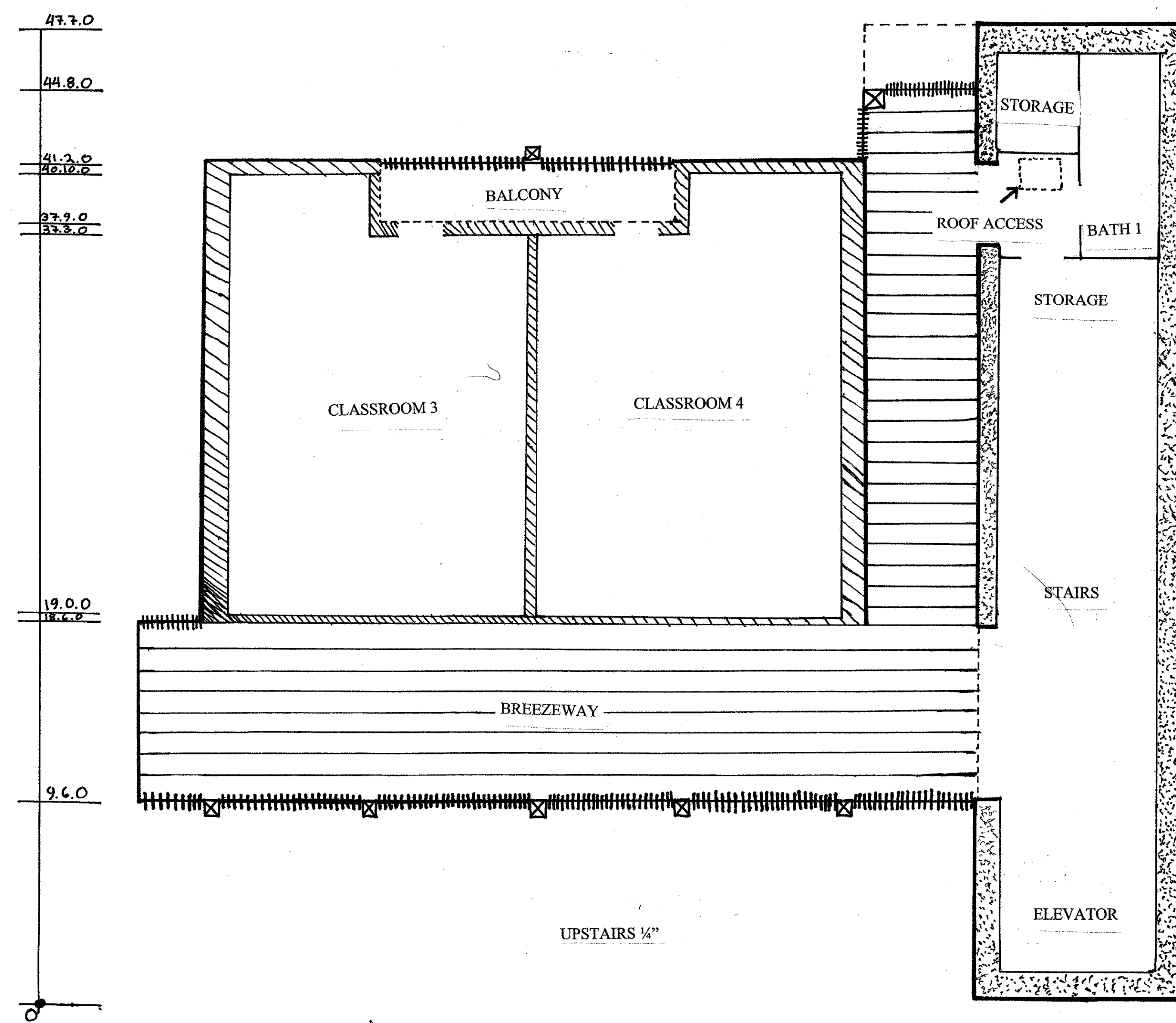
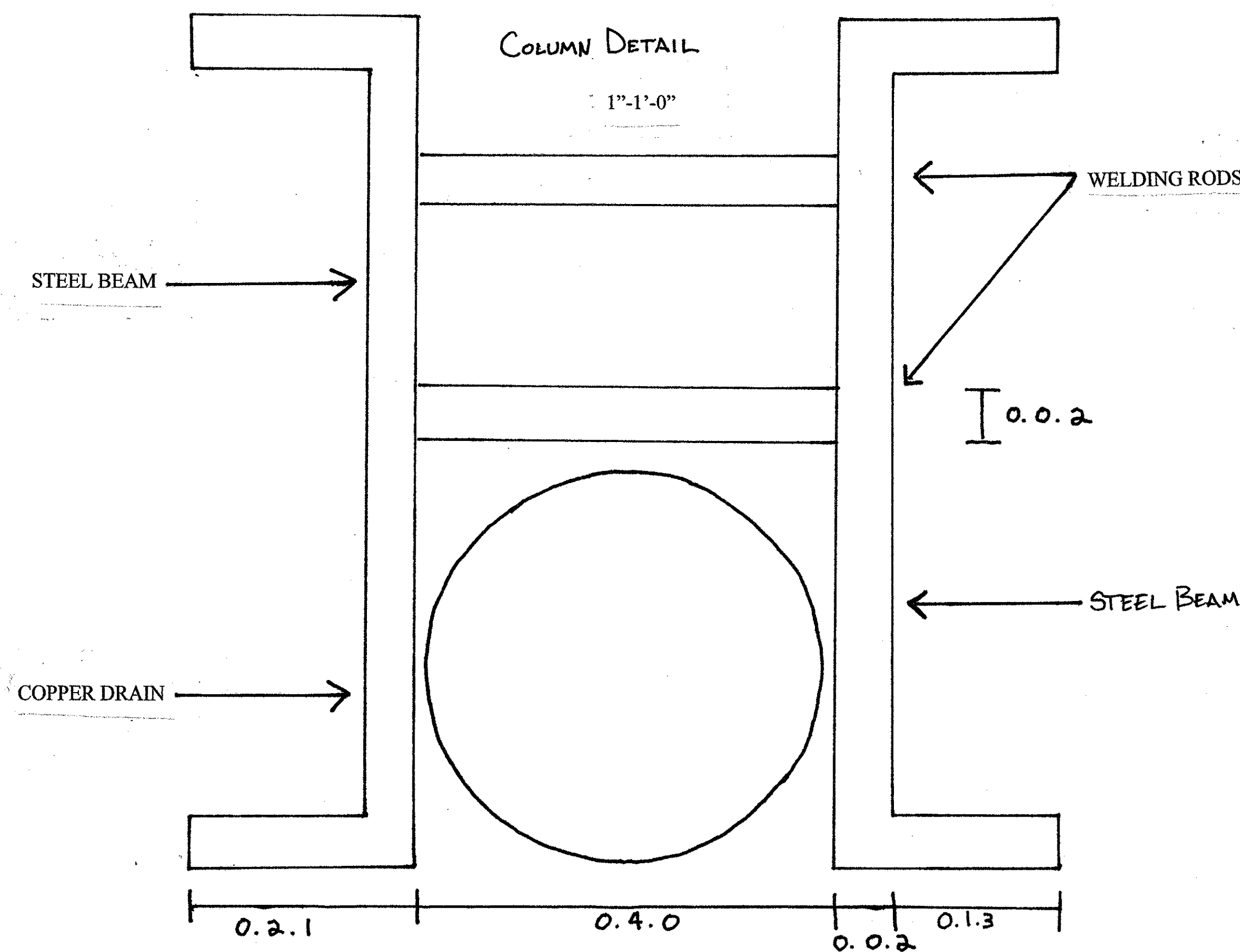
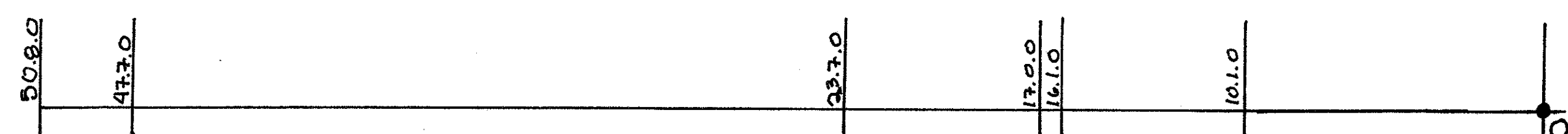
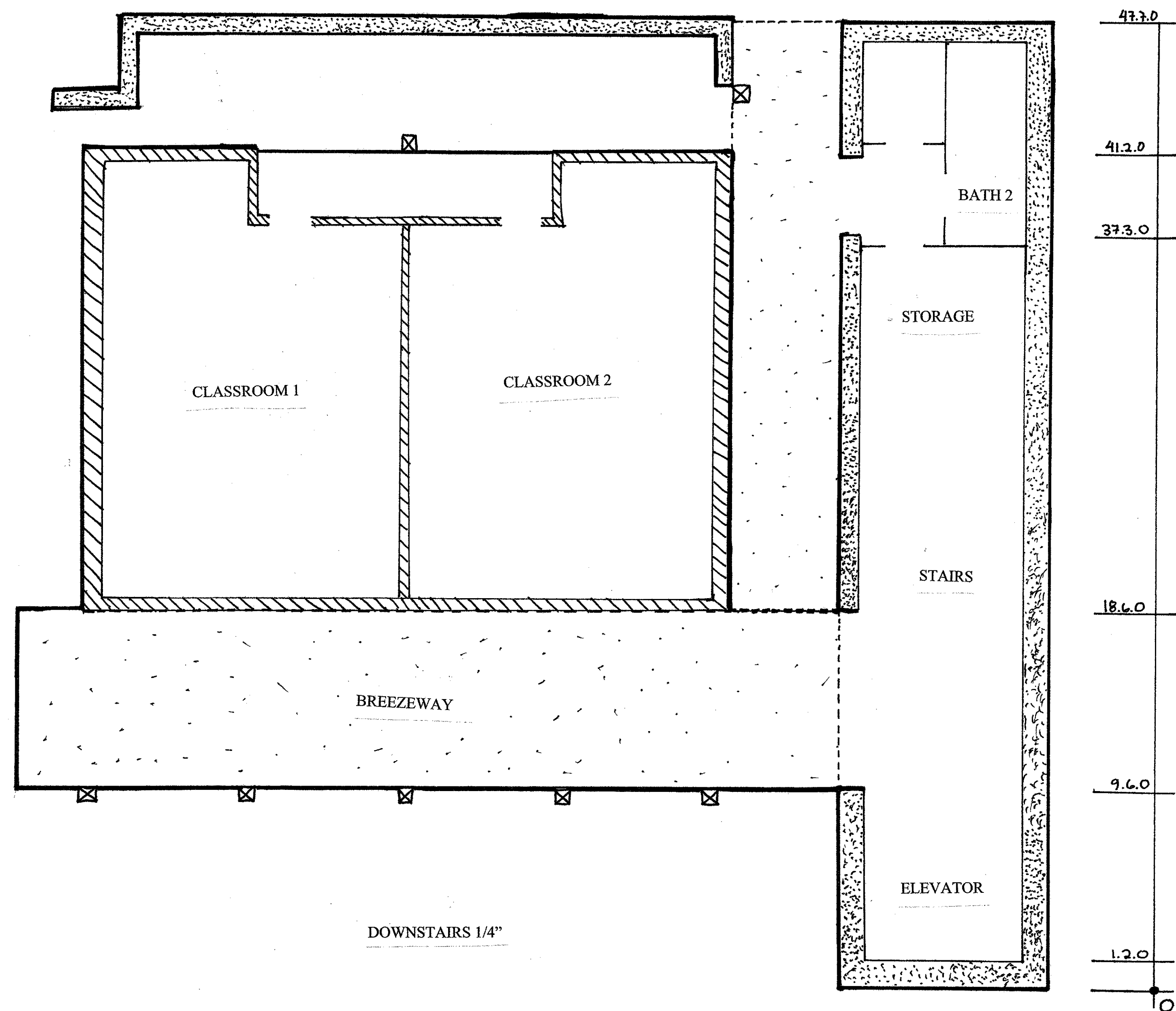
SECTION LOOKING NORTH

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RevNo	Revision note	Date	Signature	Checked
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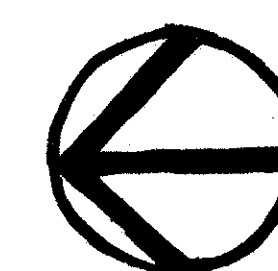
Itemref	Quantity	Title/Name, designation, material, dimension etc			Article No./Reference	
Designed by Group 1	Checked by XXX	Approved by - date XXX - 00/00/00	Filename Sitework	Date 11/9/07	Scale 1:2	
Sean Hackett, Hollie Keys Evan Hood, Rachel Perzel				Sitework Lance Hall		
				X	Edition 2	Sheet 1/1



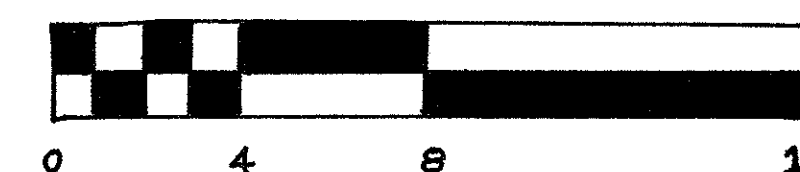
NOTES

LEGEND

- PORCH/OVERHANG
- STEEL PILLAR
- STUCCO WALL
- WOOD WALL
- RAILING
- CONCRETE FLOOR
- WOOD FLOOR

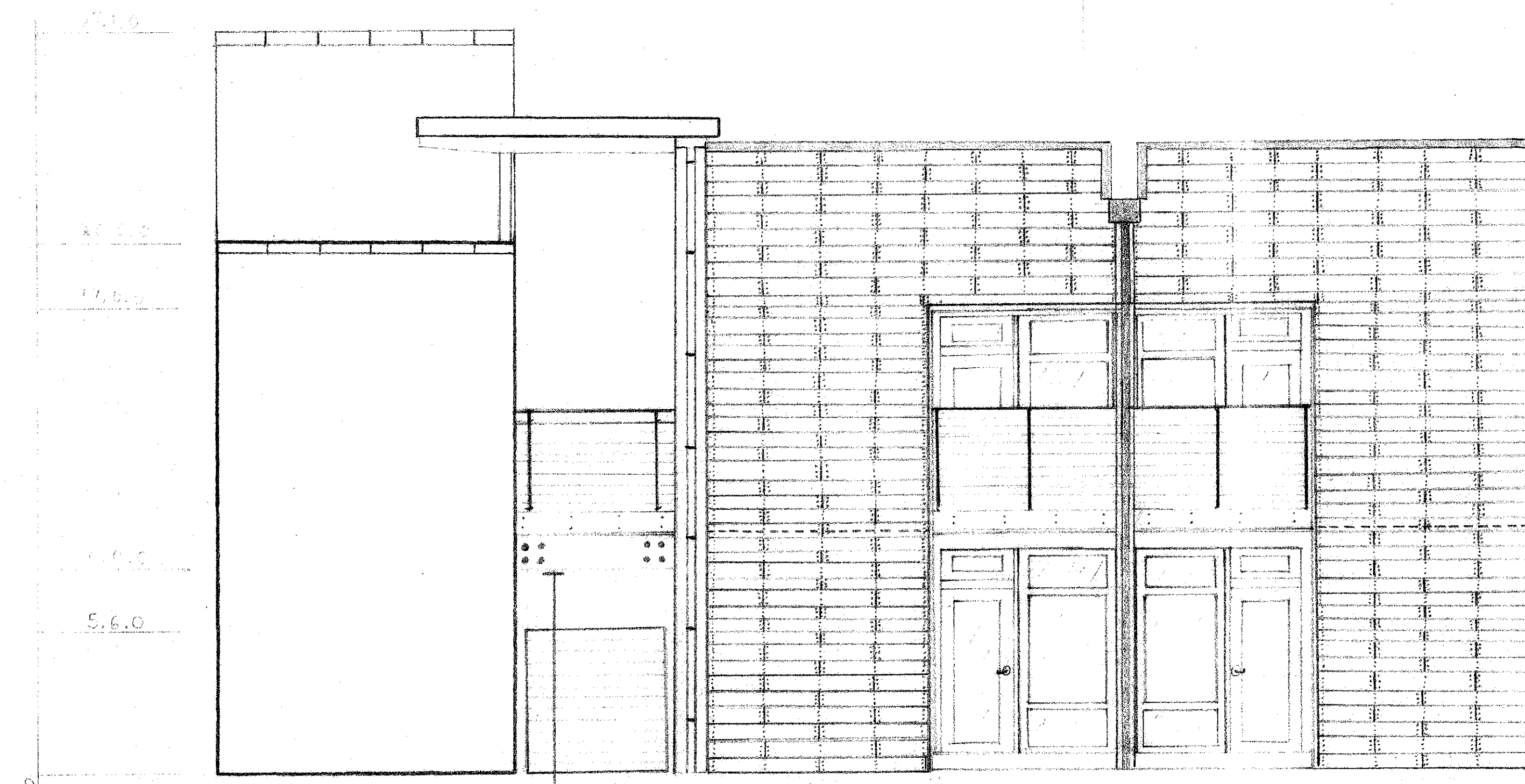


NORTH

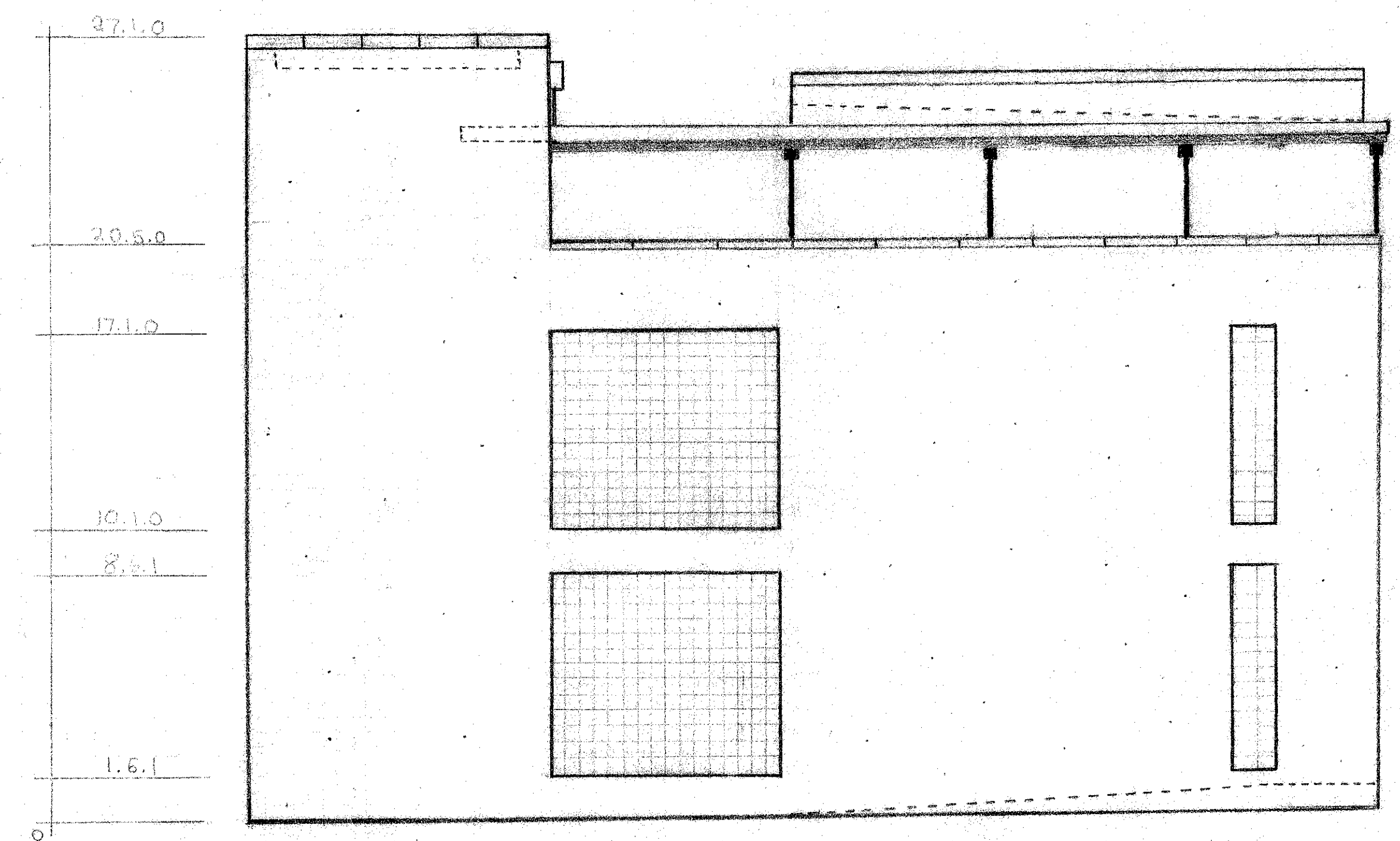


JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299-002 FALL 2007 HISTORIC PRESERVATION & COMMUNITY PLANNING		LANCE HALL & ADDITION MEETING STREET - CHARLESTON, SC DRAWING TITLE OUTSIDE OF LANCE HALL GREENN ADDITION	
ASSIGNMENT NO:	1	DRAWING PREPARED BY (TEAM/INDIVIDUAL):	TEAM 3-MICHAEL PARKS, GORDY CASASCO, KRISTEN GLAVIS
DATE:	9/12/07	SCALE	1/4" = 1'-0"
		SHEET	23 OF 20
REV	DESCRIPTION	DATE	APPROVED
1	MADE CORRECTIONS SPECIFIED BY PROF. WARD	10/7/07	

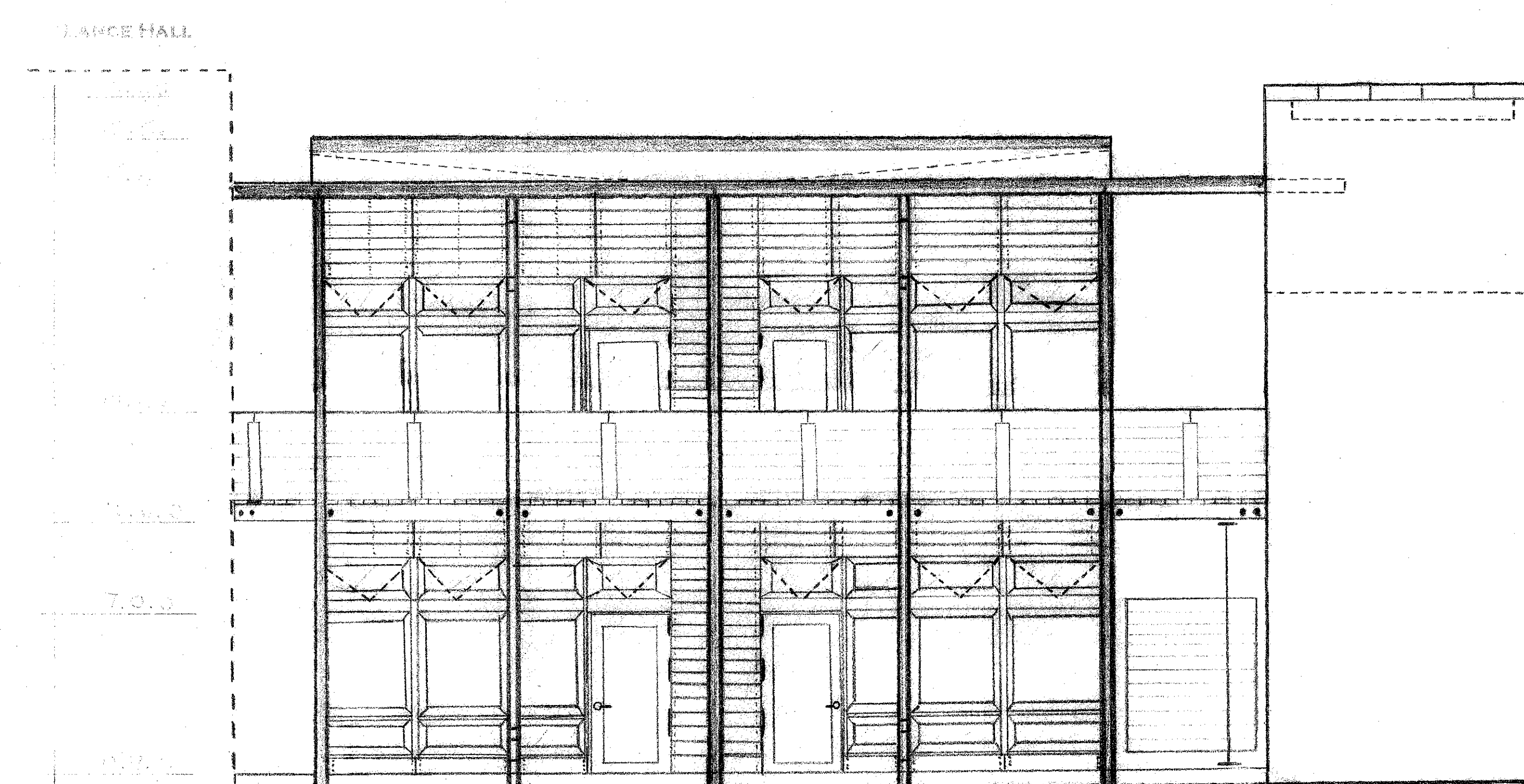
GREEN ADDITION ELEVATIONS



EAST ELEVATION



SOUTH ELEVATION



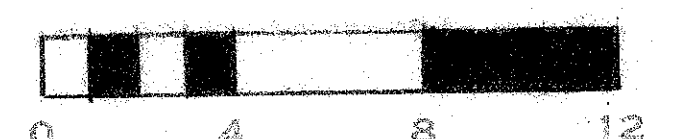
WEST ELEVATION

CAST STONE
COPPER
STUCCO OVER CEMENT
GLASS
STEEL
WOOD
CEMENT

- NOTES**
- CASEMENT WINDOWS ARE HINGED FROM THE TOP
 - COPPER IS USED IN ALL OF THE DRAINING FIXTURES
 - MAIN SUPPORT BEAMS ARE TWO BEAMS THAT ARE CONNECTED
 - THE SOUTH SIDE OF THE BUILDING IS MADE OF CONCRETE AND IT IS COVERED IN STUCCO
 - MAIN SUPPORT BEAMS ARE STEEL ALONG WITH THE RAILING ALONG THE BALCONIES

LEGEND

STEEL COLUMNS	
STUCCO	
COPPER	
GLASS	
WOOD	



SUBJECT: WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299-002 FALL 2007 HISTORIC PRESERVATION & COMMUNITY PLANNING		LANCE HALL & ADDITION MEETING STREET - CHARLESTON, SC DRAWING TITLE ELEVATION OF LANCE HALL GREEN ADDITION	
ASSIGNMENT NO: DATE: 9/19/07		DRAWING PREPARED BY (TEAM/INDIVIDUAL): TEAM 3 - MICHAEL PARKS, GORDY CASASCO, KRISTEN GLAVIS SCALE: 1/4" = 1'-0" SHEET 21	
REV	DESCRIPTION	DATE	APPROVED

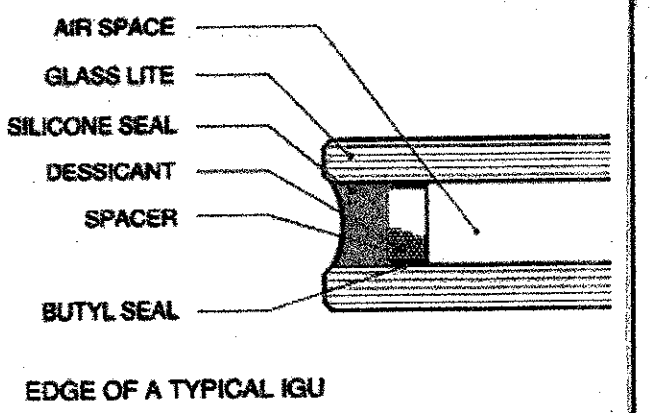
THE NEW WING'S WINDOWS AND DOORS

PROPOSAL

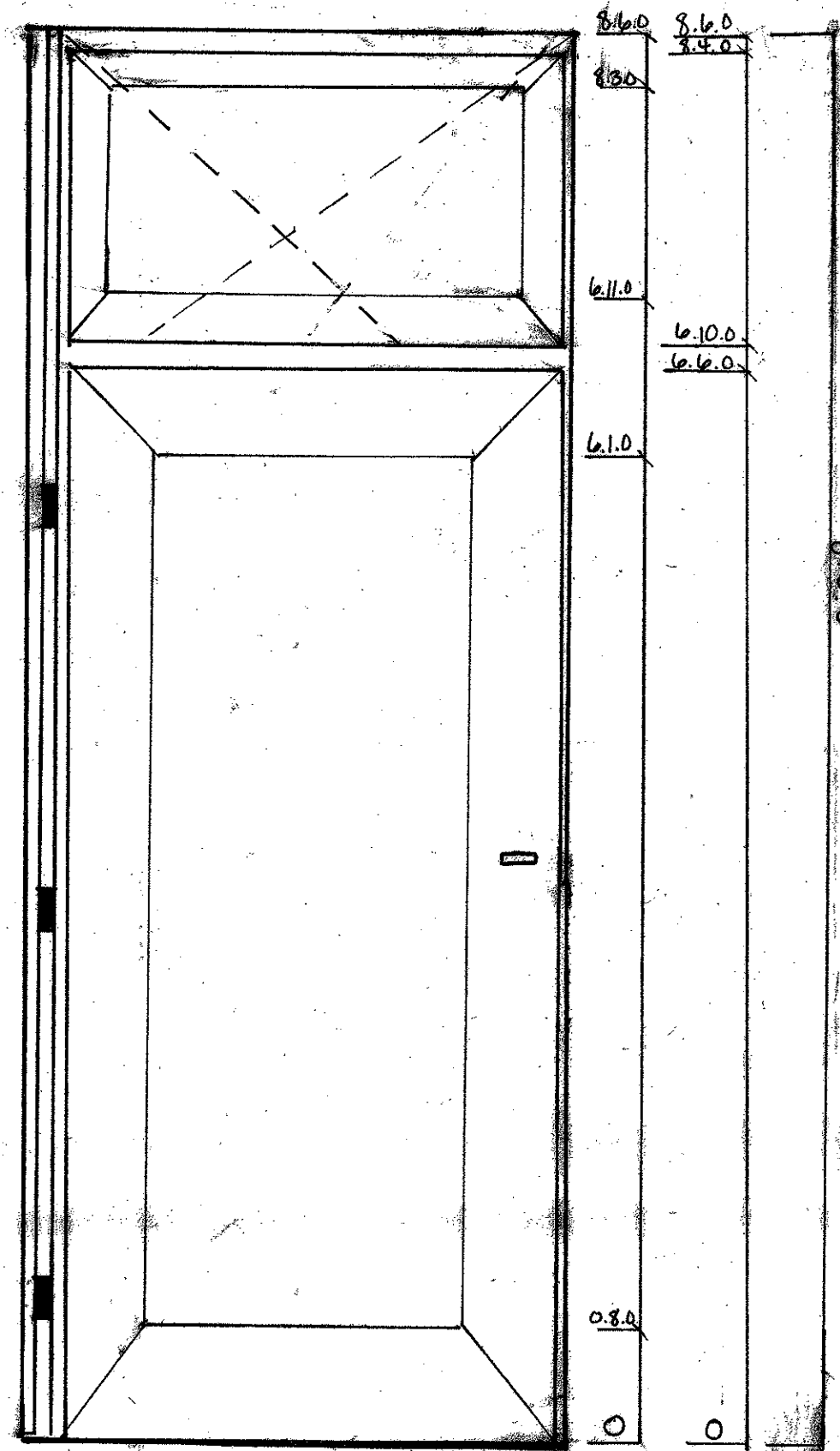
THE WINDOWS IN THE NEW WIND OF LANCE HALL ARE INSULATED GLASS UNITS, OR IGU. THESE WINDOWS ARE THE MOST COMMON TYPE WITH TWO LAYERS OF GLASS. THE SPACE BETWEEN THE TWO PIECES OF GLASS CAN HAVE OXYGEN, ARGON, AND KRYPTON. IT ALSO HAS A THIN LAYER OF MEDAL WIRE THAT RUNS THROUGH THE SPACE WHICH REFLECTS HEAT BACK INTO THE INTERIOR. IF ONE OF THE LAYERS IS BROKEN THEN THE ENTIRE WINDOW HAS TO BE REPLACED. ALSO THE GASES CAN LEAK OUT OF THE WINDOW IF IT IS NOT INSTALLED PROPERLY. THIS OFTEN CAUSES DISCOLORATION OR MISTING IN THE GLASS. IT CAN ALSO HAPPEN IF THE PERIMETER OF THE SEALED UNIT IS NOT VENTILATED EFFECTIVELY OR IF HOLES OR CRACKS DEVELOP. THE WINDOWS OF THE NEW ADDITION SHOULD HAVE A WARRANTY OF AT LEAST TEN YEARS. IF THIS DISCOLORATION OCCURS THEN THE WINDOWS WILL ALSO HAVE TO BE REPLACED BECAUSE THEY ARE NO LONGER EFFECTIVE. THE BEST WAY TO MAKE SURE THAT THIS DOES NOT HAPPEN IS TO KEEP THE INSULATION STRIPS CLEAN. IF THEY ARE RUINED THE WINDOWS WILL START LEAKING. AFTER THE WARRANTY IS EXPIRED THE STRIPS SHOULD BE MONITORED OFTEN AND IF NECESSARY REPLACED.

NOTES

- THE DOORJAMB AND THE WINDOWJAMB ARE THE SAME
- THERE ARE TWO DIFFERENT SCALES
- WINDOW ONE IS BESIDE THE DOOR AND WINDOW TWO IS NEXT TWO WINDOW NUMBER ONE
- ALL JAMBS ARE MEDAL; PAINTED BLACK ON THE OUTSIDE AND WHITE ON THE INSIDE
- DOORS ARE MEDAL WITH AND INNER GLASS PANEL
- ALL GLASS IS MADE OF IGU
- I NEED TO MEASURE WHERE THE DOOR MEETS THE JAMB AND THE WIDTH OF THE DOOR.
- I ALSO NEED TO MEASURE WHERE THE DOORKNOB IS ON THE DOOR.



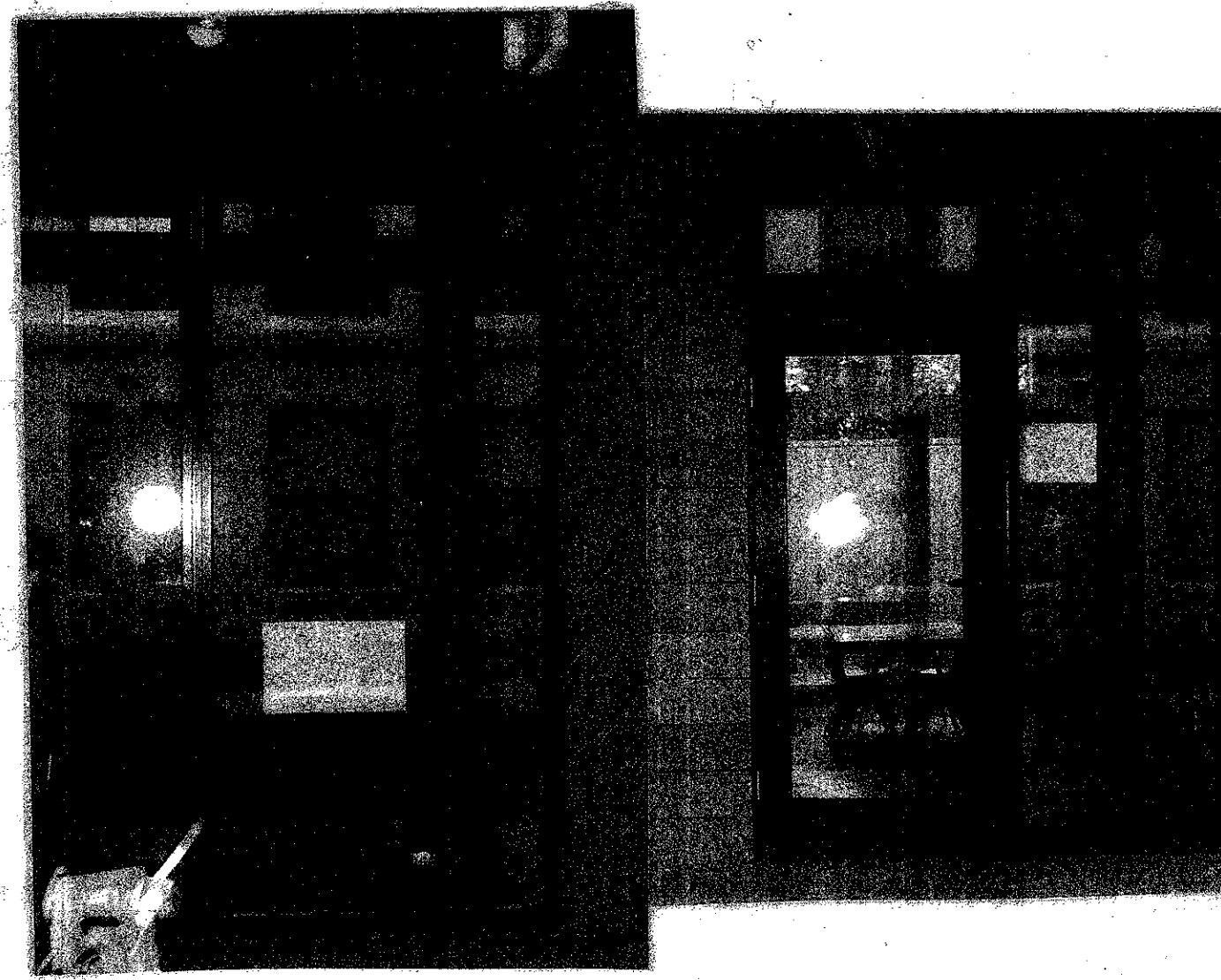
THROUGH SECTION A
(FULL SIZE)



DOOR

WINDOW #1

JAMB SECTION B
(FULL SIZE)



WINDOW #2

[illegible]

Maintenance of door and window on the second story of Lance Hall. (right side)

With a new door, maintaining the paint consists of occasional cleaning to remove dirt, soot, and insects. To clean paint on wood you just use water and detergent and that should do the trick.¹ If you suspect mildew is on the door use bleach on it to determine if it's mildew or just dirt.¹ If any of the hardware or nails gets rusty, put rust inhibitors on the metal.¹ To avoid staining from the rust you could treat the affected areas of the door with stain blocking primer.¹ Since this wood door is very new, there probably won't be any immediate maintenance, but yearly maintenance is always smart. In the next 5-8 years there will have to be a reapplication of paint and an assessment of any damage to the door.

The door has a 6-pane window above it that has multiple panes and lets light in, although it does not open and doesn't have a very defined sill. This window is much older than the door below and appears to be an original part of Lance Hall. This window is in good condition, although some of the paint around the window frame has begun to crack a little bit. It may not be necessary to repaint over these cracked areas because historic windows tend to have multiple layers of paint on them. By carefully removing these sections of cracked paint it may look better and restore the clarity of the paint.

Using chemical paint removers can help this process since they soften and dissolve the paint making it easy to scrape off by hand.¹ When identifying the damaged paint surfaces, always consider the cause, whether it be abrasion, dirt, water, age/sunlight, or incompatible paints.¹ This will help determine the best treatment approach. This window could also use some gentle cleaning to get rid of dirt. Using water and detergent would be gentle and get the paint looking fresh again. Since this window is an older detail, there should be periodic checks for wood rot and decay, condition of the paint, frame, and the glass to ensure proper upkeep.¹

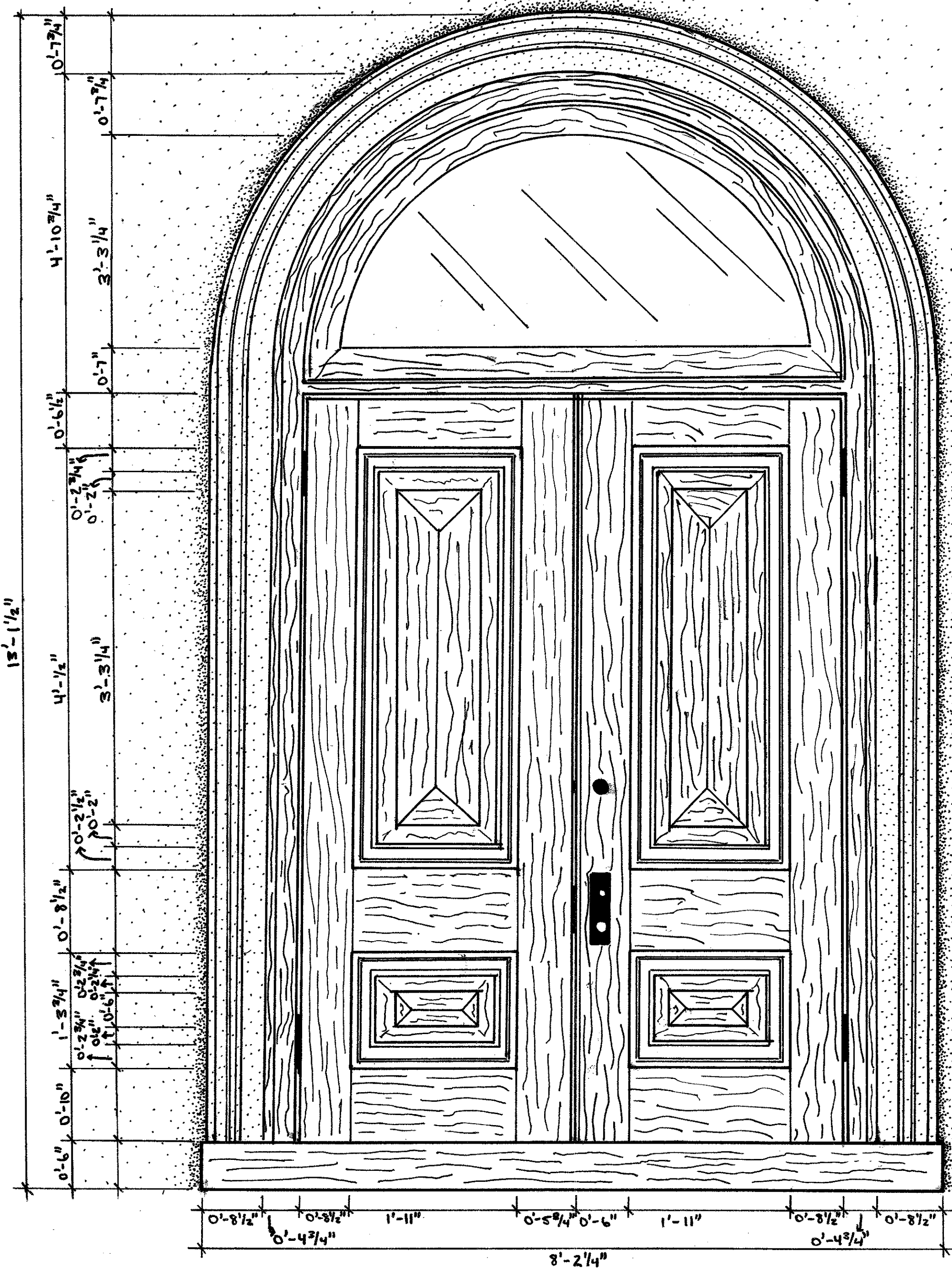
- ① THE MEASUREMENTS FOR THESE DRAWINGS WERE TAKEN 9.24.07 - 9.27.07
- ② THE SECTION CUT AND JAMB ARE INDICATED BY THE DOTTED LINES AND ARROWS ON THE OUTSIDE ELEVATION
- ③ THE MATERIALS FOR THE DOOR ARE WOOD AND GLASS. I DO NOT KNOW WHAT THE DOOR HANDLE IS MADE OUT OF.

JAMES L. WARD ASSISTANT PROFESSOR		LANCE HALL & ADDITION MEETING STREET - CHARLESTON, SC	
COLLEGE OF CHARLESTON ARTH 299-002 FALL 2007		DRAWING TITLE: ELEVATION, SECTION, AND JAMB OF SECOND STORY DOOR ON RIGHT SIDE OF LANCE HALL	
HISTORIC PRESERVATION & COMMUNITY PLANNING			
ASSIGNMENT NO: DETAIL		DRAWING PREPARED BY (TEAM/INDIVIDUAL): DANIELLE COLLAMER	
DATE: 11/15/07		SCALE	SCALE = 1" = 1'-0"
		SHEET 23	
REVISIONS			
REV	DESCRIPTION	DATE	APPROVED

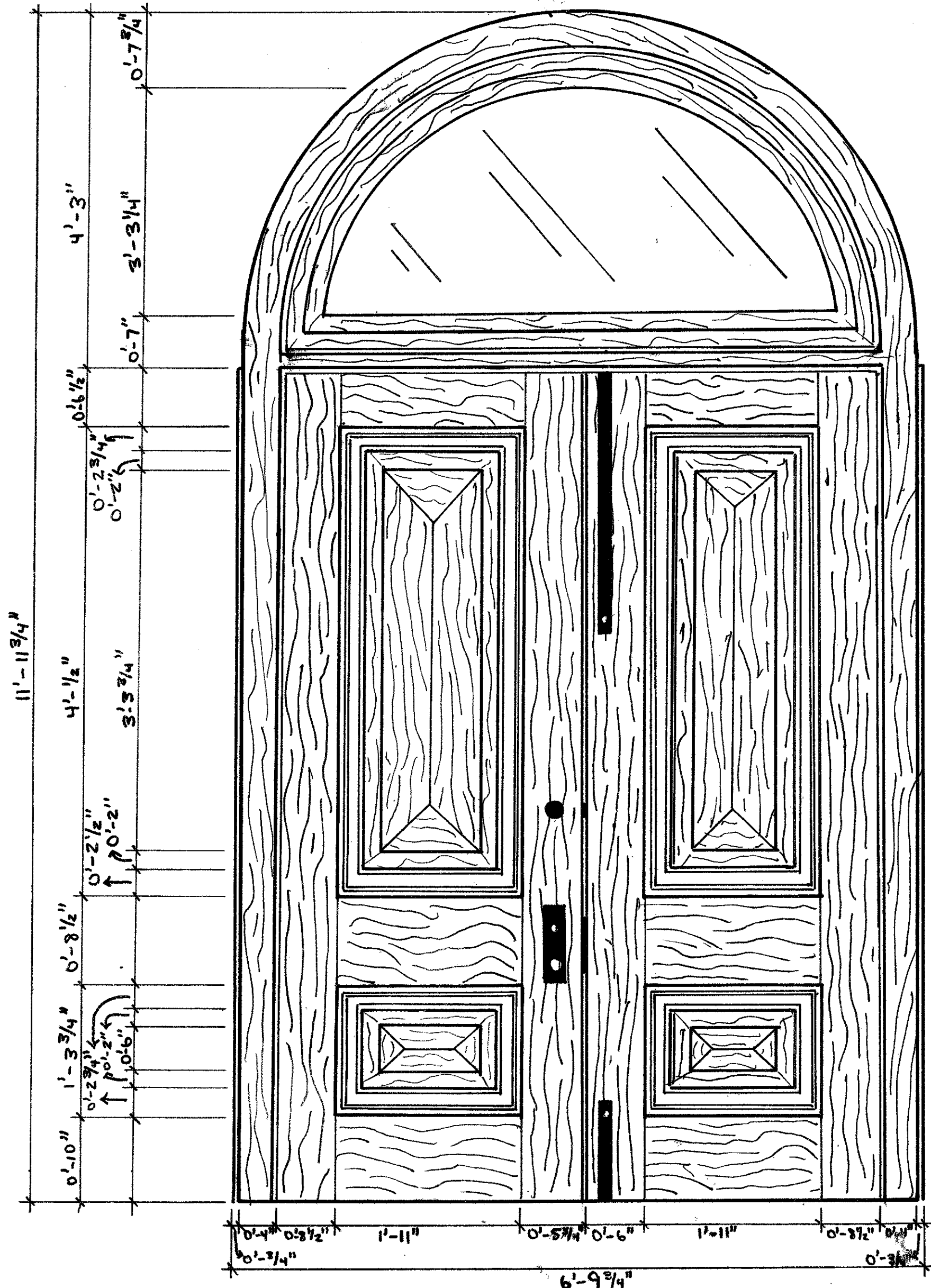
DETAIL OF THE WEST FAÇADE DOOR

PANEL MOLDING PROFILE
(FULL SCALE)

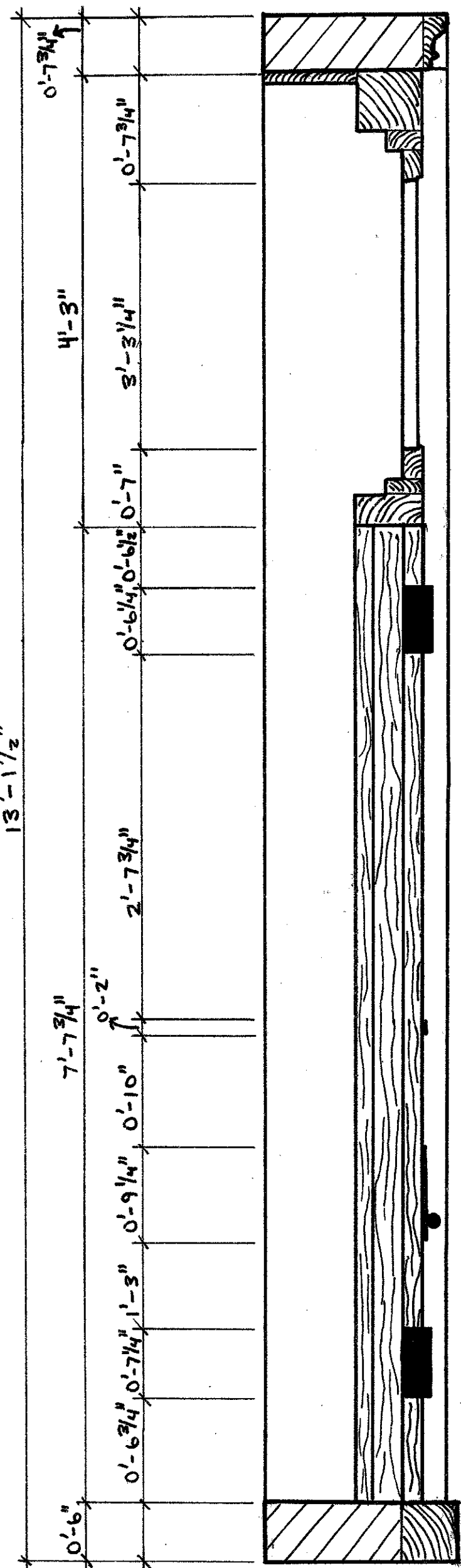
EXTERIOR ELEVATION
(1 SCALE)



INTERIOR ELEVATION
(1 SCALE)



SECTION
(1 SCALE)



EXTERIOR MOLDING PROFILE
(FULL SCALE)

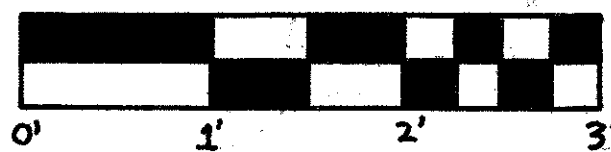
LEGEND

- GLASS
- WOOD (LONG GRAIN)
- WOOD (END GRAIN)
- STUCCO
- MASONRY WALL

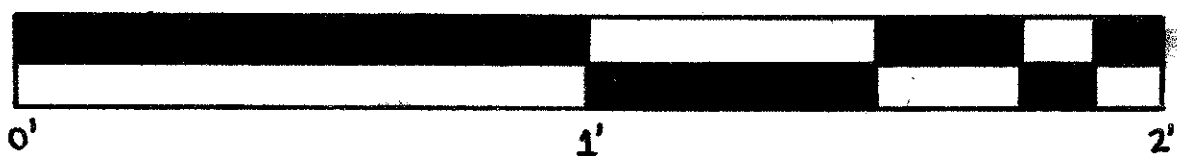
NOTES

- MEASUREMENTS TAKEN SEPTEMBER 21, 2007
- ALL OF THE HARDWARE IS SUSPECTED TO BE SOLID BRASS

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



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



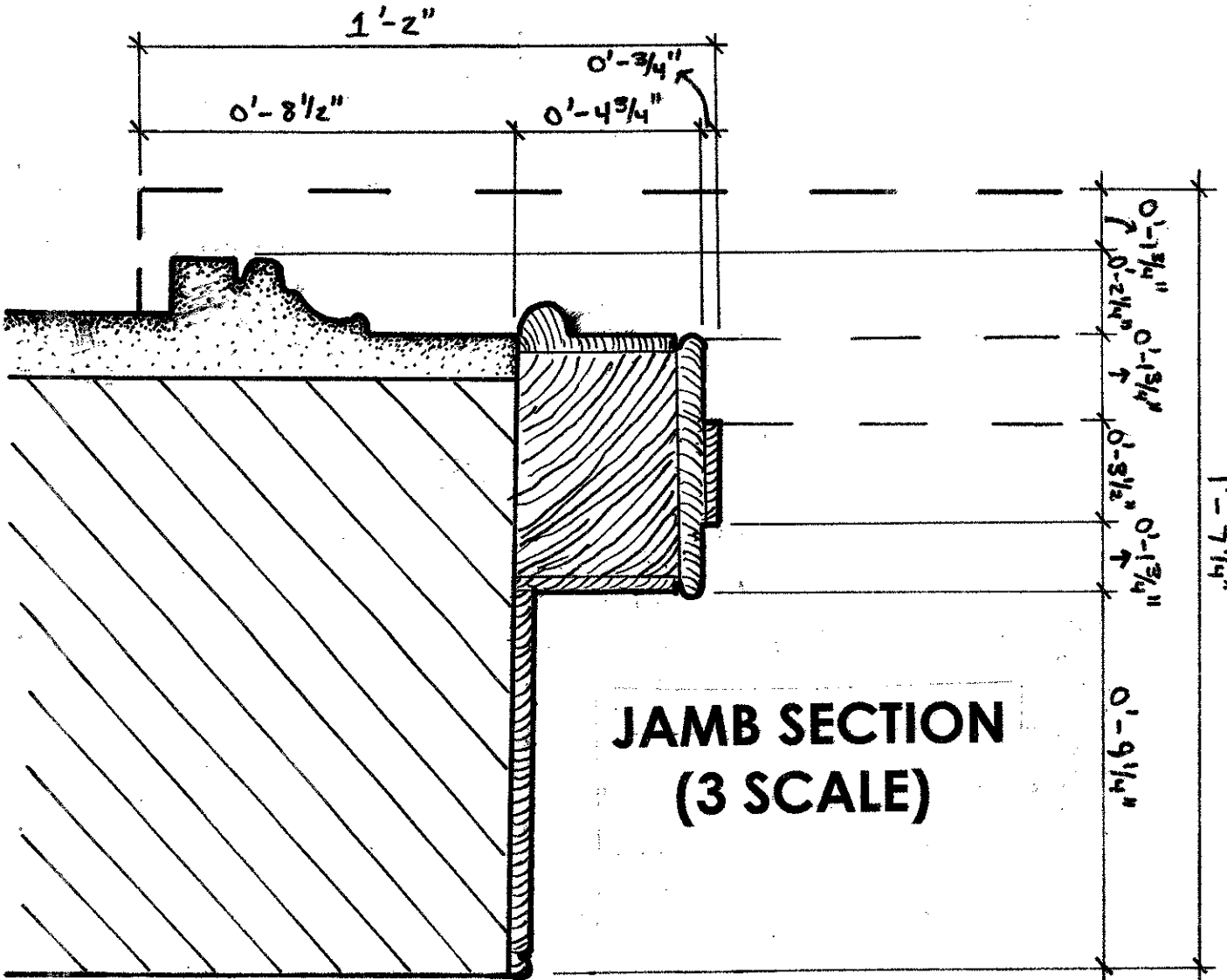
HISTORIC WOODWORKING AND FINISHES

THIS DOOR IS CONSTRUCTED OF ESSENTIALLY TWO FRAME AND PANEL DOORS LAMINATED TOGETHER. THE INTERIOR IS STAINED PINE AND THE EXTERIOR IS A PAINTED HARDWOOD; PROBABLY OAK OR MAHOGANY. THE FRAME OF THE DOOR IS CONSTRUCTED OF VERTICAL STYLES AND HORIZONTAL RAILS THAT ARE JOINED BY MORTISES AND THROUGH TENONS. THE PANELS ARE SANDWICHED BETWEEN THE RAILS AND DECORATED WITH TRIM MOLDING.

THIS DOOR IS TYPICAL OF THE ARCHITECTURAL STYLING OF THE BUILDING, AND IS PROBABLY ORIGINAL TO THE 19TH CENTURY CONSTRUCTION. THIS DOOR WAS PROBABLY CONSTRUCTED BY A SKILLED CRAFTSMAN WITHOUT THE USE OF MODERN MACHINERY. THE JOINERY AND THE MOLDINGS ARE HAND HEWN USING ONLY PLANES, CHISELS AND SAWS.

THE FINISH ON THE INTERIOR IS LIKELY SOME SORT OF NATURAL PENETRATING OIL, SUCH AS LINSEED OR TUNG. THE EXTERIOR FINISH WAS PROBABLY ORIGINALLY A LEAD BASED PAINT, BUT HAS LIKELY BEEN SEALED BY A MODERN COAT. IT IS UNKNOWN WHETHER THE COLOR IS ORIGINAL WITHOUT A PAINT SAMPLE. ROUTINE MAINTENANCE IS ESSENTIAL IN THE CONSERVATION OF THESE HISTORIC FINISHES.

JAMB SECTION
(3 SCALE)



JAMES L. WARD ASSISTANT PROFESSOR		LANCE HALL & ADDITION MEETING STREET - CHARLESTON, SC	
COLLEGE OF CHARLESTON ARTH 299-002 FALL 2007		DRAWING TITLE: FINAL DETAIL OF THE WEST FAÇADE DOOR	
HISTORIC PRESERVATION & COMMUNITY PLANNING		DRAWING PREPARED BY (TEAM/INDIVIDUAL): MICHAEL SANDERS	
ASSIGNMENT NO:		SCALE 1, 3	
DATE: NOV. 17, 2007		SHEET 24	
REVISIONS			
REV	DESCRIPTION	DATE	APPROVED

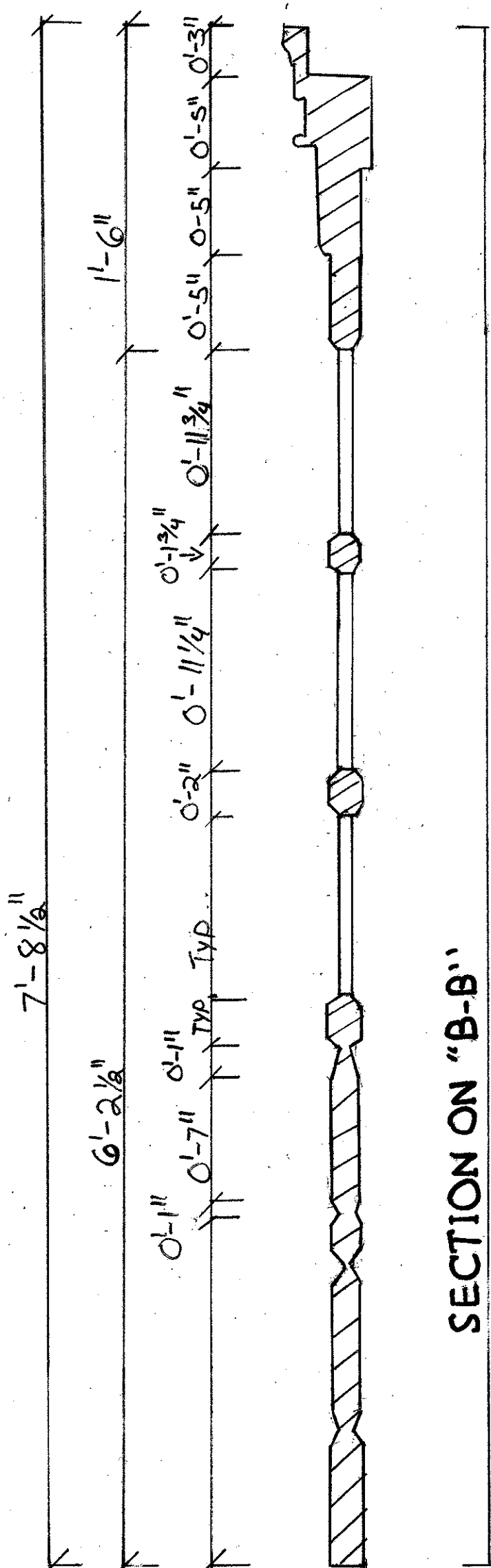
LANCE HALL NORTHERN
ELEVATION EXTERIOR DOOR
DETAIL

PRESERVING HISTORIC DOORS
OFTEN IN MANY HISTORIC BUILDINGS, THE DOORS OF A STRUCTURE ARE OFTEN VALUED FOR THEIR HIGH HISTORIC CHARACTER. LANCE HALL REMAINS NO EXCEPTION. THE ORIGINAL FRONT FAÇADE DOUBLE DOORS OF LANCE HALL THAT EXIST TODAY REMAIN AN IMPORTANT ASPECT OF THE ARCHITECTURAL CHARACTER OF THE SURROUNDING STRUCTURE. PRESERVING THE DOORS ALONG WITH THE SIDE ELEVATION POCKET DOOR SHOULD BE A FOCUS FROM A PRESERVATION ASPECT. ESSENTIALLY THE GOAL OF PRESERVING ANY HISTORICALLY SIGNIFICANT DOOR IS TO MAINTAIN ITS CHARACTER AS WELL AS ITS ABILITY TO FUNCTION. ALSO, AN EFFORT MUST BE MADE TO MAKE IT AS ENERGY EFFICIENT AS POSSIBLE.

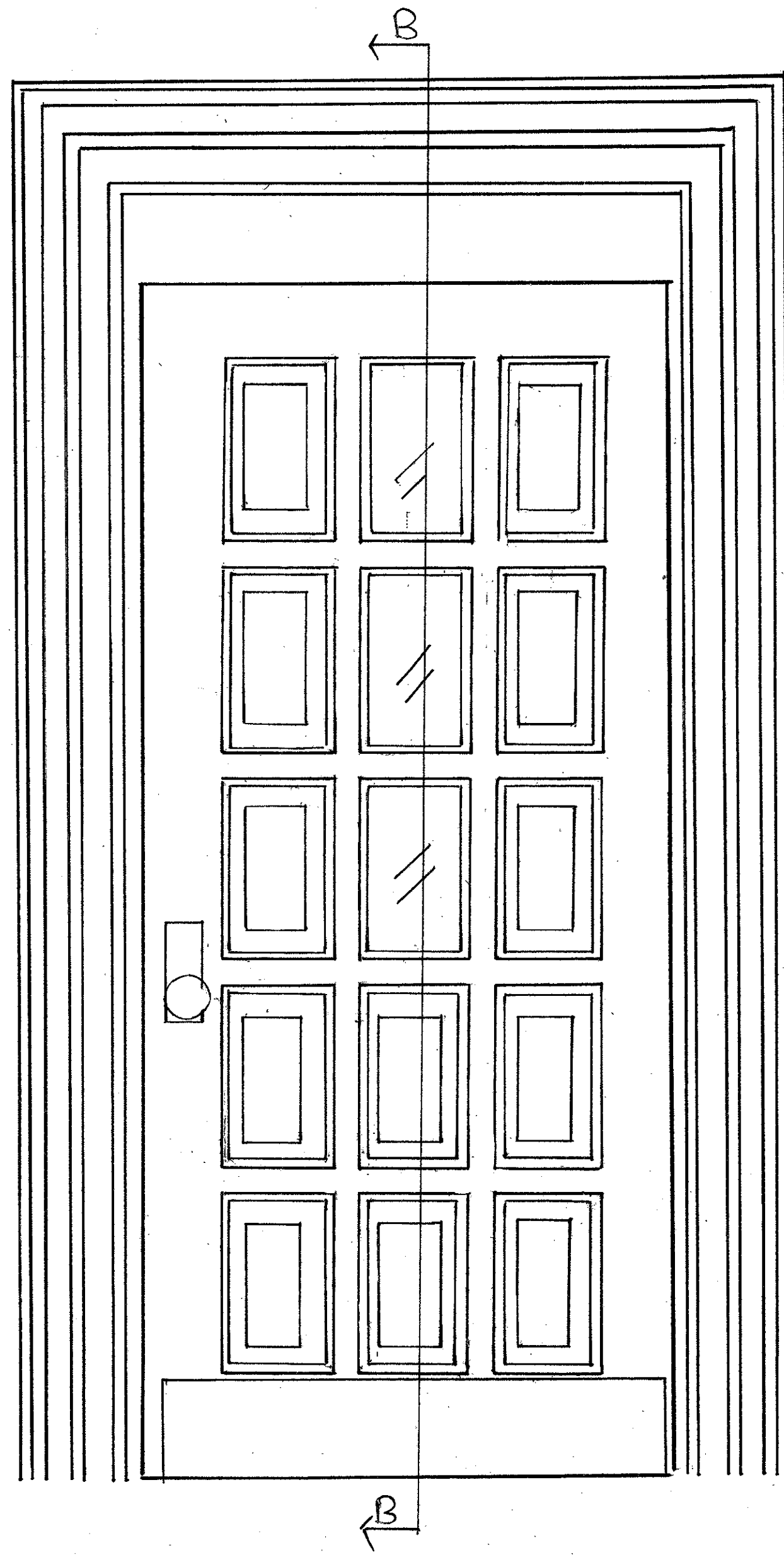
FOR THE PRESERVATION OF ANY DOOR, A CAREFUL EVALUATION MUST BE UNDERTAKEN TO ADDRESS THE CURRENT PHYSICAL CONDITIONS. MOISTURE REMAINS A PRIMARY PROBLEM FOR ANY ARCHITECTURAL WOODEN ITEM AND THE DOOR MUST BE CHECKED FOR ANY SIGNS OF WATER INTRUSION LIKE PAINT FAILURE. TESTING THE WOOD FOR SOUNDNESS USING A SMALL KNIFE IS ANOTHER SIMPLE METHOD TO DETERMINE CONDITION. REMOVAL OF EXCESS PAINT THROUGH THE GENTLEST MEANS POSSIBLE RESTORES THE ORIGINAL DETAILING IN FULL CLARITY. HOWEVER, PAINT OFTEN SERVES AS A PROTECTIVE BARRIER AND SHOULD ONLY BE REMOVED IN CERTAIN CIRCUMSTANCES WHERE THE PAINT IS DAMAGED. THIS REMOVAL REQUIRES HAND SCRAPPING WITH MINIMAL USE OF ABRASIVE TECHNIQUES. A HEAT GUN CAN BE USED TO AID IN THE GENTLE REMOVAL OF DAMAGED PAINT THAT READILY DETACHES FROM THE WOOD. WHEN ROT AND FAILURE OF THE WOOD ITSELF IS PRESENT, STABILIZATION BECOMES A NECESSARY FOCUS. PATCHING, PIECING IN, CONSOLIDATING AND REINFORCING THE WOOD ARE COMMON PRACTICES WHEN DEALING WITH DECAYED WOODEN DOORS. THIS DECAYED WOOD MUST BE WATERPROOFED AND NORMALLY PATCHED WITH AN EPOXY COMPOUND FOLLOWED BY SANDING AND PAINTING TO MAINTAIN A GOOD APPEARANCE. MANY EPOXIES ARE USED TO BUILD UP MISSING SECTIONS OR DECAYED ENDS AND ARE WIDELY AVAILABLE. THESE NEW REPAIRS SHOULD BE PHYSICALLY AND VISUALLY COMPATIBLE TO THE SURROUNDING HISTORIC WOODWORK. IN SPECIAL CASES, WOOD FEATURES MAY BE REPLACED WHEN A PROTOTYPE OF THE ORIGINAL EXISTS WHICH SHOULD ONLY OCCUR WHEN THE FEATURE HAS DETERIORATED BEYOND USE.

THE LANCE HALL DOORS REQUIRE STAGE ONE REPAIRS THAT DEAL WITH SIMPLE MAINTENANCE. TODAY THEY APPEAR TO BE IN EXCELLENT CONDITION AND STILL REMAIN FUNCTIONAL. HOWEVER, AN EFFORT MUST BE MADE TO IMPROVE THEIR ENERGY EFFICIENCY. AIR INFILTRATION CAN CAUSE SUBSTANTIAL HEAT LOSS THROUGH MANY OF THE SPACES SURROUNDING THE DOOR. THE INSTALLATION OF A STORM DOOR CAN HELP BUT SHOULD ONLY BE INSTALLED IN COLDER CLIMATES. WEATHER-STRIPPING ALONG THE EDGES IS A SIMPLE WAY TO REDUCE AIR INFILTRATION AND MANY PRODUCTS SUCH AS FELT AND VINYL STRIPS ARE READILY AVAILABLE. THIS HAS PROVEN TO BE A EFFECTIVE IMPROVEMENT THAT OVERALL ENHANCES THE HEALTH OF THE BUILDING.

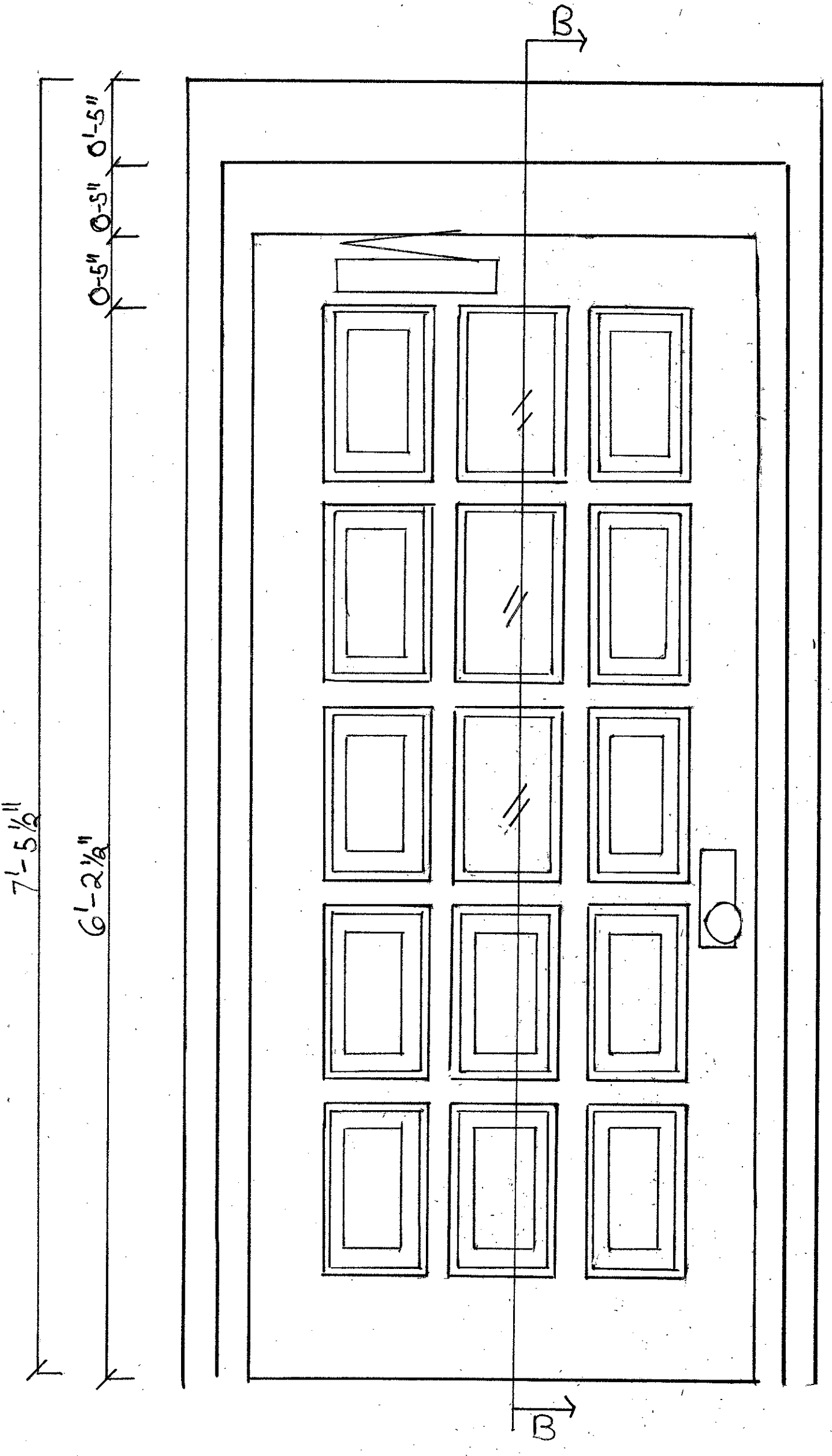
HEAD TO SILL VIEW



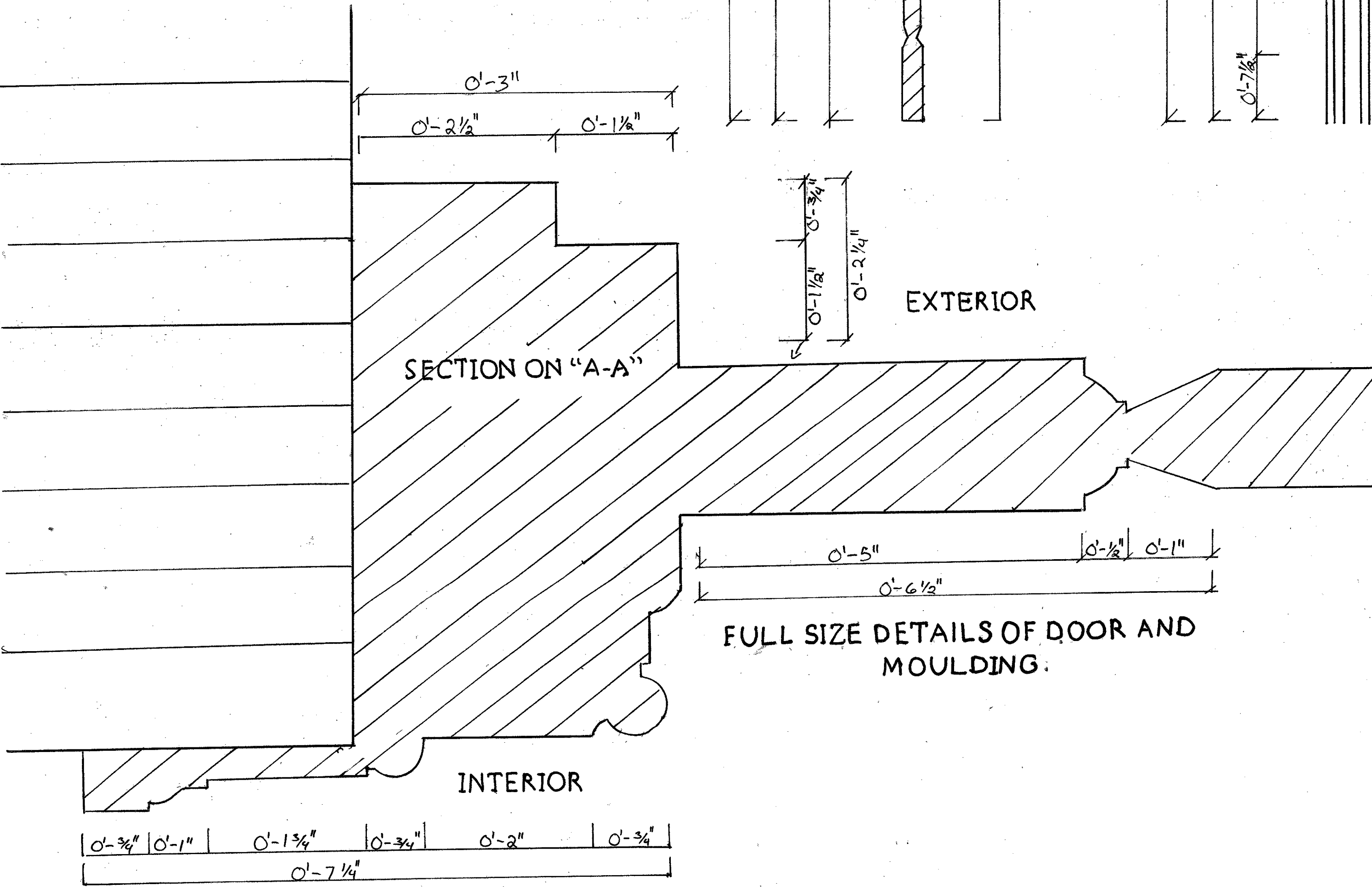
INTERIOR VIEW



EXTERIOR VIEW



SECTION ON "A-A"

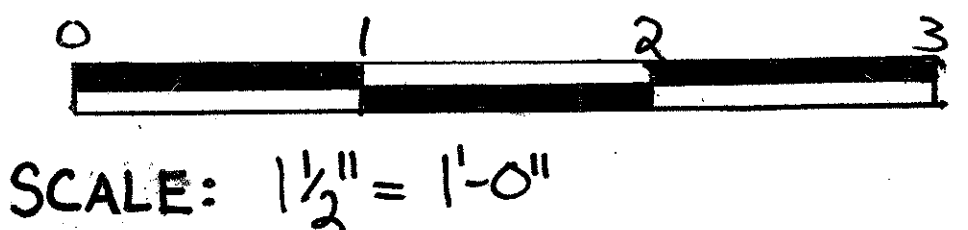
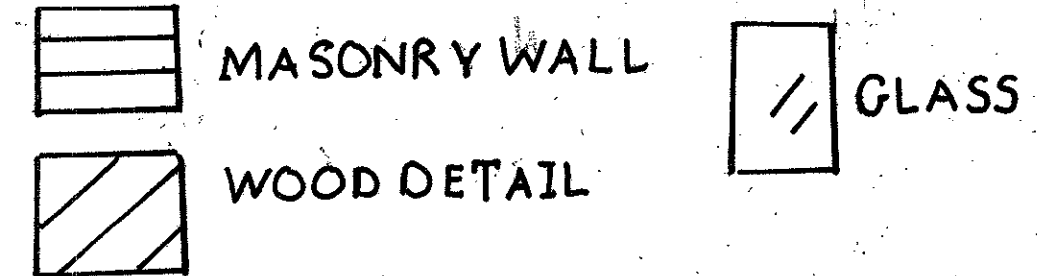


FULL SIZE DETAILS OF DOOR AND
MOULDING.

NOTES

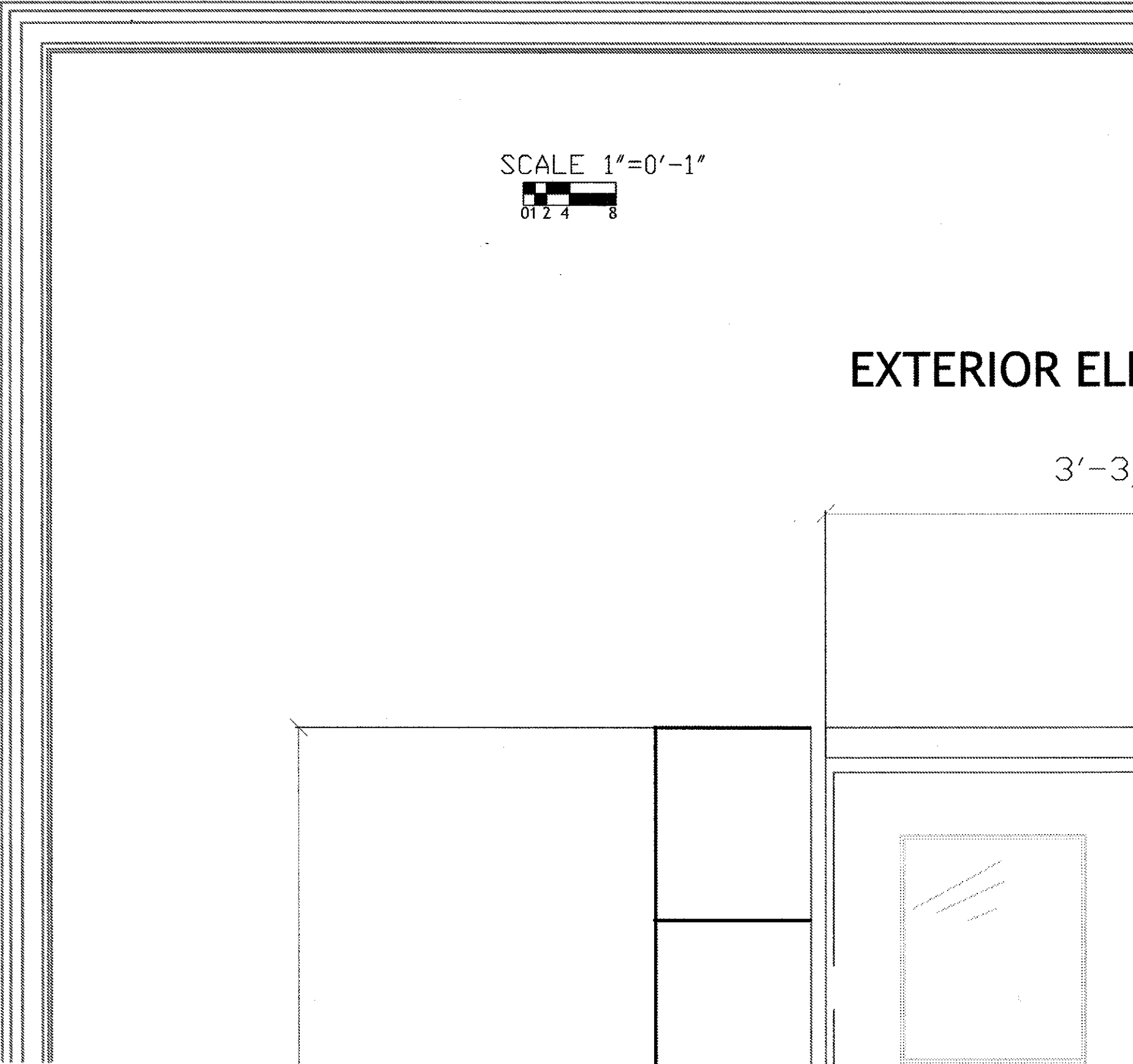
- 1.) DOOR CONSTISTS OF 15 PANELS 3 OF WHICH ARE GLASS
- 2.) KICKPLATE ON DOOR MADE OF BRASS
- 3.) HARDWARE ON DOOR OF UNKNOWN COMPOSITION
- 4.) DOOR THICKNESS IS 0 - 1 3/4"

LEGEND



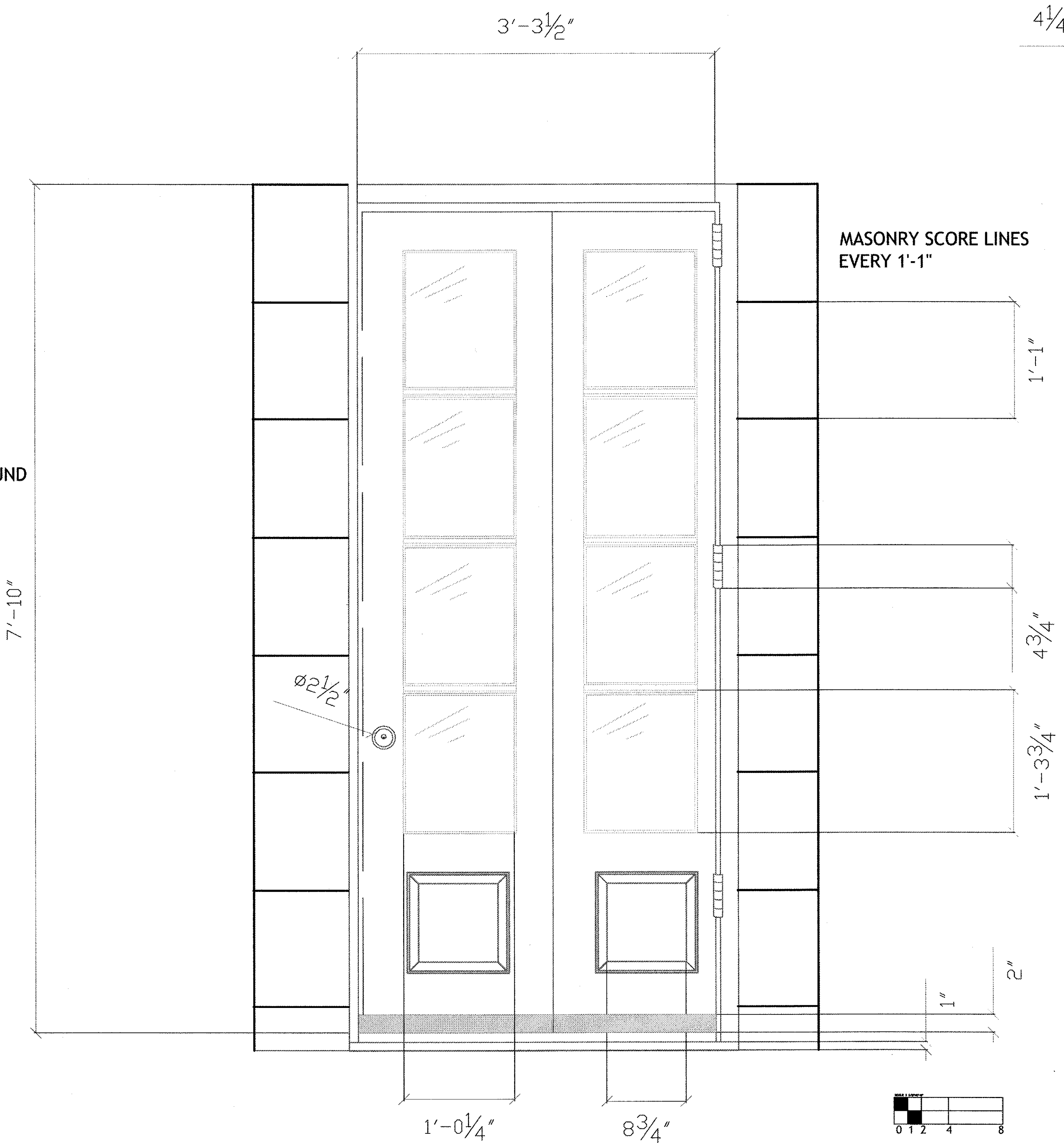
JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299-002 FALL 2007 HISTORIC PRESERVATION & COMMUNITY PLANNING		LANCE HALL & ADDITION MEETING STREET - CHARLESTON, SC DRAWING TITLE: LANCE HALL NORTH EXTERIOR DOOR DETAIL IN INK	
ASSIGNMENT NO. 6	DATE: 11/15/07	DRAWING PREPARED BY (TEAM/INDIVIDUAL): Kalen McAlabb	SHEET 25
REVISIONS			
REV	DESCRIPTION	DATE	APPROVED

INTERIOR MOLDING

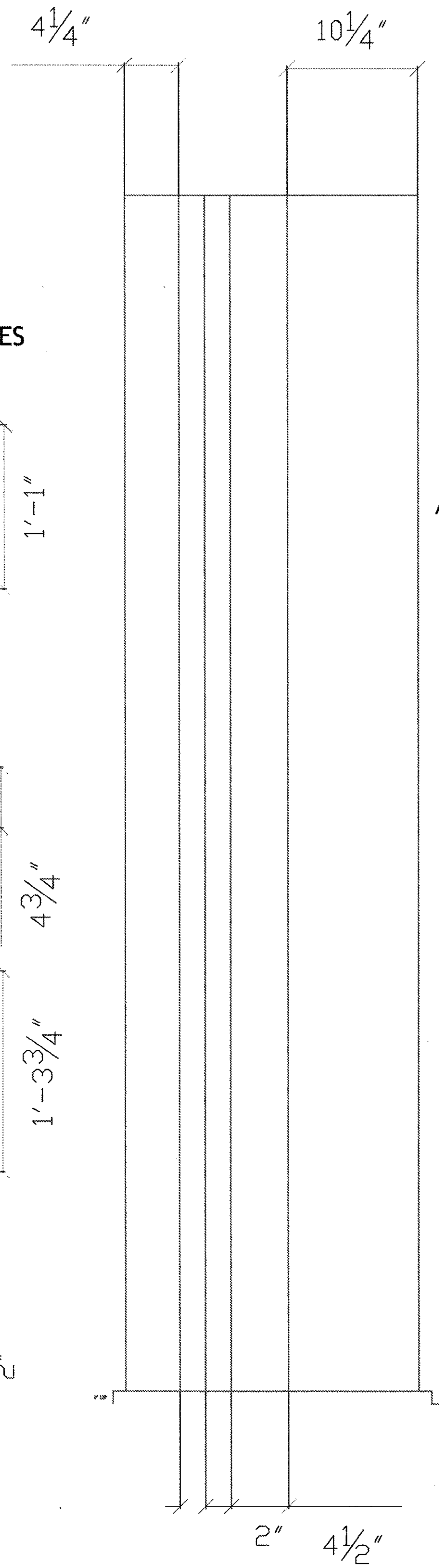


SCALE 1"=0'-1"
0 1 2 4 8

EXTERIOR ELEVATION

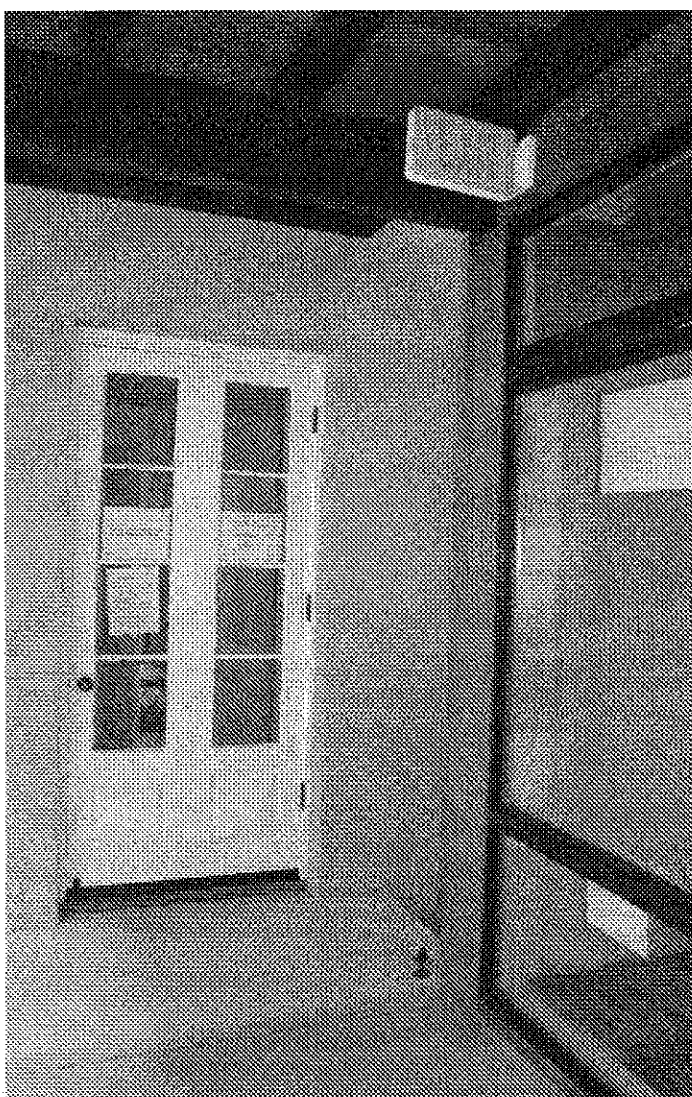


SIGNIFICANCE
ALTHOUGH THE SIDE DOOR OF LANCE HALL IS NOT HISTORIC, ITS PLACEMENT IS VERY SIGNIFICANT. IT ALLOWS EASY ACCESS TO THE NEW GREEN ADDITION. THIS RELATIVELY NEW DOOR REPLACES ONE OF THE WINDOWS. THIS IS EVIDENT DUE TO A SHUTTERDOG THAT REMAINS, ALONG WITH MANY NOTICEABLE MARKS ON THE MASONRY. THE TRUE SUCCESS OF THIS DOOR IS ARGUABLE. SOME FACTORS INCLUDE THE SIZE, LOCATION, STYLE AND WHETHER OR NOT THE DOOR HARMONIZES WITH THE OTHER HISTORIC FEATURES OF LANCE HALL. DOES THIS DOOR TRULY CREATE A SMOOTH TRANSITION FROM LANCE HALL TO ITS NEW ADDITION?

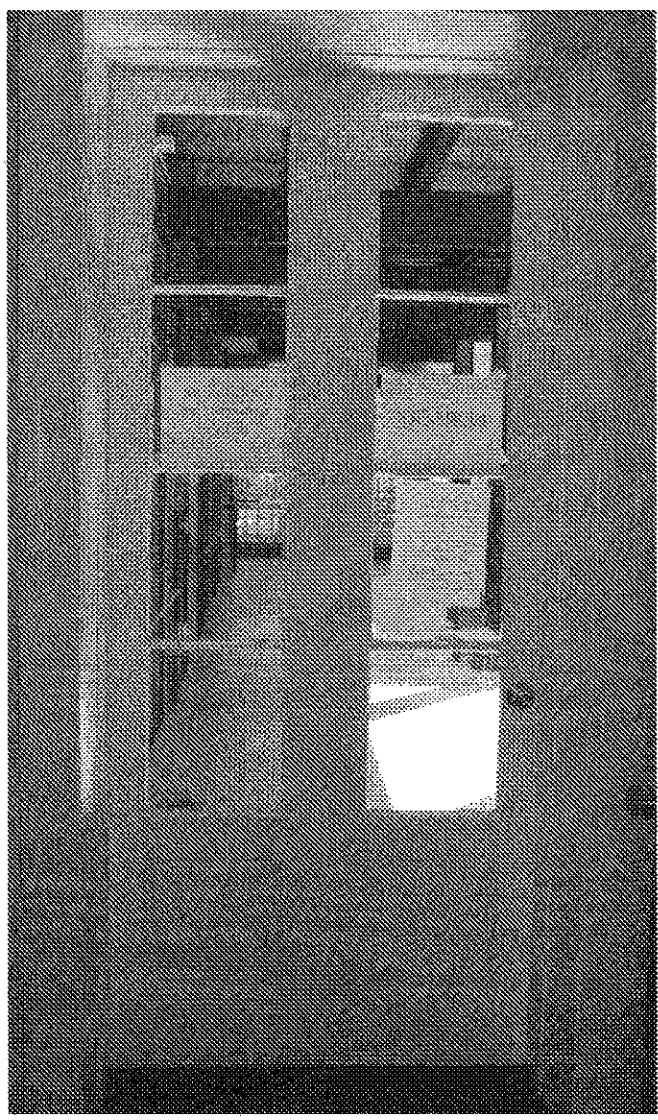


SECTION

LANCE HALL'S NEW SIDE DOOR



ABOVE:
THIS PHOTOGRAPH ILLUSTRATES THE RELATION BETWEEN THE DOOR AND THE VERY NEAR NEW GREEN ADDITION. THERE IS ALSO A SMALL ALLEY-LIKE PASSAGEWAY BETWEEN THESE TWO BUILDINGS.



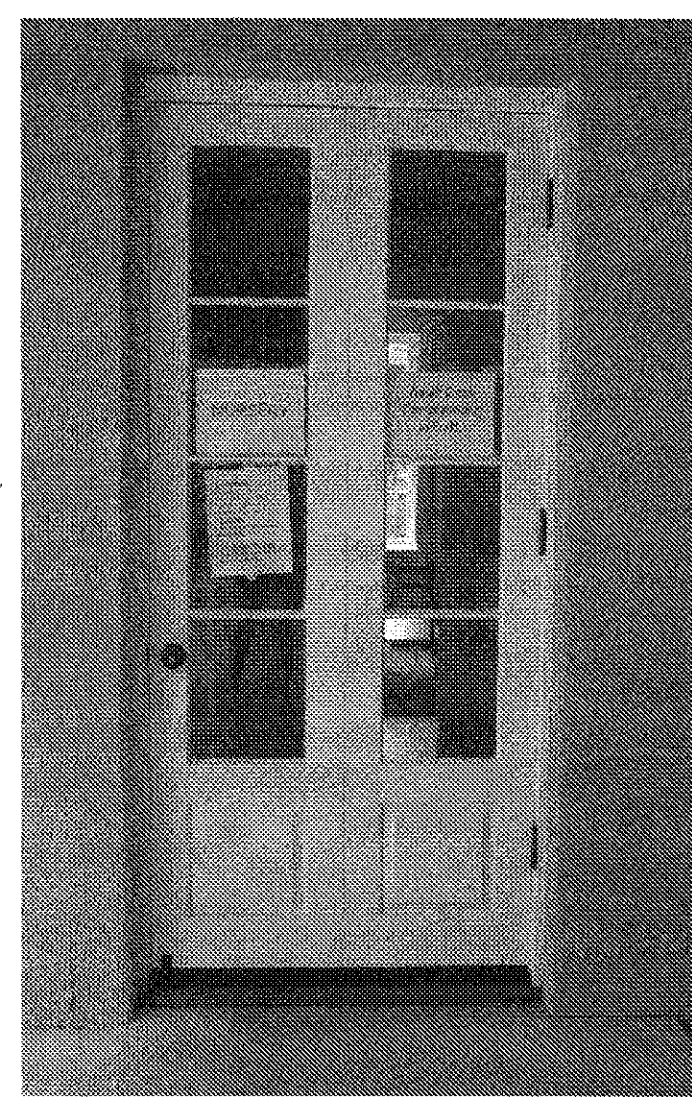
ABOVE:
THIS PHOTOGRAPH IS AN INTERIOR ELEVATION OF THE DOOR TO ILLUSTRATE THE SLIGHT DIFFERENCE IN THE TRIM AND SURROUND OF THE DOOR. FROM THE INTERIOR, ONE CAN VIEW THE BREEZEWAY THAT LEADSTO THE ELEVATOR SHAFT.

RECOMMENDATIONS
ALTHOUGH THIS DOOR ACCOMODATES THE MODERN LOOK OF THE NEW GREEN ADDITION, THE DOOR LACKS TRUE HARMONY WITH THE HISTORIC LANCE HALL. THE DOOR HAS A SLIGHT HISTORIC LOOK: THERE IS AN INDENTION DOWN THE CENTER TO SIMULATE TWO PANELS, SIMILAR TO THE HISTORIC DOORS AROUND DOWNTOWN CHARLESTON. A REPLACEMENT DOOR TO COORDINATE WITH THE DARK DOORS UNDER THE PORTICO OF LANCE HALL WOULD ACHIEVE HARMONY ON THE CHURCH SITE.

A LARGER DOOR OPENING MAY ACCOMODATE CHURCH GUESTS MORE SUCCESSFULLY. A TWO DOOR OPENING, SIMILAR TO FRENCH DOORS ARE AN OPTION. ALSO, THE DOOR IS IN A RELATIVELY CRAMPED SPACE IN TERMS OF WHEELCHAIR ACCESSIBILITY. KEEPING THE MARKS ON THE MASONRY AND THE SHUTTERDOG IS AN EXCELLENT WAY TO EXPRESS THE OLD COLLIDING WITH THE NEW. IT CONVEYS HOW THIS HISTORIC SITE'S ELEMENTS ARE BEING USED TO ACCOMODATE MORE MODERN TIMES AND THE RELEVANT "CHURCH CAMPUS" FEEL.

CATEGORIZATION OF DOOR
THIS DOOR IS NOT CONSIDERED A TYPICAL EXTERIOR DOOR. IT HAS A VERTICAL RIBBON OF FOUR WINDOWS, GIVING IT A PRAIRIE, OR EVEN MODERNISTIC FEEL. IT HAS NO DECORATIVE CROWN ON THE EXTERIOR, BUT INSTEAD HAS A VERY SIMPLE CASEMENT. IT MOSTLY CONSISTS OF THIS GLAZING, BUT ALSO HAS TWO SQUARE PANELS AT THE BOTTOM. THE INTERIOR OF THE DOOR HAS SOME CROWN MOLDING SURROUNDING THE DOOR, ACHIEVING A MORE CLASSICAL FEELING ON THE INSIDE. THE ARCHITRAVE TRIM IS DRAWN TO SCALE AT THE FAR LEFT. THIS ADDS SOME WARMTH AND CHARACTER TO THE INTERIOR, YET THE SIMPLICITY OF THE DOOR AND ITS SURROUNDS ON THE EXTERIOR CORRELATE WITH THE MODERN NEW GREEN ADDITION THAT IS NEAR. THE CONTRASTS BETWEEN THE INTERIOR AND EXTERIOR OF THE DOOR ARE FAIRLY MINIMAL, YET ARE FOR GOOD REASON, AND ACHIEVE SOMEWHAT OF A CORRELATION WITH THE NEW GREEN ADDITION.

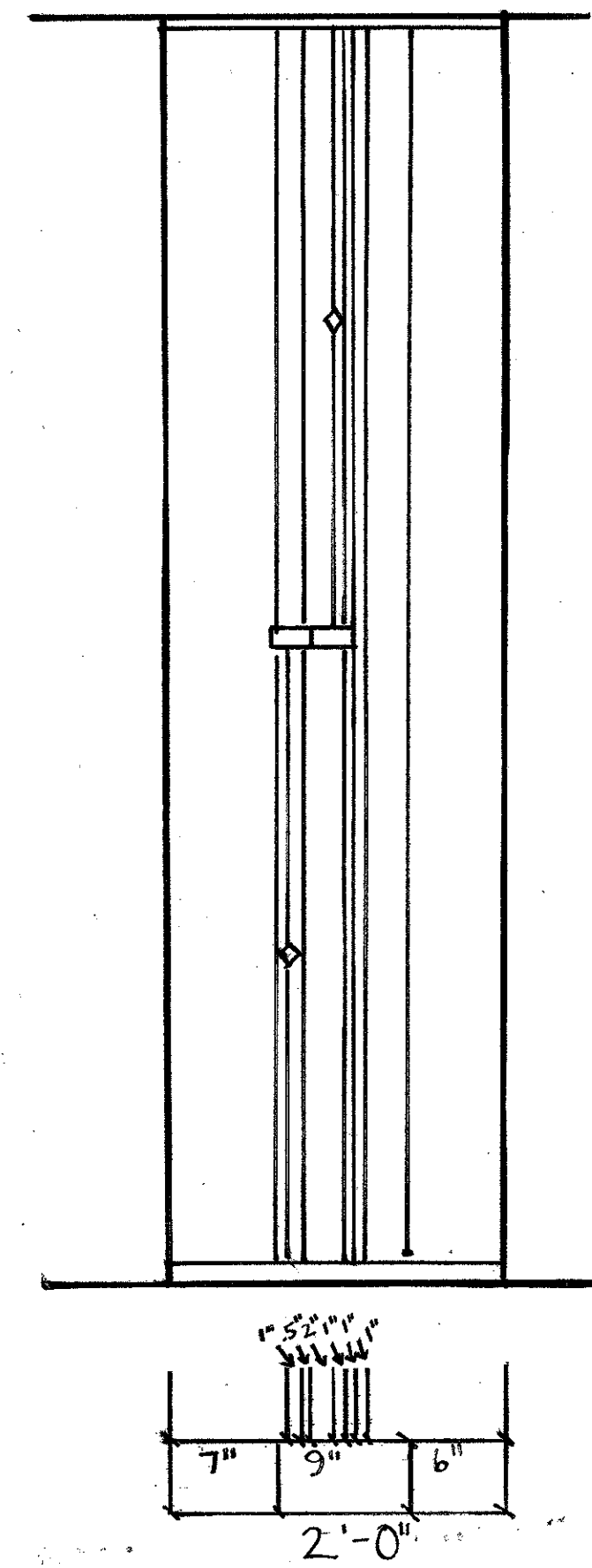
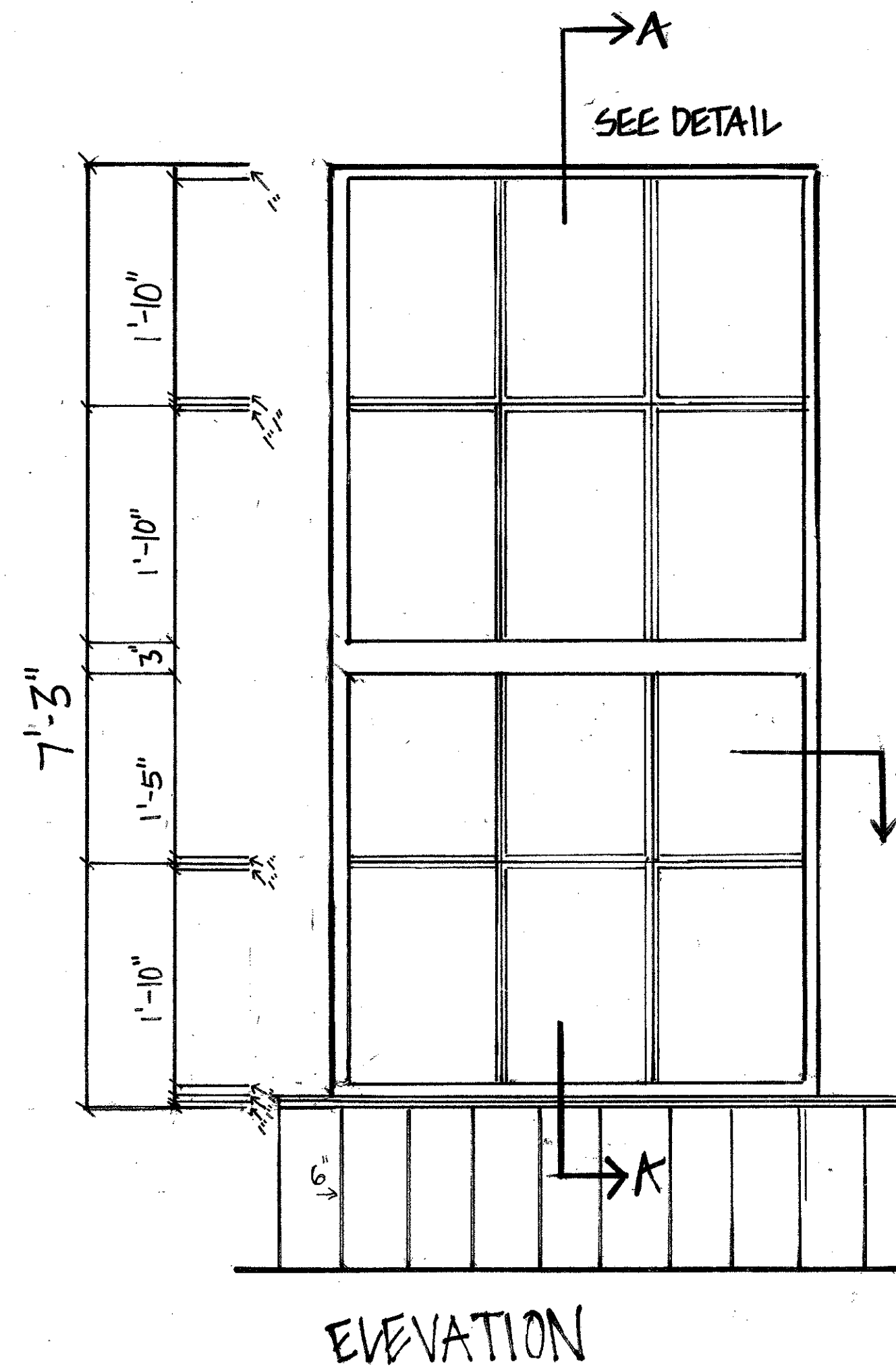
MCALESTER, VIRGINIA & LEE. A FIELD GUIDE TO AMERICAN HOUSES. NEW YORK: ALFRED A. KNOPF, 1984



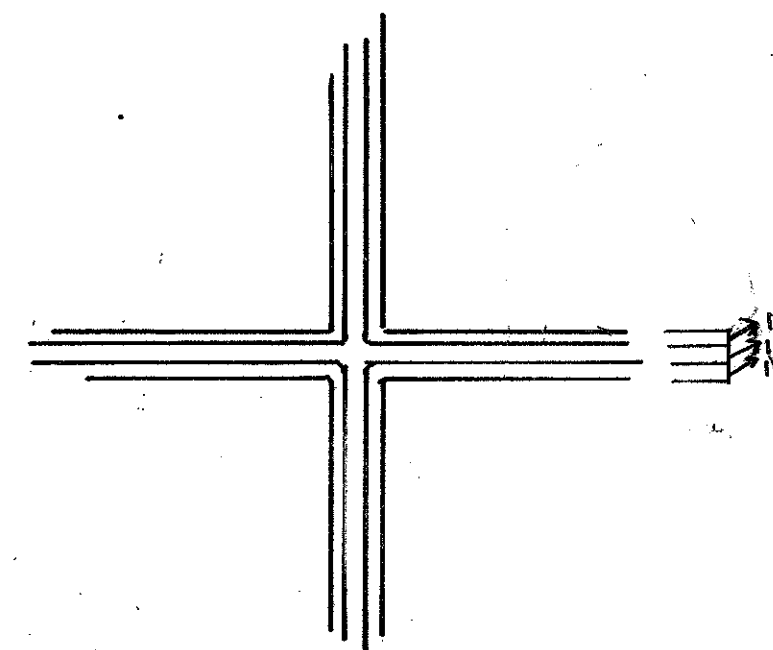
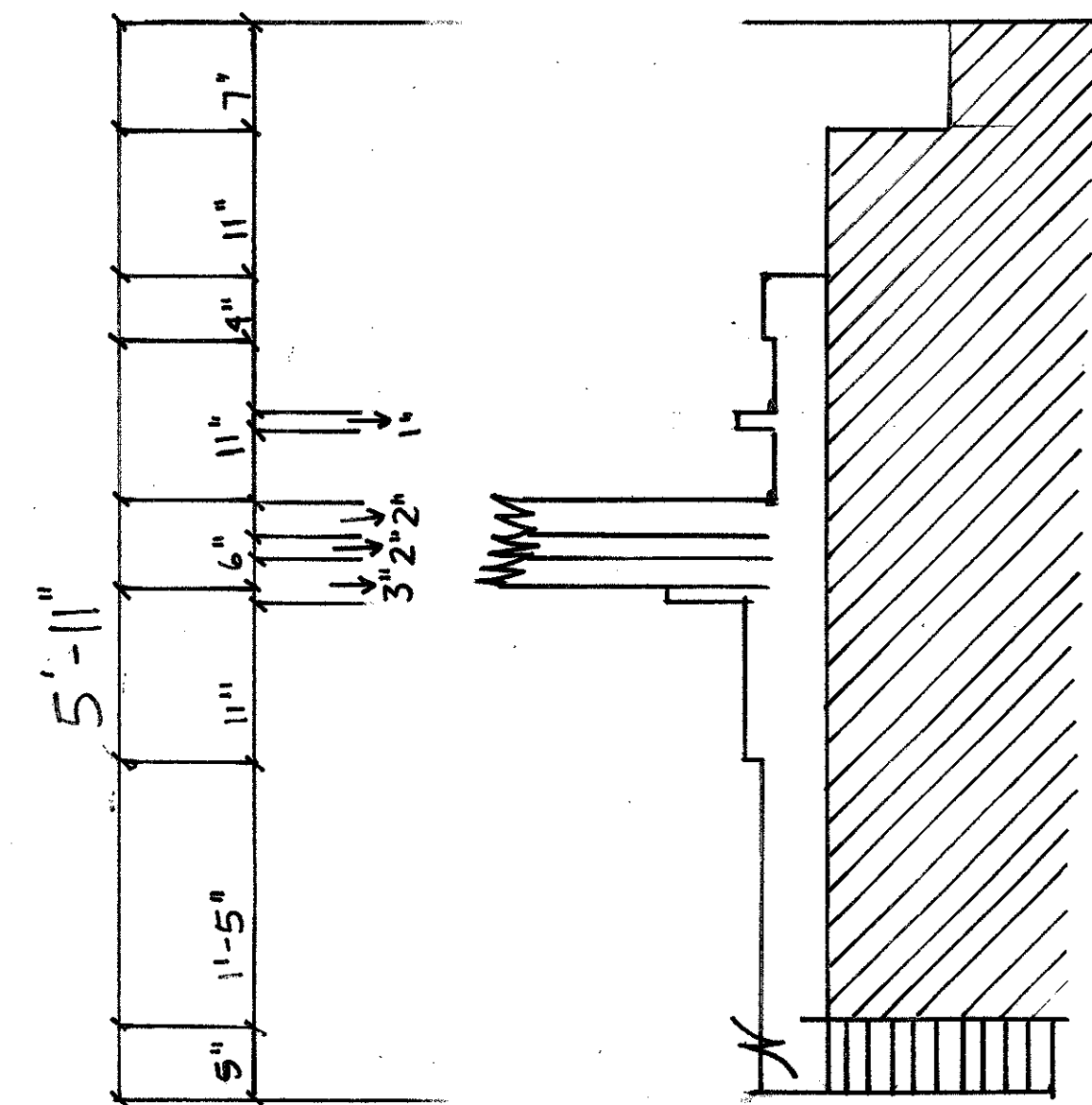
ABOVE:
PHOTOGRAPH OF EXTERIOR ELEVATION OF DOOR. NOTICE SCORE LINES OF MASONRY AND SIMPLICITY OF THE DOOR SURROUND AND CASEMENT. THE WINDOWS CURRENTLY CONTAIN SIGNAGE FOR THE PURPOSES OF THE NURSERY WHICH THE DOOR LEADS TO.

James L. Ward Assistant Prof. College of Chas. ARTH 299-001 Fall 07 HPCP	Detail of Side Door: Lance Hall		
	Assignment # 8		
11.16.07	Allisyn K. Miller		
Revisions			
Rev.	Description	Date	Approved

LANCE HALL UPSTAIRS WINDOW DETAIL



HORIZONTAL SECTION -B



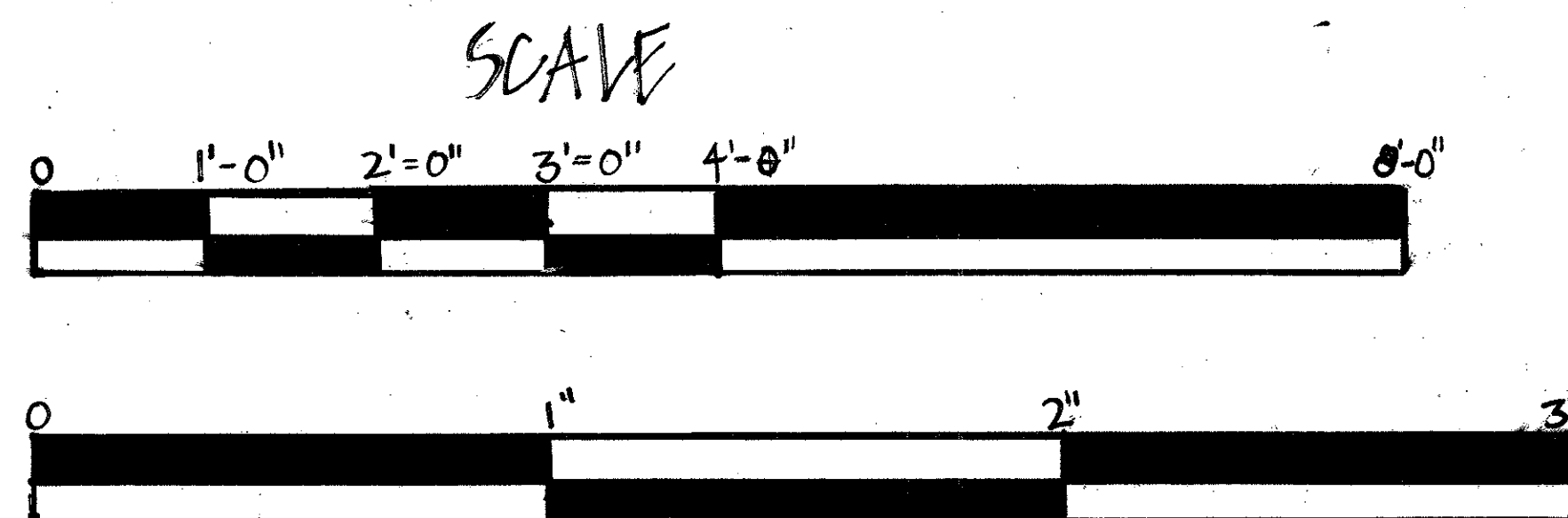
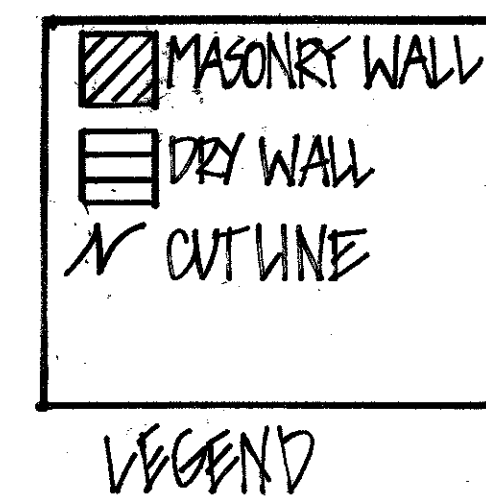
NOTES:
 • ELEVATIONS & HORIZONTAL SECTIONS 1"=1'-0"
 • MUNTIN DETAIL VERTICAL SECTIONS 3"=1'-0"
 • ESTIMATED DRY WALL
 • DID NOT HAVE EXTERIOR ELEVATIONS
 • DID NOT TAKE TOP RAIL MEASUREMENTS

MAINTAINING HISTORIC WINDOWS:
MAIN PROCESS:
 1) INTERIOR & EXTERIOR PAINT REMOVAL
 2) REMOVAL & REPAIR OF SASH
 3) REPAIRS TO THE FRAME
 4) WEATHER STRIPPING & REINSTALLATION OF SASH
 5) REPAINTING
 • HISTORIC WINDOWS TEND TO HAVE MANY LAYERS OF PAINT
 • PAINT TAKEN OFF MAY BE USED FOR TESTING
 • WAYS TO REMOVE PAINT:
 • SCRAPING
 • CHEMICAL STRIPPING
 • HOT AIR GUN
 • BEGIN REMOVING ON INTERIOR FRAMES
 • PARTING BEAD SHOULD BE REMOVED WHEN WORKING IN SEAMS
 • COVER WINDOW OPENINGS WITH POLYETHYLENE SHEETS OR PLY WOOD
 • WHILE SASH IS OUT
 • REMOVE GLASS IF DOING HEAT TREATMENT
 • GLASS COULD BE DAMAGED, & THE ORIGINAL GLASS
 • ADD CHARACTER
 • BEFORE REINSTALLING GLASS, ADD GLAZING COMPOUND OR
 • LINSEED OIL PUTTY
 • REPAIR JAMB & FRAME WHILE SASH IS OUT
 • ADD REPLACEMENT / NEW ROPE CORDS OR CHAINS IN PLACE OF
 • SASH CORDS
 • REPAINT

HOW TO GO GREEN:
 • REPAIR ORIGINAL WINDOWS TO "RECYCLE"
 • USE WINDOWS FOR AMPLE LIGHTING SO
 • ELECTRICITY ISN'T USED
 • ADD SHUTTERS BACK TO HELP:
 • AIR CIRCULATION
 • COOL HOT AIR GIVEN OFF BY
 • SUN IN WINDOWS
 • MINIMIZE HEAT LOSS / GAIN
 • POSSIBLE STORM WINDOWS

SOURCES:
 • eere.energy.gov
 • nps.gov
 • The Preservation of Historic Architecture
 • Dept. of Interior
 • Field Guide to American Architecture

HISTORIC WINDOWS:
 • SKOVER SIX DOUBLE HUNG IS A POPULAR 19TH CENTURY
 • FEATURE
 • INCREASED PANE-SIZE DUE TO CUTTING COSTS
 • MOST ORIGINAL WINDOWS UPSTAIRS
 • MUNTINS - UNIVERSAL FEATURES OF TIME PERIOD
 • INDUSTRIALIZATION MADE WINDOWS WIDELY AVAILABLE
 • WINDOW FEATURES MATCH UP TO A TYPICAL MID-LATE
 • 19TH CENTURY BUILDING, LIKE LANCE HALL



JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 293.001 FALL 2007 HISTORIC PRESERVATION & COMMUNITY PLANNING		LANCE HALL & ADDITION MEETING STREET - CHARLESTON, SC. DRAWING TITLE: UPSTAIRS WINDOW DETAIL	
ASSIGNMENT NO: 6		DRAWING PREPARED BY (TEAM/INDIVIDUAL) KELLY E. WILES	
DATE: 11.13.07		SCALE: 1"=1'-0"	SHEET # 27
REVISIONS			
REV	DESCRIPTION	DATE	APPROVED



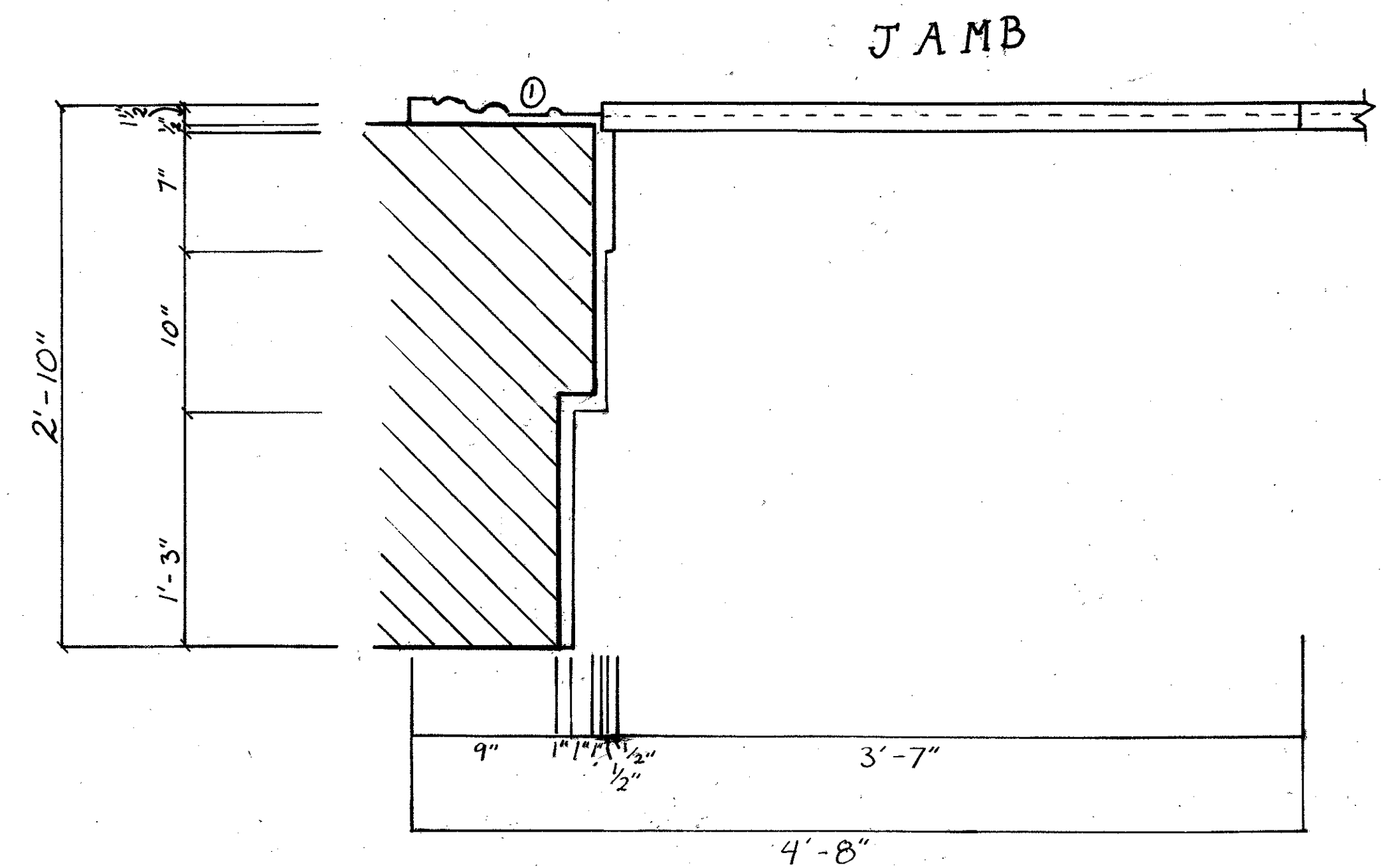
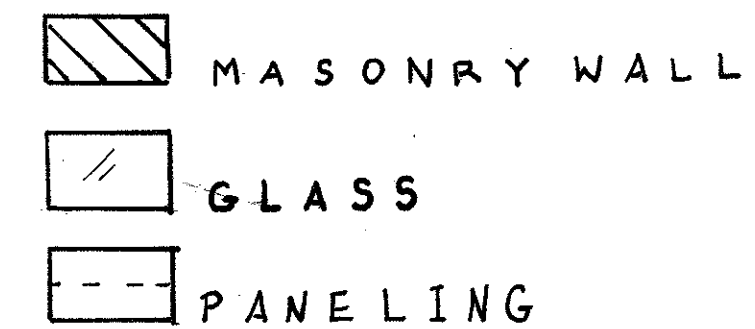
OUTSIDE ELEVATION



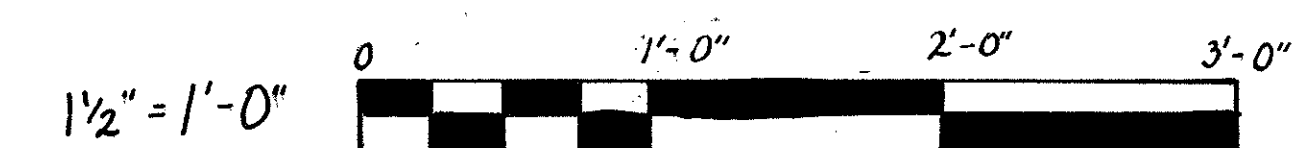
INSIDE ELEVATION

LANCE HALL UPSTAIRS DOOR CHARLESTON, S.C.

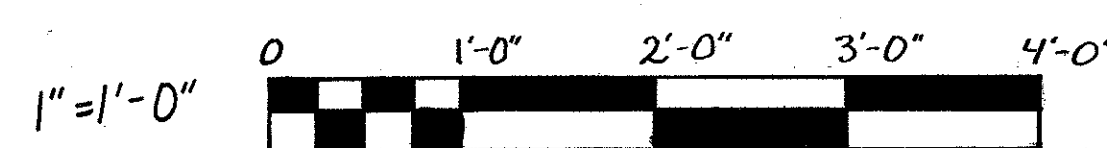
LEGEND



SCALE



SCALE



SPEC

- Front doors are one of the most important architectural details
- Lance Hall's door is made of wooden panels painted brown and are probably original
- Some typical damaging conditions are water, loss of molding, and deterioration of varnish or paint
- The guidelines for the maintenance and repair of historic doors from the Historic Charleston Foundation are:
 - When possible maintain the existing historic door in its original design and dimensions
 - When repairs are needed they should be done using as much historic fabric as possible
 - If it is beyond repair an exact replica could be installed
- The fanlight above the door is not original
- It should be replaced with a multi-paned one that is more period

NOTES

- ① THE MOLDING ON THE JAMB IS NOT TO SCALE
- ② ELEVATION SCALE: 1"=1'-0"
- ③ JAMB SCALE: 1 1/2"=1'-0"

JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299-001 FALL 2007 HISTORIC PRESERVATION & COMMUNITY PLANNING	LANCE HALL & ADDITION MEETING STREET - CHARLESTON, SC		
	DRAWING TITLE: LANCE HALL UPSAIRS DOOR INK DETAIL		
ASSIGNMENT NO: 6	DRAWING PREPARED BY (TEAM/INDIVIDUAL):		
DATE: 11.16.07	ADRIAN STEWART		
	SCALE	1"=1'0" 1 1/2"=1'0"	SHEET 20
REVISIONS			
REV	DESCRIPTION	DATE	APPROVED

The Benefits and Drawbacks of Reinstalling Window Shutters on Lance Hall

Window shutters provide many benefits to historic buildings, especially those in the southeast, where heat and hurricanes are important to consider. Reinstalling window shutters that once adorned the facades of Lance Hall could decrease energy consumption as well as provide protection to the historic panes of glass during. Reinstalling shutters would also re-establish the original aesthetic appearance of Lance Hall. The building previously had shutters because of the presence of shutter hinges on the second story window jamb and shutter dogs. It is not known when the shutters were removed and for what reason, but it would be beneficial to see them on Lance Hall once again. The benefits of reinstalling window shutters are:

- Providing protection to the windows during a hurricane or severe storm. The shutters can be closed to keep flying debris from damaging the panes of glass. Shutters also can prevent horizontal rain from continuously coming into direct contact with the window components, which could cause water penetration into the building or further damage to the windows caused by water exposure.
- Helping to reduce energy consumption. When shutters are closed during sunny summer days, it limits heat absorption by shading the windows and keeping direct sunlight from entering the interior space. In the cooler winter months, closed shutters can help insulate windows, keeping a greater amount of heat from escaping through the thin panes of glass. Also, with the installation of shutters, the windows would have to be repaired and operable in order to open and close the windows. Operable windows would allow the building to increase air circulation and reduce humidity levels. *
- Adding aesthetic value to the building facades. Reinstalling shutters, if historically accurate and possibly made of the same historic material, could add aesthetic value to Lance Hall. The facades of Lance Hall are relatively plain and have very little character except for the windows. Reinstalling the shutters would add character and depth to the flat unadorned surface. It would also add additional color to the existing monochrome surface.

Installing shutters has some drawbacks as well:

- It may be impossible to find the exact type of shutter style. Research needs to be conducted in order to determine the original shutter style. If the information can not be found, they an appropriate style may be chosen for the time period.
- The exact species of wood would have to be substituted. The original species of wood was probably a species of cypress, which had amazing durability characteristics. New shutters would be most likely made of Spanish Cedar, which would have not been original to the building.
- The initial expense would be costly. Installing new shutters for 23 large windows would have a large initial price tag. They would pay for themselves over a period of time, but that may be a long period. The installation work would not be as expensive because the second story windows already have the hinges, but the first story would need all new hinges.
- Some of the shutter dogs are missing and the remaining ones need to be cleaned and made operable. It may be difficult to find pre made shutter dogs that match the originals, so new ones would need to be hand made.
- New maintenance would be required. The installation of new shutters would add more maintenance to Lance Hall. Shutters need to be inspected every year for issues with paint, deterioration and operation. Not only upkeep maintenance would be required, but someone would be needed to open and close the shutters in order for them to be useful with reducing energy consumption. Closed shutters would need to be opened every time the interior spaces were used and closed when not in use. Maintenance of the windows would have to be increased as well in order to use the shutters. Currently, all the windows in Lance Hall are caulked shut, which means it would be impossible to use the windows.
- Changes would need to be made to the building. On both the north and south facades where the shutters would be installed, utilities, downspouts and masonry walls have been added since the last shutters were on the building. Many of these features are now in the way of the shutters being able to open at all and even to rest flat against the building.

Whether original to Lance Hall or a later addition, shutters on historic buildings provide many benefits both economically and aesthetically. The possibility of reinstalling shutters on Lance Hall should be considered, to decrease energy consumption and to protect the windows from future damage. A cost benefit analysis could be completed to determine how much money could be saved through a decrease in electric bills as well as future costs to replacing broken panes of glass. The analysis could determine at what length of time reinstalling shutters would pay for themselves. Reinstalling new shutters also has drawbacks. Any decision to reinstall shutters would come down to money and whether it economically viable to consider new shutters.

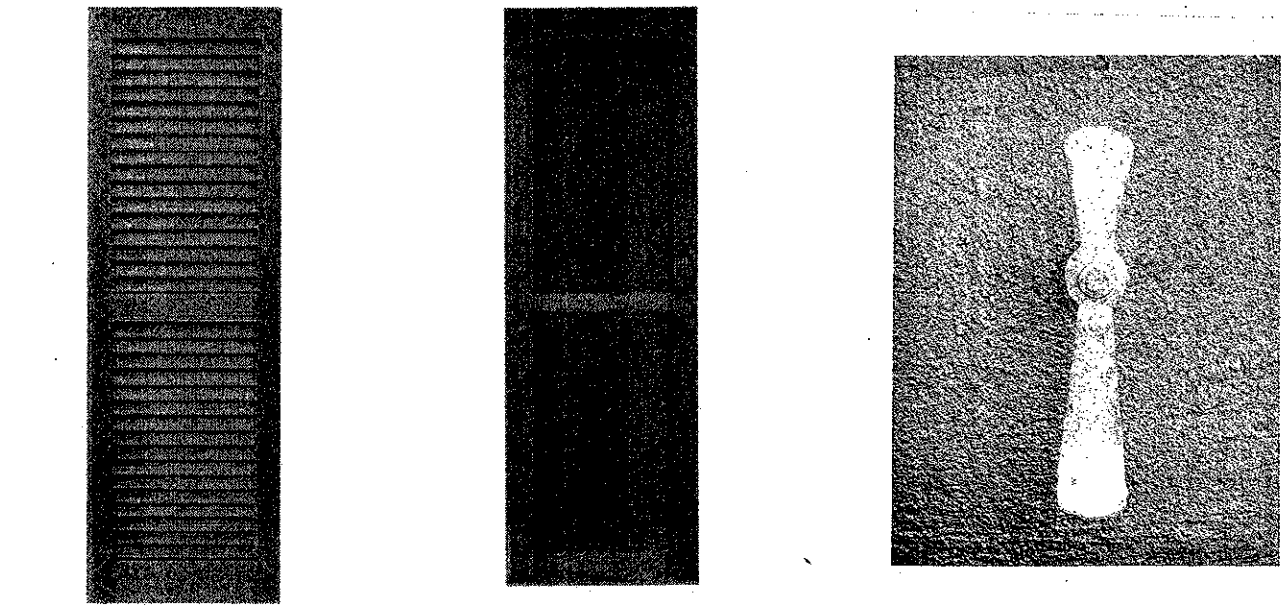
Materials:

Spanish Cedar Shutters
13 Windows- 3'-7" X 5'-10"
10 Windows- 3'-7" X 7'-4"

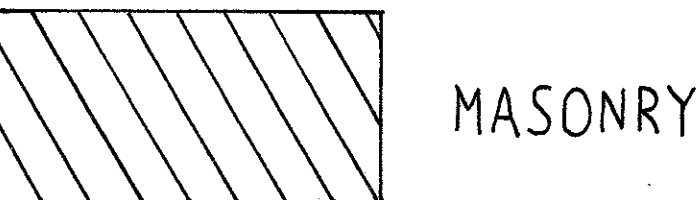
Shutter Dogs
14 new
32 Cleaned and repaired

Hinges
40 New for first story
52 Cleaned and repaired on second story

*The Preservation of Historic Architecture, Brief 3: Conserving Energy in Historic Buildings



LOUVERED SHUTTER RAISED PANEL SHUTTER EXISTING SHUTTER DOG

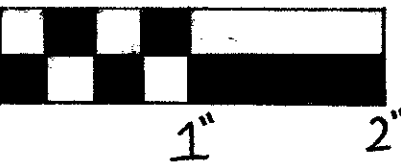


MASONRY

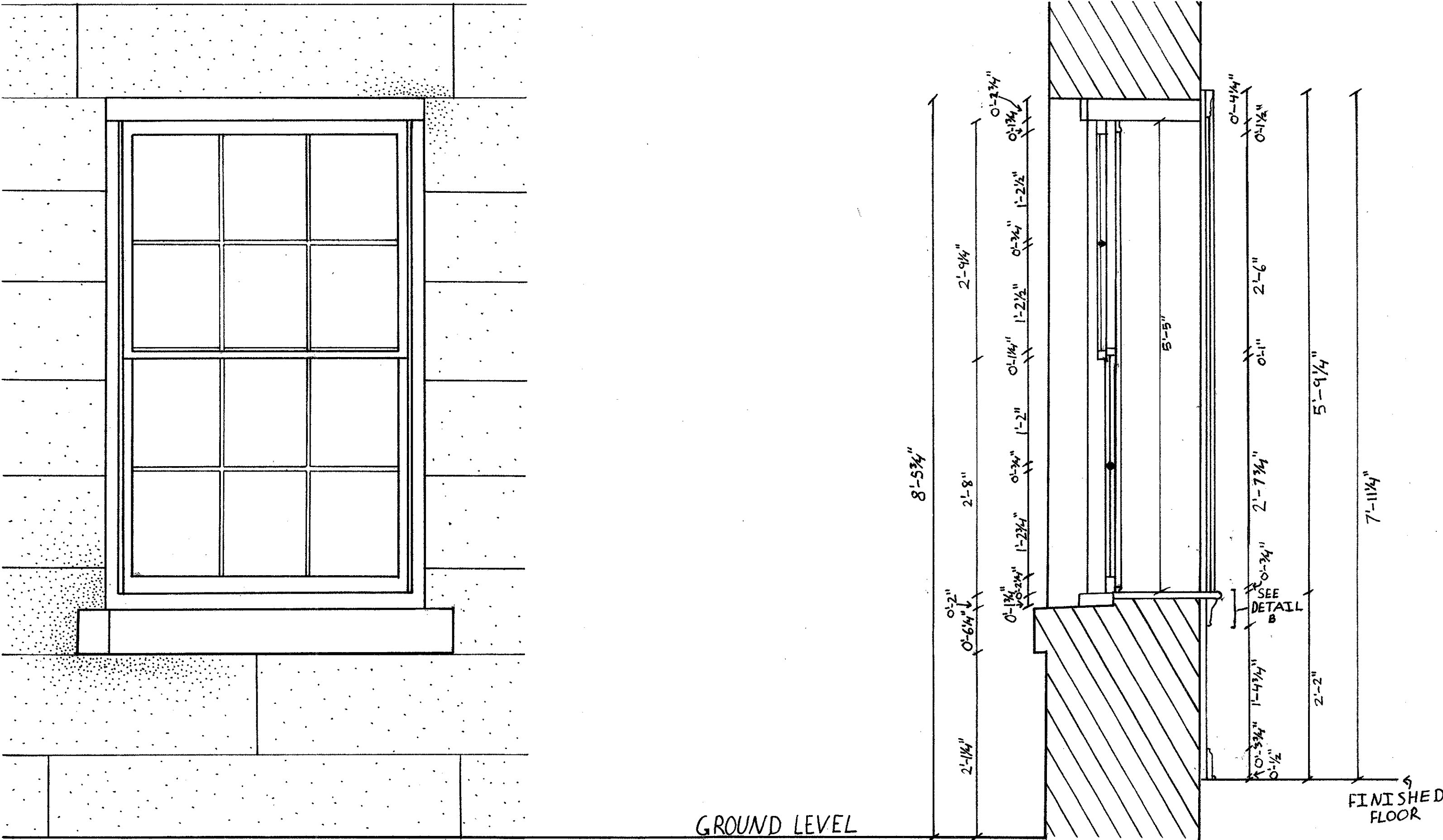


STUCCO

DETAIL A & B SCALE 1"=0'-1"

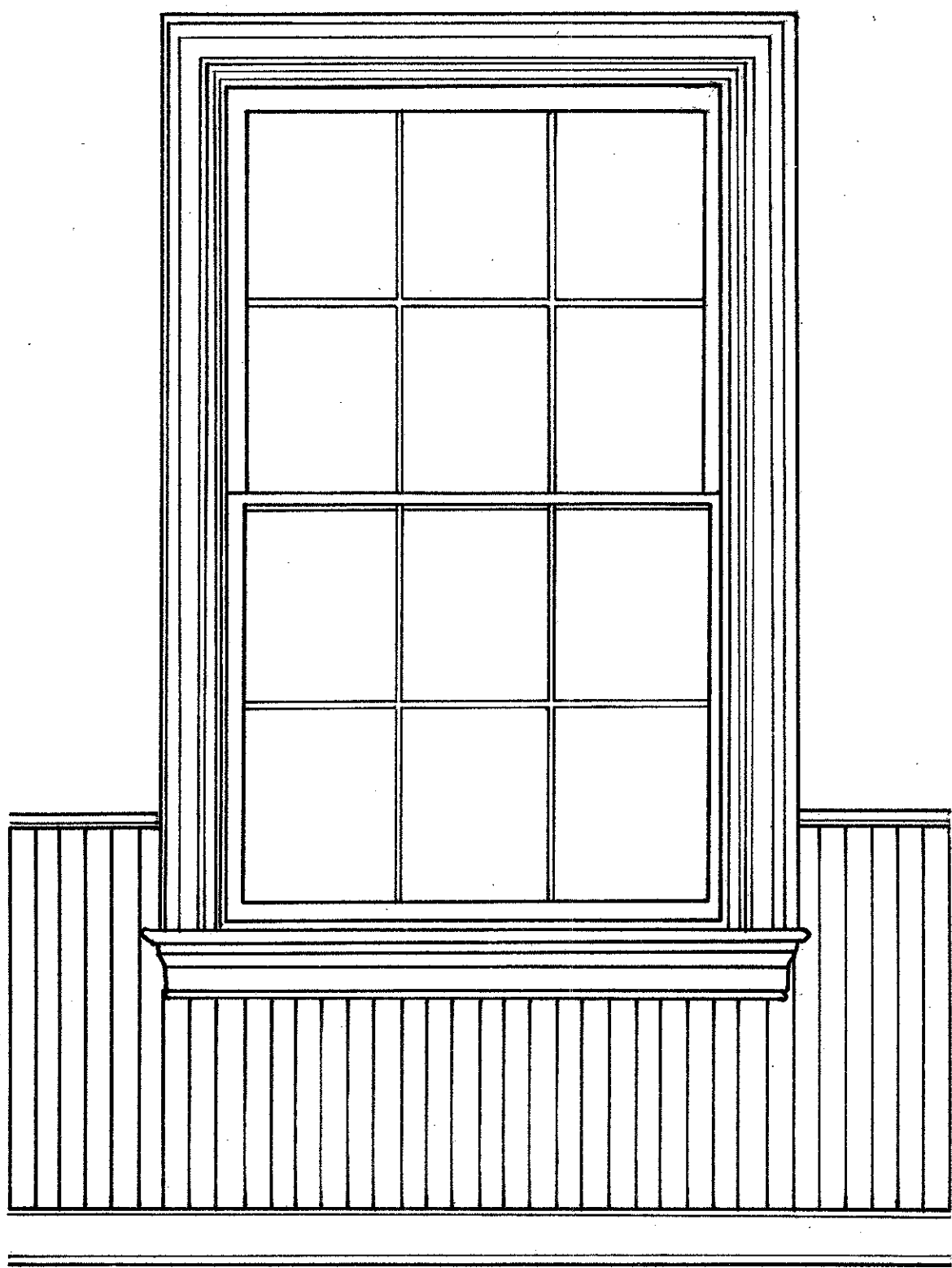


SCALE 1"=1'-0"

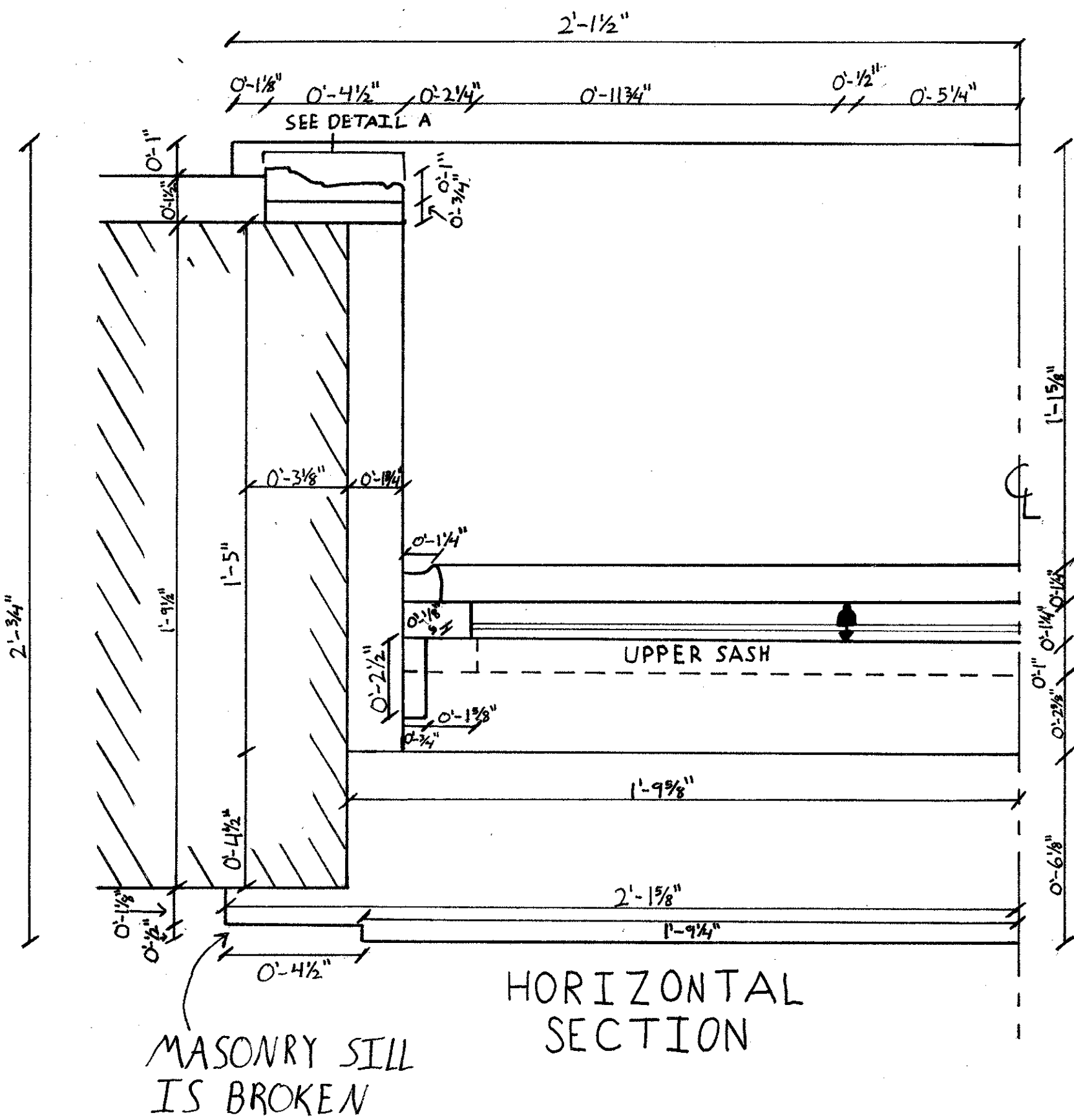


EXTERIOR ELEVATION

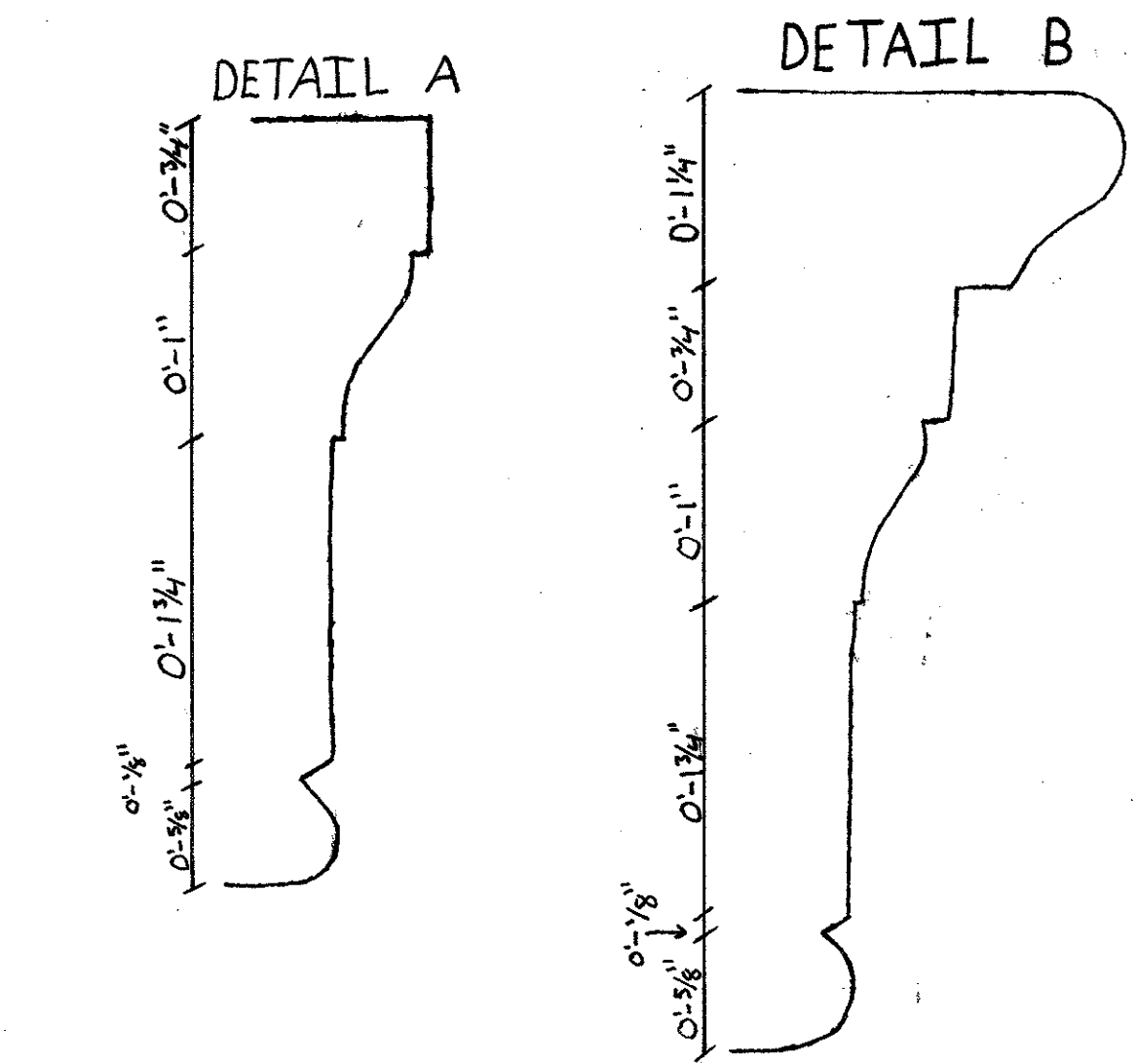
VERTICAL SECTION



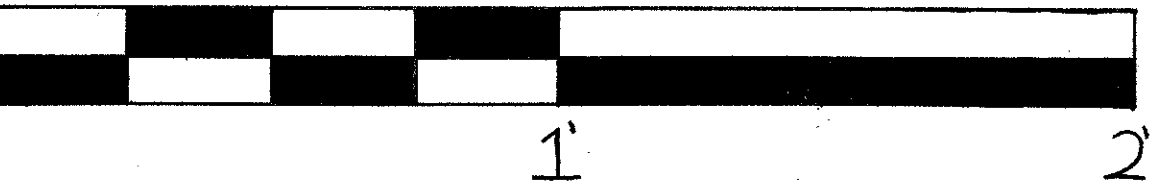
INTERIOR ELEVATION



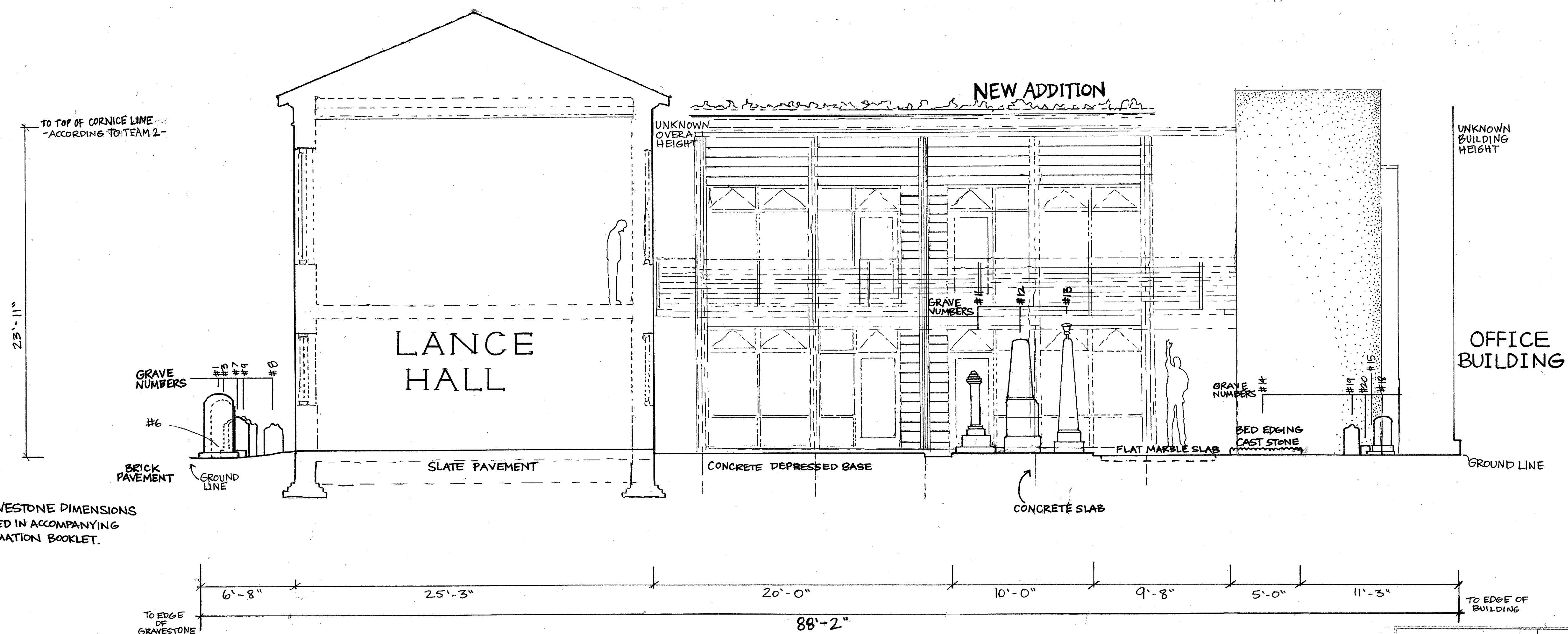
HORIZONTAL SECTION



HORIZONTAL SECTION SCALE 3"=1'-0"



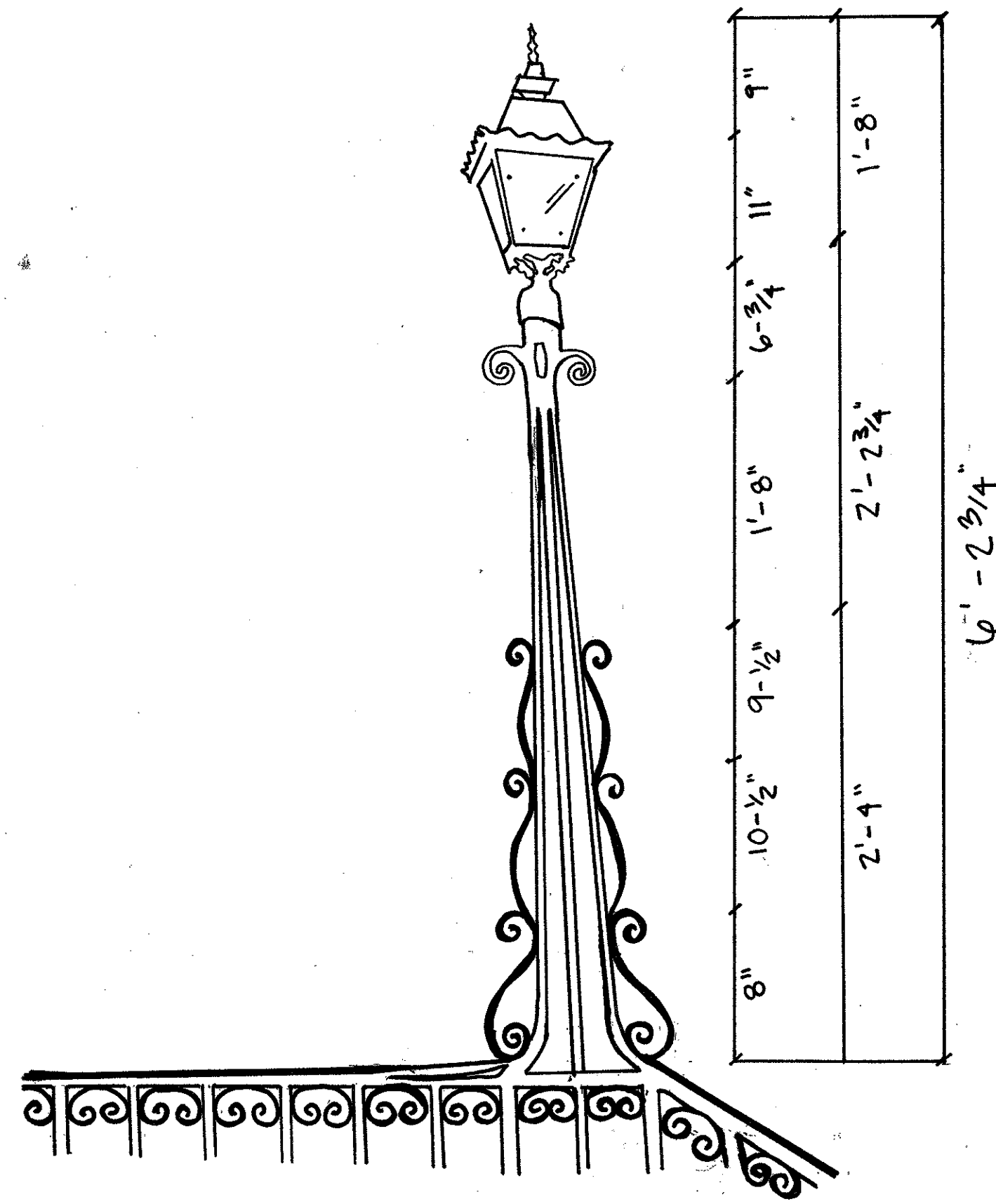
JAMES L. WARD ASSISTANT PROFESSOR		LANCE HALL & ADDITION MEETING STREET - CHARLESTON, SC	
COLLEGE OF CHARLESTON ARTH 299-001 FALL 2007		DRAWING TITLE: WINDOW DETAIL	
HISTORIC PRESERVATION & COMMUNITY PLANNING		DRAWING PREPARED BY (TEAM/INDIVIDUAL): PHILLIP REED	
ASSIGNMENT NO: 6	DATE: 11/16/07	SCALE 1"=0'-1" 3"=1'-0"	SHEET 29
REVISIONS			
REV	DESCRIPTION	DATE	APPROVED



*ALL GRAVESTONE DIMENSIONS ARE NOTED IN ACCOMPANYING INFORMATION BOOKLET.

SECTION LOOKING EAST

JAMES L. WARD ASSISTANT PROFESSOR		LANCE HALL & ADDITION MEETING STREET - CHARLESTON, SC	
COLLEGE OF CHARLESTON ARTH 299-001 FALL 2007		DRAWING TITLE: FINAL ELEVATION SITE PLAN	
HISTORIC PRESERVATION & COMMUNITY PLANNING			
ASSIGNMENT NO: 6	DRAWING PREPARED BY (TEAM/INDIVIDUAL): G. BROWN, B. L. HUIJIER, A. MILLER, P. REED		
DATE: NOV. 9 2007	SCALE: 1/4" = 1'-0"		SHEET: 3
REVISIONS			
REV	DESCRIPTION	DATE	APPROVED



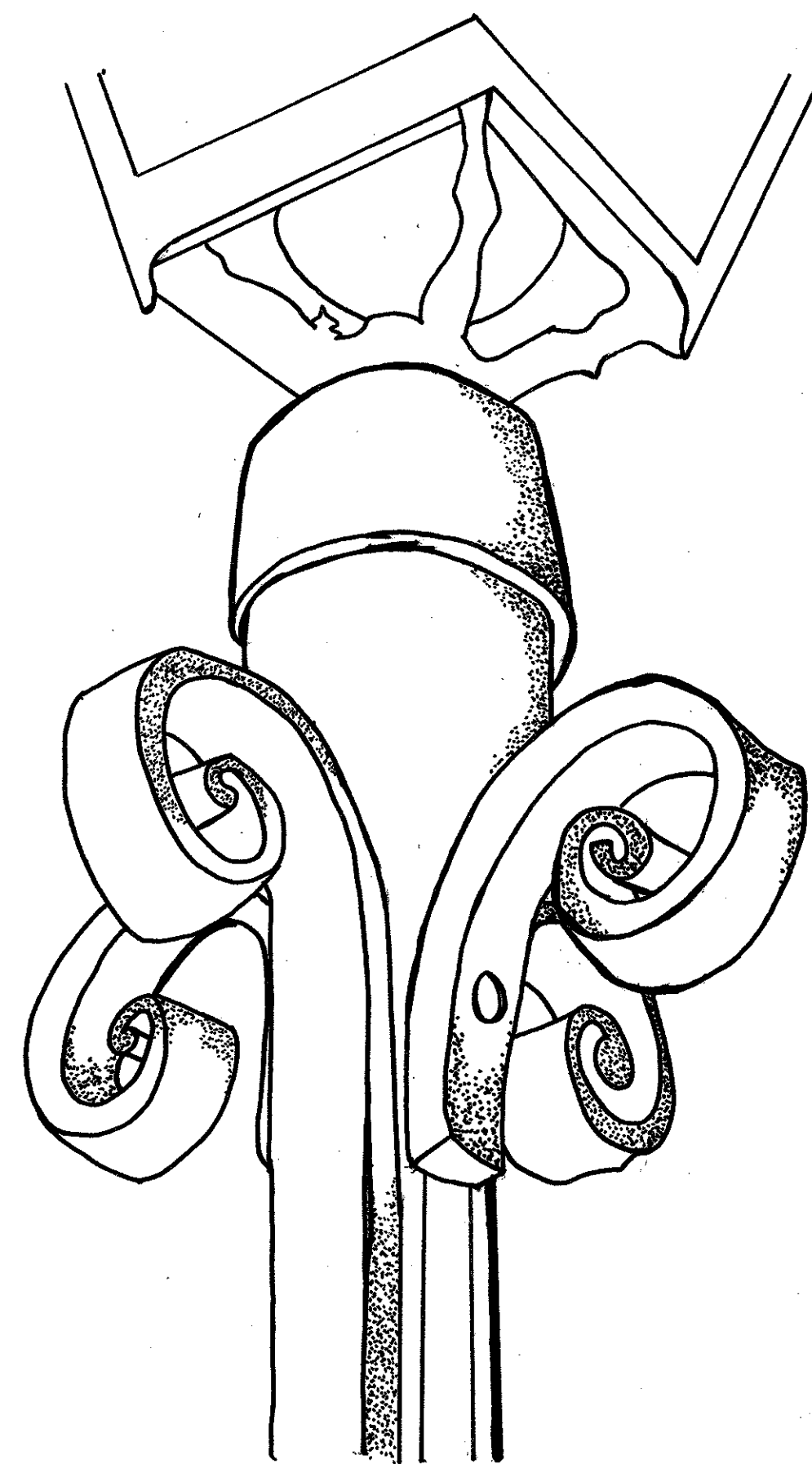
SOUTH LAMP-LANCE HALL
NOT TO SCALE

EXISTING STRUCTURE LIGHTING

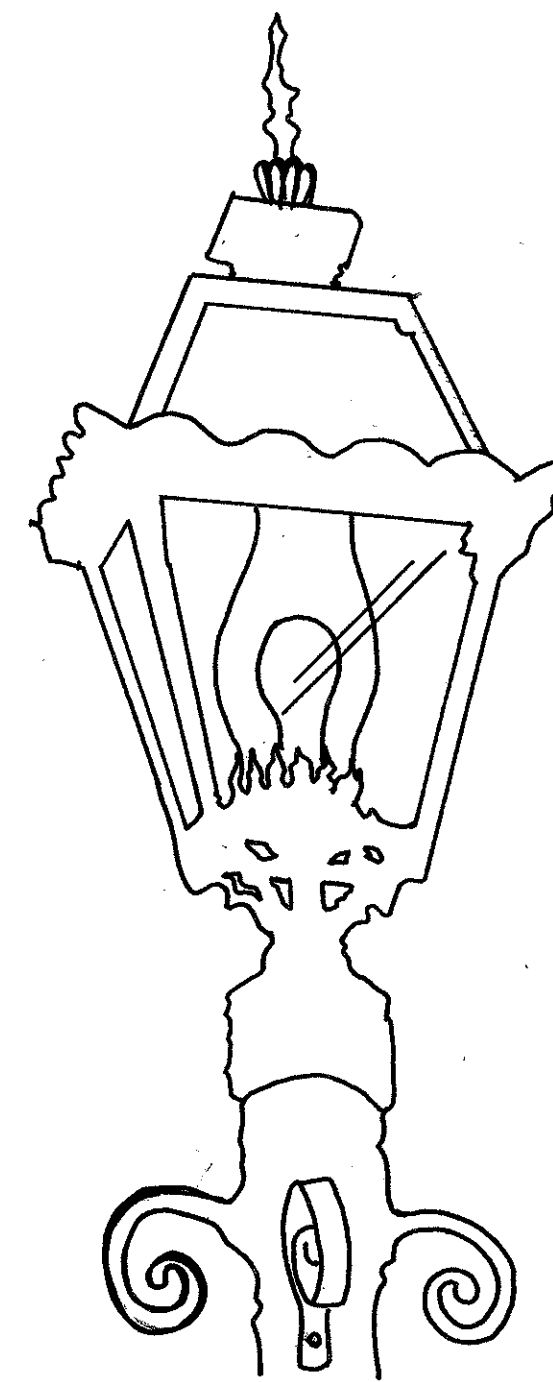
THE CURRENT EXTERIOR LIGHTING OF LANCE HALL NEEDS TO BE UPDATED. THE LAMPS ON THE EXTERIOR NEED TO BE REPLACED WITH ONES THAT REFLECT THE GREEK REVIVAL STYLE OF THE BUILDING. THE CURRENT LIGHTING HAS MORE OF A VICTORIAN FLAIR WITH SCALLOPED EDGES AROUND THE LAMP FIXTURE. THE CURRENT FIXTURE IS POST MOUNTED ON WROUGHT IRON. THESE POSTS ARE ON THE NORTH AND SOUTH SIDES OF THE PORTICO OF LANCE HALL AT THE CIRCULAR CONGREGATIONAL CHURCH. PROPOSED ARE SEVERAL OPTIONS FOR NEW EXTERIOR LIGHTING FOR THIS HISTORIC STRUCTURE. PROBLEMS WITH THE EXISTING LIGHTING INCLUDE THE MISSING HURRICANE GLOBE OVER THE NORTH SIDE BULB. THE STRUCTURE IS INEFFICIENT IN TERMS OF GREEN STRUCTURE LIGHTING, AND THE FIXTURE NEEDS REPLACING. THE CURRENT LAMP SYSTEM IS SET UP FOR GAS OR ELECTRIC. ALTHOUGH ELECTRIC IS CURRENTLY USED AND THE GAS LINE HAS BEEN DISCONNECTED ON THE SIDE OF LANCE HALL ACCORDING TO SITE RESEARCH.

EXTERIOR LIGHTING OBJECTIVES

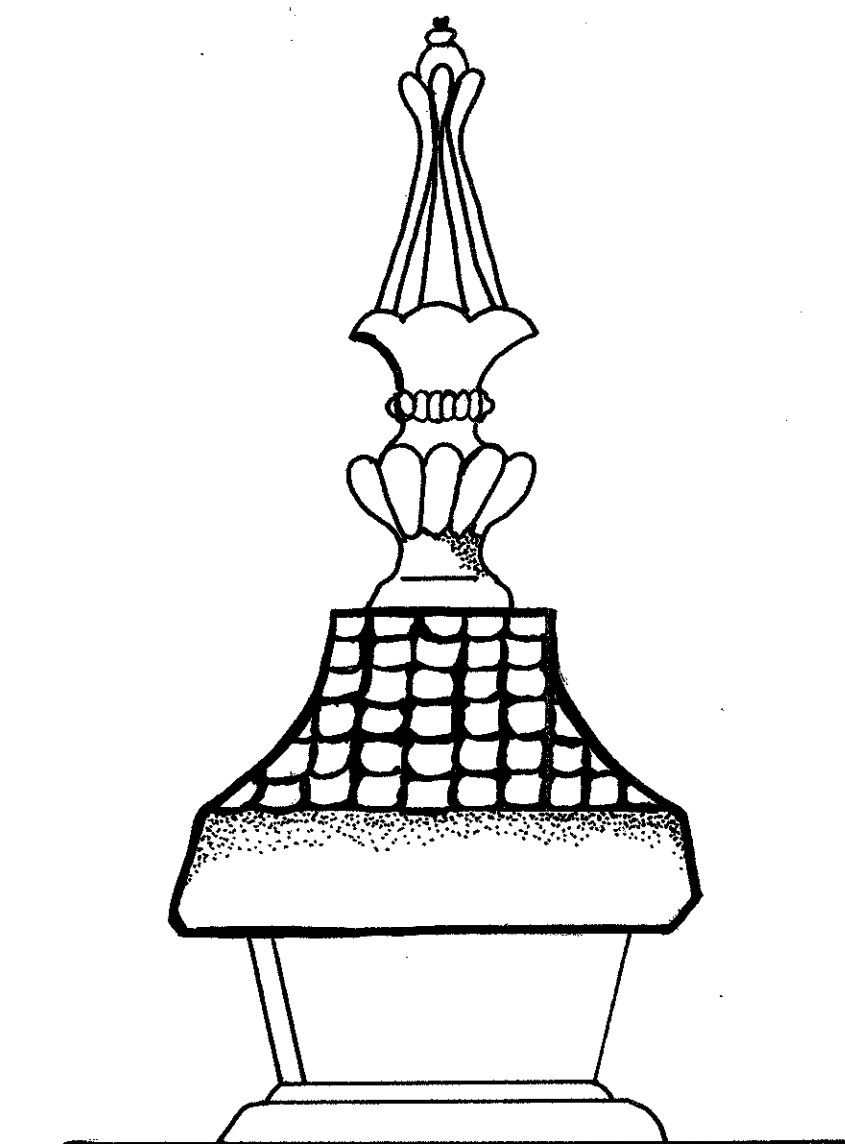
1. TO GIVE A VISUAL EXPERIENCE TO THE BUILDINGS NIGHTLY VISITORS.
2. TO ENHANCE THE BUILDINGS ARCHITECTURAL FEATURES BY PROJECTING SHADOWS ON THE BUILDING. THIS IS USUALLY FOR PORTICOS AND COLUMNS.
3. TO PROVIDE AN ELEMENT OF SECURITY FOR VISITORS AT NIGHT.



CURLED IRON ENLARGEMENT



LAMP ENLARGEMENT

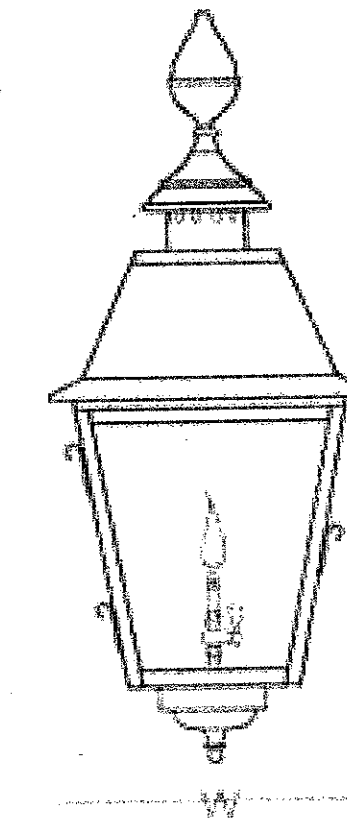


FINIAL ENLARGEMENT

WEBSITES OF INTEREST

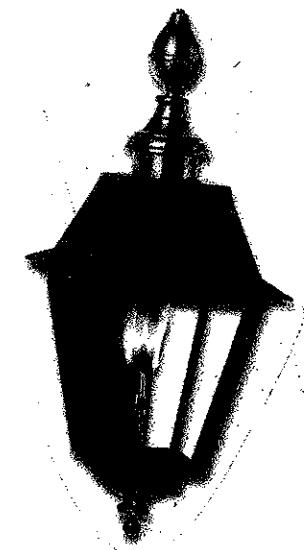
1. WWW.RADIANTCLASSICS.COM/PERIODLIGHTING_STYLE.PHP
A HELPFUL GUIDE TO CHOOSING APPROPRIATE LIGHTING FOR A PARTICULAR BUILDING TYPE.
GREEK REVIVAL LIGHTING REFERRED TO AS 'CLASSICALLY STRONG, BUT REFINED' LIGHTING.
2. WWW.SCRAPBOOKSCRAPBOOK.COM/DIYART/OUTDOOR-LIGHTING-FIXTURE.HTML
OFFERS A COMPILATION OF HISTORIC LAMP DESIGNERS BASED OUT OF CHARLESTON
SEVERAL LAMPS REFLECTING GREEK REVIVAL STYLE.
3. WWW.HELM.ORG.UK/UPLOAD/PDF/EXTERNAL-LIGHTING.PDF
OFFERS INSIGHT ON HISTORIC LIGHTING OPTIONS AND USING LIGHTING TO EMPHASIZE THEIR ARCHITECTURE.

PROPOSED LAMP STYLE 3



"INSPIRED BY HISTORY, GREEN BY DESIGN"

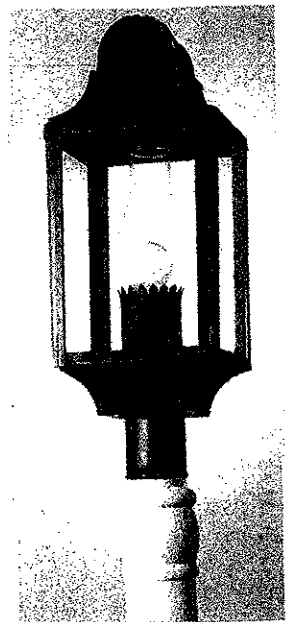
MEASURES 33 INCHES HIGH AND
125 INCHES WIDE FOR A POST MOUNT



THE PARLIAMENT STYLE LIGHT

FROM CHARLESTON
GAS LIGHT COMPANY

LAMP POST FROM
WWW.RADIANTCLASSICS.COM
\$460-

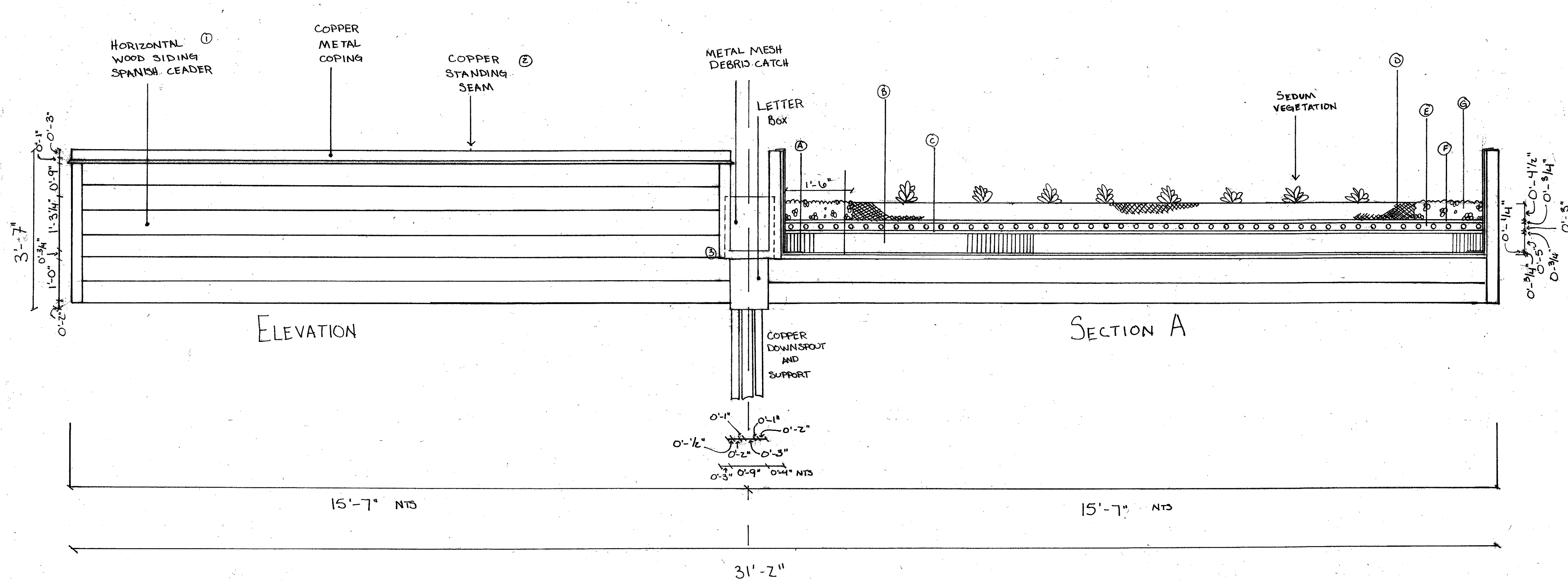


TOBACCO LEAF PATTERN
LAMP POST FROM
WWW.RADIANTCLASSICS.COM
\$443-

GREEN LIGHTING OPTIONS

1. REPLACE THE LAMP WITH A FIXTURE FROM A GREEN BUILDING COOPERATIVE MEMBER (CHARLESTON GAS LIGHT COMPANY NOW OFFERS ELECTRICAL AND GAS LIGHTING AND IS A GREEN BUILDING SUPPORTER).
2. REPLACEMENT LAMP SHOULD BE MADE OF A RUST RESISTANT MATERIAL SUCH AS PAINTED COPPER, SO THAT THE LAMP DOES NOT NEED REPLACEMENT FOR YEARS TO COME.
3. SOLAR LIGHTING IS AN OPTION IF THE SOLAR PANEL CAN BE CONCEALED IN AN INCONSPICUOUS AREA.
4. LOW VOLTAGE LIGHTING WOULD LOWER ENERGY COST, BUT THE CONVERSION MECHANISM FROM A REGULAR OUTLET TO A 12V. OUTLET CAN BE EXPENSIVE.
5. TAKE NECESSARY GREEN MEASURES INSIDE LANCE HALL TO CONSERVE ENERGY AND USE LESS LIGHTING.

JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299-001 FALL 2007 HISTORIC PRESERVATION & COMMUNITY PLANNING		LANCE HALL & ADDITION MEETING STREET - CHARLESTON, SC DRAWING TITLE: FINAL EXTERIOR LIGHTING DETAIL LANCE HALL DRAWING PREPARED BY (TEAM/INDIVIDUAL): HANNAH LEE-TEAM 4 DATE: NOV. 16, 2007 SCALE: NTS SHEET 1 OF 30	
REVISIONS		DATE	APPROVED
REV	DESCRIPTION		



NOTES

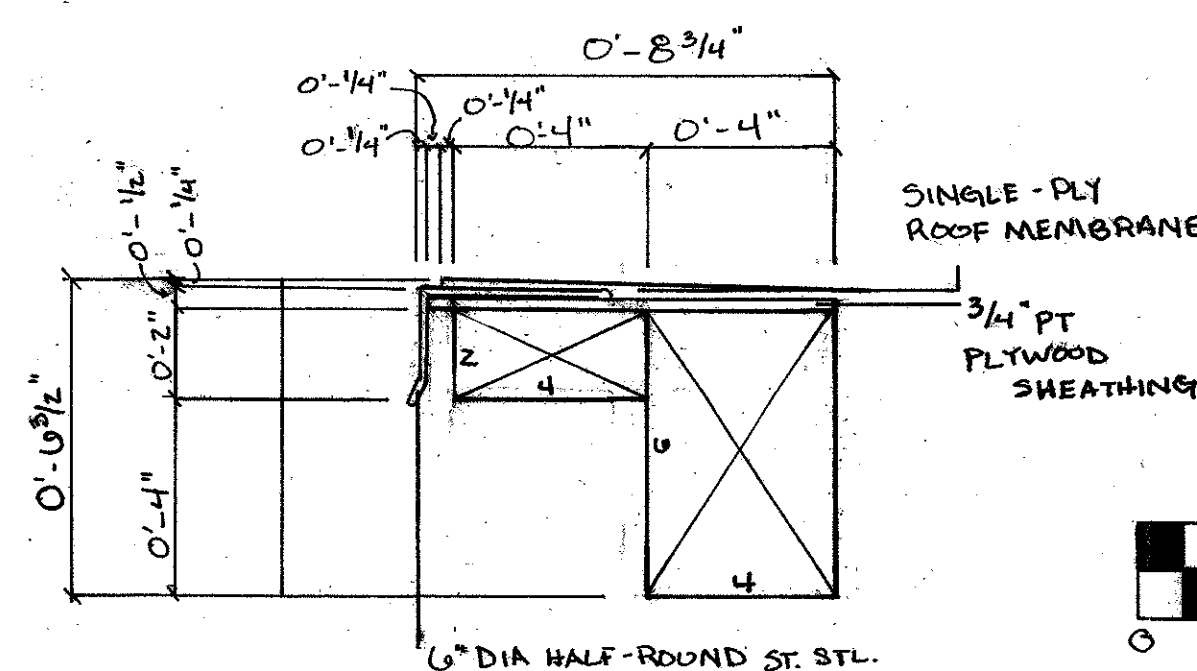
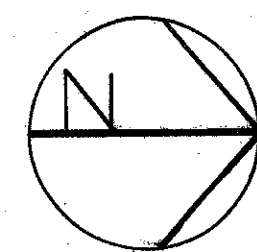
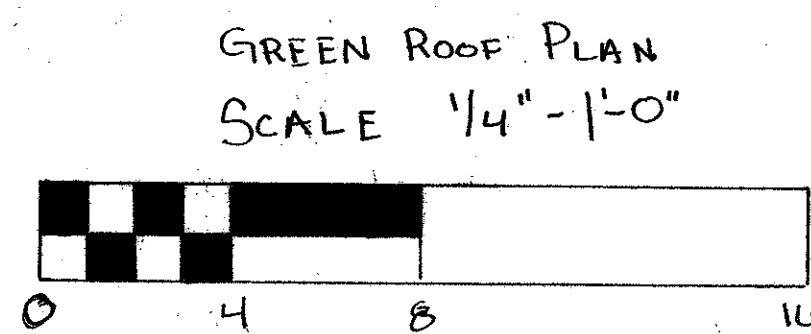
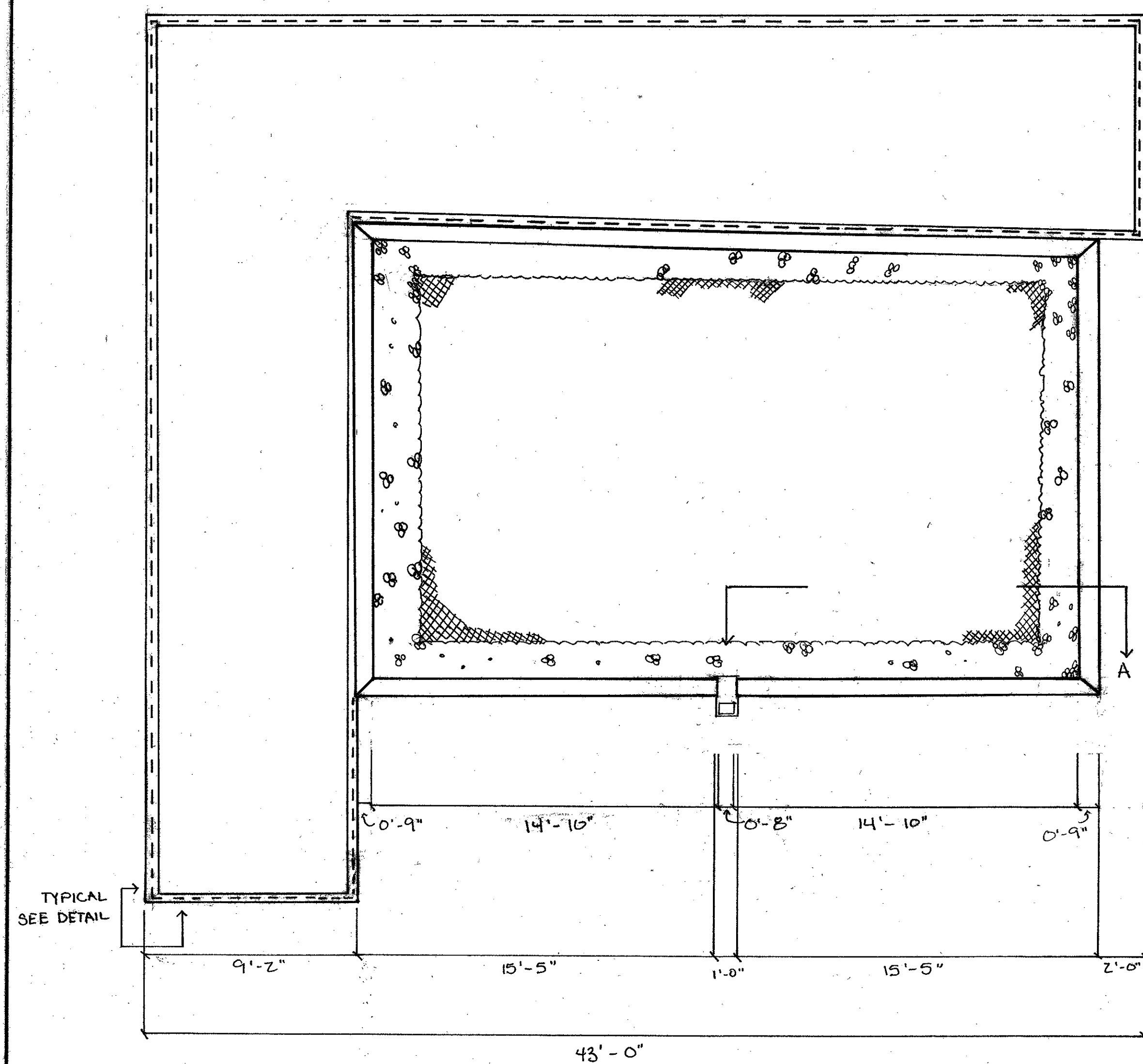
- ① WIDTH OF SPANISH CEDAR SIDING
TYPICAL 0'-6 1/2"
 - ② HEIGHT OF COPPER STANDING SEAM
TYPICAL 0'-1"
 - ③ METAL DRAIN PAN HAS 0'-1" SIDES
 - ④ CLAD METAL HOT AIR WELD TO FLASHING
 - ⑤ R-30 INSULATION W/ DRAINAGE CHANNELS
 - ⑥ 0'-3/4" PLYWOOD DECKING W/ TAPPED JOINTS
 - ⑦ 0'-4" PLANTING MEDIUM
 - ⑧ FILTER LAYER
 - ⑨ DRAINAGE AND WATER RETENTION LAYER
 - ⑩ VEGETATION FREE ZONE
- VEGETATION AND LAYERS OF GREEN ROOF BASED ON ARCHITECT'S DRAWING (NTS)

BENEFITS OF A GREEN ROOF: THE PLANT MATERIAL HELPS **CONSERVE ENERGY** BY WORKING AS AN INSULATOR FOR THE ROOF, ABSORBING HEAT DURING THE DAY KEEPING THE BUILDING BENEATH IT COOL. THIS INSULAR QUALITY ALSO HELPS TO REDUCE THE CITY'S HEAT ISLAND EFFECT. **STORM RUNOFF** IS WATER SHED FROM ROOFS AND OTHER HARD SURFACES THAT CAN FLOOD THE STORM WATER SYSTEM. THE VEGETATION ABSORBS RAINFALL LESSENING THE AMOUNT OF WATER AS WELL AS ACTING AS A NATURAL FILTER. DURING THE PROCESS OF FILTRATION THE VEGETATION REDUCES THE AMOUNT OF POLLUTANTS THAT ENTER THE STORM WATER SYSTEM. THE GREEN ROOF ALSO CREATES AN **EXTRA LAYER OF PROTECTION** FOR THE WATERPROOFING MEMBRANE, OFTEN DOUBLING THE LIFE OF THE MEMBRANE.

MAINTENANCE: TYPICALLY THE GREEN ROOF IS LOW MAINTENANCE. **WATER** AND FERTILIZATION ARE REQUIRED WHEN THE ROOF IS PLANTED AND THEN PERIODICALLY THROUGHOUT THE YEAR. SUPPLEMENTAL PRECIPITATION IS NECESSARY DURING PARTICULARLY DRY MONTHS. **FERTILIZATION** OF SEDUMS IS NECESSARY **THREE** TIMES A YEAR - EARLY SPRING, LATE SPRING AND LATE SUMMER. GREEN ROOFS **SHOULD NOT** BE OUT OF SIGHT OUT OF MIND. MONTHLY INSPECTIONS SHOULD BE MADE OF THE DRAINAGE FLOW PATHS TO ENSURE THERE IS NOTHING PREVENTING THE ROOF FROM DRAINING PROPERLY. THE ROOF NEEDS TO BE **WEEDED** AS PART OF AN ESTABLISHED ONGOING MAINTENANCE PLAN. SEDUM GROWS HORIZONTALLY SO TRIMMING IS UNNECESSARY. IT IS ADVISABLE TO **INSPECT** ANY ABUTTING VERTICAL WALLS AND AROUND THE GUTTER SYSTEM FOR **LEAKS** IN THE WATERPROOFING MEMBRANE OR ROOT PENETRATION. **IRRIGATION** IS RECOMMENDED AS THE MOST EFFECTIVE AND EFFICIENT WAY TO WATER AND FERTILIZE A GREEN ROOF. A **HIGH QUALITY COMMERCIAL DRIP LINE** CAN BE USED. IT IS TYPICALLY INSTALLED PRIOR TO THE INSTALLATION OF THE VEGETATION BUT CAN BE ADDED WITH MINIMUM AMOUNTS OF DAMAGE TO THE SEDUM. THE BENEFIT OF A **DRIP LINE** IS THAT IT CAN BE CONNECTED TO AN EXISTING WATER SUPPLY AND CAN BE USED TO FERTILIZE AS WELL AS WATER. **SEDUM** IS A HARDY PLANT THAT CAN GROW IN MOST CONDITIONS. IT IS ONE OF THE MOST POPULAR CHOICES FOR VEGETATION ON A GREEN ROOF BECAUSE IT IS **DROUGHT TOLERANT** AND CAN WITHSTAND HIGH WINDS.

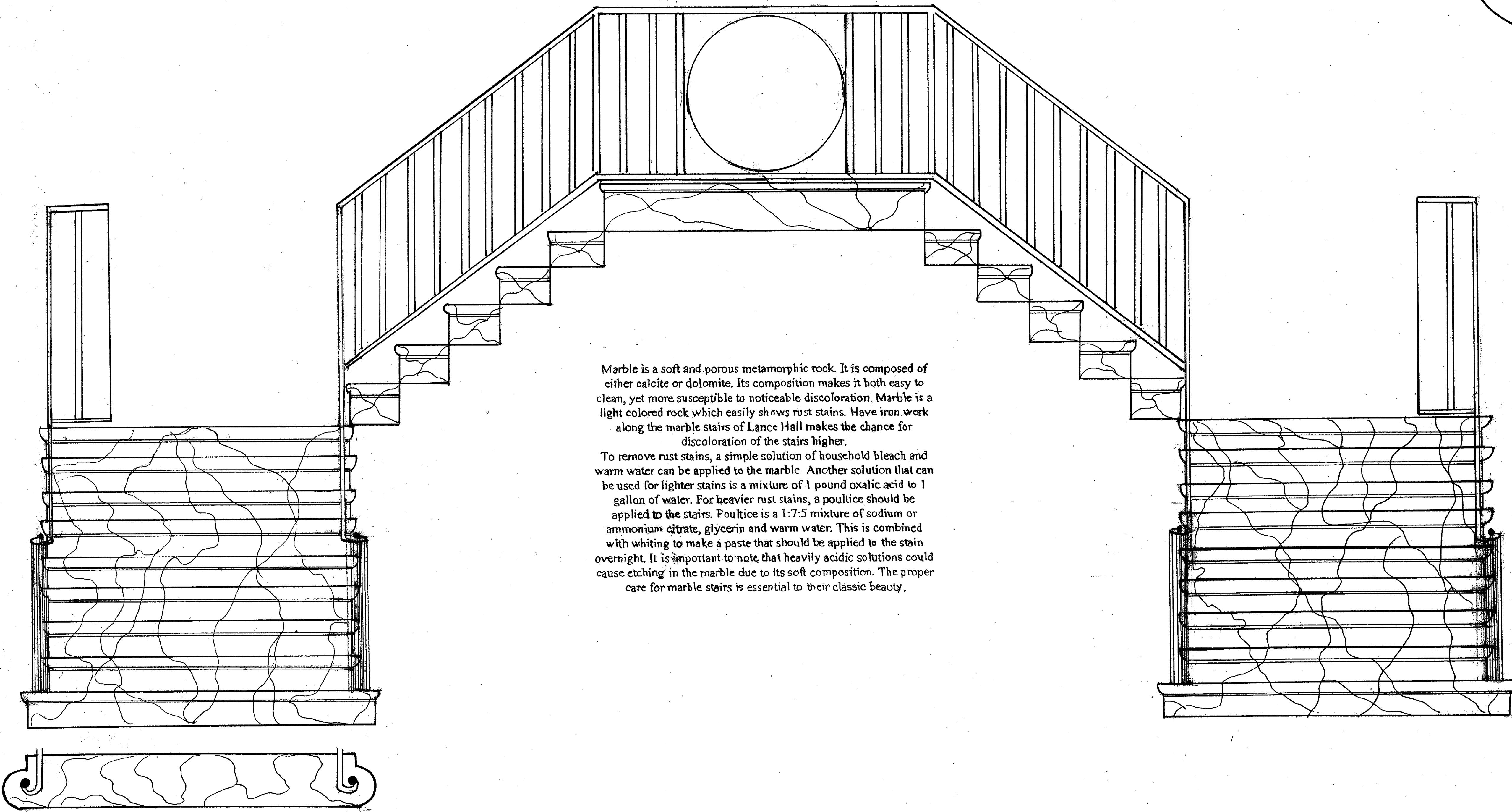
SOURCES:

<http://www.access-irrigation.co.uk/18_Green%20Roof.html>
<<http://www.giwi.uwm.edu/research/genomics/ecoli/greenroof/benefits.php>> <<http://www.cactus-mall.com/sedum/>>
<http://www.lid-stormwater.net/greenroofs/greenroofs_maintain.htm>
<http://www.hrt.msu.edu/faculty/Rowe/Green_roof.htm>



JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299-001 FALL 2007 HISTORIC PRESERVATION & COMMUNITY PLANNING		LANCE HALL & ADDITION MEETING STREET - CHARLESTON, SC DRAWING TITLE: GREEN ROOF DETAIL DRAWING PREPARED BY (TEAM/INDIVIDUAL): GINNY BROWN SCALE 3/4" = 1'-0" + 3" = 1'-0" SHEET 31	
ASSIGNMENT NO.: SEVEN DATE: 11-17-2007		REVISIONS	
REV	DESCRIPTION	DATE	APPROVED

LANCE HALL



Marble is a soft and porous metamorphic rock. It is composed of either calcite or dolomite. Its composition makes it both easy to clean, yet more susceptible to noticeable discoloration. Marble is a light colored rock which easily shows rust stains. Have iron work along the marble stairs of Lance Hall makes the chance for discoloration of the stairs higher.

To remove rust stains, a simple solution of household bleach and warm water can be applied to the marble. Another solution that can be used for lighter stains is a mixture of 1 pound oxalic acid to 1 gallon of water. For heavier rust stains, a poultice should be applied to the stairs. Poultice is a 1:7:5 mixture of sodium or ammonium citrate, glycerin and warm water. This is combined with whiting to make a paste that should be applied to the stain overnight. It is important to note that heavily acidic solutions could cause etching in the marble due to its soft composition. The proper care for marble stairs is essential to their classic beauty.

STAIR TREAD DETAIL

LEDGE DETAIL

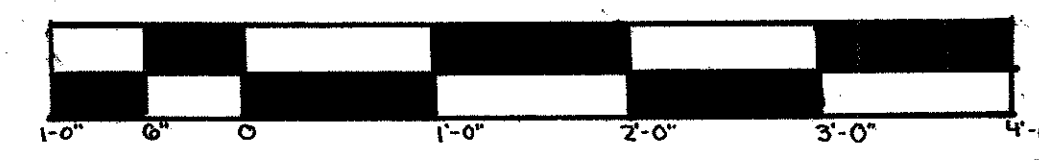
NOTES

- 1) THE DETAIL ON THE RAILING IS NOT INCLUDED
- 2) THE LAMPPOST IS NOT INCLUDED
- 3) RAIL THICKNESS: 0.11
- 4) SPACE BETWEEN RAILING: 0.42

LEGEND



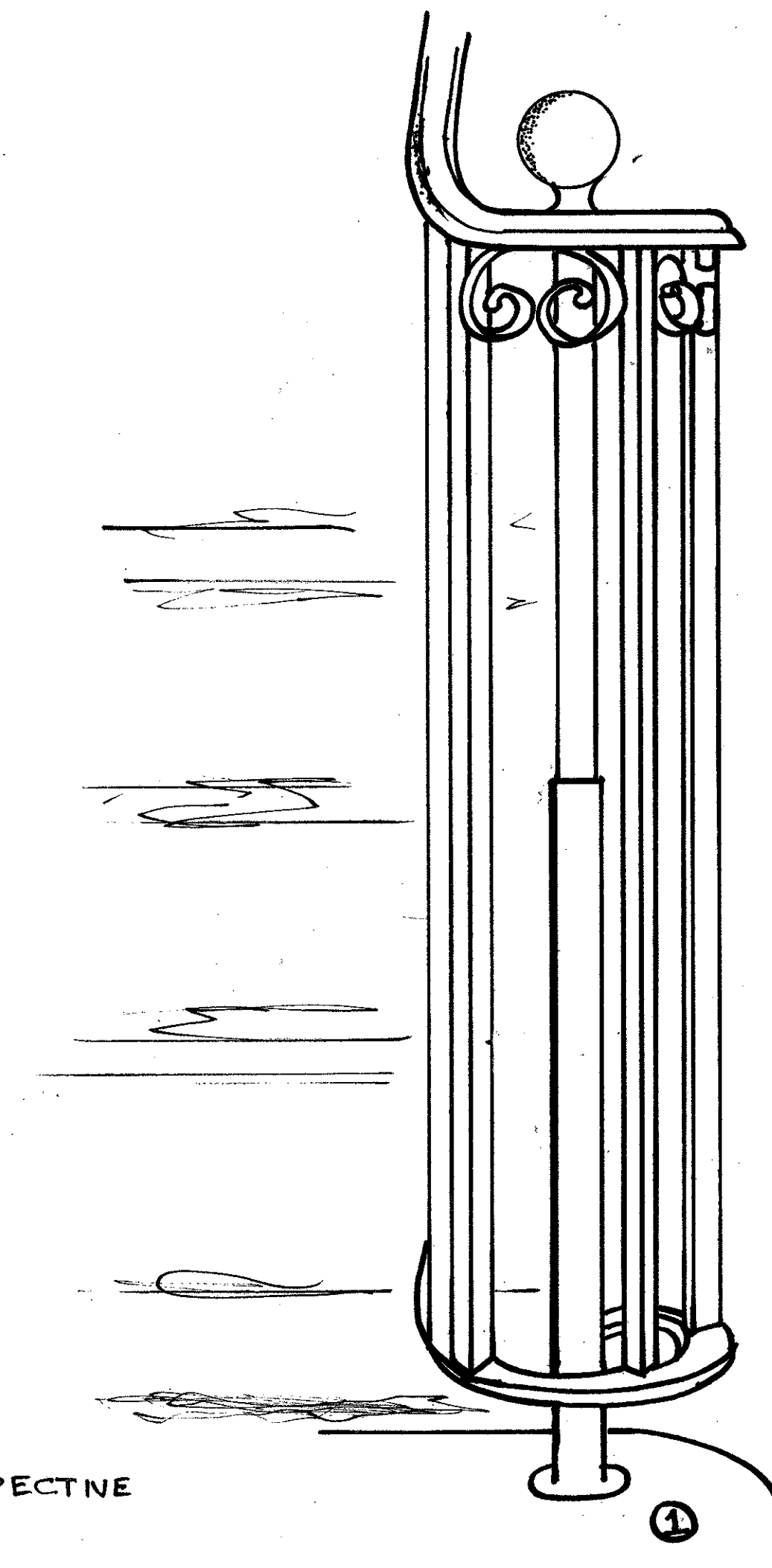
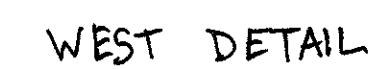
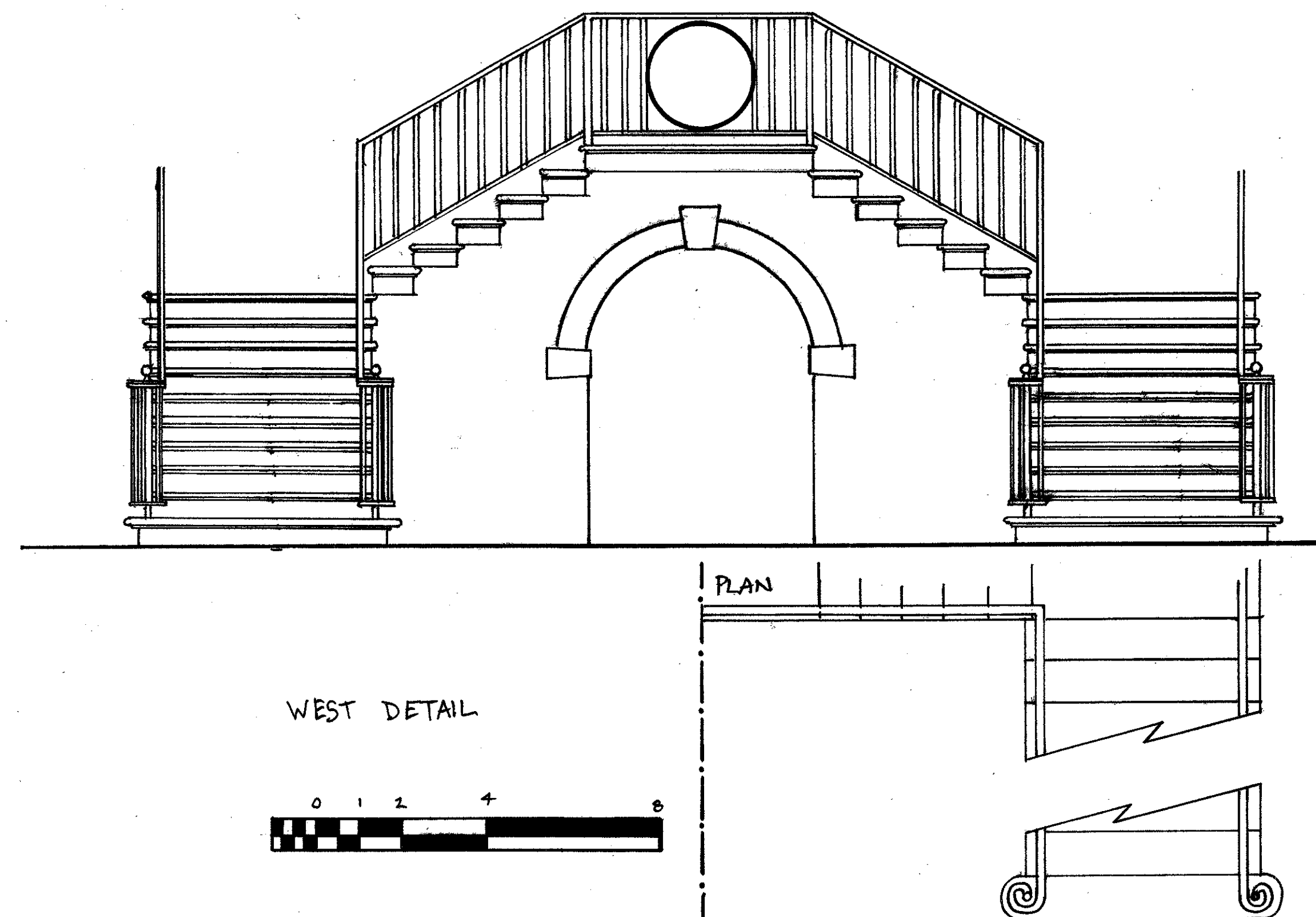
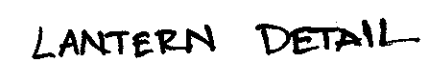
SCALE OF STAIR DETAIL



SCALE OF LEDGE DETAIL



JAMES L. WARD ASSISTANT PROFESSOR		LANCE HALL & ADDITION MEETING STREET-CHARLESTON, SC	
COLLEGE OF CHARLESTON ARTH 299-001 FALL 2007		DRAWING TITLE: LANCE HALL STAIR DETAIL	
HISTORIC PRESERVATION & COMMUNITY PLANNING		DRAWING PREPARED BY: CAITLIN de GROUCH	
ASSIGNMENT NO. 7	DATE NOVEMBER 16 2007	SCALE 1" = 1'-0" 1" = 1"	SHEET 32
REVISIONS			
REV	DESCRIPTION	DATE	APPROVED



JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 277-001 FALL 2007		LANCE HALL & ADDITION MEETING STREET - CHARLESTON, SC.	
		DETAIL OF IRON WORK LANCE HALL	
ASS. NO. 4	SCALE: $1\frac{1}{2}" = 1'$ & $\frac{3}{8}" = 1'$		
DATE: 11/16/07	DRAWING BY: PAUL DAVIS SAYLORS	SHEET 33	
REV	DATE		
3	FINAL REV. OF DETAIL		11/16/07

DETAIL OF COLUMN AT LANCE HALL

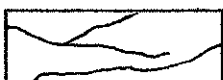
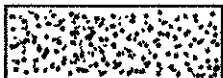
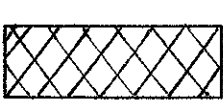
THE ARCHITECTURE OF ROBERT MILLS

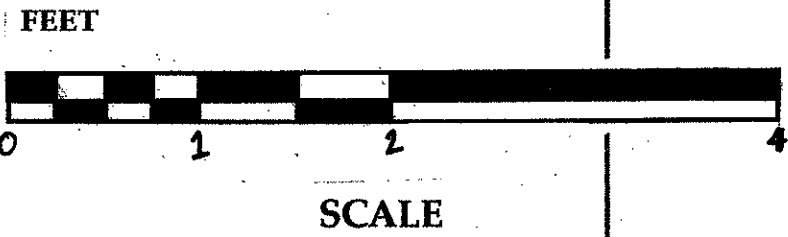
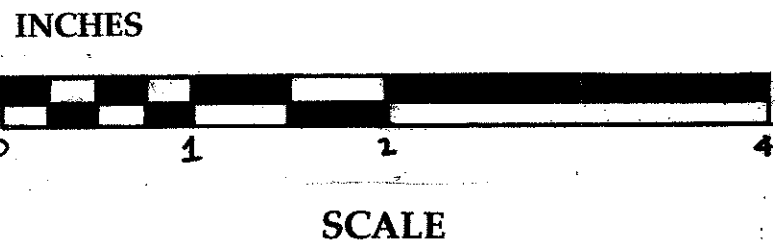
LANCE HALL IS A FUSION OF DIFFERING STYLES OF ARCHITECTURE, AS A PRODUCT OF ITS CREATOR. NATIVE CHARLESTONIAN ROBERT MILLS, TO WHICH LANCE HALL IS OFTEN ATTRIBUTED, LEARNED FROM THE LIKES OF BENJAMIN LATROBE, JAMES HOBAN, AND THOMAS JEFFERSON. LATROBE INTRODUCED MILLS TO GREEK REVIVAL ARCHITECTURE BEFORE IT CAUGHT ON IN THE UNITED STATES. FROM HOBAN, MILLS ADOPTED A "PROVINCIAL PALLADIAN-STYLE" FOR THE PUBLIC BUILDINGS HE CREATED. FINALLY, JEFFERSON TAUGHT MILLS THE IMPORTANCE OF SIMPLIFIED CLASSICAL FORMS BEING "PLEASANT AND PRACTICAL." ALL OF THESE INFLUENCES LED TO THE MILLSIAN STYLE, WHICH IS TYPICALLY ANCIENT GREEK, TEMPLE FORM BRICK STRUCTURES WITH PEDIMENTED PORTICOES AND RAISED BASEMENTS. MILLS WAS ALSO KNOWN TO RELY ON SYMMETRY AND PROPORTIONALITY IN HIS DESIGNS. LANCE HALL EXEMPLIFIES THE MILLSIAN LOOK WITH ITS ROMAN FEATURES, DORIC PORTICOES AND ENTABLATURES, AND RAISED BASEMENT. THE COLUMNS SUPPORTING THE PORTICO ILLUSTRATE THE FUSION OF BOTH TUSCAN AND DORIC ORDERS AS WELL.

NOTES

- ① ALL MEASUREMENTS ABOVE 6' ARE ONLY ESTIMATES BASED ON A COMPARISON OF KNOWN MEASUREMENTS ON THE BUILDING.
- ② SHADOW LINE VISIBLE WHERE RAILING FROM STAIRS MEET COLUMN. POSSIBLE INDICATION OF DIFFERET TIME PERIOD INSTALLATION.
- ③ CIRCUMFERENCE OF LOWER PART OF COLUMN IS 6'-8".
- ④ CIRCUMFERENCE OF UPPER PART OF COLUMN IS APPROXIMATELY 4'-9 1/4".
- ⑤ MEASUREMENTS ARE SOMEWHAT DISTORTED DUE TO ROUNDED NATURE OF WOODWORK.

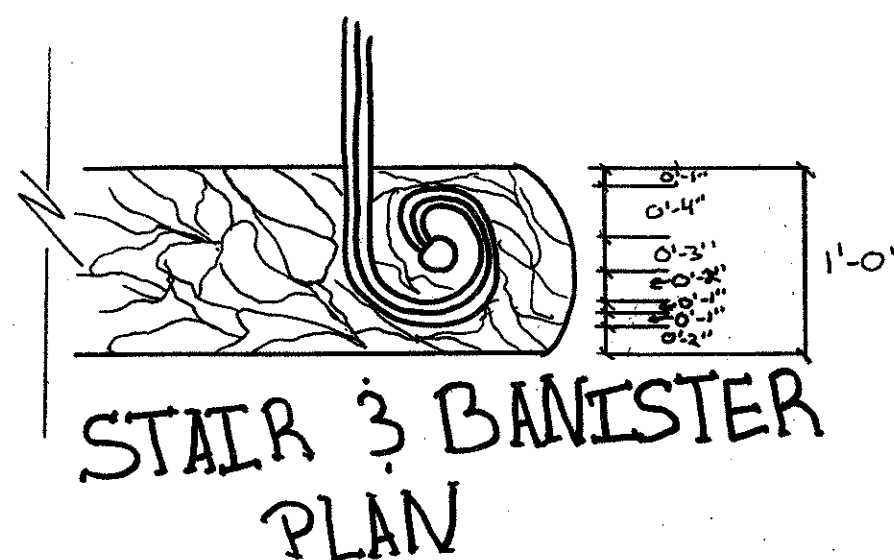
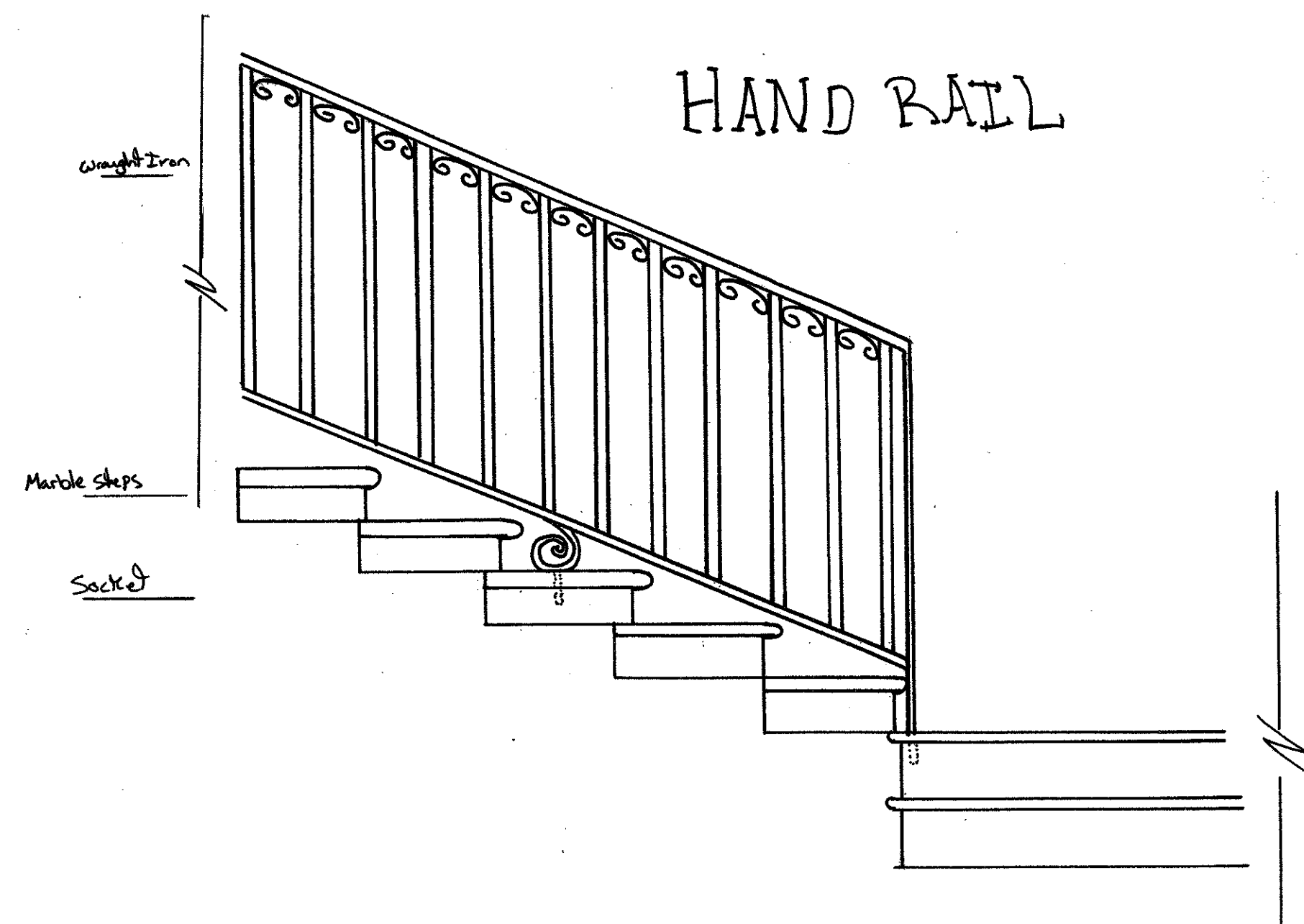
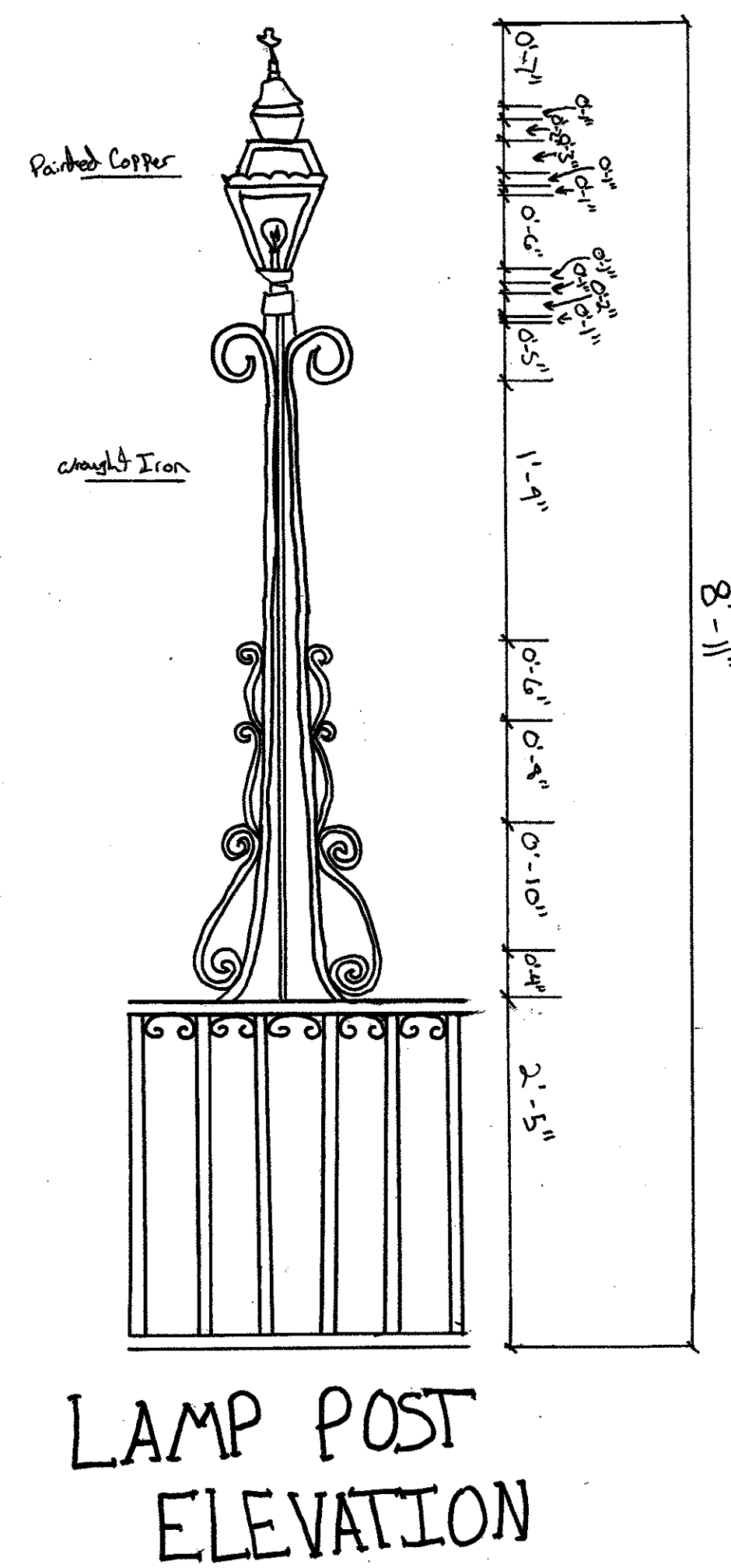
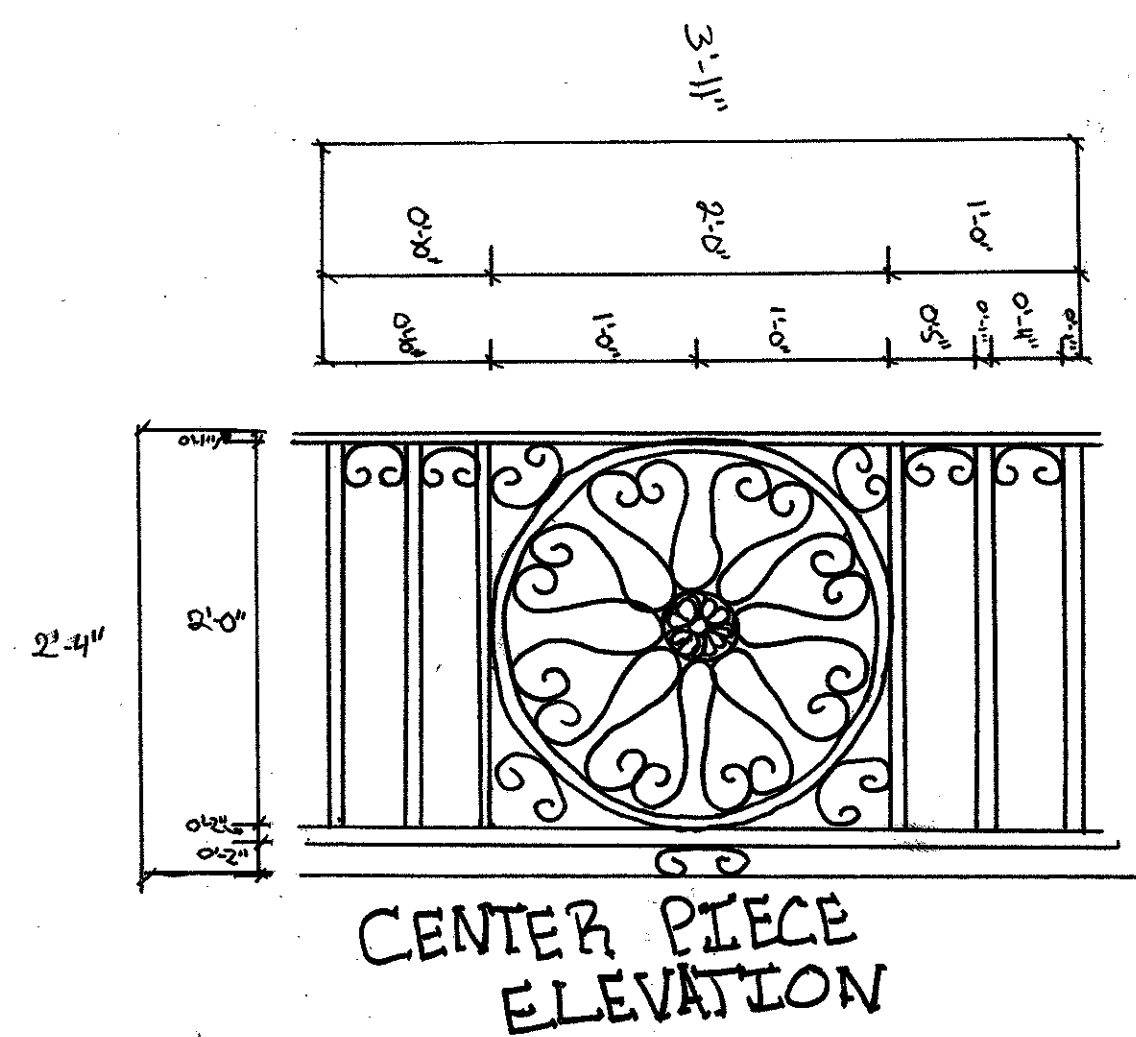
MATERIALS

	MARBLE
	STUCCO
	WOOD
	CONCRETE



JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299-001 FALL 2007 HISTORIC PRESERVATION & COMMUNITY PLANNING		LANCE HALL & ADDITION MEETING STREET - CHARLESTON, SC DRAWING TITLE: DETAIL OF COLUMN AT LANCE HALL	
ASSIGNMENT NO: 3		DRAWING PREPARED BY (TECHN./INDIVIDUAL): JENNIFER LOZANO	
DATE: 11/16/07		SCALE 1" = 1' & 1" = 1"	SHEET # 3/4
REVISIONS			
REV.	DESCRIPTION:	DATE	APPROVED
1	ADDED REST OF PORTICO FOR CONTEXT		
2	ADDED MORE DETAIL TO MATERIALS		
3	ADDED RAILING		

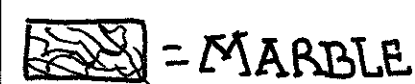
Lance Hall Wrought Iron Details



Notes

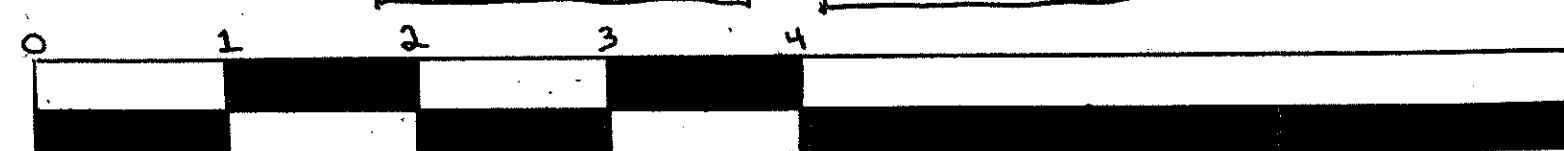
- Scale 1"=1'-0"
- Selected various sections of iron work
- Did not focus much on the stairs other than guideline, thus did not get measurements
- Lamp head is estimated measurements because it is not original and wanted to focus on original structures

LEGEND



∇ = CUT LINE

SCALE 1" = 1'-0"



Wrought Iron Maintenance

Much of the wrought iron work on Lance Hall and the surrounding property is in great need of maintenance and repair due to its age and little attention given to it. On the building, the railings have been painted over; most likely as quick solutions to repairing rust spots and other issues. The metal will last longer and look better without any paint on the surface because the paint builds in small spots muting the important details.

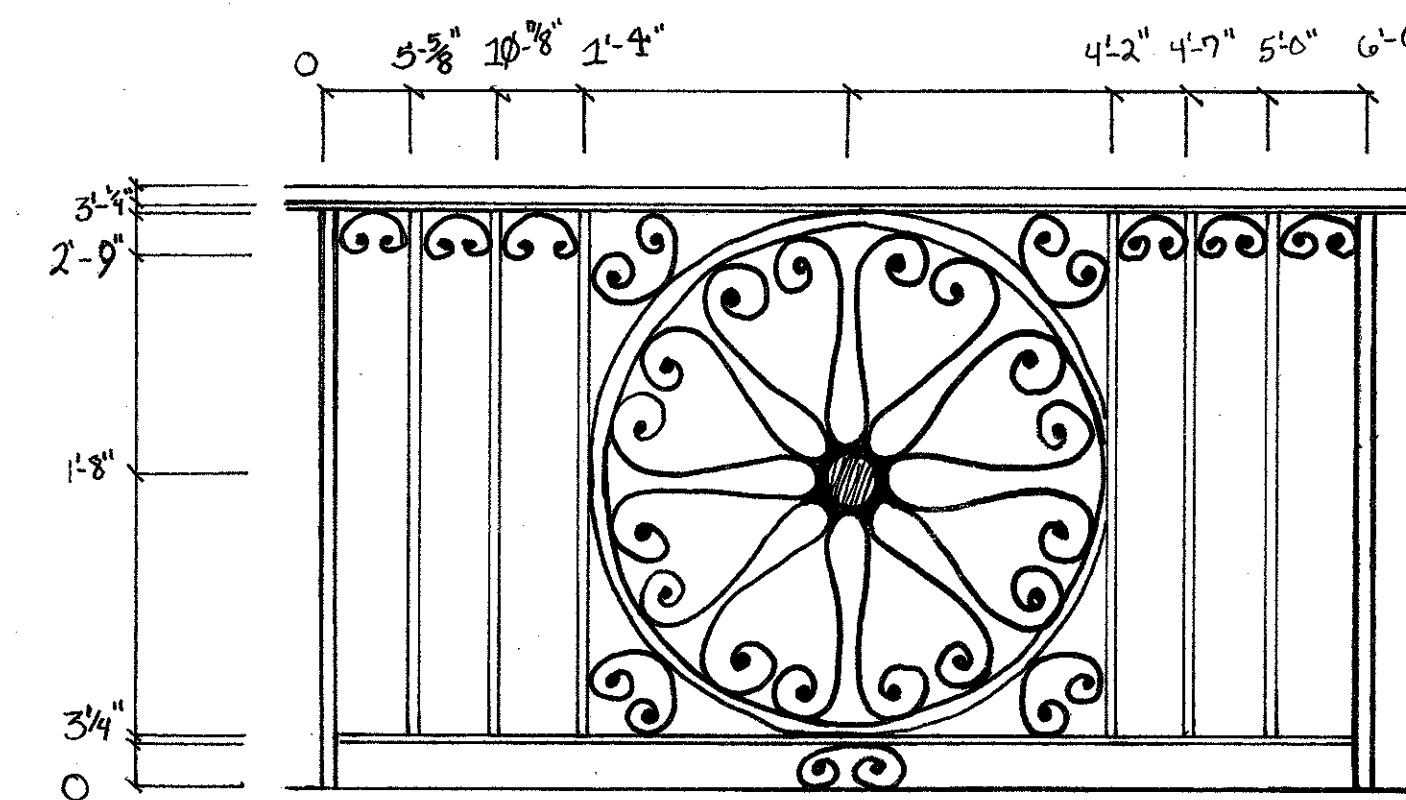
The safest way to remove the paint is to use chemical agents and steam cleaning. This will restore it to the metal's original appearance. To repair the rust spots it is necessary to physically remove the iron detail from its location and reheat the metal. When the metal heats it will expand but the rust will not causing it to loosen from the metal allowing it to be brushed off. This will not alter the structural qualities of the metal or the appearance other than improving it. The most important thing to take note of when cleaning iron is the high lead content, proper care must be taken to not inhale or ingest dust or vapors when working with the metal.

JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299-001 FALL 2007 HISTORIC PRESERVATION & COMMUNITY PLANNING		LANCE HALL & ADDITION MEETING STREET - CHARLESTON, SC	
ASSIGNMENT NO: 7		DRAWING TITLE: Final Detail of Iron Work	
DATE: 11/15/07		DRAWING PREPARED BY (TEAM/INDIVIDUAL): Jason Crowley	
		SCALE 1" = 1'-0"	SHEET 35
REVISIONS			
REV	DESCRIPTION	DATE	APPROVED

WROUGHT IRON ARCHITECTUAL DETAIL

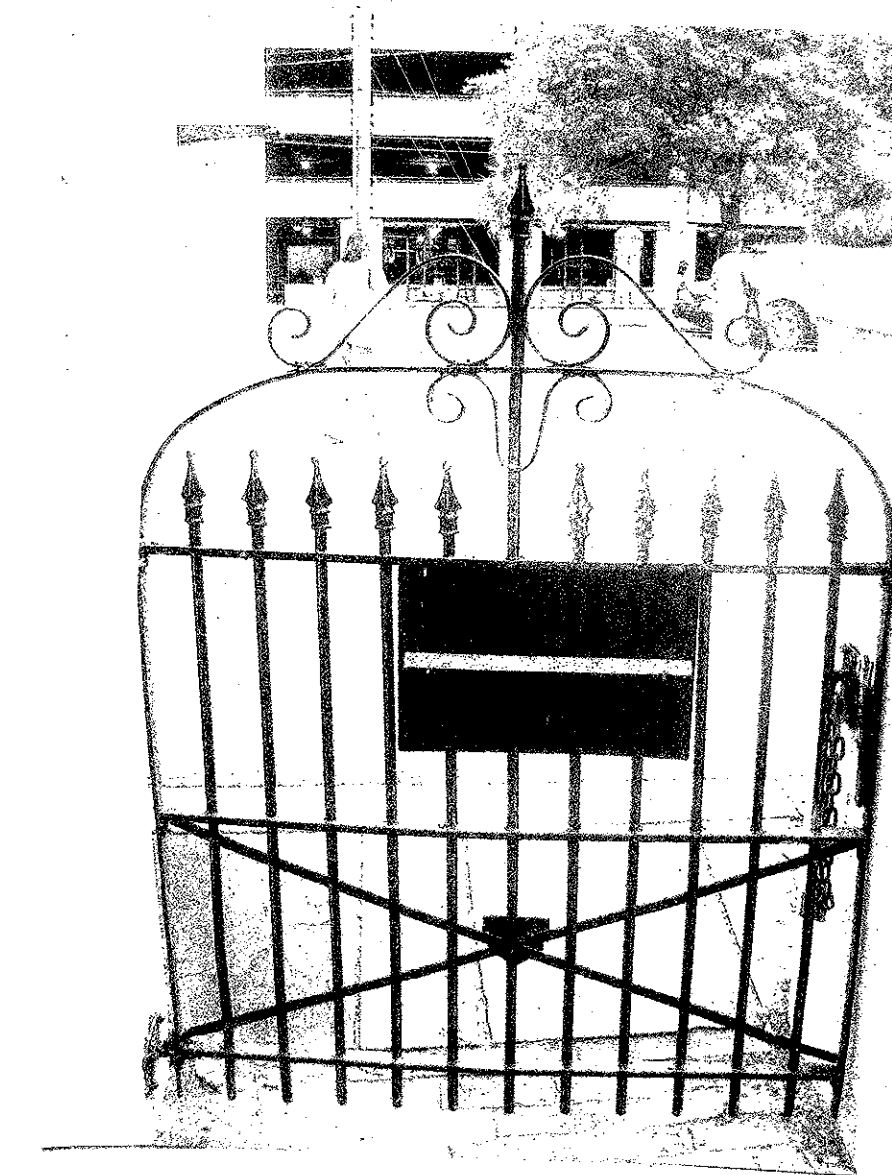
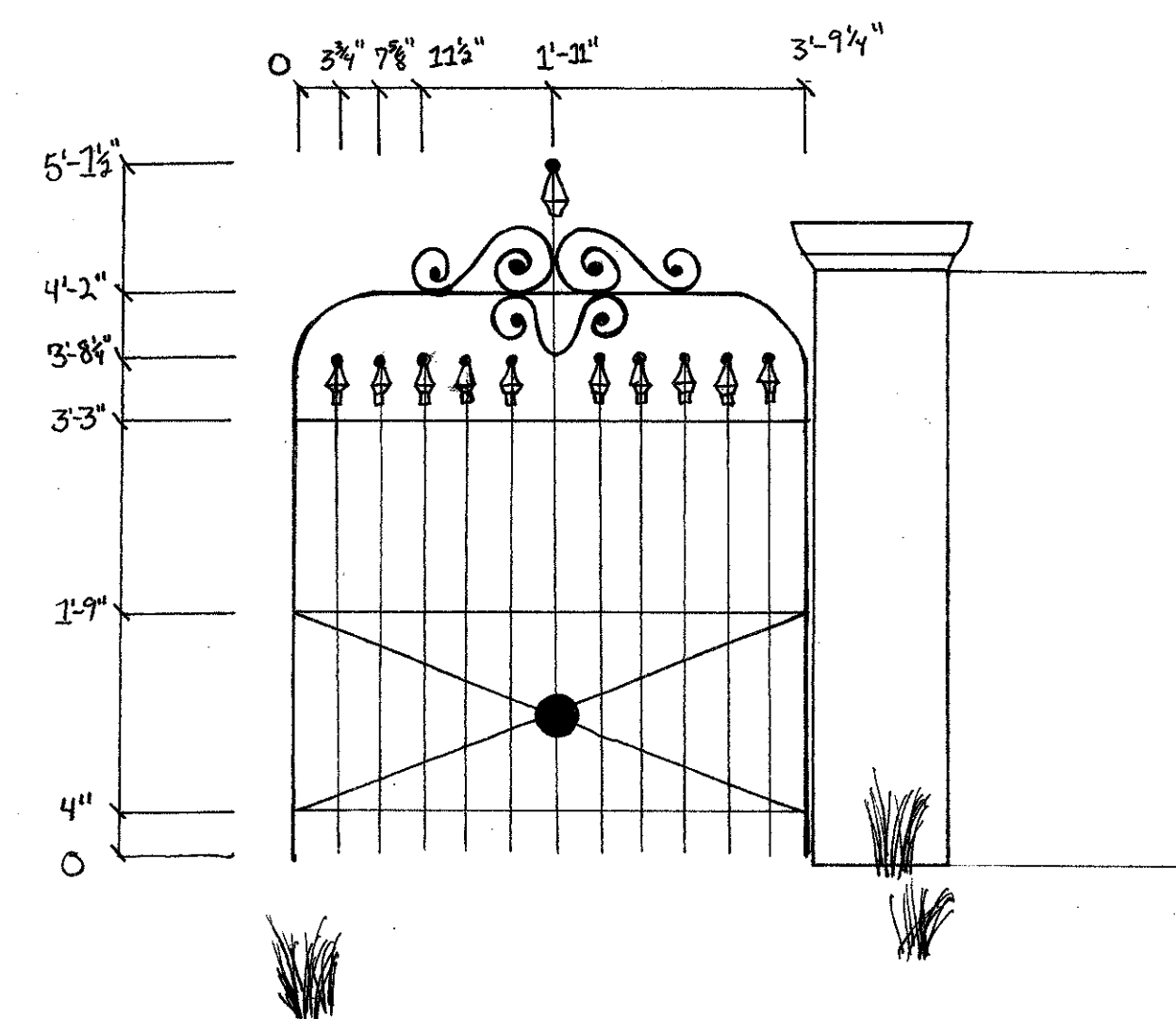
PRESERVATION PLAN

- WROUGHT IRON IS CHARACTERIZED BY ITS LAYERED STRUCTURE WHICH GIVES IT A UNIQUE TEXTURE.
- ITS TEXTURE IS DUE TO THE FACT THAT WROUGHT IRON CONTAINS LESS THAN 1% CARBON AND IS A NON ALLOYED METAL.
- CONSIDERED A SOFT BUT TOUGH METAL WHICH IS WEATHER RESISTANT AND CAPABLE OF BEING FORGED INTO SIMPLE GEOMETRIC SHAPES.
- INDIVIDUAL PIECES ARE EITHER RIVETED OR WELDED TOGETHER.
- WROUGHT IRON IN NEED OF REPAIR IS NOW REPLACED WITH MILD STEEL.
- MILD STEEL, LIKE WROUGHT IRON, CONTAINS A LOW LEVEL OF CARBON.
- ALTHOUGH MILD STEEL IS NOT AS RESISTANT TO CORROSION AS WROUGHT IRON, IT IS MUCH STRONGER AND EASIER TO FORM. REPAIR TECHNIQUES ARE POTENTIALLY DANGEROUS AND SHOULD BE PERFORMED BY PROFESSIONALS.
- THE PRESERVATION OF HISTORIC IRON WORK, WHETHER A MAJOR OR MINOR REPAIR, IS THE RECOMMENDED APPROACH OVER REPLACEMENT.
- WHEN POSSIBLE, ALL REPAIRS SHOULD BE REVERSIBLE.
- THE MOST EFFECTIVE WAY TO PRESERVE ARCHITECTURAL IRON IS TO MAINTAIN A PROTECTIVE COAT OF PAINT ON THE METAL.
- BEFORE REMOVING PAINT FROM HISTORIC IRON, A ANALYSIS OF THE HISTORIC PAINT IS STRONGLY RECOMMENDED.



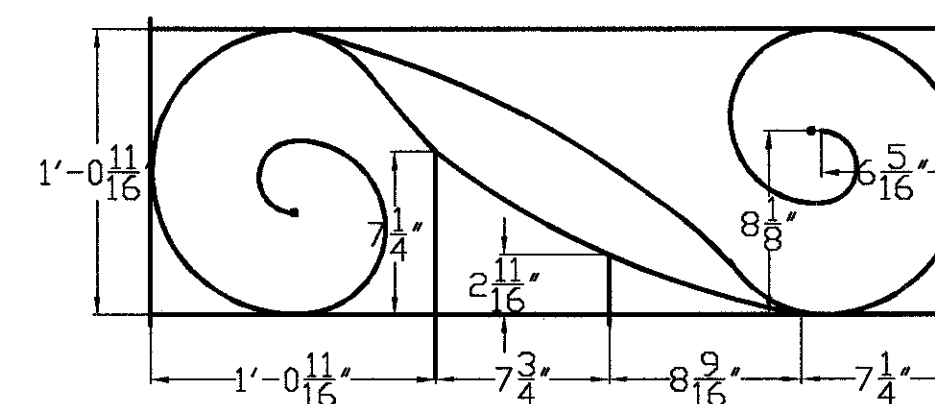
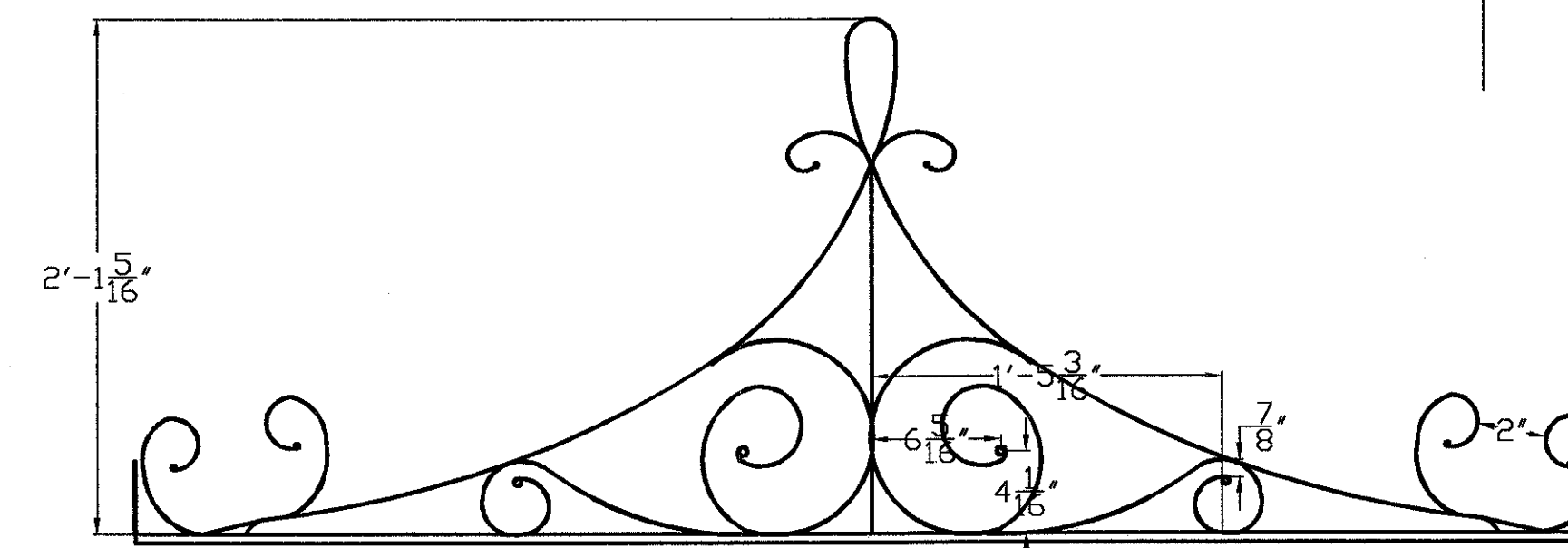
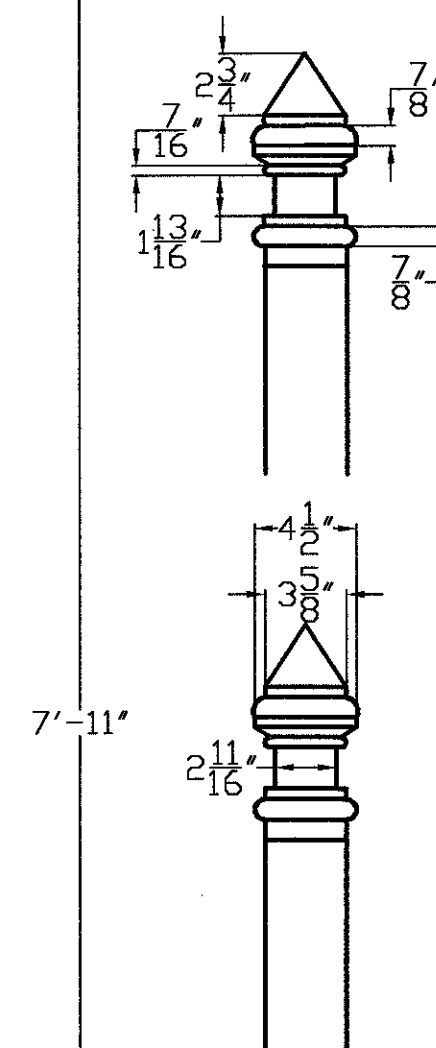
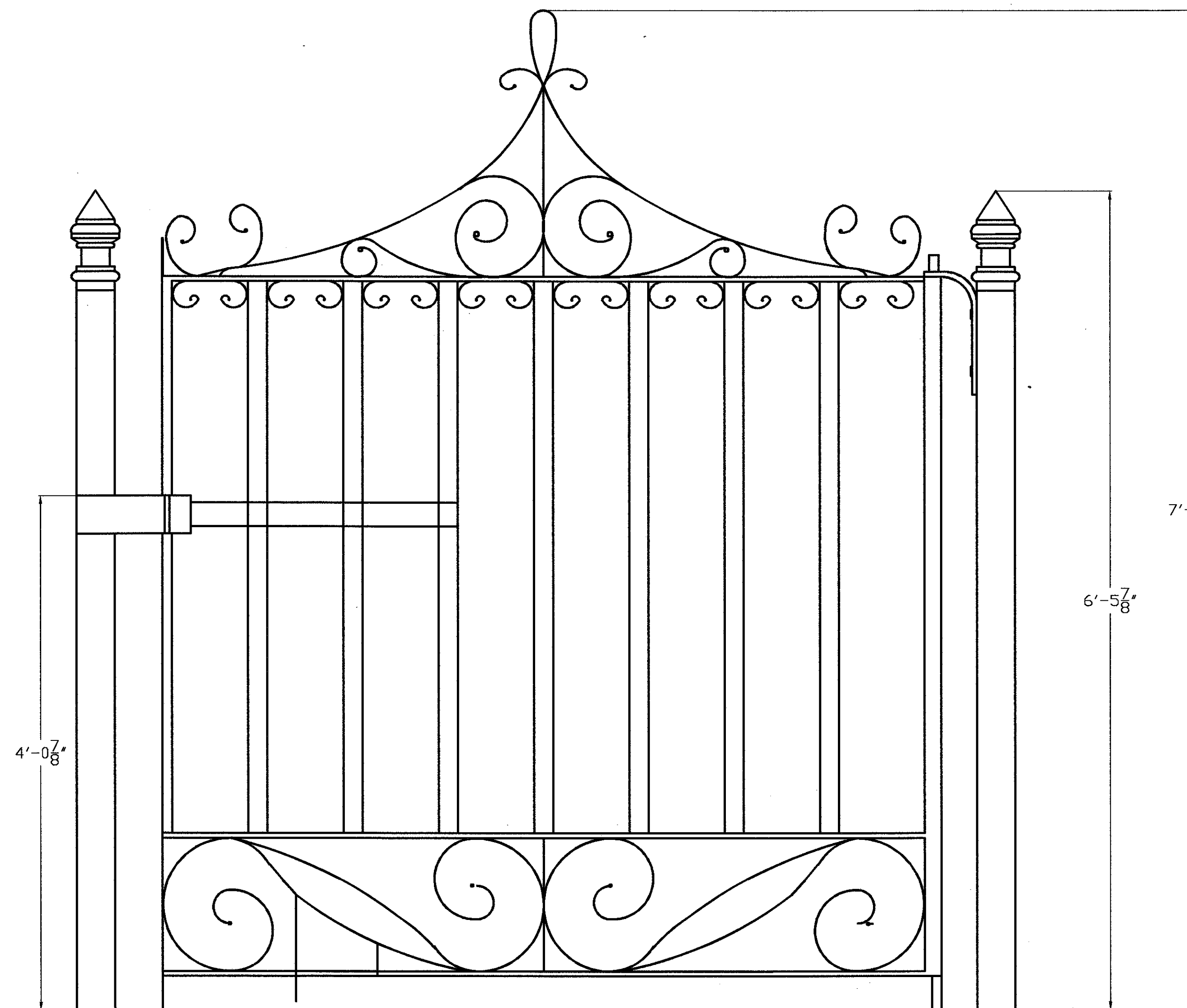
NOTES

- FIG 1 IS NOT DRAWN TO 3/4"=1' SCALE
- SECTION OF FENCE IS NOT DRAWN TO SCALE



JAMESL WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 201-002 FALL 2007 HISTORIC PRESERVATION & COMMUNITY PLANNING		LANCE HALL & ADDITION MEETING STREET CHARLESTON, SC	
DRAWING TITLE: ARCHITECTURAL DETAIL OF PRESERVATION PLAN		DRAWING PREPARED BY: BLAIR HARRIS	
ASSIGNMENT NO: 3		DATE: 11/15/08	
SCALE 3/4"=1'		SHEET 4 of 23/0	
REV	DESCRIPTION	DATE	APPROVED

REVISIONS			
ZONE	REV	DESCRIPTION	DATE
			APPROVED



H:\DCIM\100_PANA\P1000556.JPG

H:\DCIM\100_PANA\P1000555.JPG

H:\DCIM\100_PANA\P1000557.JPG

Notes:

Cast Iron became popular in the 1850's after James Bogardus introduced the cast iron store front. Noted for it's durability, Cast iron is an alloy with a high carbon content that makes it more resistant to corosion than either wrought iron or steel. However unlike wraught Iron or steel Cast iron is very hard and brittle and has little tensile strength. Cast Iron elements are usually very uniform in apperance, are often displayed in repition and are usually bolted or screwed together as they do not respond well to welding.

This gate is not original to the site however it is a good exapmle of early cast ironwork. Part of a much larger perimeter fence that aligns along Meeting St. the fence also contians another larger gate. The fence and gate are painted black and the fence is situated upon a brick base covered with cast iron this cast iron and brick base has fallen into disrepair and has broken or fallen off. The significance of this gate is the fact that it aligns to the center of Lance Hall and there used to be a pathway linking the street to the building. This gate is raised off the sidewalk by 8 inches with a slab of granite. Other than the Base of the fence it is in good condition. Proper matienence will ensure that this important gate will stand the test of time.

S. Meeting St. GATE

Sean Hackett

37

SIZE	FSCM NO.	DWG NO.	REV
SCALE		SHEET	

Technical drawing of a building section showing a long, narrow structure with a central corridor and rooms on either side. The drawing includes dimensions in feet and inches, such as 3'-5 1/2" and 3'-0 3/4". The structure has a hatched roof and a circular feature at the top right.

Technical drawing of a mechanical part, likely a bracket or support, showing dimensions in inches. The part is composed of several sections:

- A base plate with a width of $5\frac{1}{4}"$ and a thickness of $\frac{1}{4}"$.
- A vertical support section with a width of $4\frac{1}{2}"$ and a height of $8\frac{1}{2}"$.
- A horizontal section with a width of $7"$ and a height of $2"$.
- A small rectangular feature on the side with a width of $1\frac{1}{4}"$ and a height of $\frac{1}{4}"$.

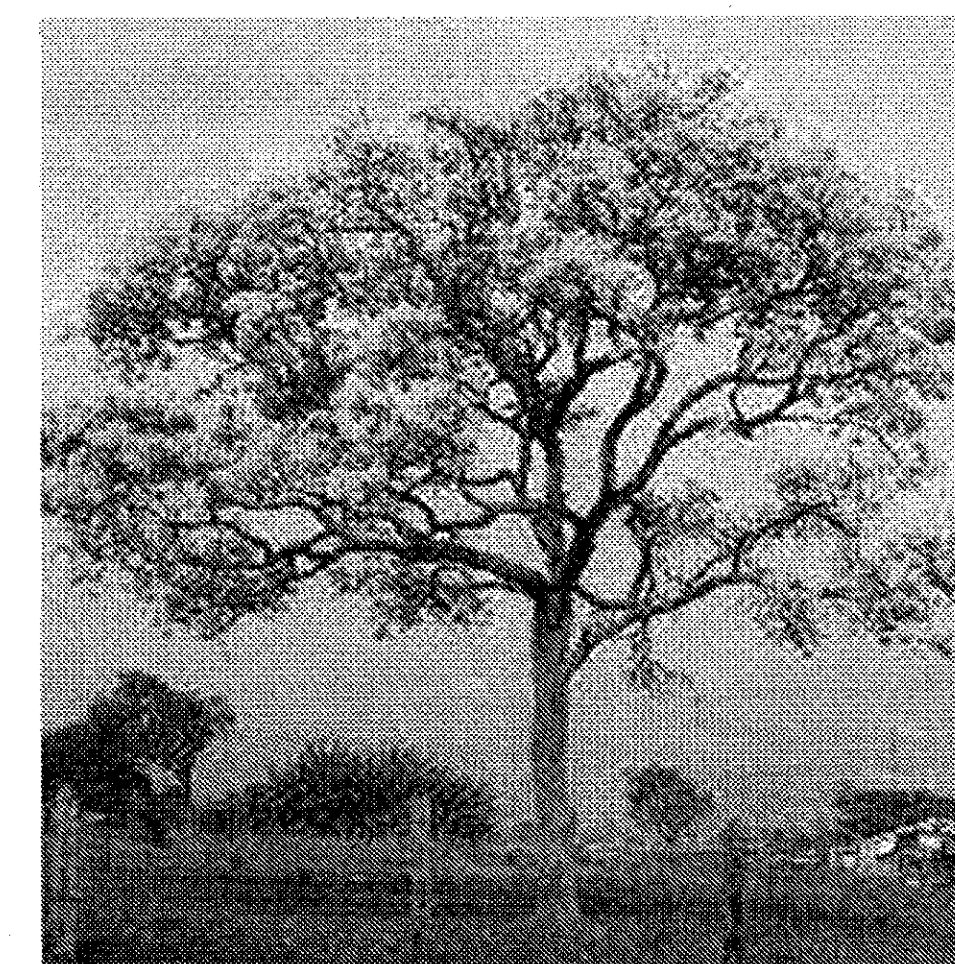
The drawing includes hatching to indicate different materials or sections. The overall dimensions are $5\frac{1}{4}"$ wide and $8\frac{1}{2}"$ high.

Common Name	IPÉ	CEDAR	RED WOOD	CCA/ TREATED PINE
Grade	select grade, all heart, no sap	varies, common grade has knots & sap	varies, common grade has knots & sap	available grade has many defects
Appearance	no splinters, surface stays smooth & resists damage, sealer required, patinas to silver gray with small surface checks	scratches easily, splinters & becomes dirty gray without regular sealing	scratches easily, splinters & becomes black gray without regular sealing	surface develops splits, checks, boards cup and twist, becomes rough & gray to green without regular sealing
Decay Resistance	High 25 years	Moderate 10-15 years	Moderate 10-15 years	Varies with treatment
Fire Rating Class NFPA	A	B-C	B-C	C-D
Resistance to Termites	High	Low	Low	Varies w/treatment
Resistance to Marine Borers	High	Low	Low	Medium to High
Movement in Service	Low	Medium	Medium	Medium to High
Weight per Cubic Foot	69 lbs	30 lbs	30 lbs	35-40 lbs
Bending Strength	25,400 psi	6,800 psi	7,900 psi	14,500 psi
Max Shear Strength	2,060	900	940	1,370
Hardness	3,680 lbs	580 lbs	480 lbs	690 lbs

Ipe is a tropical hardwood tree which belongs to the *tabebuia* genus that ranges from northern Mexico to northern Argentina. Most of the ipe wood used today is of the *tabebuia serratifolia* family, a tree that grows in the Brazilian rainforest. The tree can grow up to one hundred to one hundred and fifty feet tall and can have trunk diameters between two to six feet. *Tabebuia* trees are known for their flowers that they produce. The wood color can range from a brown to blackish heartwood olive and has light to dark stripes.

Ipe wood can be used for a number of different purposes, including but not limited to decking, shingles, home siding, industrial flooring, turnery, tool handles and decorative veneers. However, because the wood is so strong it is very difficult to work with. The easiest way to work with ipe wood is to order precut lumber pieces, because the wood can be impossible to work with hand tools.

IPE TREE



NOTES

-THE LENGTH OF THE IPE
DECKING IS NOT DRAWN
TO SCALE.

LEGEND

 IPE DECKING

 STEEL

JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHALESTON ARTH 299-001 FALL 07	LANCE HALL & ADDITION MEETING STREET-CHARLESTON, SC DRAWING TITLE DETAIL OF RAILING AND REPORT ON IPE WOOD EXTERIOR OF NEW ADDITION
--	---

HISTORIC PRESERVATION &
COMMUNITY PLANNING

ASSIGNMENT NO. 3

DATE: 11/15/07

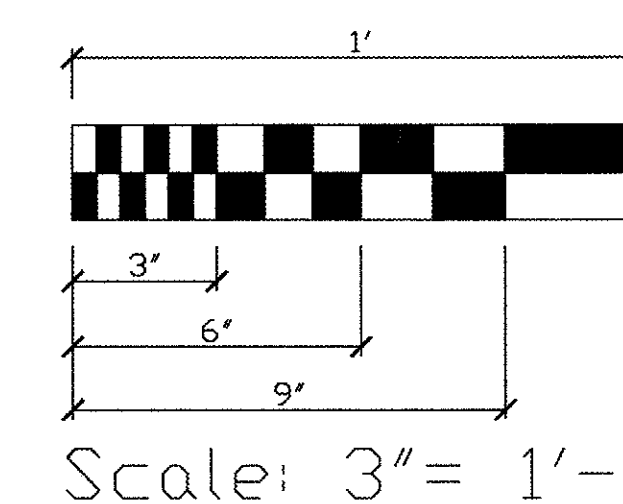
07 DRAWING TITLE
DETAIL OF RAILING AND REPORT ON IPE WOOD
EXTERIOR OF NEW ADDITION

DRAWING PREPARED BY (TEAM/INDIVIDUAL) MATTHEW BOWDEN

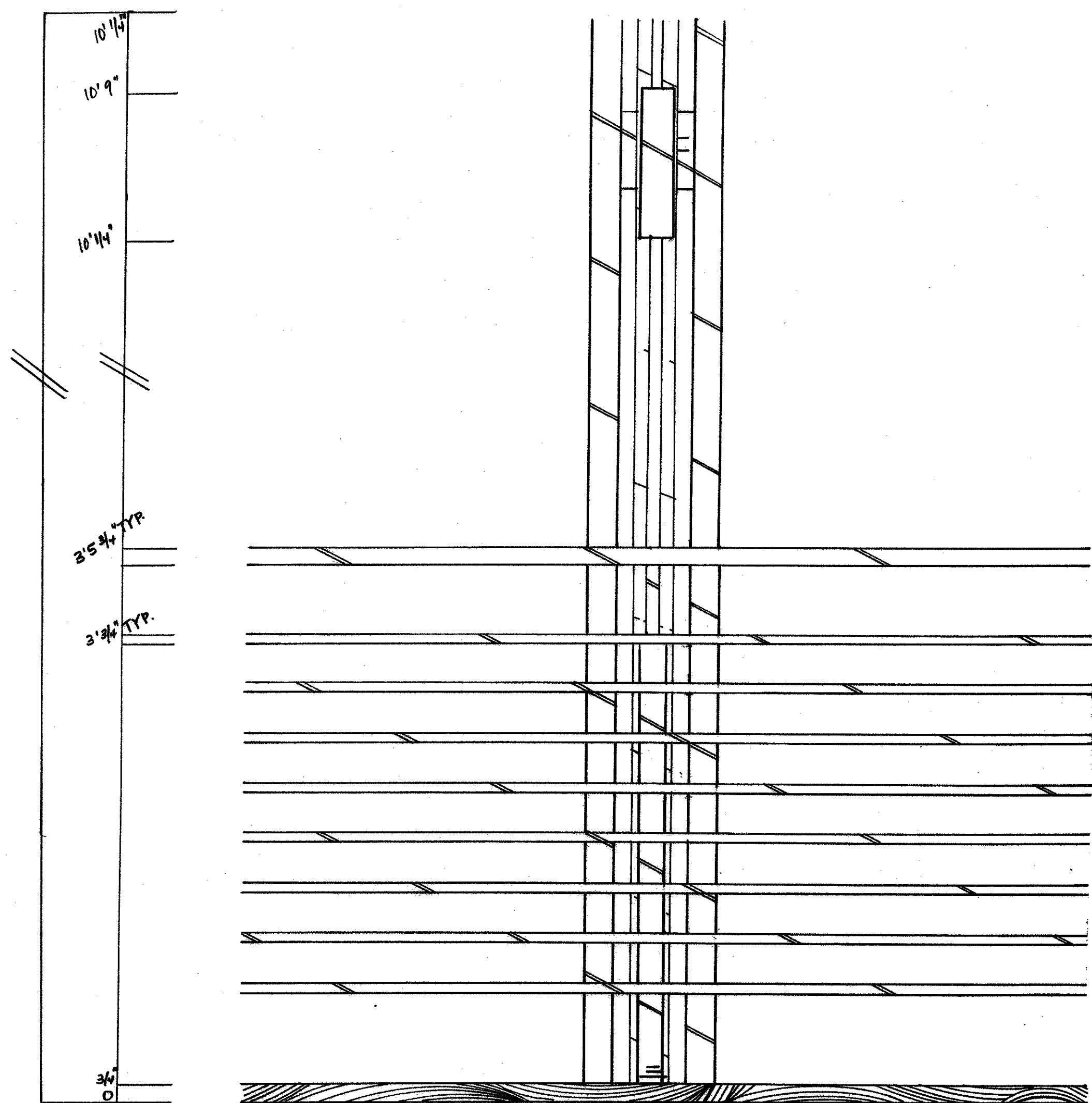
DATE: 11/15/07

SCALE: 3"=1'-0"

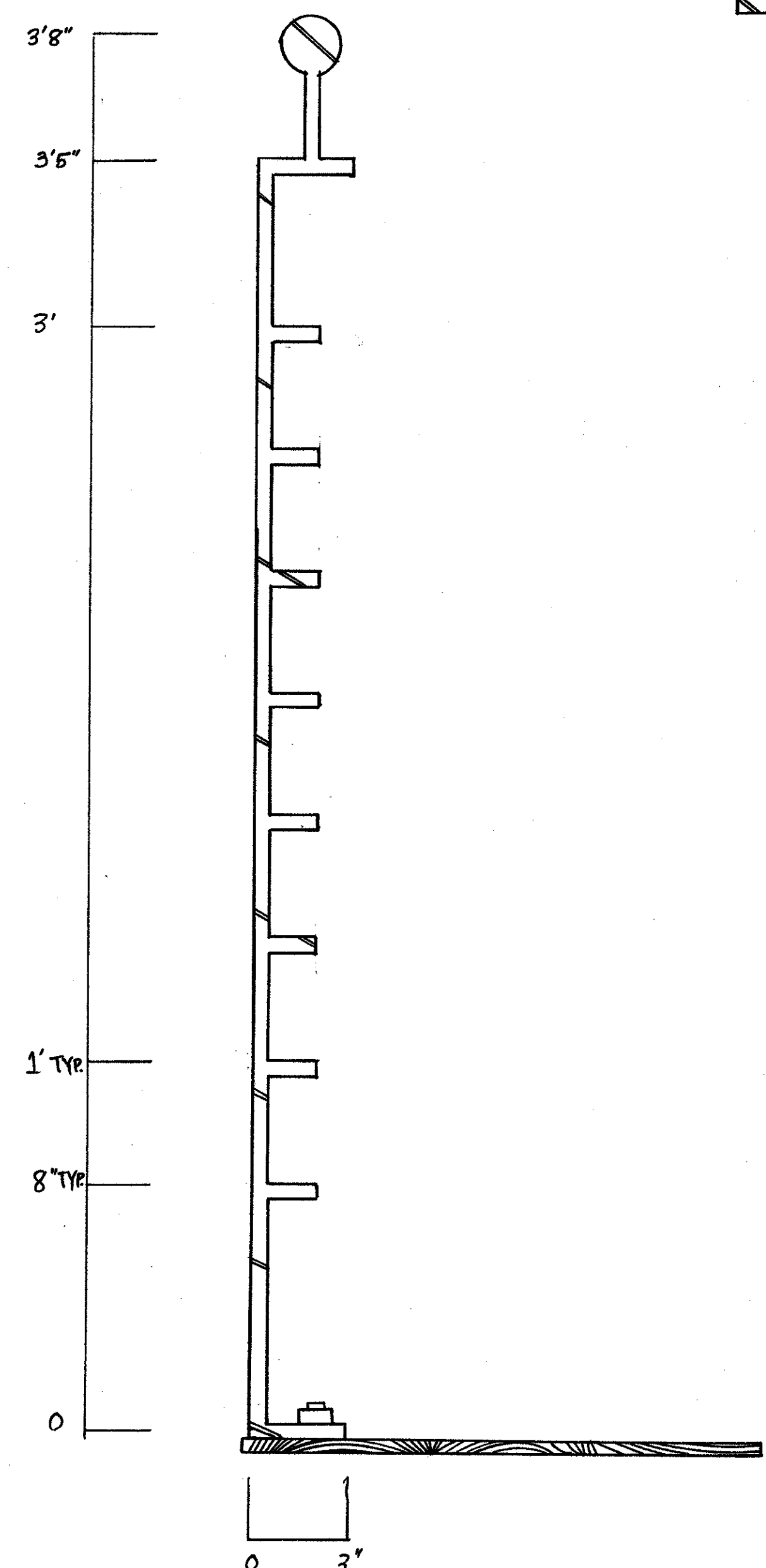
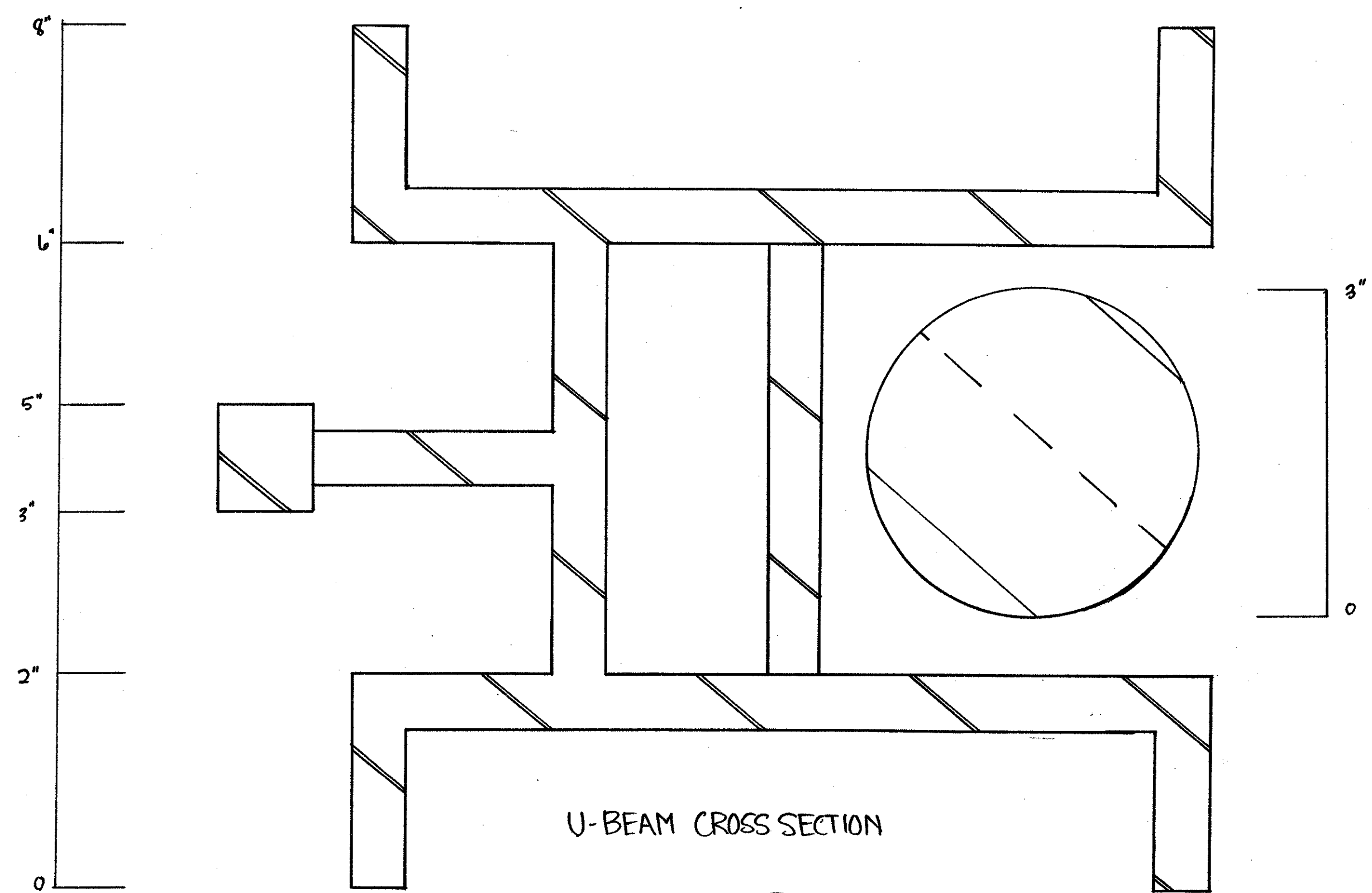
38

[illegible]

LANCE HALL GREEN ADDITION IRON WORK DETAIL



IRON DETAIL LOOKING EAST



SIDE VIEW IRON DETAIL

NOTES

ELECTRICITY IS THE SINGLE LARGEST CONTROLLABLE OPERATING COST IN A BUILDING. LIGHTING MAKES UP 30 PERCENT OF ENERGY USE IN BUILDINGS. OPTIMIZING ENERGY PERFORMANCE IS A MEANS TO LESSEN THE CARBON IMPACT ON THE ENVIRONMENT, THUS MINIMIZING COST TO CREATE ENERGY.

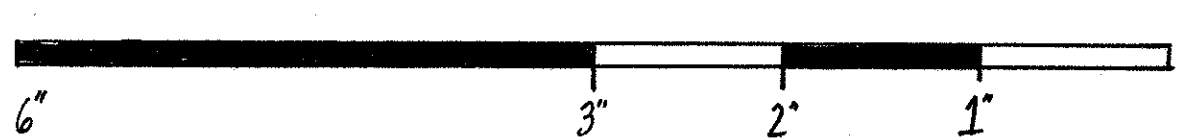
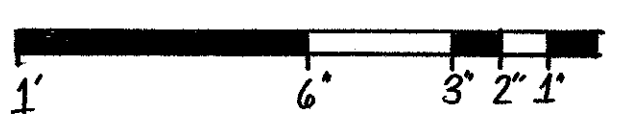
LOWER WATT LIGHT BULBS SUCH AS THE COMPACT FLORESCENT BULB AND LED LAMPS CAN GREATLY LOWER ELECTRIC DEPENDENCY OVER TIME. ON AVERAGE, REPLACING INCANDESCENT BULBS WITH COMPACT LED LIGHTS WILL SAVE 66 PERCENT ON ENERGY COST AND WILL LAST 10 TIMES LONGER.

LED LAMPS FIT IN A REGULAR EDISON SOCKET. THEY REPLACE INCANDESCENT BULBS FROM 10-60 WATTS AND ONLY USE ONE WATT PER HOUR. MOTION SENSORS ARE AVAILABLE FOR LIGHTS USING 100 WATTS OR MORE AND USING MORE THAN 60 LUMENS.

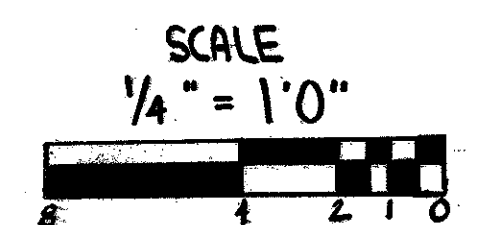
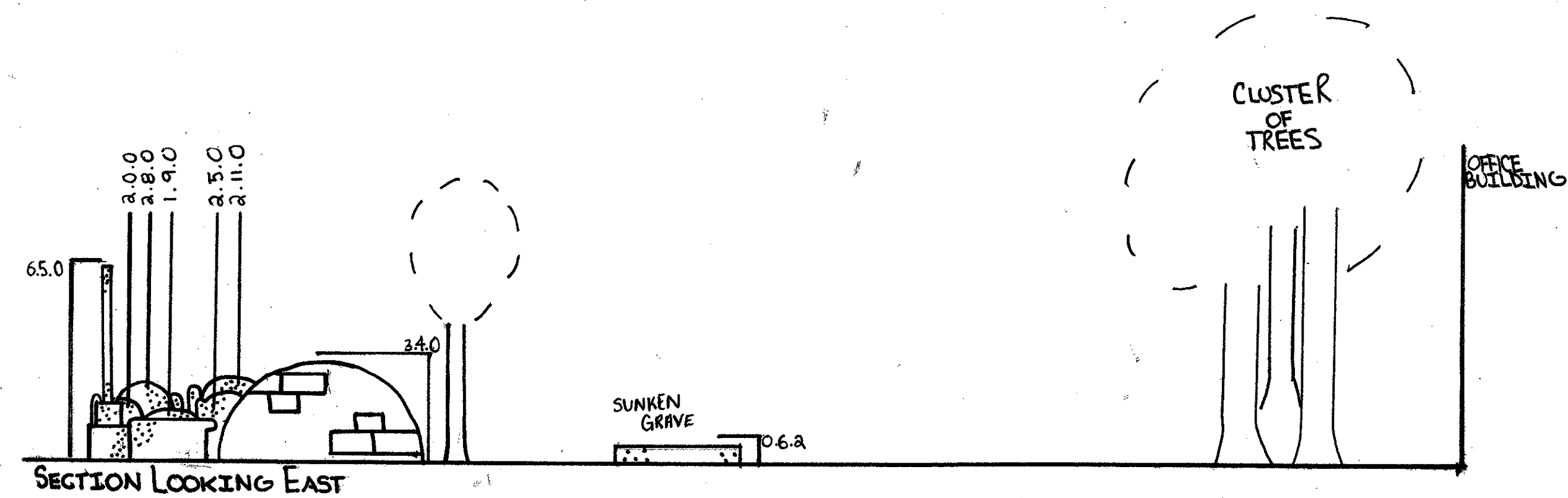
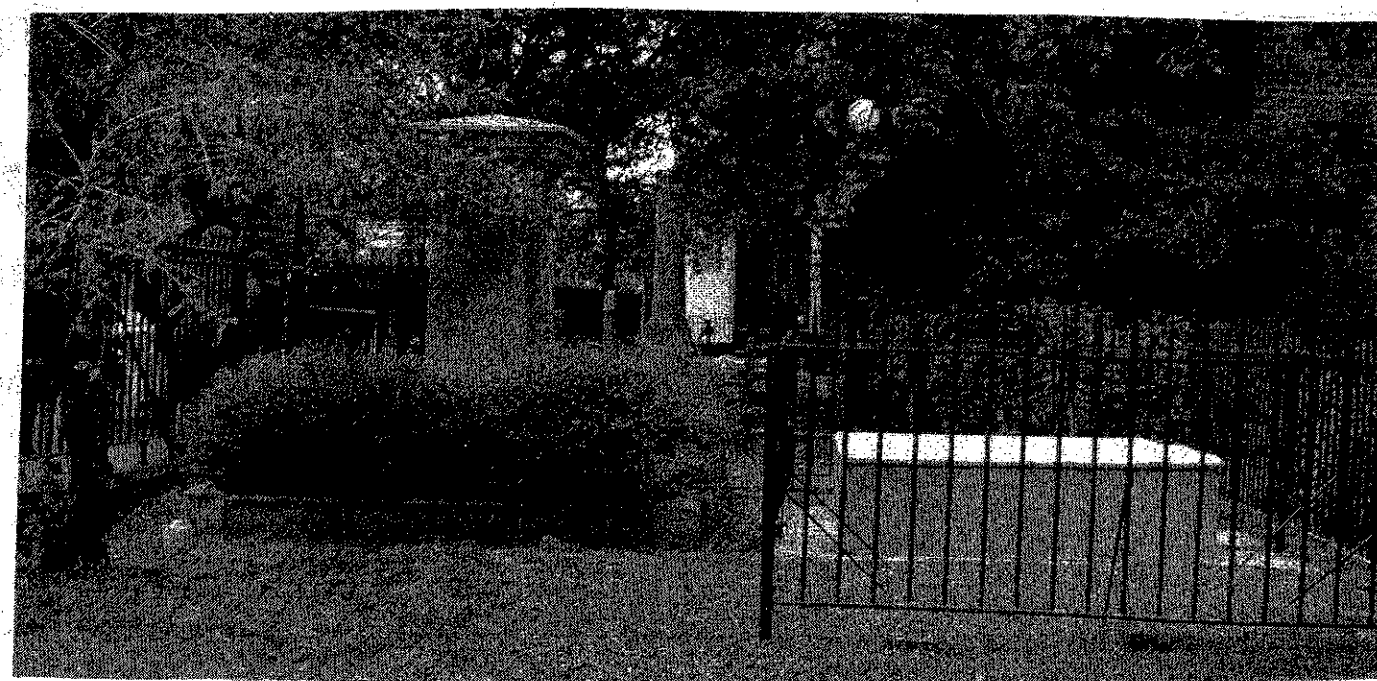
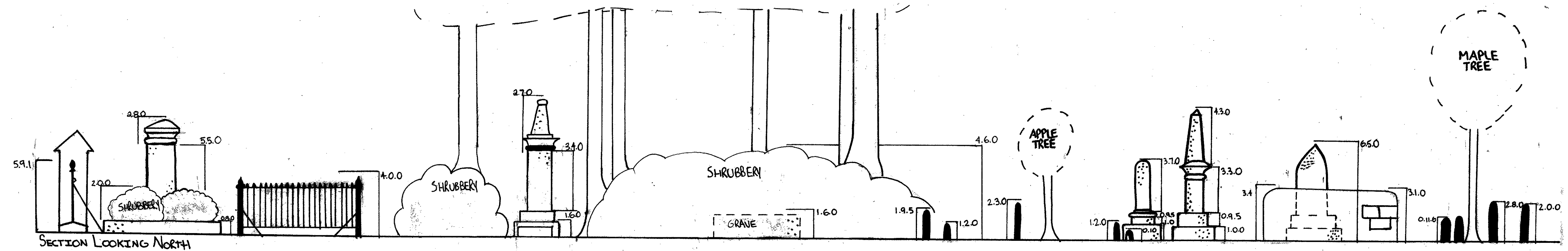
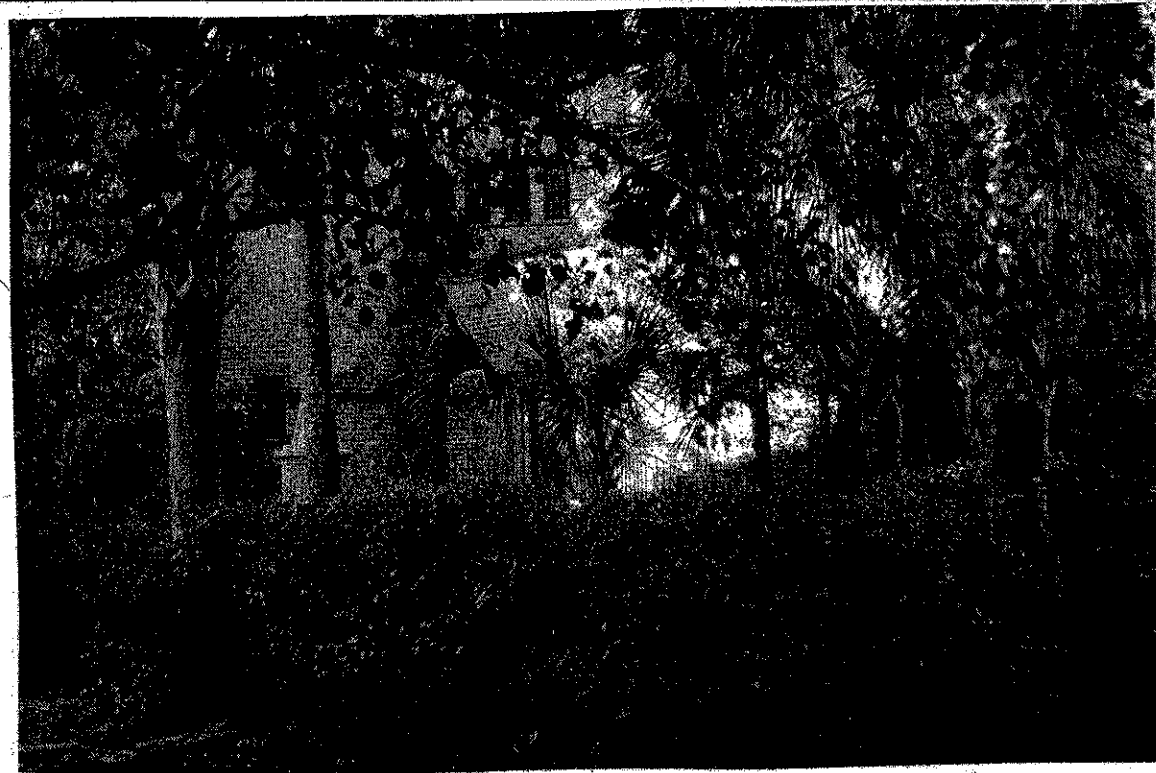
LEGEND

- COPPER
- STAINLESS STEEL
- IPE WOOD

SCALE



JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299-002 FALL 2007 HISTORIC PRESERVATION & COMMUNITY PLANNING		LANCE HALL & ADDITION MEETING STREET - CHARLESTON, SC	
DRAWING TITLE: INK DRAWING IRONWORK DETAIL		DRAWING PREPARED BY (TEAM/INDIVIDUAL): JESSICA STRANGSTALIEN	
ASSIGNMENT NO: 5		SCALE: 1/4", 1/2", 3/4"	
DATE: 11-16-07		SHEET 1 of 39	
REV	DESCRIPTION	DATE	APPROVED



NOTES

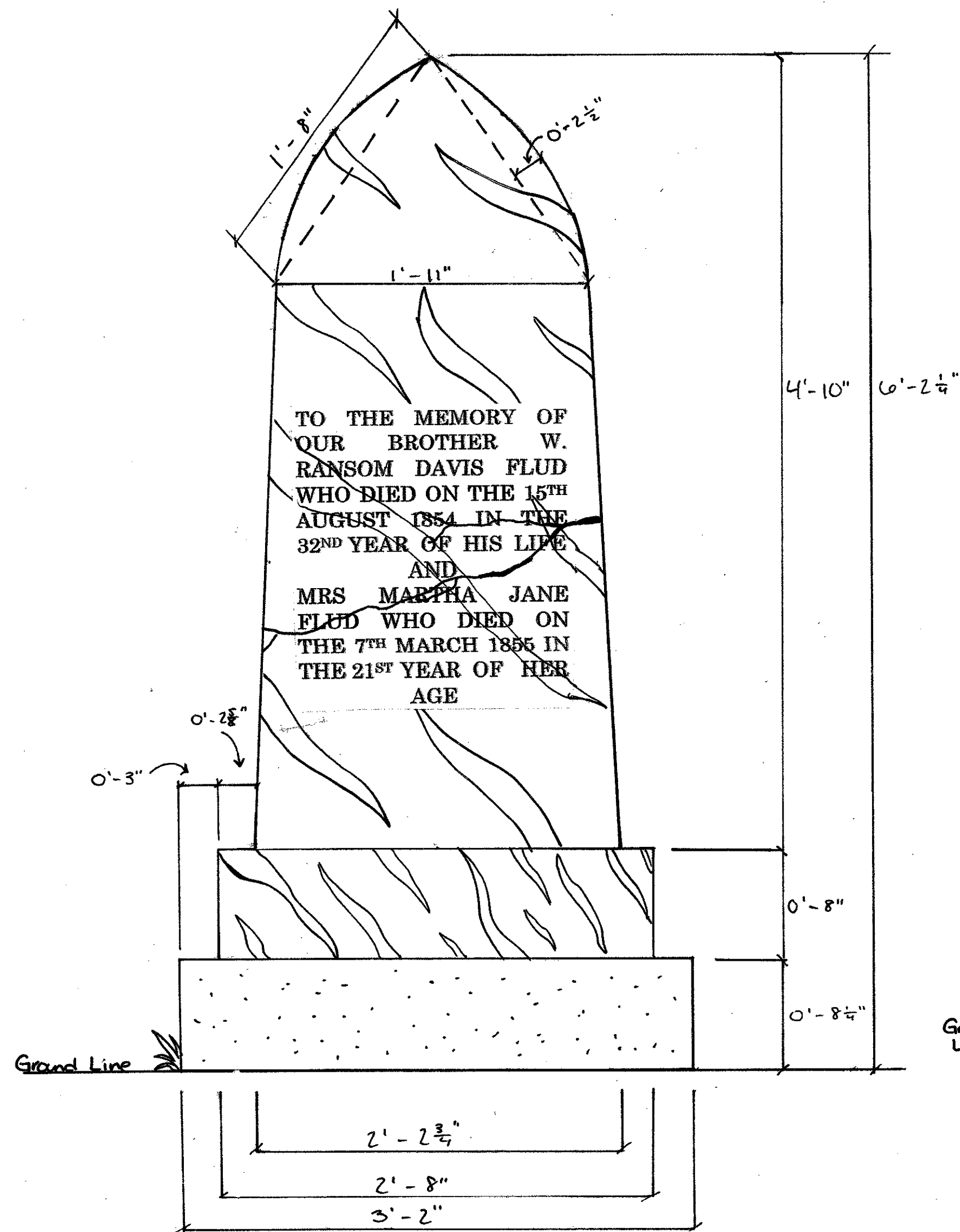
- 1) CAST-IRON FENCE NOT PERMANENTLY INSTALLED.
- 2) DASHED LINES INDICATE OBJECTS BEHIND OTHER OBJECTS.

LEGEND

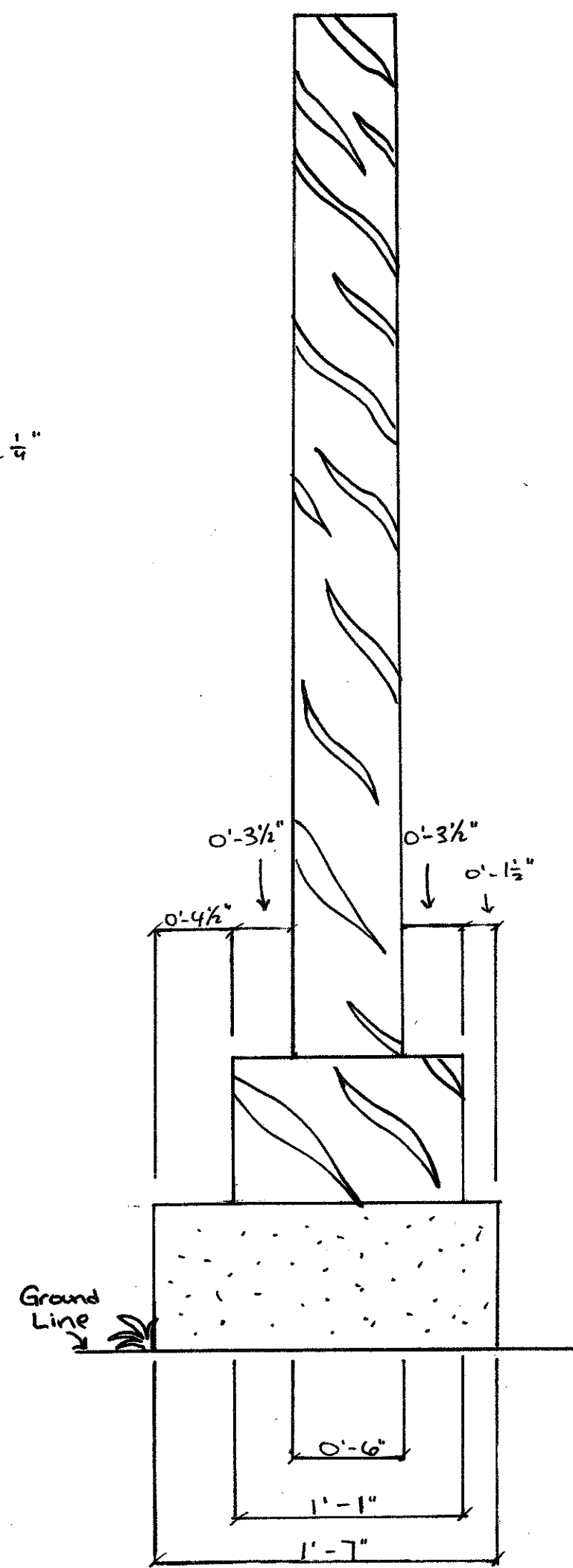
- = SLATE
- = MARBLE
- = BRICK

JAMES L. WARD ASSISTANT PROFESSOR	LANCE HALL #ADDITION MEETING STREET - CHARLESTON, SC
COLLEGE OF CHARLESTON BATH 293-002 FALL 2007	DRAWING TITLE SITWORK ELEVATION LOOKING NORTH & EAST
HISTORIC PRESERVATION & COMMUNITY PLANNING	DRAWING PREPARED BY THURSDAY CLASS-GROUP 1
ASSIGNMENT NO. 2 - FINAL	SCALE 1/4" = 1'0"
DATE NOV. 9, 07	SHEET 4
REV.	DESCRIPTION
	DWG. APPROVED

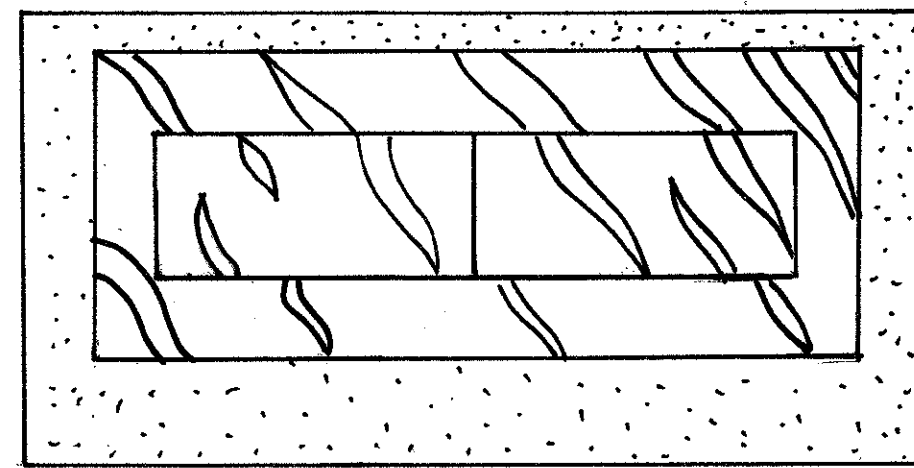
MR. & MRS. FLUD



FRONT VIEW



SIDE VIEW



OVERHEAD VIEW

MATERIALS



MARBLE

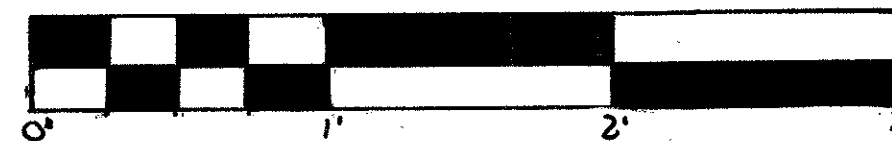


BRICK

NOTES

1. THE CRACK IN THE TOMBSTONE IS NOT EXACT, BUT COPIED FROM A PICTURE. ALMOST TO SCALE.
2. THE WRITING ON THE TOMBSTONE IS ALSO NOT COMPLETELY TO SCALE BUT THE PLACEMENT AND SIZE IS ESTIMATED ACCORDING TO A SIZED PHOTOGRAPH OF THE TOMBSTONE.

SCALE



Iconography, according to the Merriem-Webster's Dictionary, is "the traditional or conventional images or symbols associated with a subject and especially a religious or legendary subject". Throughout history, images have been used to convey symbolism and meaning. This same technique has been used throughout time on tombstones, to symbolize the passing of a person's life into heaven. Symbols such as Saints, Angels, etcetera, each stand for something different and significant. Iconography can vary from country to country, and religion to religion.

For example, in Western Christianity and Eastern Christianity have very different forms of iconography. Though initially they had similar patterns, after the 13th century they began to become individually unique. Western iconography is far more flexible and based on the Byzantine works. While in Eastern iconography they use flat images only. Other religions that have a rich iconography background are Hinduism and Buddhism. Especially the Hindu Gods are rich with symbolism, not just in the images themselves, but in the use of colors such as blue skin for the Gods, symbolizing heaven.

Another religion that uses iconography is Judaism. Jewish iconography is very different from Christian iconography. In Jewish iconography, none of the symbols used are worshipped as God. Since God is believed to be incorporeal and has no form, it is impossible for him to be depicted. In Christian iconography God is depicted in human form. Iconography was originally widely accepted by Christians, but the art came into question during the 6th century. Still, it was eventually decided that iconography was an accepted medium to represent religious symbolism.

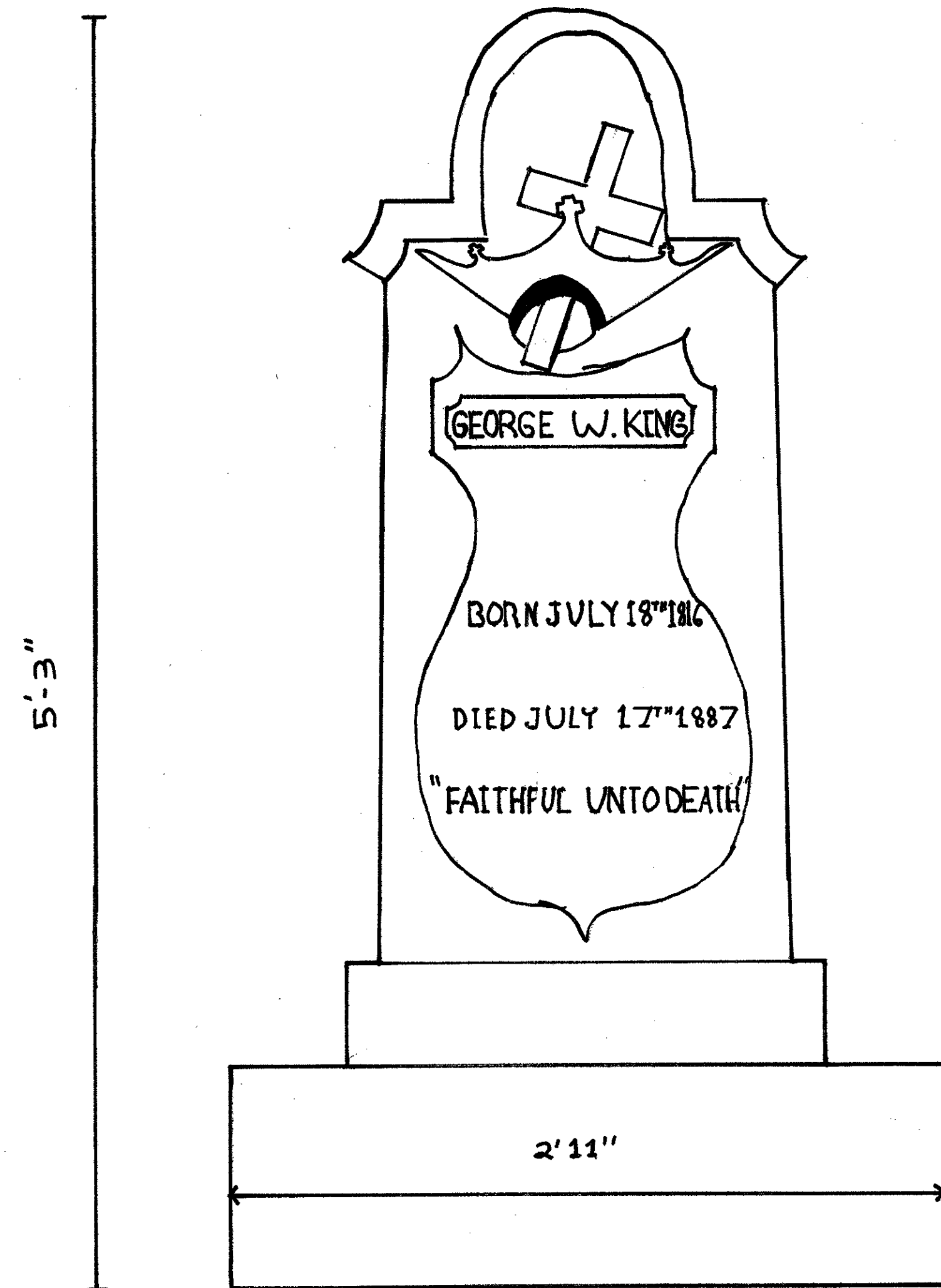
Through iconography on tombstones, people can get an idea for a persons religious beliefs and even what time period they were alive or where they were from. It also brings a certain beauty to the stone, and for many it is an important part of the burial process.

Sources:

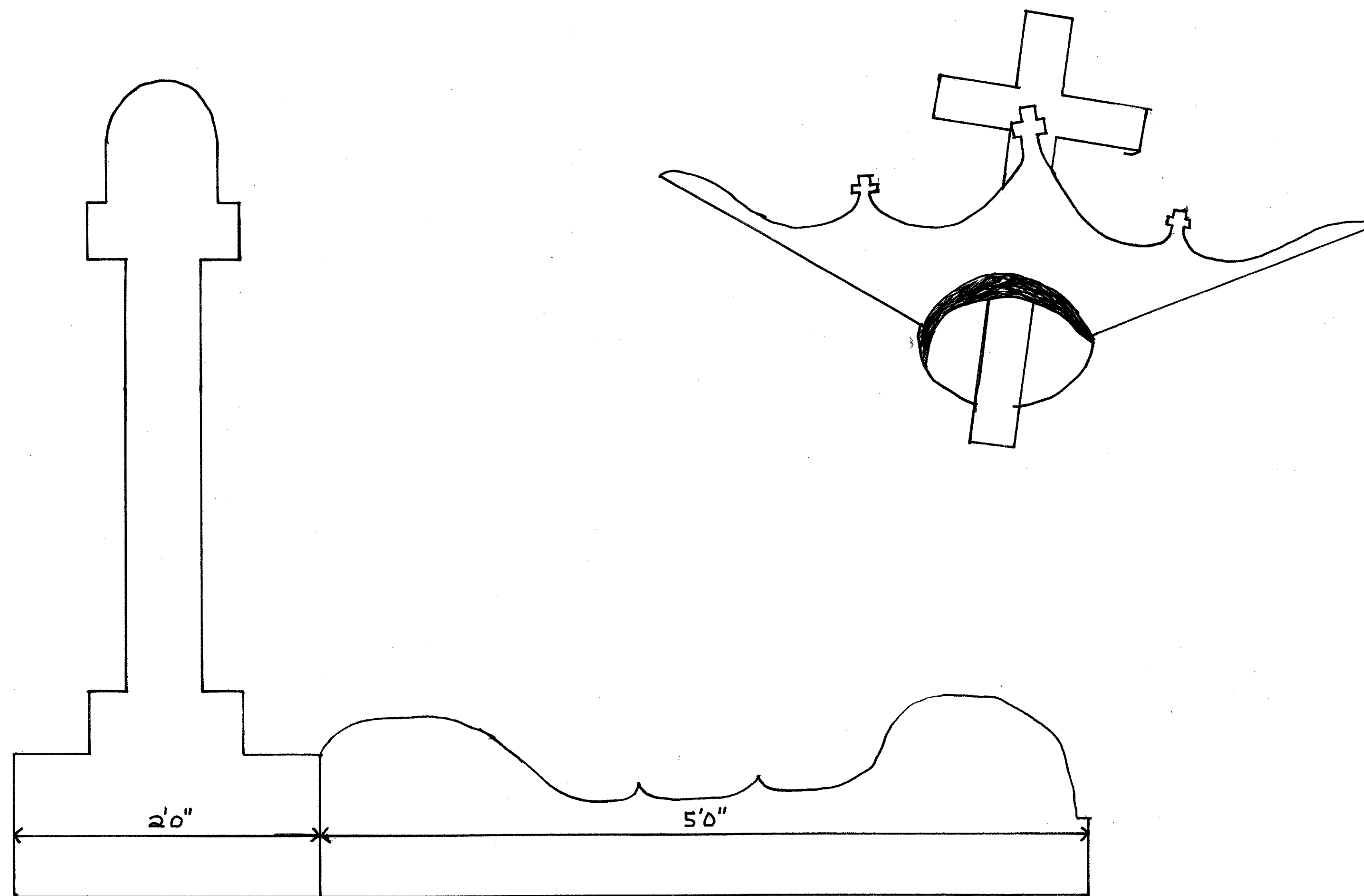
<http://www.m-w.com/dictionary/iconography>

http://en.wikipedia.org/wiki/Iconography#Western_Christianity

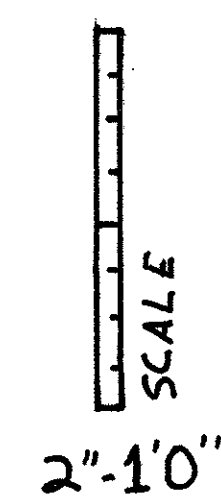
[illegible]



ELEVATION
SCALE 2"-1'0"



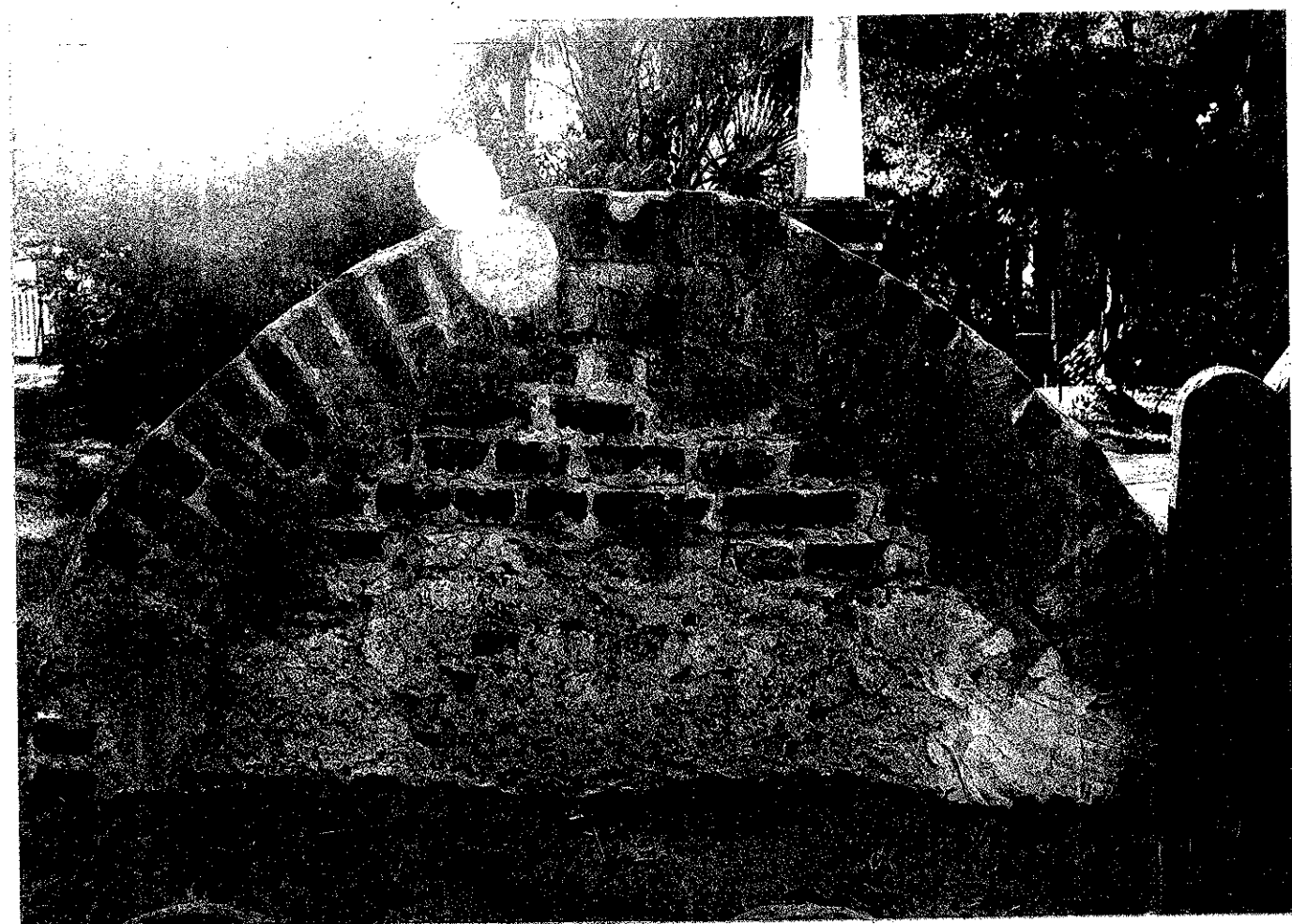
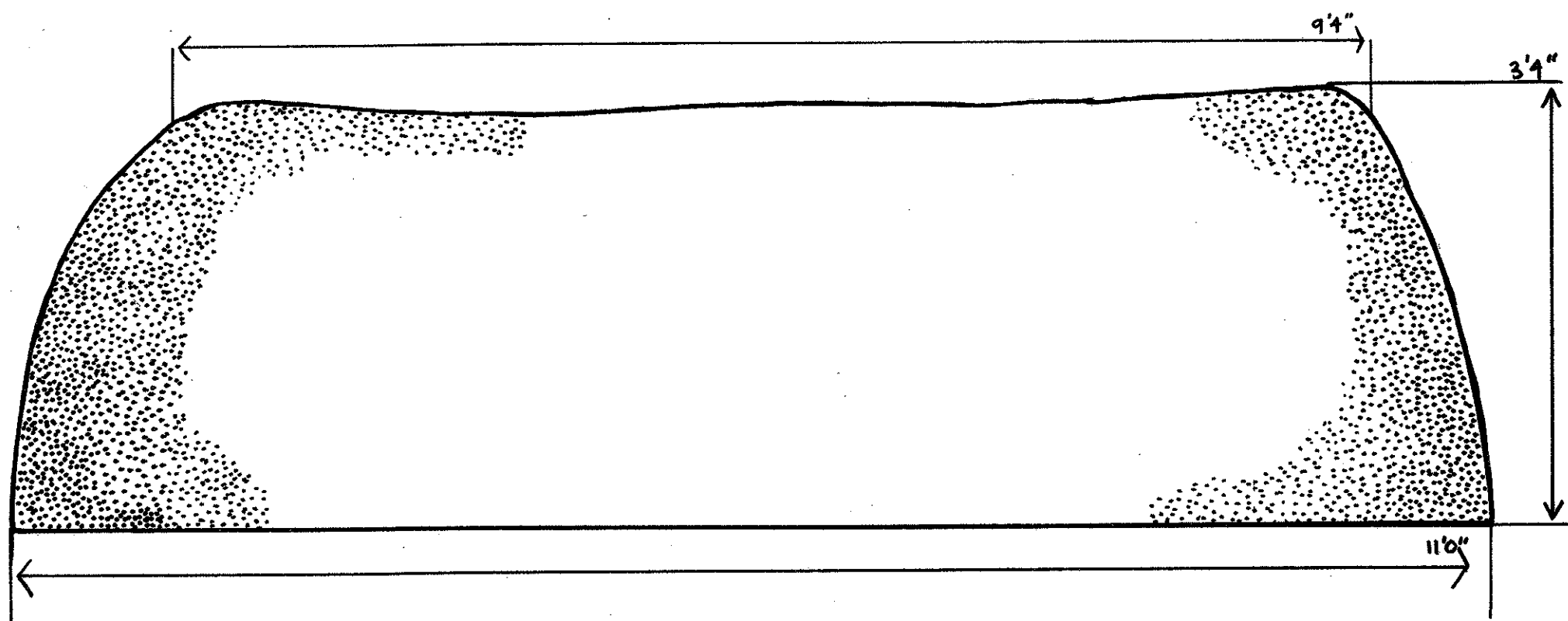
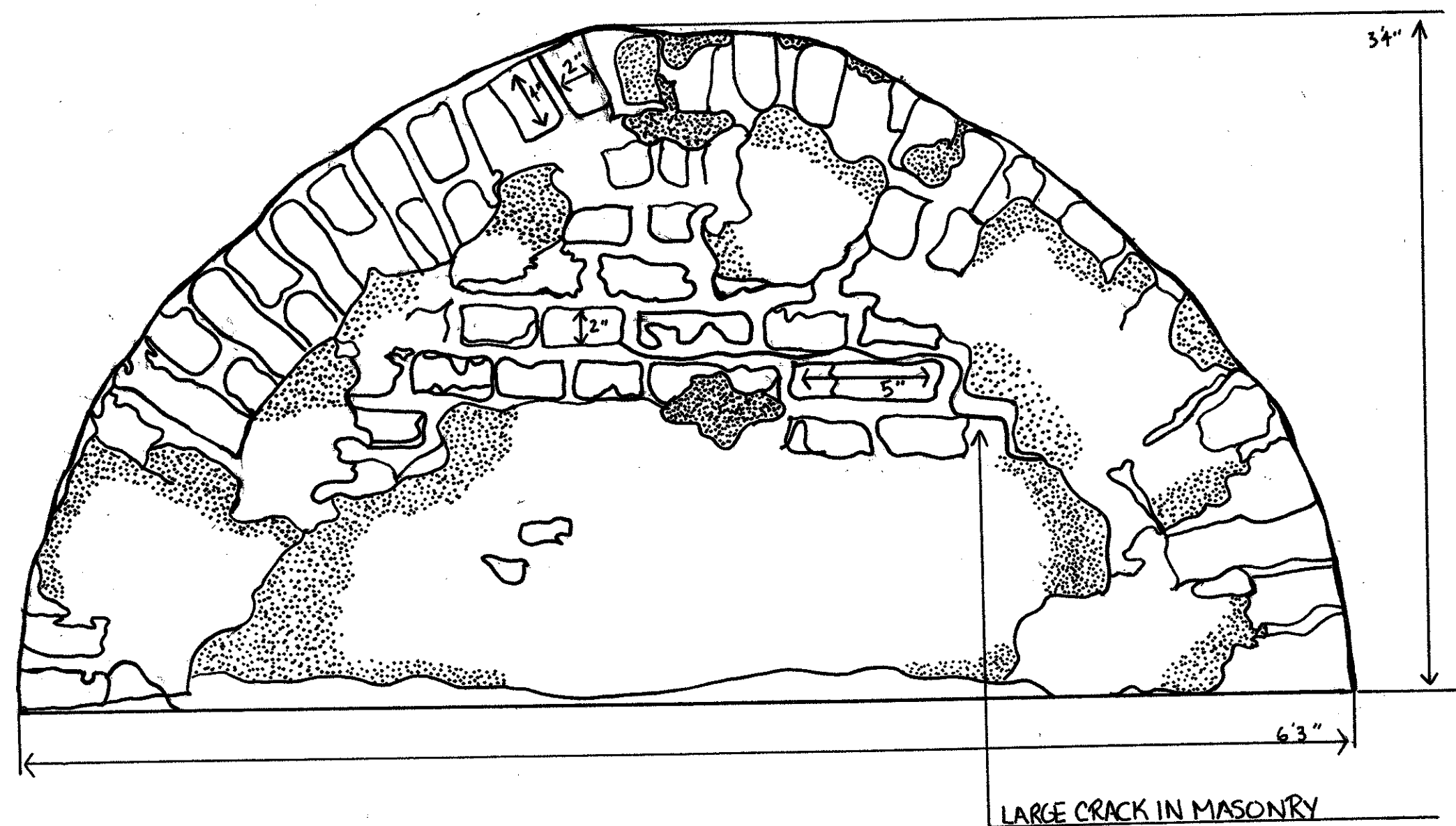
SIDE VIEW
SCALE 2"-1'0"



DETAIL OF 1887 GRAVESTONE
THIS GRAVESTONE IS LOCATED
IN THE GAVEYARD OF THE CIRCULAR
CHURCH ONE OF THE OLDEST
BURIAL GROUNDS IN CHARLESTON

BY MIKE PETRAS

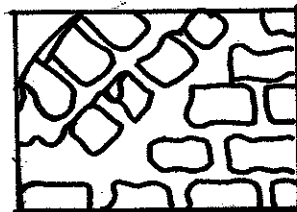
SIMONDS FAMILY TOMB



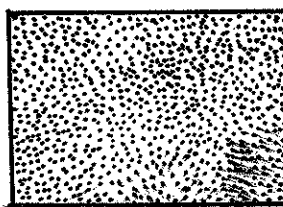
SIMONDS FAMILY TOMB
MAP LOCATION: 039P

- THIS TOMB IS LOCATED TO THE SOUTH OF CIRCULAR CONGREGATIONAL CHURCH IN GRAVEYARD 'A'
- THE TOMB IS UNMARKED; IT HAS NEITHER A HEAD, FOOTSTONE OR INSCRIPTION
- THE TOMB IS A BRICK MOUND STRUCTURE
- IN 1984 ONE PREVIOUSLY OPEN END OF THE TOMB WAS BRICKED UP
- IN 1984 THE STRUCTURE UNDERWENT REPAIRS. THIS INCLUDED COVERING THE EXTERIOR IN CEMENT (AS CAN BE SEEN TODAY)
- THE SIMONDS FAMILY TOMB HOLDS THE BODIES OF HENRY SIMONDS, WIFE, FRANCIS SIMONDS & THE BODY OF THEIR SON (NAME UNKNOWN)
- HENRY SIMONDS DIED CIRCA 1695
- THE SIMONDS FAMILY WAS THE DONOR OF THE ORIGINAL LOT ON WHICH CIRCULAR CHURCH WAS BUILT (1694/1695)
- AS IT IS TODAY THE STRUCTURE IS IN NEED OF REPAIRS WHICH INCLUDE REPOINTING AND REMOVAL AND REPLACEMENT OF CRACKED MASONRY

LEGEND



IRREGULARLY
POINTED
MASONRY
STRUCTURE



MASONRY
STRUCTURE
COVERED IN
CEMENT

JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON AR+H 2095-002 FALL 2007 HISTORIC PRESERVATION & COMMUNITY PLANNING	LANCE HALL & ADDITION MEETING STREET - CHARLESTON, SC DRAWING TITLE: DETAIL - SIMONDS FAMILY TOMB DRAWING PREPARED BY: RACHEL PERZEL SCALE: 1 1/2" = 1' SHEET 42		
ASSIGNMENT NO: #3 - FINAL DATE: NOV. 16, 2007			
REVISIONS			
REV	DESCRIPTION	DATE	APPROVED

AN IMPORTANT ASPECT OF TOMBSTONE PRESERVATION AND MAINTENANCE IS THE USE OF APPROPRIATE CLEANING METHODS AND TECHNIQUES. BECAUSE THE TYPE OF STONE USED VARIES ALONG WITH HARDNESS, EACH STONE TYPE, BE IT SANDSTONE, MARBLE, GRANITE, SLATE, ETC. REQUIRES DIFFERENT TREATMENT IN ORDER TO BE MOST EFFECTIVE AND LEAST DETRIMENTAL. IN THE CASE OF MARBLE, WHICH RANGES BETWEEN 4-7 ON THE MOH'S HARDNESS SCALE, SEVERAL KEY MATERIALS AND TOOLS ARE NECESSARY:

- WATER
- NON-IONIC DETERGENT
- HOUSEHOLD AMMONIA
- CALCIUM HYPOCHLORITE
- HYDRON PAPER PH TESTING STRIPS
- AND A SOFT BRISTLE BRUSH

BEFORE CLEANING CAN BEGIN, IT IS IMPORTANT TO FIRST CHECK FOR CRACKS, FLAKING, OR SCALING THAT COULD BE POTENTIALLY WORSENER. ONCE IT HAS BEEN ESTABLISHED THAT THE STONE IS STABLE, ONE MUST NEXT DECIDE WHAT KIND OF MATERIAL IS BEING CLEANED OFF OR REMOVED. THIS COULD BE ORGANIC MATERIAL, CARBON SOILING, EFFLORESCENCE, OR SIMPLY DIRT. THIS DECISION WILL AFFECT THE TYPE OF CLEANING PROCESS, AND THAT SHOULD ALWAYS BE THE GENTLEST MEANS POSSIBLE FOR REMOVAL. IN ANY CASE, CLEANING SHOULD PROCEED IN THE FOLLOWING MANNER:

1. TEST THE ENTIRE CLEANING METHOD IN AN INCONSPICUOUS AREA BEFORE COVERING THE ENTIRE MONUMENT.
2. ALWAYS PRE-WET THE STONE COMPLETELY TO PREVENT EXCESSIVE ABSORPTION OF ANY CHEMICALS USED.
3. CLEAN FROM THE BOTTOM UP TO PREVENT STREAKING.
4. RINSE, RINSE, RINSE WITH WATER TO REMOVE ALL CHEMICALS AND RESIDUE (WHICH MIGHT OTHERWISE STAIN OR INDUCE BACTERIAL GROWTH ON THE STONE).

MOST IMPORTANTLY, NEVER USE THE WIRE BRISTLE BRUSHES, HOUSEHOLD CLEANERS, OR ANYTHING ACIDIC, ALL OF WHICH WOULD DAMAGE THE MATERIAL BEYOND REPAIR.

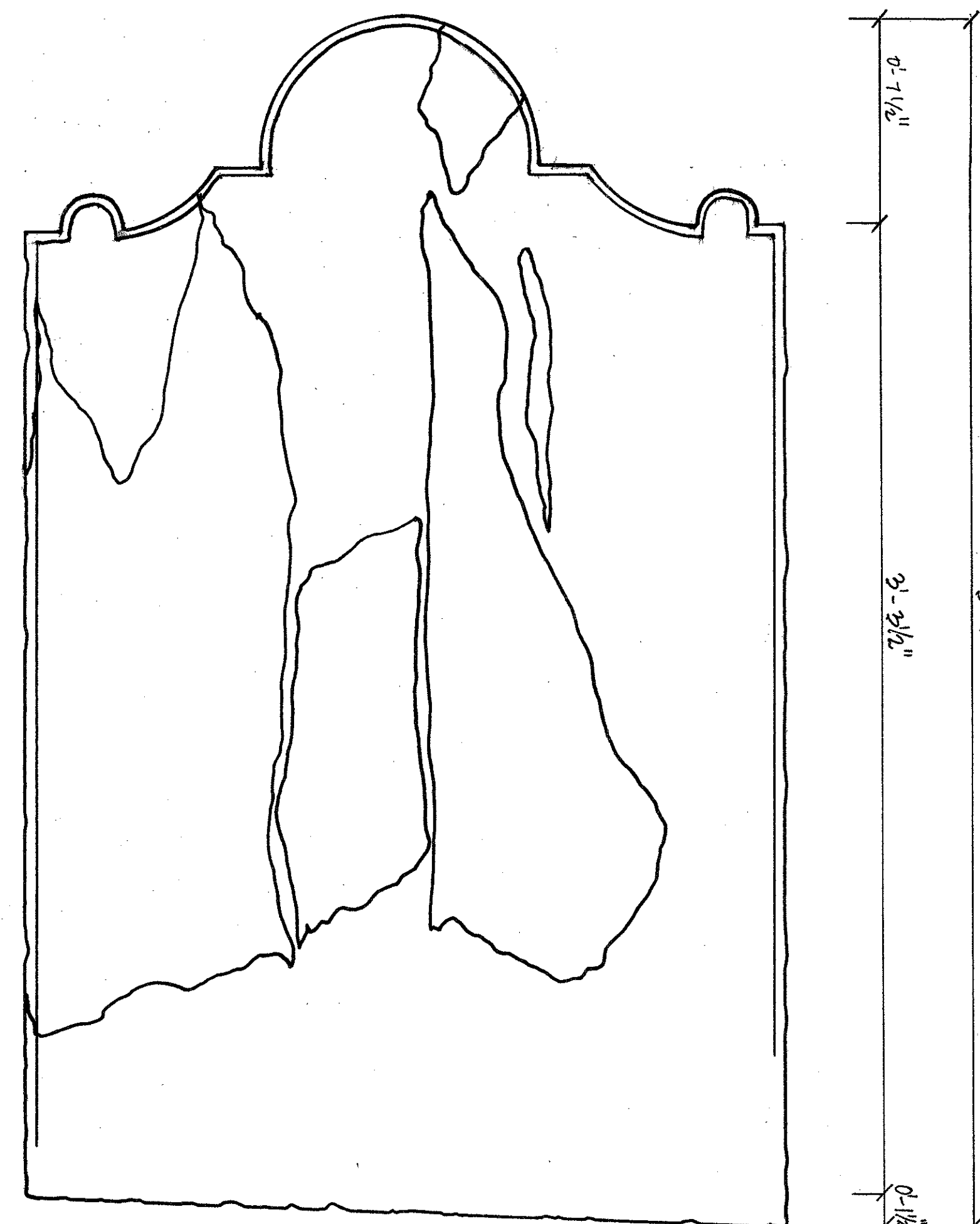
TOMBSTONE OF EDMUND GREEN

CIRCULAR CHURCH GRAVEYARD

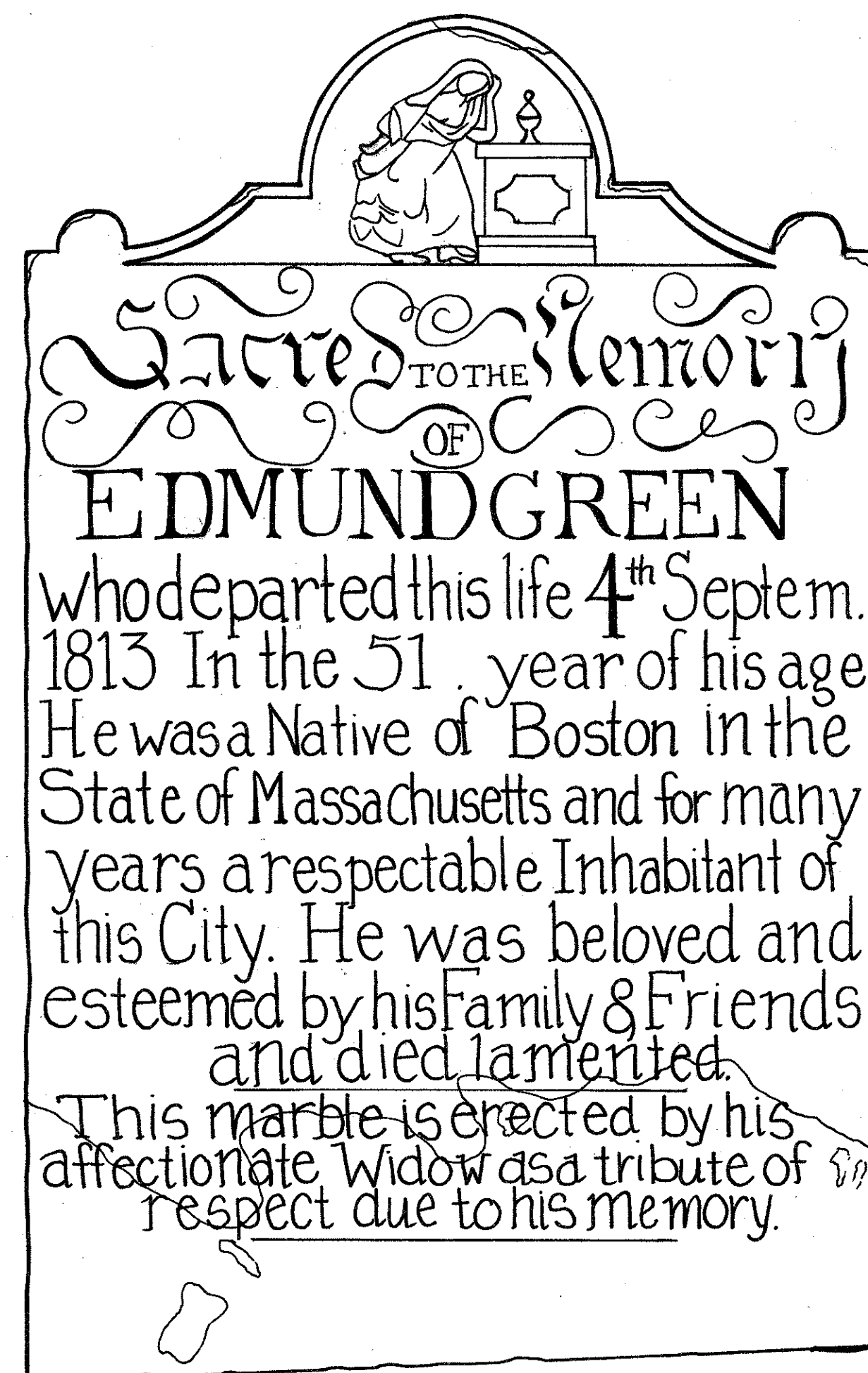
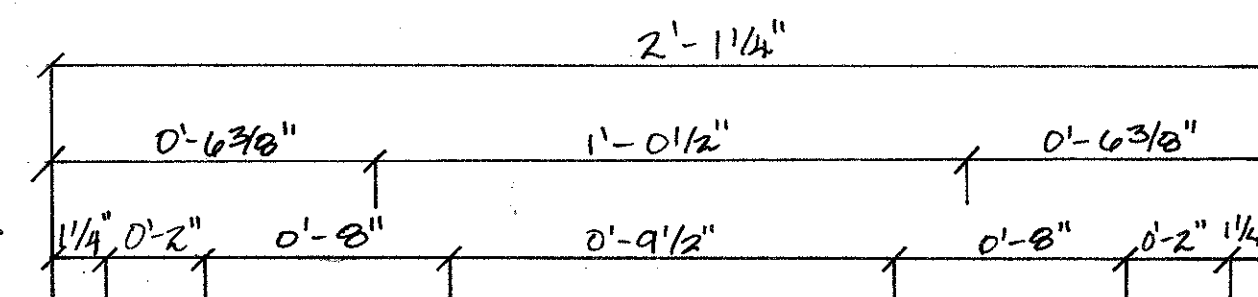
CHARLESTON, SC

THE TOMBSTONE OF EDMUND GREEN IS A TRIPARTITE MARBLE HEAD FACING WEST IN THE CHURCHYARD OF THE CIRCULAR CHURCH IN CHARLESTON, SC. ACCORDING TO LEGEND, EARLY GRAVESTONES FACE WEST BECAUSE THE BODY WAS LAID WITH THE HEAD TO THE WEST AND FEET TO THE EAST. IN THIS WAY, ON THE DAY OF JUDGMENT THE DEAD WOULD RISE TO FACE THE DAWN. IT IS CARVED ONLY ON THE FRONT AND IS CLEAR BUT WORN. THERE IS SOME EROSION AS WELL AS VISIBLE STAINS OR SOIL (WHICH HAVE NOT BEEN IDENTIFIED) AND COULD POSSIBLY BE CLEANED. IN ADDITION, THE STONE HAS TILTED OR SUNKEN SOME ON THE RIGHT SIDE. THERE ARE NO PREVIOUS VISIBLE REPAIRS ALTHOUGH IT IS POSSIBLE PRESSURE WASHING HAS OCCURRED, WHICH MAY HAVE UNNECESSARILY WEATHERED THE MATERIAL.

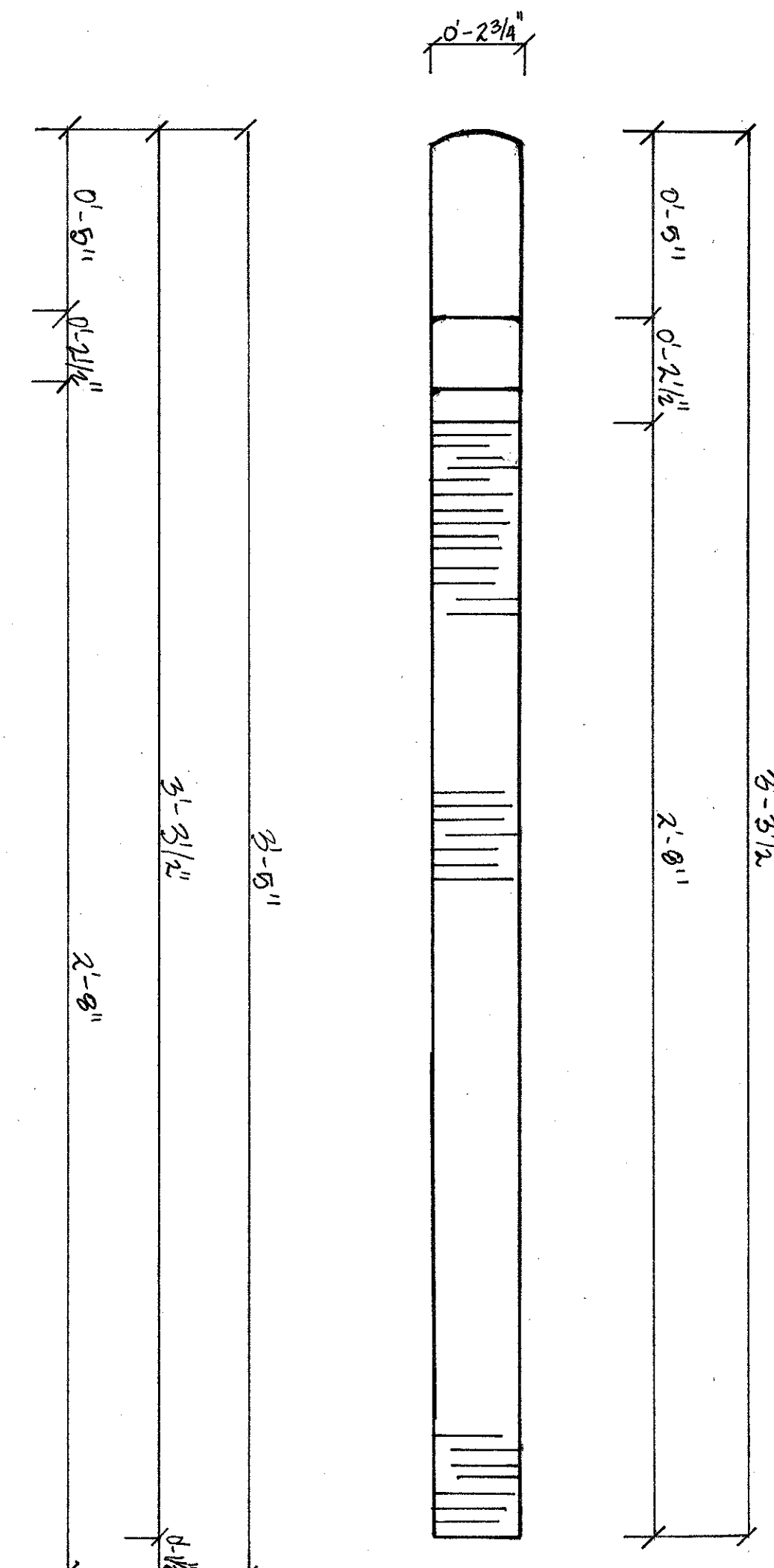
ON THE TYMPANUM OF THE HEAD STONE IS A CARVING DEPICTING A WOMAN LEANING ON A COFFIN LOOKING AT AN URN, A COMMON IMAGE IN NEOCLASSICAL MORTUARY ART AROUND THE TURN OF THE 19TH CENTURY. THE WOMAN IS PROBABLY WEeping AND THE COFFIN REPRESENTS MORTALITY WHILE THE URN SYMBOLIZES DEATH OF THE BODY AND ITS RETURN TO DUST. THE WOMAN SYMBOLIZES SORROW OR GRIEF AND COULD POSSIBLY REPRESENT THE WIFE LEFT BEHIND.



BACK VIEW



FRONT VIEW



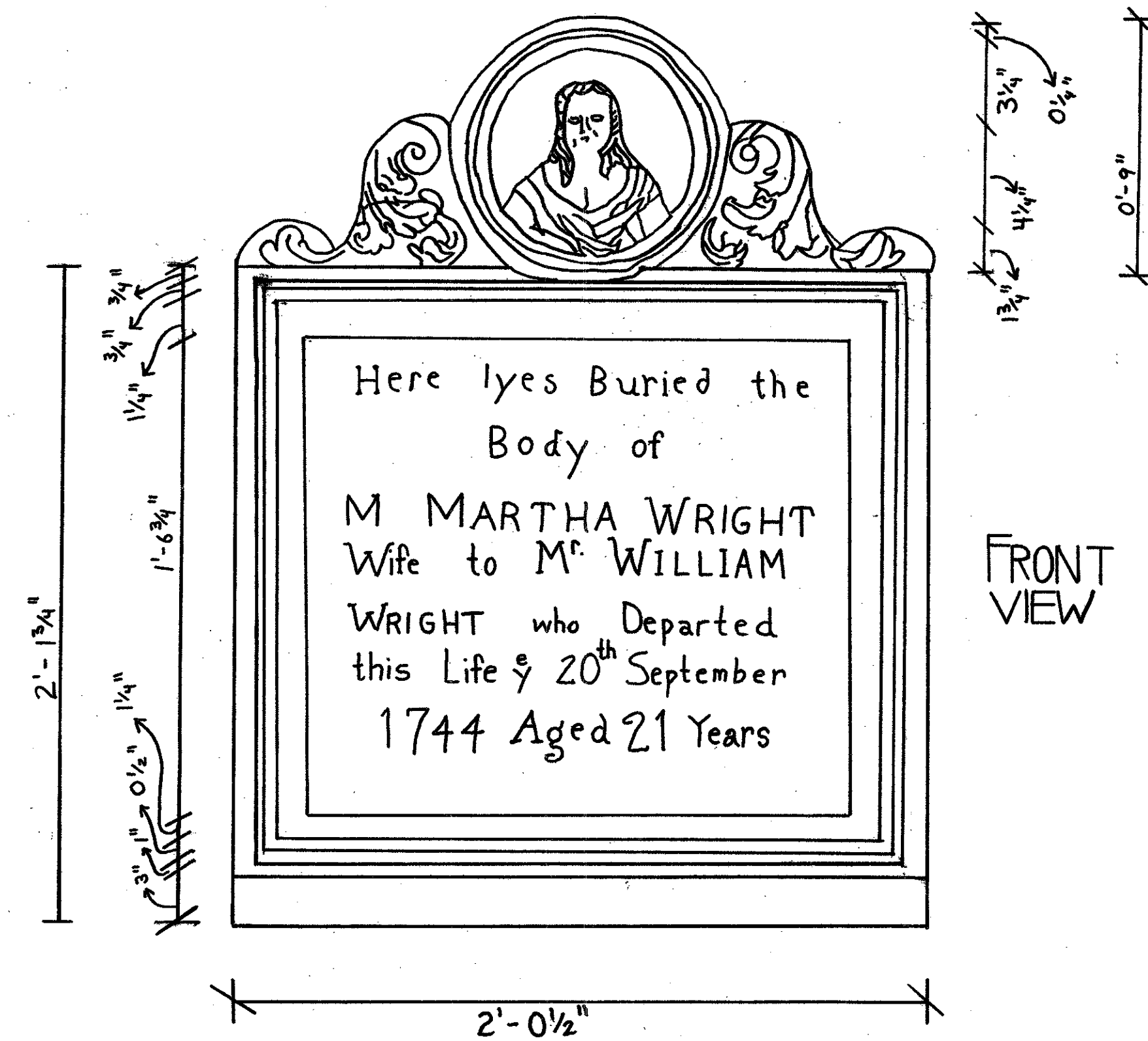
SIDE VIEW

- NOTES
1. PATCHES DEPICT EITHER DISCOLORATION OR CHIPS IN THE STONE.
 2. STONE MATERIAL IS MARBLE.

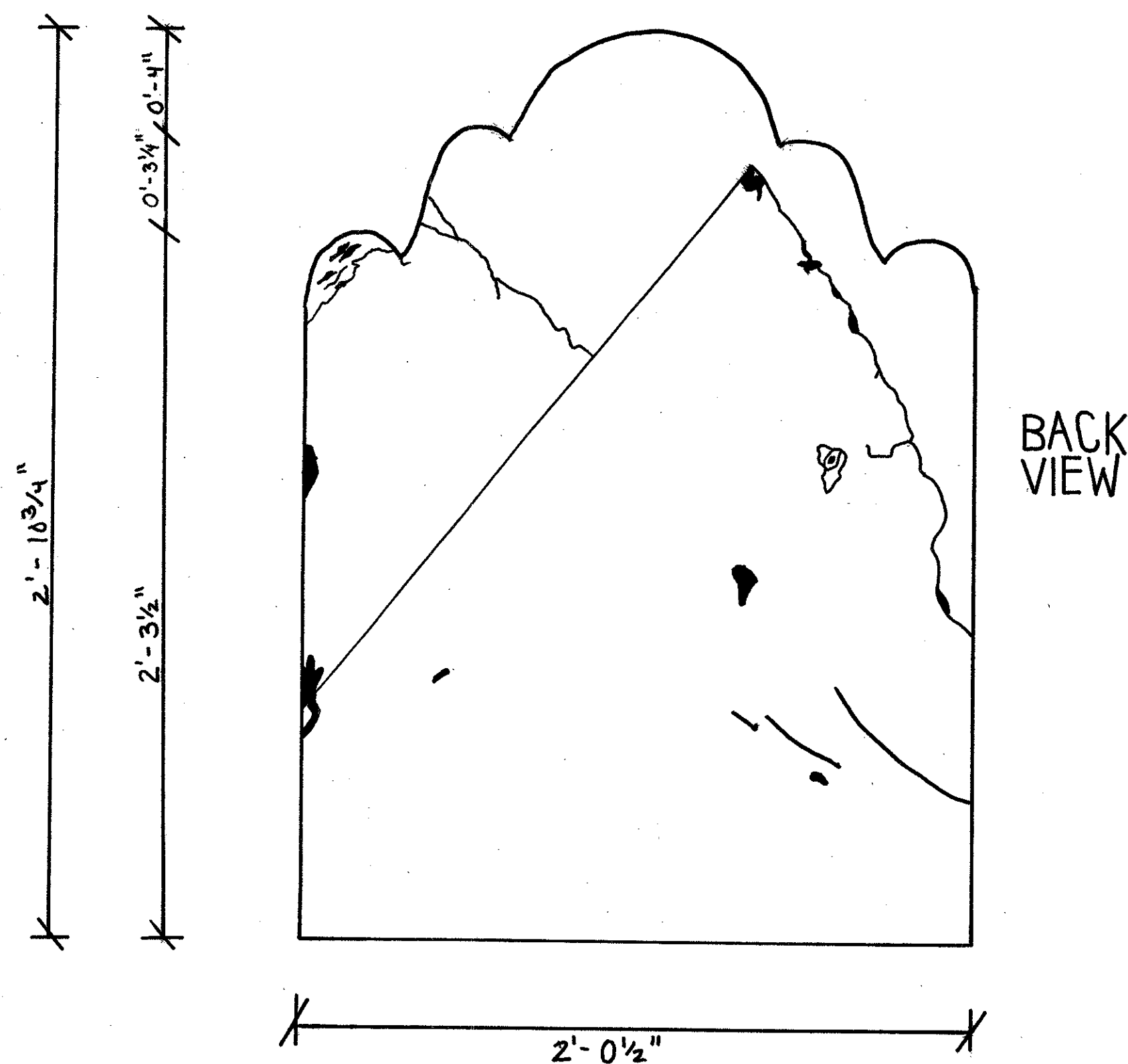
SCALE 3"=1'-0"

JAMES L. WARD ASSISTANT PROFESSOR	LANCE HALL & ADDITION MEETING STREET - CHARLESTON, SC
COLLEGE OF CHARLESTON ARTH 299-002 FALL 2007	DRAWING TITLE: TOMBSTONE OF EDMUND GREEN, CIRCULAR CHURCH GRAVEYARD, CHARLESTON, SC - INK
HISTORIC PRESERVATION & COMMUNITY PLANNING	DRAWING PREPARED BY (TEAM/INDIVIDUAL): ERIN STUBBLEFIELD
ASSIGNMENT NO:	SCALE 3"=1'-0"
DATE: 11.16.07	SHEET 43
REVISIONS	
REV	DESCRIPTION
	DATE
	APPROVED

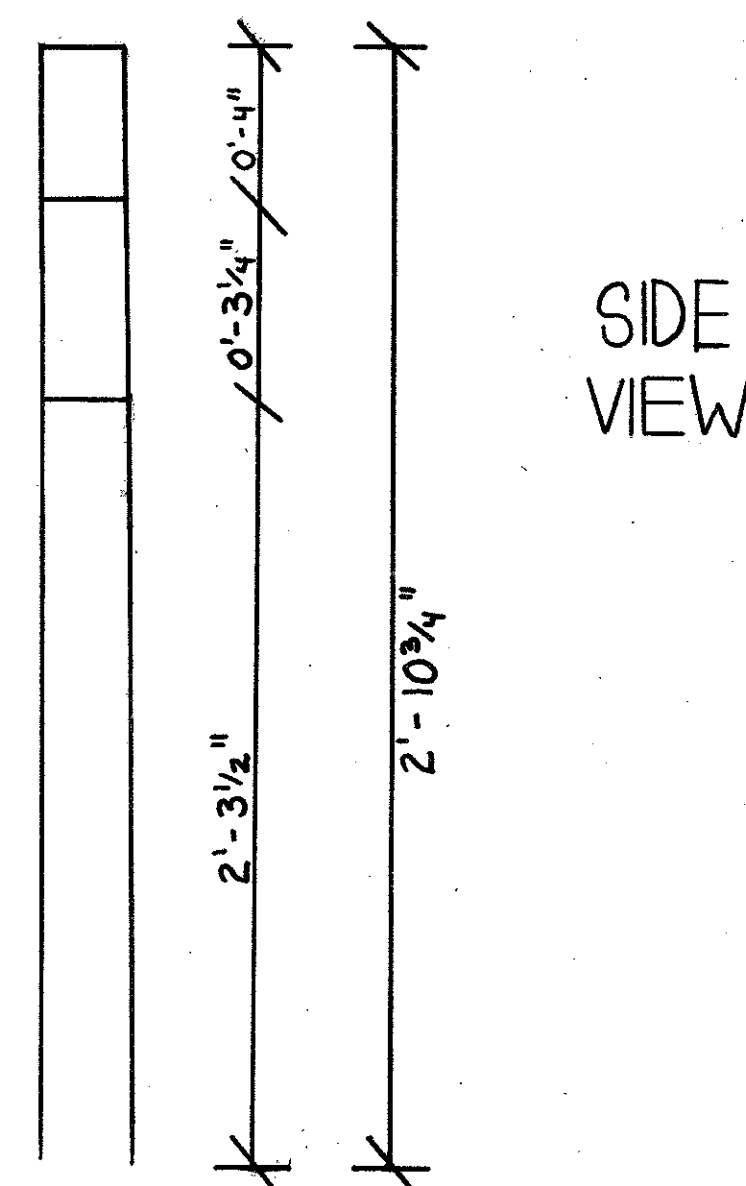
THE GRAVESTONE OF MARTHA WRIGHT



FRONT VIEW



BACK VIEW



SIDE VIEW

ICONOGRAPHY

The gravestone of Martha Wright presents simplistic portraiture as its iconography. The bust of a woman, presumably that of Martha Wright, is the centerpiece of the stone. Portraiture was relatively common for gravestones of the time.

The creation of portrait stones comes often from a set of elaborate techniques; often the features of the individual are derived from one common formula for carving. "Because many carvers repeatedly used certain motifs and styles of carving, study has shown the faces of many of the 'portraits' are nearly identical."¹ The portrait on Wright's gravestone may not even resemble what she looked like; the use of certain formulas for gravestone creation might, however, illustrate her most signature characteristics.

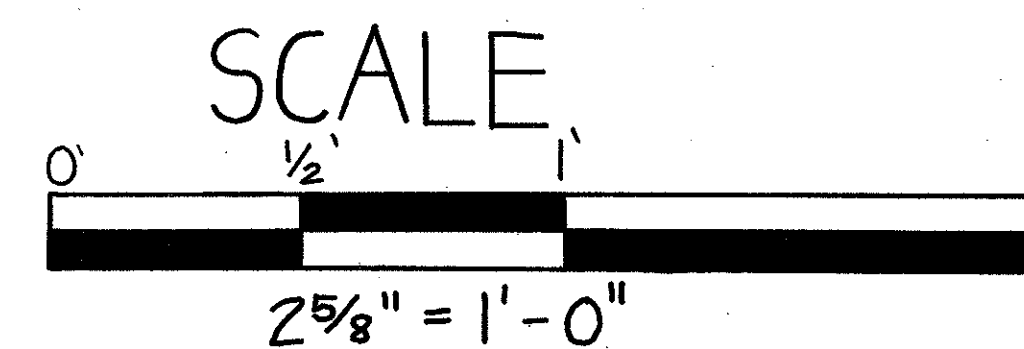
PRESERVATION

The gravestone appears to be in relatively good shape for its age. The writing on the stone is legible, and the slate is in good condition. There is, however, a large crack on the back of the structure that allows the viewer to see what is beneath the outer surface of slate. This might call for repairs later on, but at this time the most proper treatment is cleaning.

Since the structure is made of slate, there are certain procedures that need take place for its cleaning. First, the current methods of cleaning must stop. Currently, the gravestone is being pressure washed; although slate holds up fairly well under extreme conditions, daily pressure washing is not good for the constitution of the structure.

There are several solutions for cleaning slate: clean water, non-ionic detergent, and biocide solution. The easiest method of cleaning might be gentle brushing with clean water. The structure does not appear to need cleaning with the non-ionic detergent or the biocide solution. This can only be judged by the preservationist. Since the writing is legible and the details of the portraiture are clear, clean water and brushing are the only methods of cleaning necessary at this time.

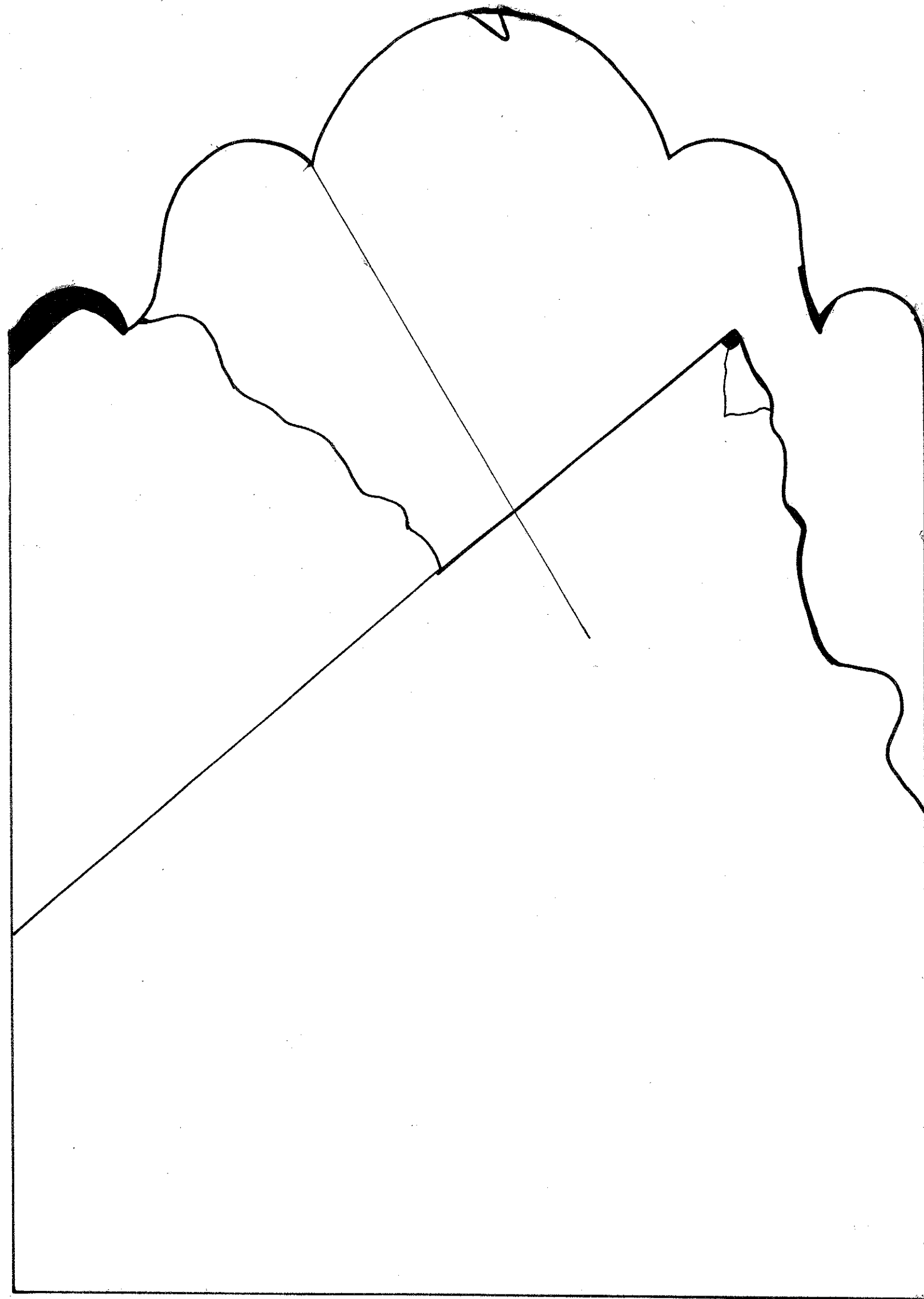
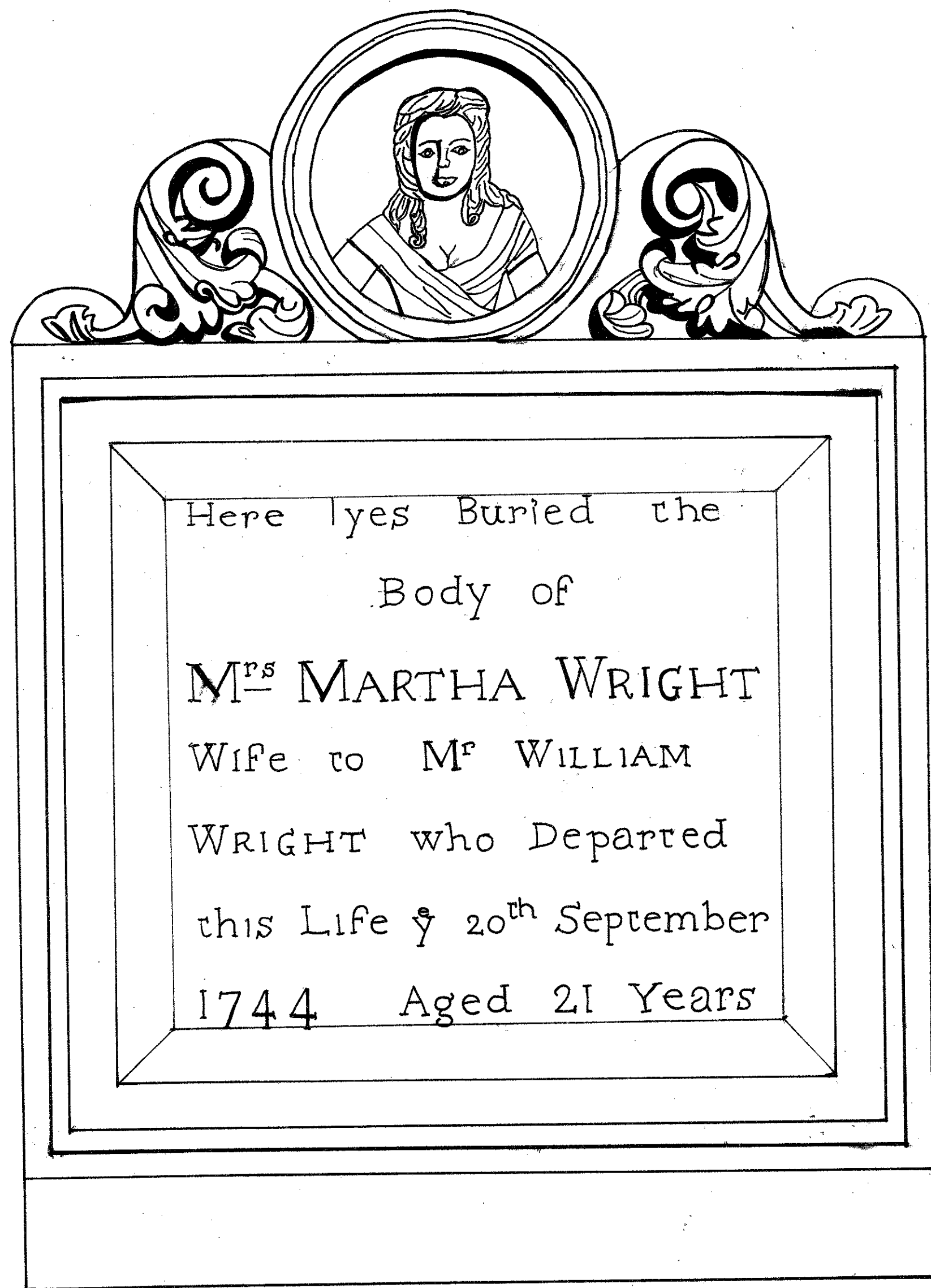
¹ Iconography of the Gravestones. <<http://www.cityofboston.gov/parks/hbgi/iconography.asp>>



NOTES

- LINES, DISCOLORATIONS ON BACK VIEW REPRESENT BLEMISHES AND CRACKS.
- BACK OF GRAVESTONE CHIPPED AWAY ABOVE ROUGHLY TRI-ANGULAR SHAPED BASE.

JAMES L. WARD ASSISTANT PROFESSOR		LANCE HALL & ADDITION MEETING STREET - CHARLESTON, SC	
COLLEGE OF CHARLESTON ARTH 299-002 FALL 2007		DRAWING TITLE DETAIL OF THE GRAVESTONE OF M MARTHA WRIGHT CIRCULAR CHURCH CHARLESTON, SC	
ASSIGNMENT NO: 6		DRAWING PREPARED BY (TEAM/INDIVIDUAL): WILLIAM STRICKLAND	
DATE: 11.15.2007		SCALE 2 5/8" = 1'-0" SHEET 44	
REVISIONS			
REV	DESCRIPTION	DATE	APPROVED



The different kinds of gravestone art displayed on the gravestones in the cemetery show the evolution of thought and understanding of death.

- o The earliest graves were marked with the skull and cross-bones, the ancient symbol of death.
- o By the early 1700's, cross-bones were being replaced by wings, signifying ones flight from Earth to heaven. This was called "death's head".
- o Through the 1700's, ideas about death started to change, and the emphasis of life became more important in grave markings. Skulls were beginning to look more life like, with the additions of more human-like features. These were called "soul effigies" because the represented the departing souls.
- o The most important development in graveyard artwork was the introduction of the *portraiture*. These are the natural representations of the deceased person carved into the gravestone. The Circular Church graveyard contains the only examples of portraiture in all of South Carolina.

The Circular Congregational Church Graveyard

- Is thought to be the oldest burying ground in Charleston.
- Over 500 gravestones remain in the graveyard, with 730 persons named on those stones, and another 620 named persons documented in the church records.
- The earliest unmarked grave dates back to 1695.
- The earliest inscribed gravestone dates at 1729.
- The oldest unmarked tomb in the graveyard, an arched ivy-covered vault is believed to contain the remains of Henry Simonds, his wife Frances, and their son. Simonds donated the lot of land where the Circular Church stands in the early 1690's. It is the only remaining artifact after the hurricane in 1713.
- Richard Hutson, the first mayor of Charleston, died in 1795 and is buried in the Circular Church cemetery.
- The oldest gravestones in the cemetery are made of slate, and were shipped here from New England by families of the deceased. The Circular Congregational Church graveyard contains the most of these kinds of gravestones than anywhere else in the country.

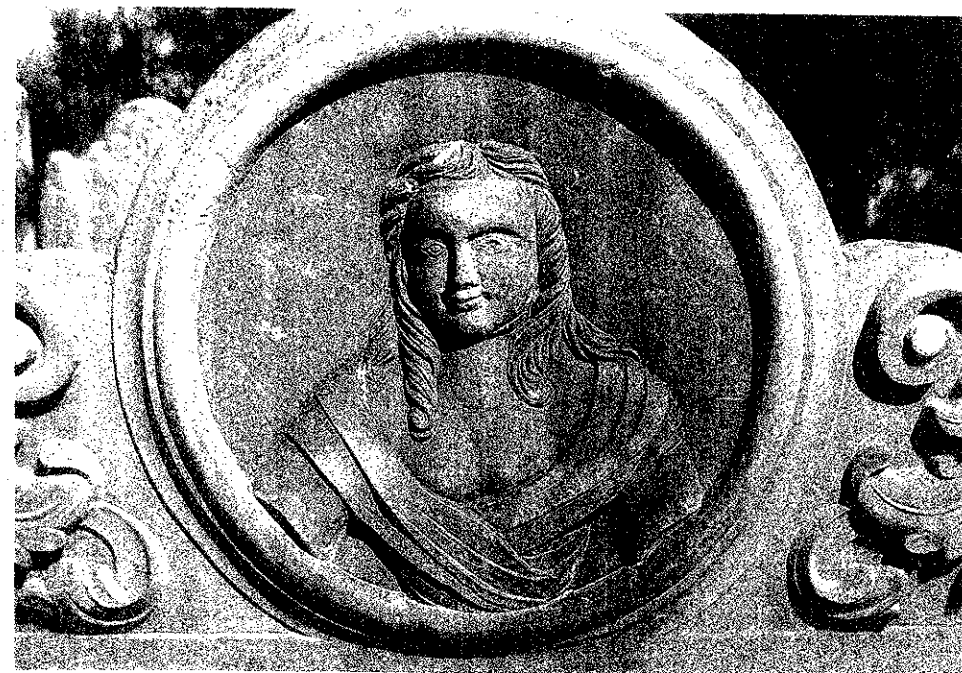
There are many forces that threaten the welfare of the Circular Congregational Church's graveyard and gravestones. Development, storms, natural weathering, neglect, eroding, creating rubbings, and even the good, yet ignorant, intentions of care takers can leave permanent damage to some of the most historic relics of the City of Charleston. It is vital to understand the proper preservation techniques when caring for such an old graveyard.

Caring for Graveyards

- When cleaning the sites around gravestones, use the gentlest procedure possible to avoid any damage. Sandblasters or harsh chemical cleaners should never be used.
- Vegetation, if it is not directly threatening to any gravestone, should be left in place as it is also considered a historic marking. Some ground coverings were planted as memorials by family members. Unless the plants are keeping stones or walls moist and damp or causing any damage, they should be left alone.
- Caring for vegetation in a graveyard should be done with extreme caution. Weed whackers can permanently scar soft gravestones. Hand held clippers used to trim vegetation around gravestones are the best way to avoid any damage to the stone. Fertilizers or garden chemicals should never be kept or used around graves as this will leave stains.
- Rubbings, especially on gravestones that are tall and thin, can cause the stones to break. The tape used to hold the paper in place can also cause damage by leaving an adhesive residue, attracting debris to stick to the stone. Instead of rubbings, use a mirror to reflect sunlight to reveal hard to see markings on the stone.

Caring for Gravestones

- Only professional conservators of gravestones should be called to repair any damages. Unqualified volunteers trying to make repairs can cause even more damage.
- If a break or crack occurs, it is important to call for help as soon as possible to avoid further damage.
- Pieces of stone fragments that have fallen off should always be saved and documented. Before moving them to a safe place for keeping, make documentation of the gravestone it belongs to so historical significance is not lost.
- Documentation is extremely important to the historic value of gravestones. Natural disasters such as hurricanes are less devastating to a historic graveyard if all gravestones have been documented.
- Cleaning a gravestone to achieve the "like new" appearance takes away from its historic integrity. Stains and breakage from natural weathering should be kept in tact.
- Only stones in good condition and structurally sound should be cleaned. Only clean stones to remove intense soiling and slow down deterioration.
- Cleaning solutions with high acidic content should not be used. High pressure water sprayers should never be used. Instead, use a garden hose to ensure the least amount of pressure on the stone.
- To remove dirt, use a soft-bristle brush. To clean away debris in carved niches, use a soft-bristle toothbrush. Once all debris is removed, rinse the stone in clean, clear water. If further cleaning is required, a non-ionic detergent can be used. This kind of detergent will not leave any visible residue.
- Household cleaning products should never be used. One day of cleaning with baking soda can cause the same amount of erosion as fifty years of normal weathering.



JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299-002 FALL 2007 HISTORIC PRESERVATION & COMMUNITY PLANNING		LANCE HALL & ADDITION MEETING STREET - CHARLESTON, SC	
DRAWING TITLE: Detail of a Grave		DRAWING PREPARED BY: Kristin Glavis (Team 3)	
DATE:		SCALE: SHEET 45	
REVISIONS		DATE	
REV	DESCRIPTION	DATE	APPROVED

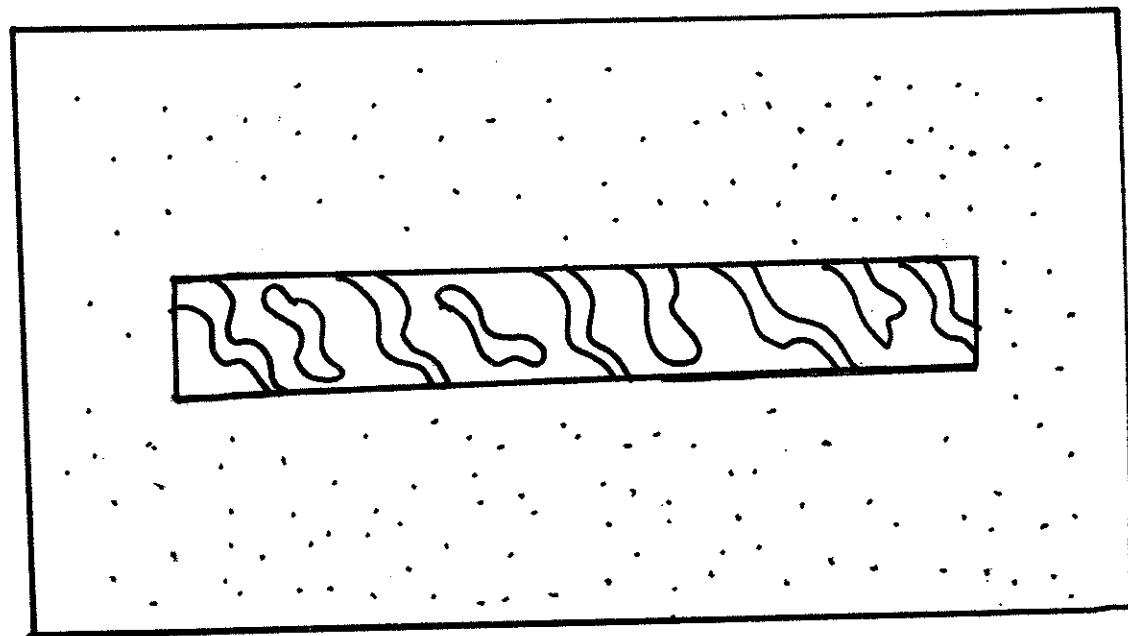
The conservation of cemeteries and the gravestones that make them up are an important part of history. Gravestones give a glimpse into the heritage of our country and personal families. That said conserving gravestones can be a very tricky process, like many of forms of preservation to much care or cleaning can be detrimental. Great care has to be done for all types of gravestones, even if they are made from durable materials such as granite, slate or marble. In the case of the Ruddock monument it appears to be made from marble. There is not a date on the monument but from the construction material and by the dates on surrounding graves it can conjectured that the stone is from the mid 1800's. The simplicity of the stone with no details other than the names hints at an earlier time period.

Before any cleaning is done the first thing to do is to inspect the stone and see how much damage there is, if any. That way whatever efforts are done will not do any further harm to the monument. With porous stones, like marble, chemical cleaners can be especially dangerous because they can work there way into the stone easier. With almost any stone you have, it is best to use soap and water to clean growth or dirt off. The entire stone should be wetted down before any real cleaning is to be done so that any surface stains can be washed off. Cleaning should also always be done by hand, and never with anything powered. When stone, especially grave stones, are power washed it tears at the surface of the stone and can take away from the detail on the stone. When using brushed on stone a synthetic brush should be used opposed to a brush with natural bristles. The natural bristle can be left behind on the stone and being natural could attract more growth to the surface. Gravestones are similar to buildings in the sense that a little growth can add character to the stone, not take away from it. A aged stone should have a certain patina to it and not be shockingly white like the day it was put on the grounds. A gravestone is much like a person and the surface of the stone can be seen as a skin, if a cleaning is necessary a small portion of the stone should be tested to see the stones reaction to the solvent, if one is used.

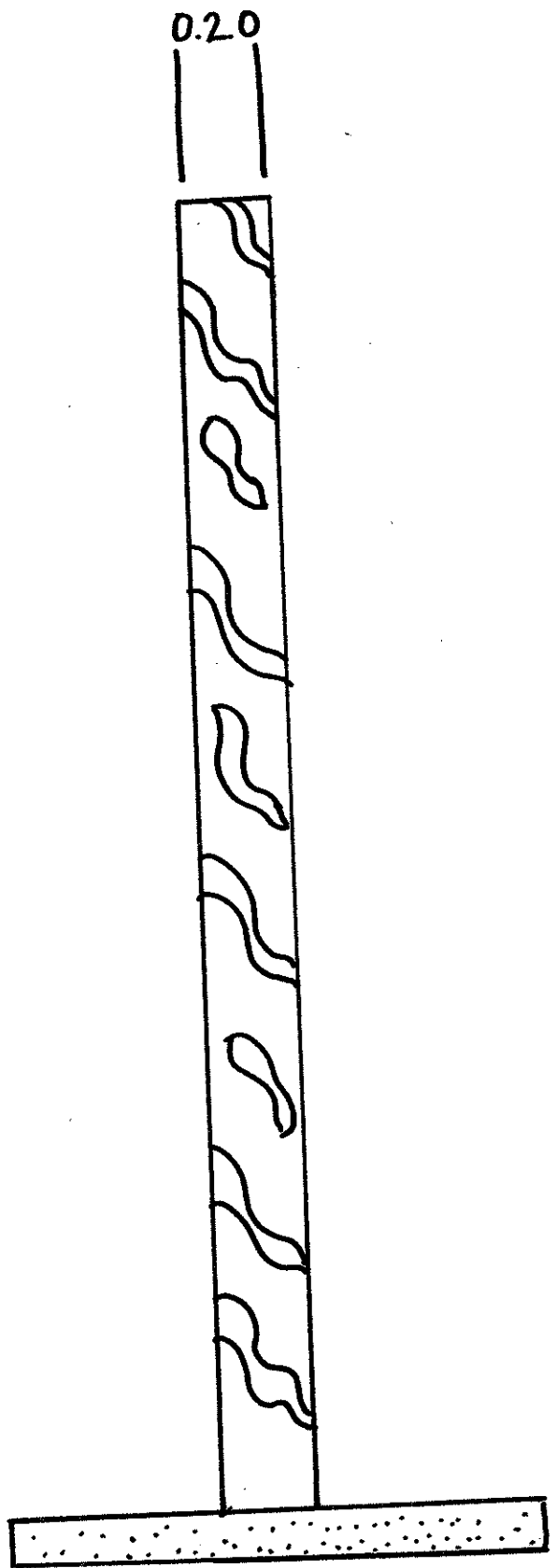
When repairing a gravestone the same principles of cleaning apply to repairs. A stone that may have a few cosmetic cracks that do not effect the integrity of the stone should not be repaired. Only stones in great distress or with damage that can cause further stress should be fixed. New materials that should not be applied to buildings should also not be applied to stone. Historic masonry is all same no matter the way it is used. Concrete or cement should never be applied to a historic gravestone since the material, marble, slate, etc., do not react well with modern materials. If possible historically accurate materials are to be used.

Some cemetery's found in more urban spaces are well maintained and have a manicured effect to them. Cemetery's outside suburban areas can be left to grow and mature on natures clock not that of man. The best method of preservation for gravestones is the continual observation and maintenance of the stones. Sometimes a person or places preferences can be detrimental as harsh cleanings take away the integrity of the stone but the neglect of the stone can also cause the stone to break down. That is why maintenance is the best options, just maintain the stone with a watchful eye. Only specialist should deal with gravestones, there are guidelines for gravestone same as there are for buildings and they should both be followed.

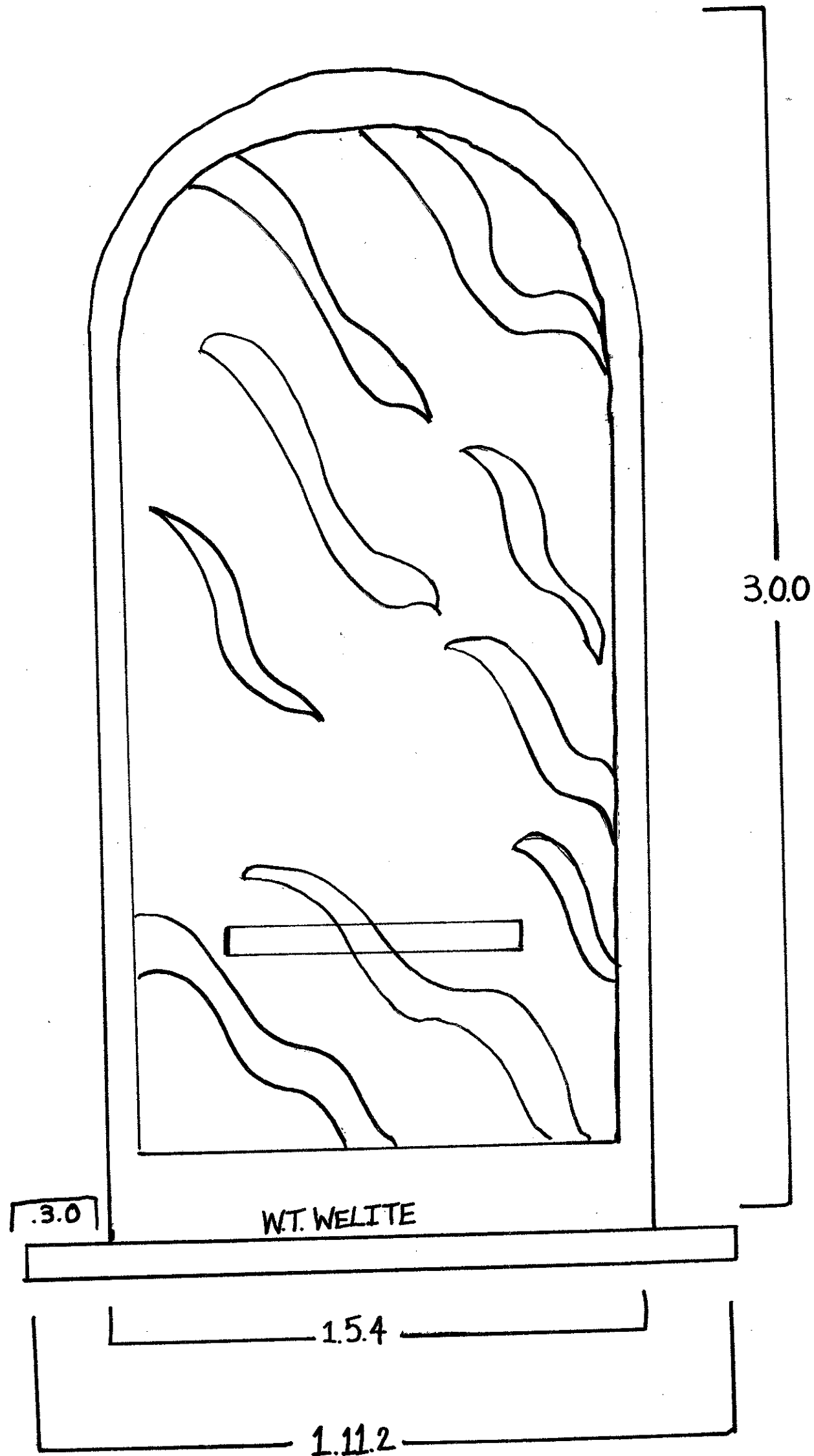
THE RUDDOCK MONUMENT



OVERHEAD VIEW



SIDE VIEW

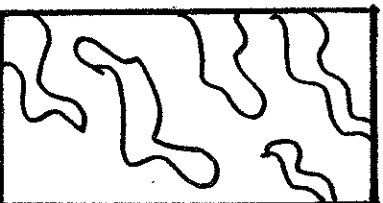


FRONT VIEW

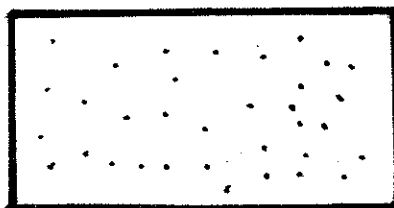
NOTES

- ① Inscription on tomb reads...
Our children
Sarah Vernal Ruddock
Hannah Brown Ruddock
Francis Jones Ruddock
- ② Depth of Brick base is estimate.
- ③ Dimensions of overhead view can be found on front and side views.
- ④ Rear of stone is smooth and blank.

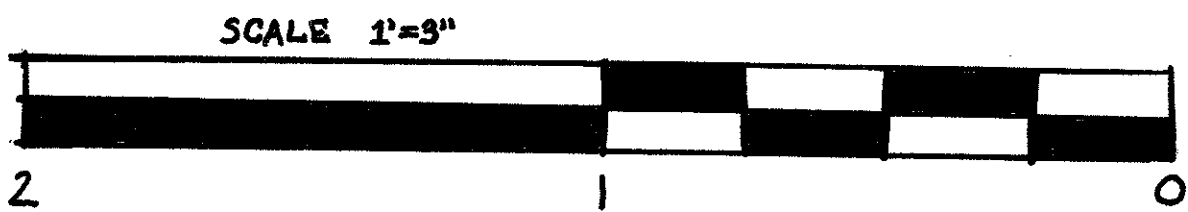
LEGEND



MARBLE

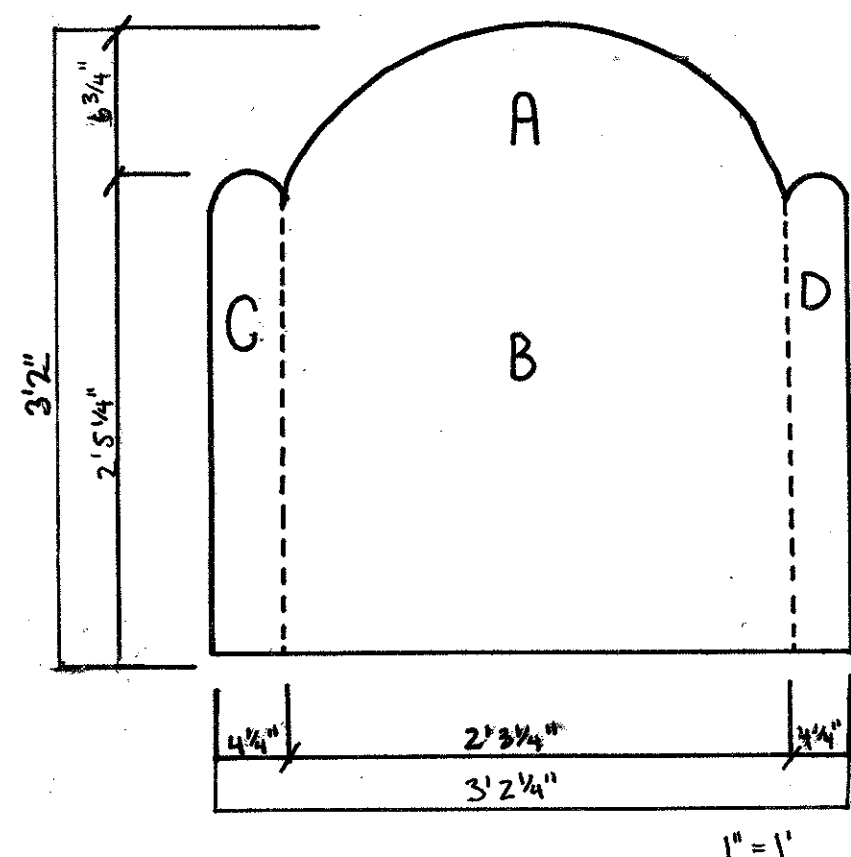


BRICK



JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299-002 FALL 2007 HISTORIC PRESERVATION & COMMUNITY PLANNING	LANCE HALL & ADDITION MEETING STREET - CHARLESTON, SC DRAWING TITLE: GRAVESTONE OF RUDDOCK CHILDREN DRAWING PREPARED BY (TEAM/INDIVIDUAL): WINSTON MCCORMICK		
ASSIGNMENT NO: 3	SCALE 1" = 3" SHEET 42		
DATE: 09.28.2007			
REVISIONS			
REV	DESCRIPTION	DATE	APPROVED

THE GRAVE OF Mrs DESIRE

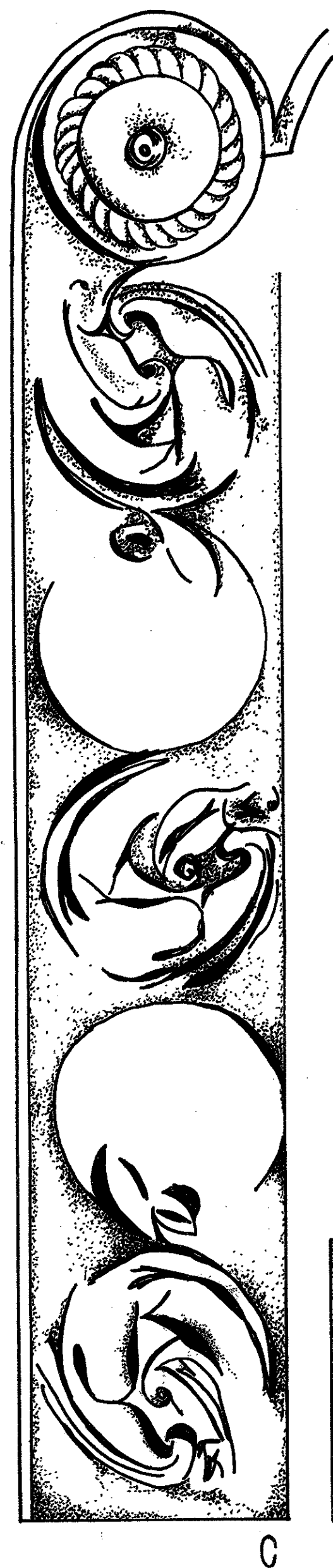


A BRIEF HISTORY

Desire Peronneau was the wife of Henry Peronneau. Henry was born in La Rochelle, France and arrived in South Carolina in 1687, at the age of 20. He and his family were one of the first of the Huguenots in the colony, and they became highly successful merchants. Henry and Desire, as well as at least 3 of their 8 children, are buried in the Circular Church Graveyard.

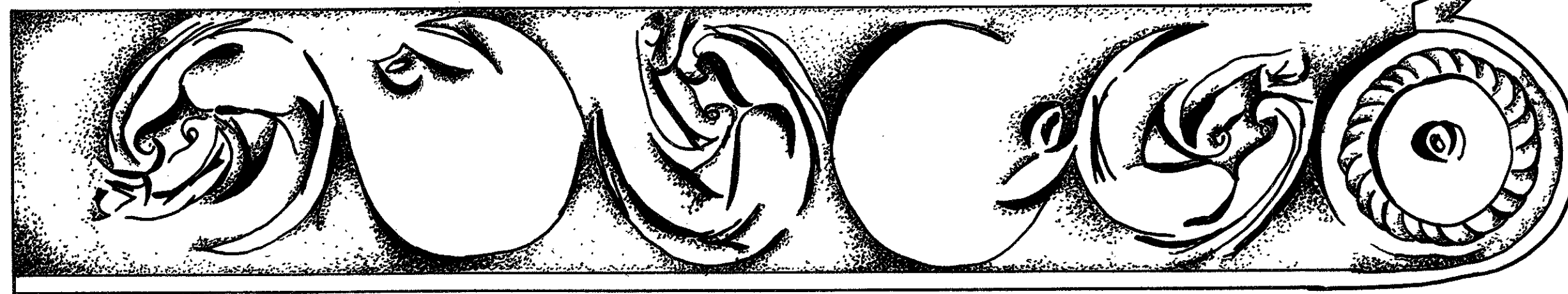
Typical of the time period, Desire Peronneau's tombstone features a skull with angel wings. This artwork can be related back to the 1600s, where stark skull and crossbones, the ancient symbol of death, were typically inscribed on tombstones. By the early 1700s, the cross bones were replaced with wings and called "death's head." Towards the middle of the century, the skull was transformed into a more human-like face that can be described as a "soul effigy" to represent the departed soul. Later, portraits of the deceased took precedence on tombstones.

This evolution of tombstone art shows the changing attitudes of life and death throughout history. Examples of each type of symbolism described can be found in the Circular Church graveyard in Charleston, SC.

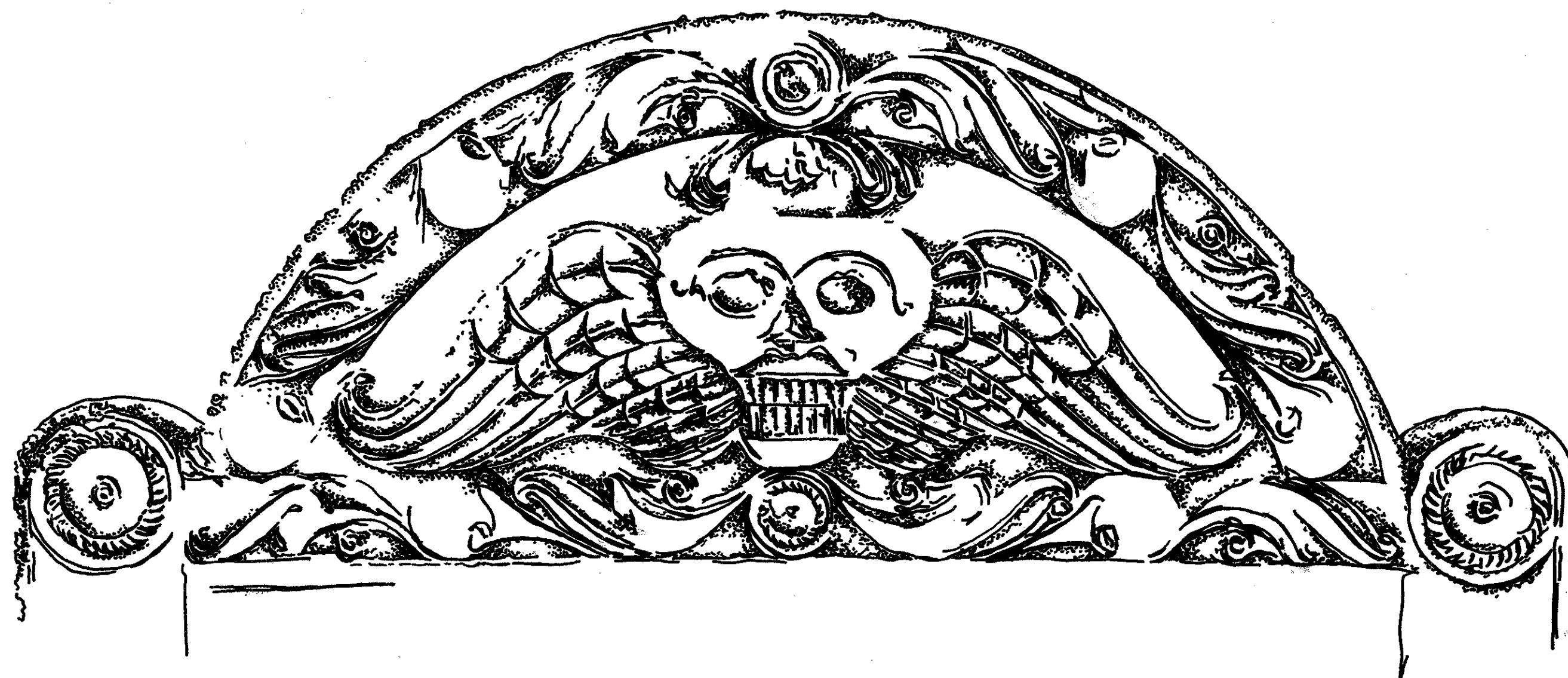


Here lyes Buried the
Body of M^{rs} DESIRE
PERONNEAU Wife to M^r HENRY
PERONNEAU Who Departed
this life Decem^{br} 30th Anno
Dom 1740 Aged 60 Years

B



D



CLEANING PROCEDURE

When dealing with old and fragile tombstones (slate in this case), it is very important to take great care and caution while cleaning or performing maintenance procedures. The gentlest method possible should always be selected, and the person performing the procedure should have a sound knowledge of the steps and care involved in the following process.

1. Evaluate the condition of the tombstone. If there are any cracks, flaking, scaling, or erosion, cleaning should not be attempted.
2. Locate and determine the nature of the soiling:
 - 2.1. Carbonaceous or sooty
 - 2.2. Grime or dirt
 - 2.3. Organic matter
 - 2.4. Metallic or oil stains
 - 2.5. Salts
3. Attempt to remove the stain with the least invasive method – gentle, clean water rinsing.
4. If simple water is not effective, a non-ionic detergent* may be used to clean slate. Be sure to test the detergent, as well as the whole cleaning procedure, on a small and inconspicuous spot.
5. Pre-wet the tombstone with water before adding any detergent. This reduces the risk of overexposure of the detergent, and initiates the softening of the stain.
6. To avoid streaking, clean from the bottom to the top and rinse runoff frequently.
7. Do not allow the detergent to dry on the tombstone – be sure and rinse thoroughly to prevent further damage.

If one follows these steps, the tombstone may be cleaned without much compromise to its integrity.

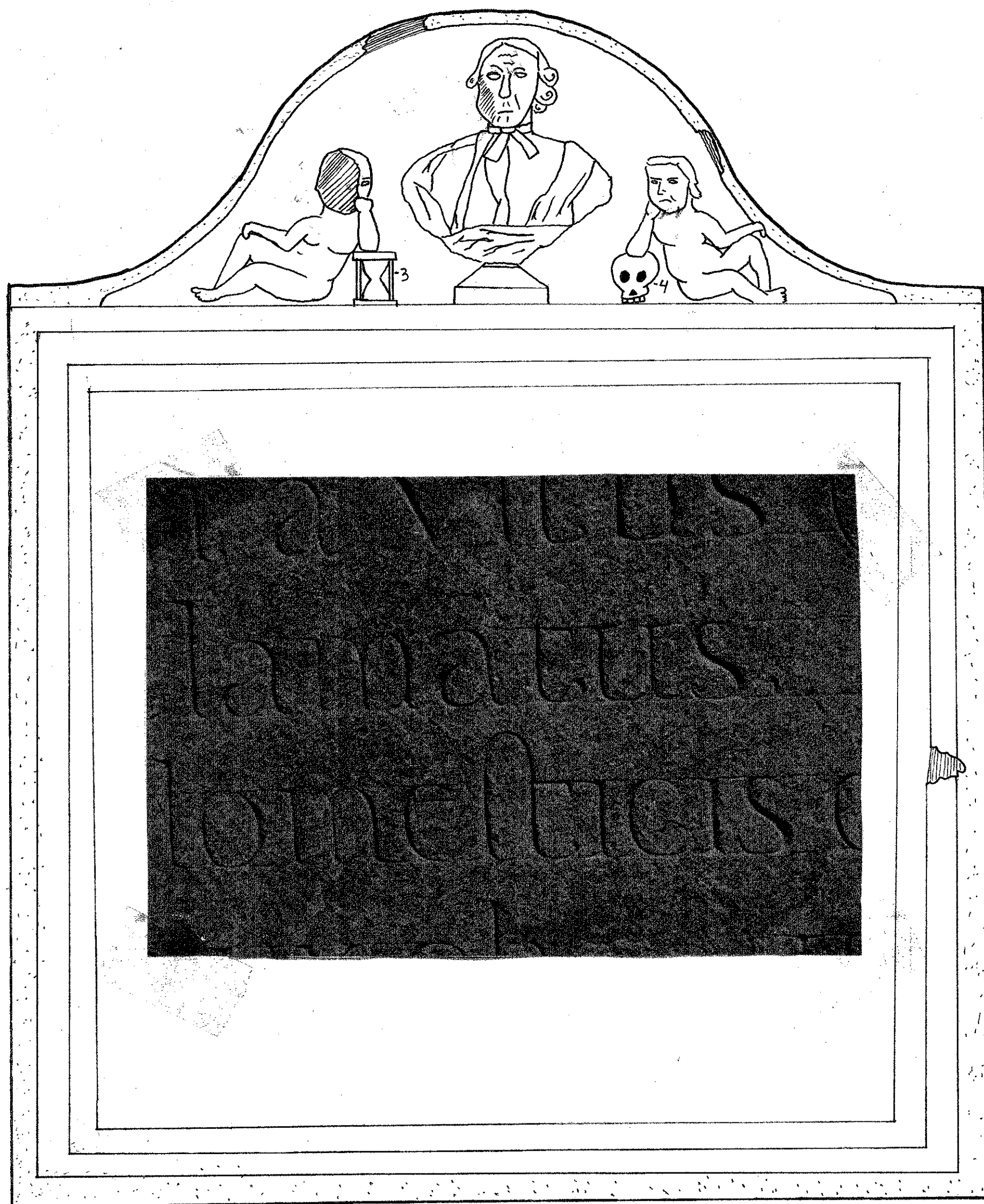
*Non-ionic detergents are recommended for cleaning slate tombstones. They successfully remove general soiling due to their superior wetting properties. They prevent the formation of soluble salts in the tombstone, as they are electrically neutral. These detergents, such as Photo-Flo (a Kodak product), are found through conservation, janitorial, and photographic suppliers.

JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299-001 FALL 2007 HISTORIC PRESERVATION & COMMUNITY PLANNING		LANCE HALL & ADDITION MEETING STREET - CHARLESTON, SC DRAWING TITLE: THE GRAVE OF M ^{rs} DESIRE	
ASSIGNMENT NO: 6		DRAWING PREPARED BY: ELIZABETH H. MARTIN	
DATE: November 14, 2007		SCALE:	SHEET 47
REVISIONS			
REV	DESCRIPTION	DATE	APPROVED

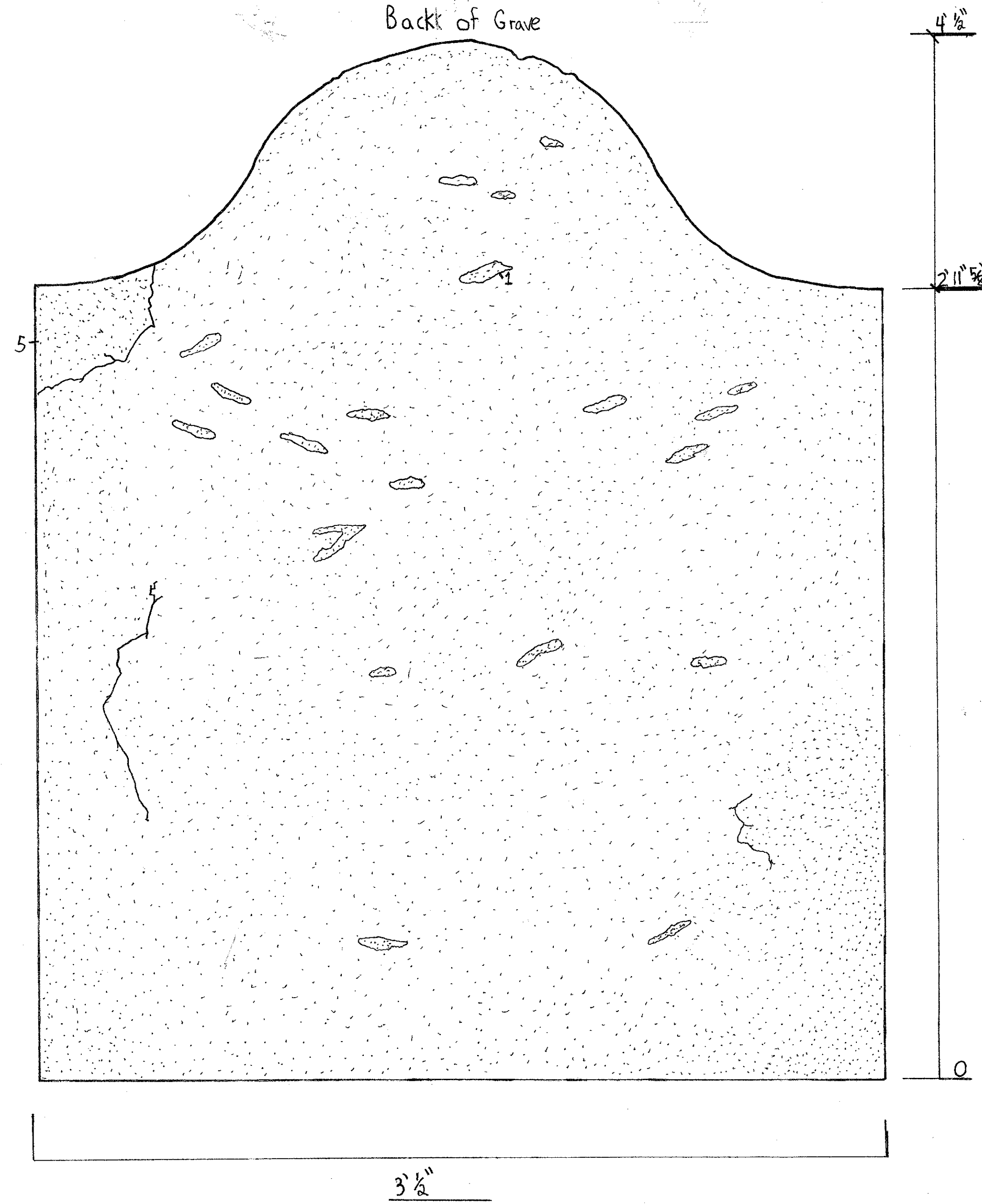
- Notes For additional information see proposal
1. Marks probably caused by picture washing or weather.
 2. 2' down the grave it is $\frac{5}{8}$ " out of plumb.
 3. Hour glass is the symbol of the passage of life.
 4. Skull is symbol of death or sin.
 5. Stippling marks show where grave stone poorly carved for the last 100 years.



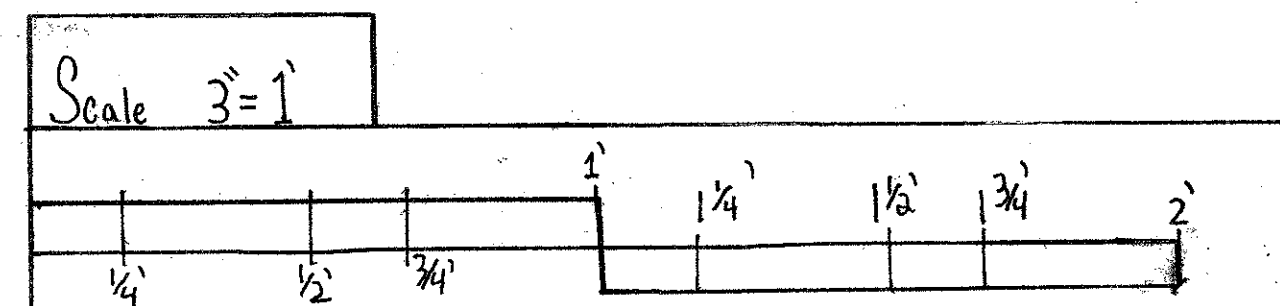
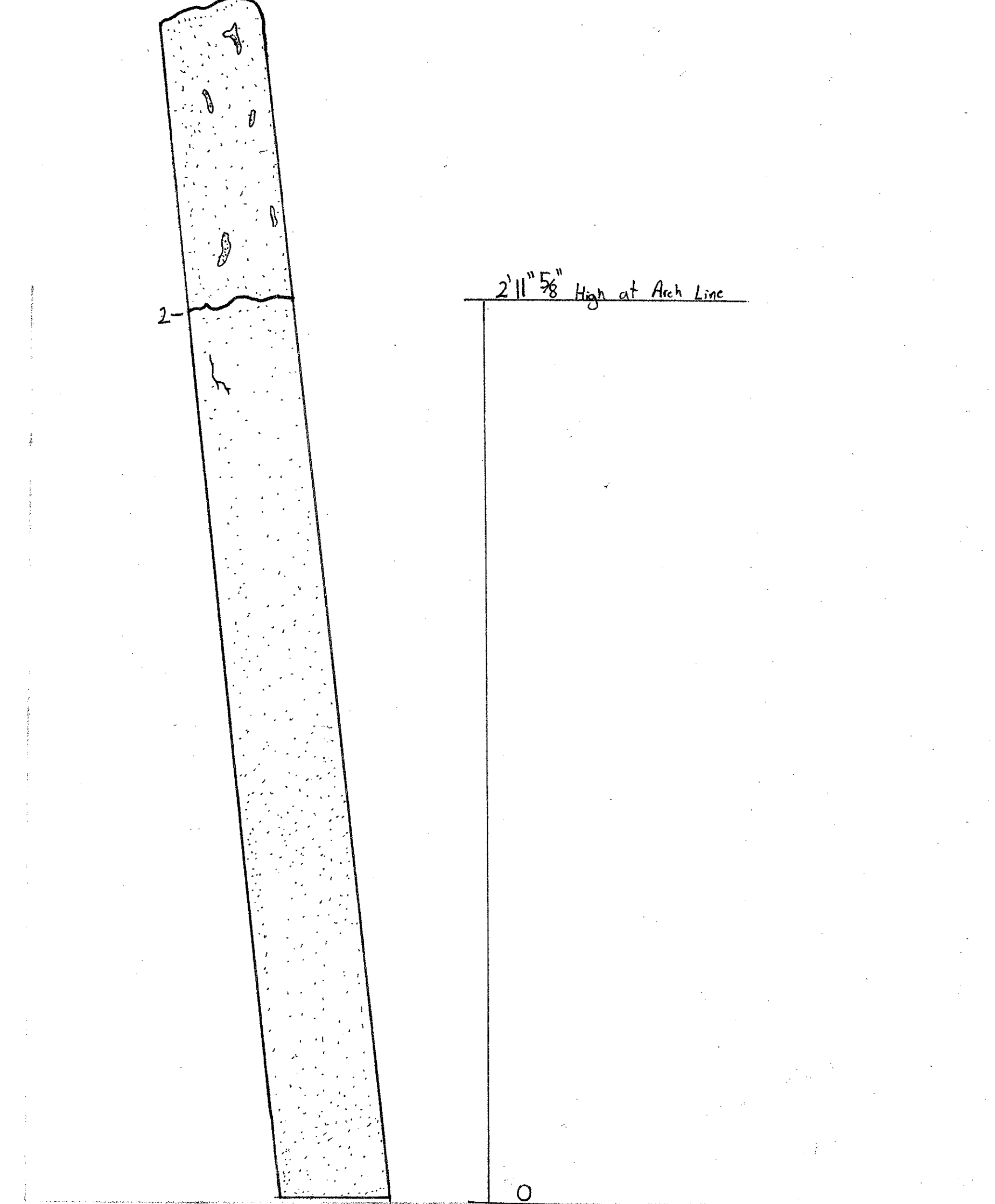
Front of Grave

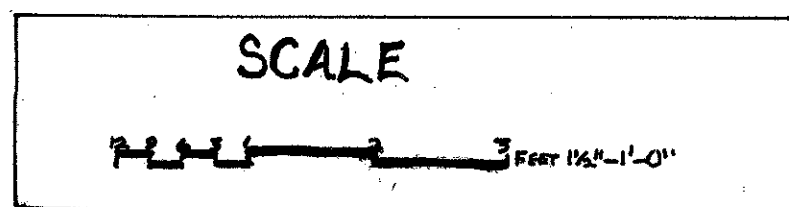
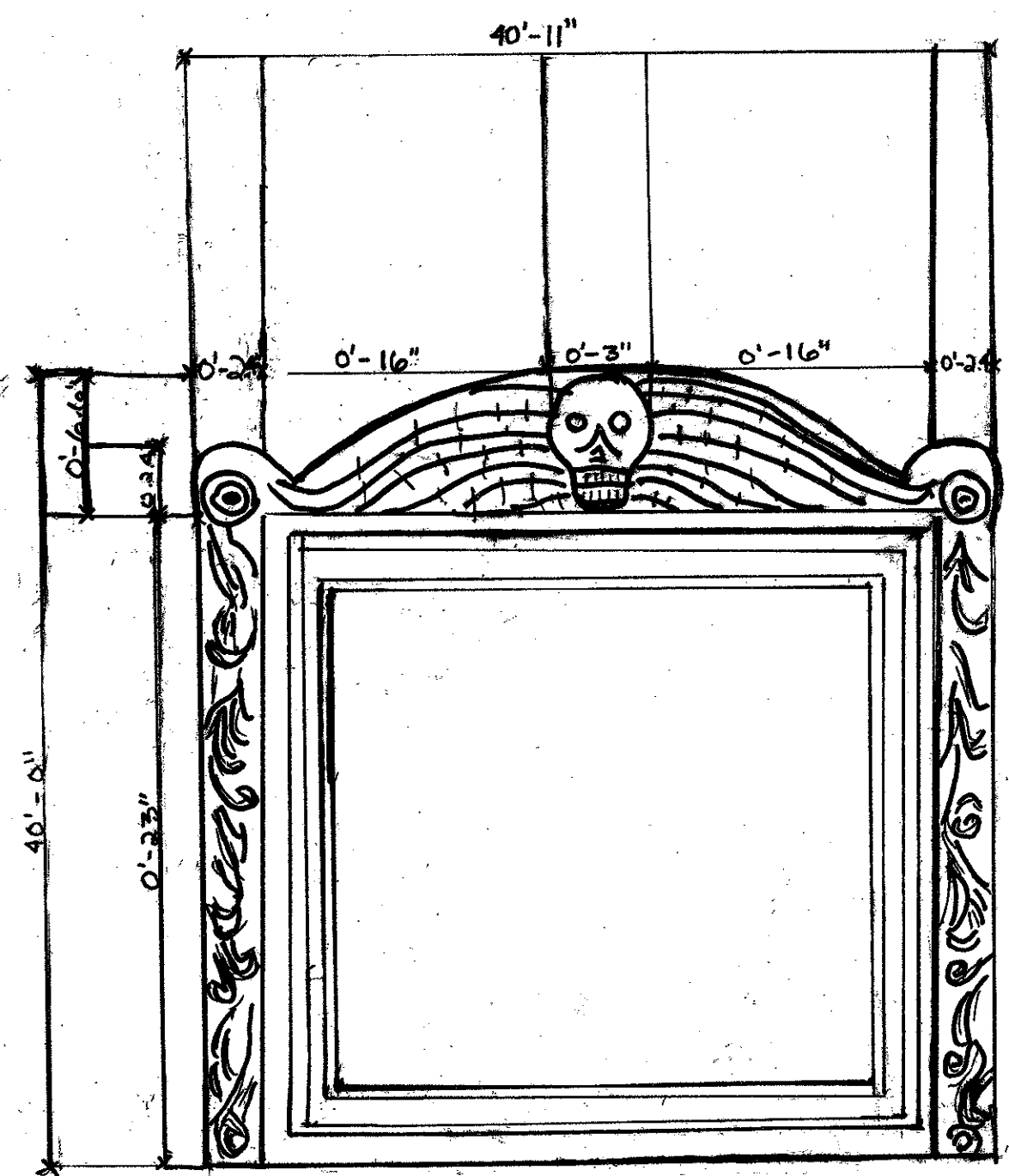
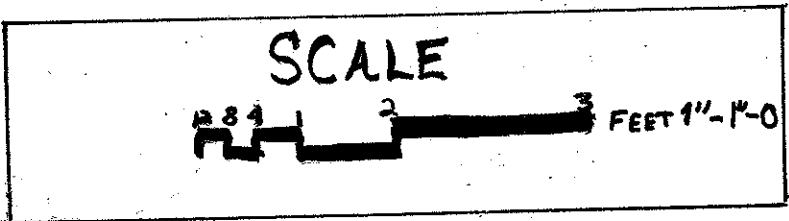
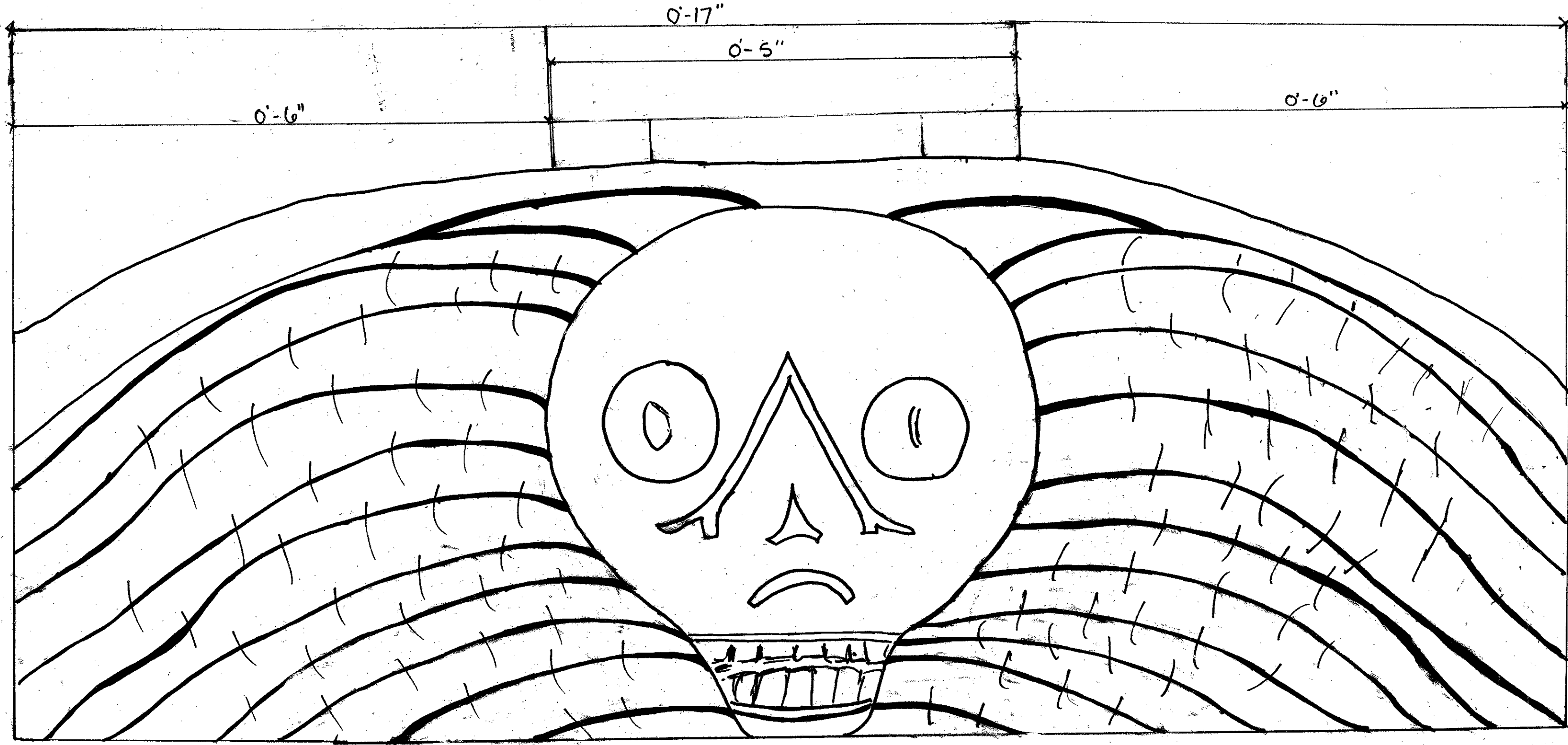


Back of Grave



Side of Grave





INSCRIPTION

HERE LYES BURIED M.
JOHN VANDERHORST (SON OF
CAP. JOHN VAN DERHORST &
MARGARET, HIS WIFE) WHO
DEPARTED THIS LIFE Y 1ST OF OCT.
1740 IN Y 22ND YEAR OF HIS AGE.

ICONOGRAPHY
SKULL WITH WINGS
REPRESENTS FRAGILITY,
MORTALITY
COMMON IN EARLY AMERICAN
AND EUROPEAN CEMETERIES
LATER REPLACED BY THE
SYMBOL OF CHERUBS

NOTES

THE NATURAL COLORS AND TEXTURES OF SLATE ARE ESSENTIAL TO ITS BEAUTY. DIRT, MINERAL RESIDUE, WAX AND OTHER CONDITIONS OBSCURE THE NATURAL STONE.

A THOROUGH PROFESSIONAL CLEANING WITH APPROPRIATE, CONDITIONING CLEANERS WILL BOTH REMOVE THE ACCUMULATED DIRT AND IT WILL ADD MINERALS THAT ARE STRIPPED FROM THE STONE BY DAILY USE.

THE DESIRABLE TEXTURE IS UNALTERED BY THE USE OF APPROPRIATE NATURAL BRISTLE BRUSHES. A COMBINATION OF MACHINES AND HAND TOOLS LOOSEN RESIDUE WITHOUT REMOVING THE NATURAL TEXTURE. REMOVING WATER AND WASTE PROMPTLY WITH WATER VACUUMS PREVENTS THE SOIL FROM PENETRATING THE STONE.

AN ANNUAL, LIGHT, PROFESSIONAL CLEANING WILL KEEP MOST STONE LOOKING AS GOOD AS NEW UNDER MOST CONDITIONS.

THERE IS ALSO A LARGE CRACK THAT HAS NOT REACHED ALL THE WAY THROUGH TO THE BOTTOM OF THE STONE, ONCE BROKEN, AN APPLICATION OF EPOXY USING CLAMPS IS A SIMPLE SOLUTION.

JAMES L. WARD ASSISTANT PROFESSOR		LANCE HALL & ADDITION MEETING STREET - CHARLESTON, SC	
COLLEGE OF CHARLESTON ARTH 299-002 FALL 2007		DRAWING TITLE: Detail of Gravestone: John Vanderhorst	
HISTORIC PRESERVATION & COMMUNITY PLANNING		DRAWING PREPARED BY (TEAM/INDIVIDUAL): Hattie Hayes	
ASSIGNMENT NO: 3		DATE: 9/28/07	
SCALE: 1 1/2" = 1'-0"; 1" = 1'-0"		SHEET 24 OF 30	
REVISIONS			
REV	DESCRIPTION	DATE	APPROVED

FIRST FLOOR PLAN OF LANCE HALL

LEGEND



MARBLE



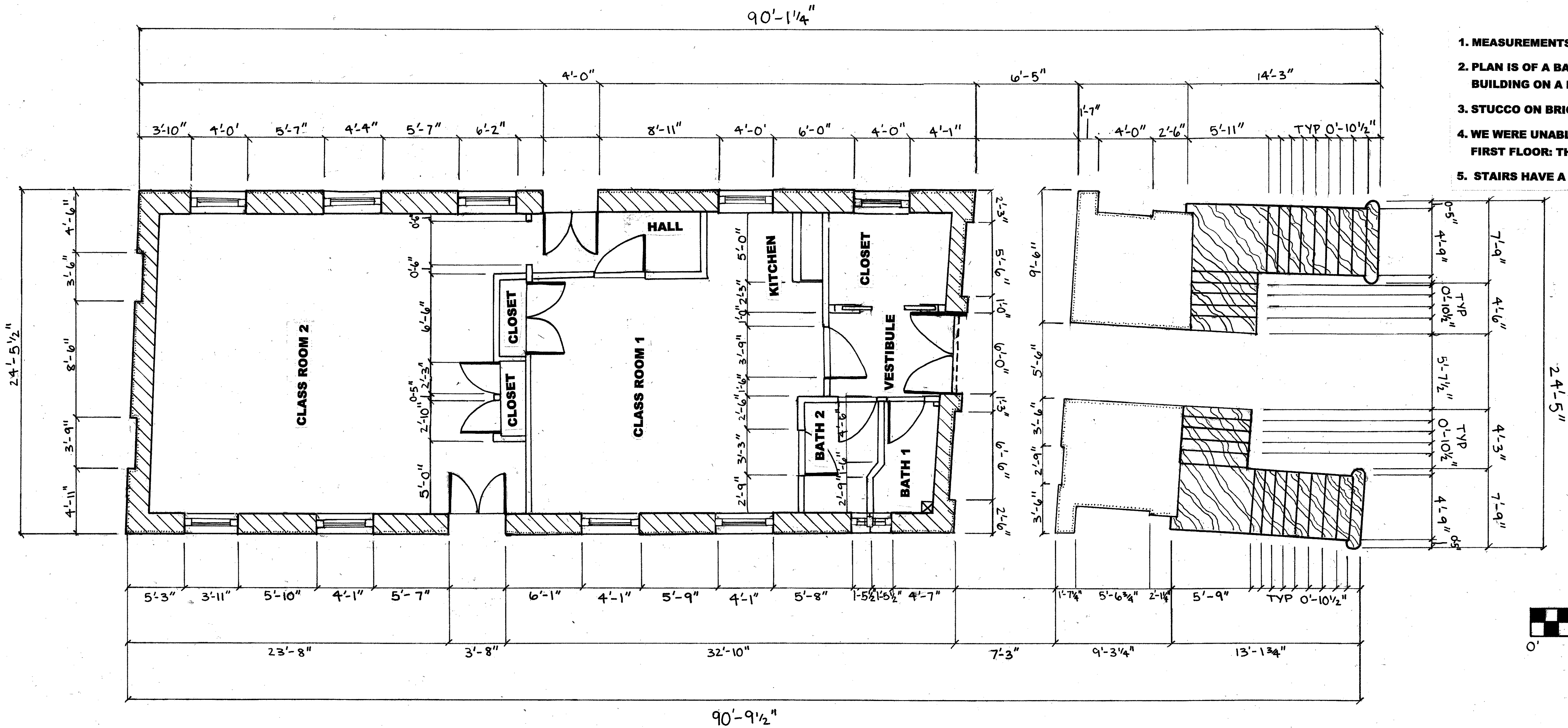
BRICK



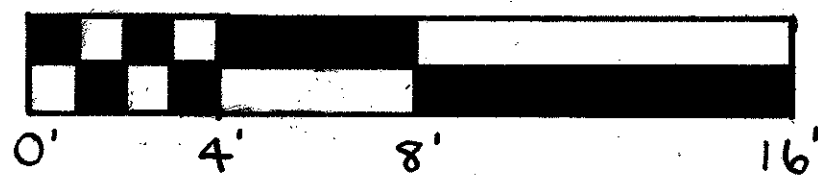
STUCCO

NOTES

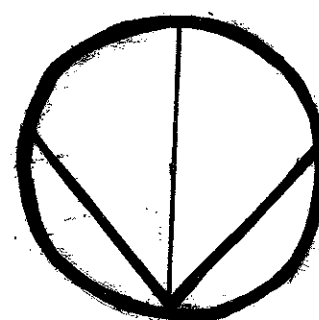
1. MEASUREMENTS TAKEN 9-06-07
2. PLAN IS OF A BASEMENT LEVEL OF A ONE STORY BUILDING ON A RAISED BASEMENT.
3. STUCCO ON BRICK WALL
4. WE WERE UNABLE TO ACCESS THE CLOSETS ON THE FIRST FLOOR: THEREFORE, THE DEPTH IS ESTIMATED.
5. STAIRS HAVE A TYPICAL WIDTH OF 0'-10 1/2"



SCALE 1/4" = 1'-0"

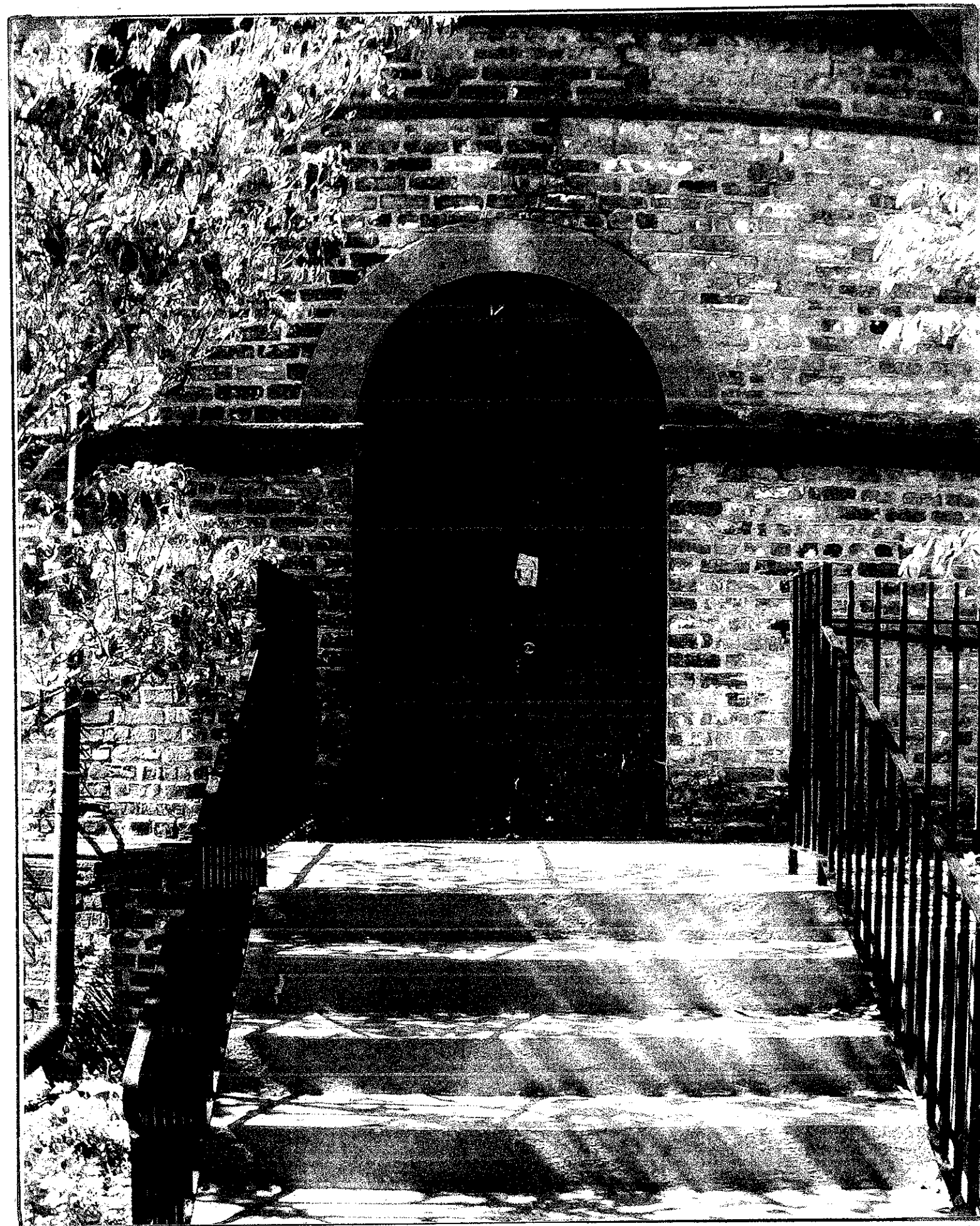


NORTH

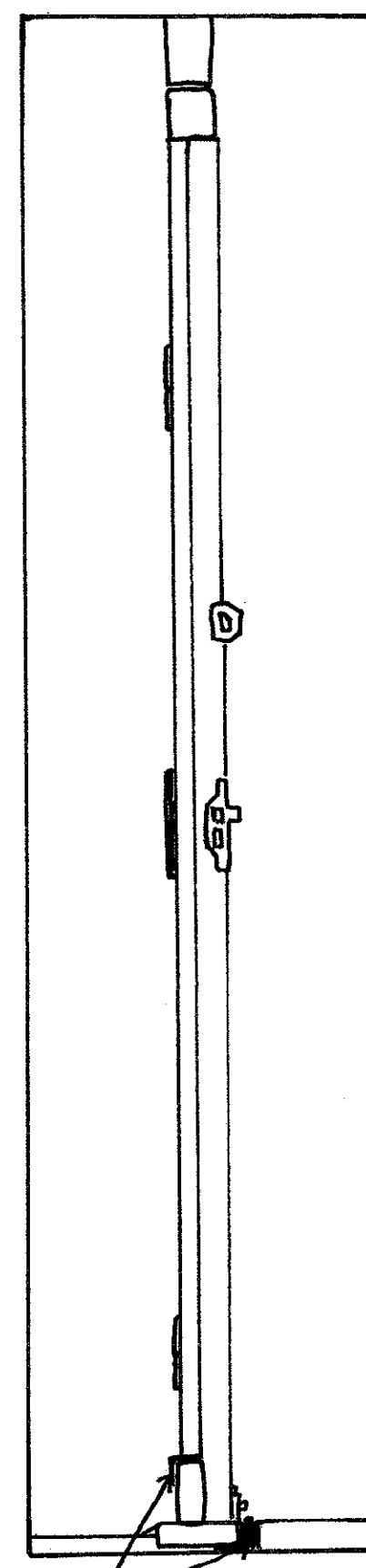


JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299-002 FALL 2007 HISTORIC PRESERVATION & COMMUNITY PLANNING		LANCE HALL & ADDITION MEETING STREET - CHARLESTON, SC DRAWING TITLE: FINAL FIRST FLOOR PLAN OF LANCE HALL DRAWING PREPARED BY (TEAM/INDIVIDUAL): TEAM 5- DANIELLE COLLAMER, WINSTON MCCORMICK, RICHARD PATE, MICHAEL SANDERS SCALE 1/2" = 1'-0"	
ASSIGNMENT NO:	1	DATE:	09.13.07
REV	DESCRIPTION	DATE	APPROVED

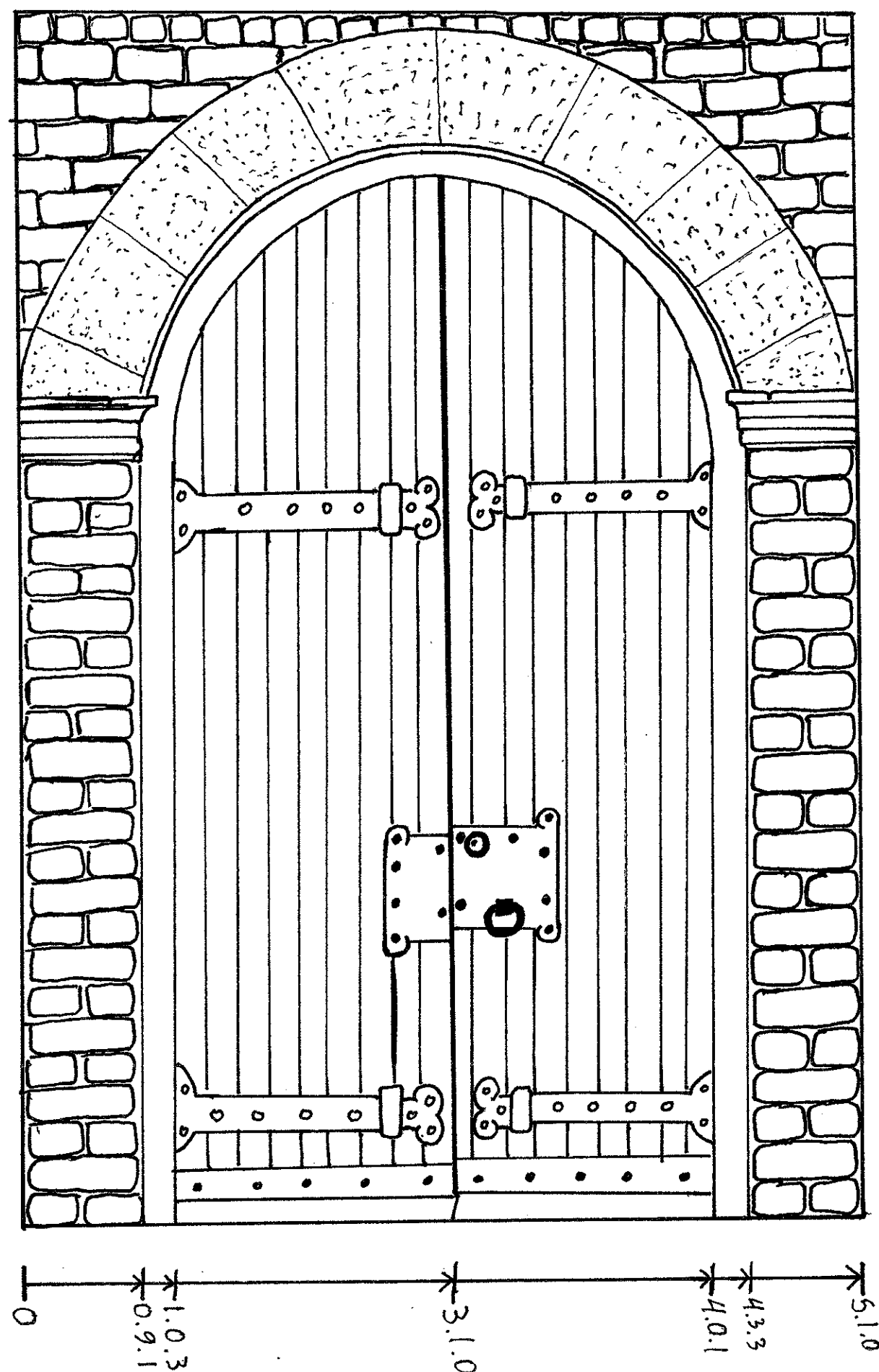
RESTORATION OF SOUTH DOOR TO CIRCULAR CONGREGATIONAL
(HANDICAPPED ENTRANCE)



DETAIL PHOTOGRAPH



DOOR SECTIONAL



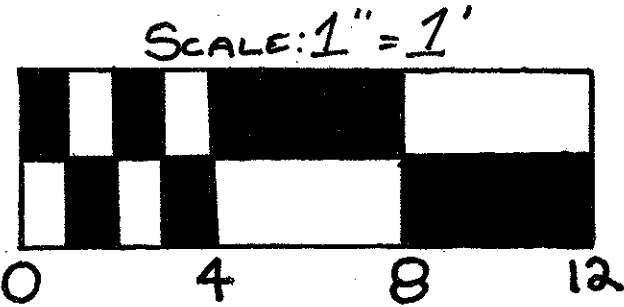
DOOR ELEVATION

NOTES

NEW THRESHOLD OF TREATED CEDAR PUT IN
NEW SILL BUILT AS WELL AS DOOR JAM OF TREATED 2X4'S
COPPER FLASHING USED DIRECTLY ABOVE SILL/ON THE
BOTTOM OF THE DOOR/AND BETWEEN THE DOOR AND THE
JAM ON THE TOP
BRICKS WERE REPOINTED AND COVERED BACK UP
LEFT HAND DOOR WAS MADE EVEN WITH RIGHT DOOR USING
TREATED WOOD
MISSING HINGE WAS REPLACED
EVEN THOUGH COPPER FLASHING WILL PROTECT FROM
MOISTURE PROBLEMS DRIPPING INTO DOOR (AND MORE
IMPORTANTLY INSECT DAMAGE) THEY STILL NEED TO FIND A
WAY TO CHANNEL WATER AWAY FROM THE FRONT OF THE
DOOR BECAUSE THE FLAT AREA THERE ALLOWS FOR WATER
TO POOL UP AND SIT

Legend

WOOD	
STONE	
BRICK	
IRON	
COPPER	



BRICKS PRE-POINTWORK



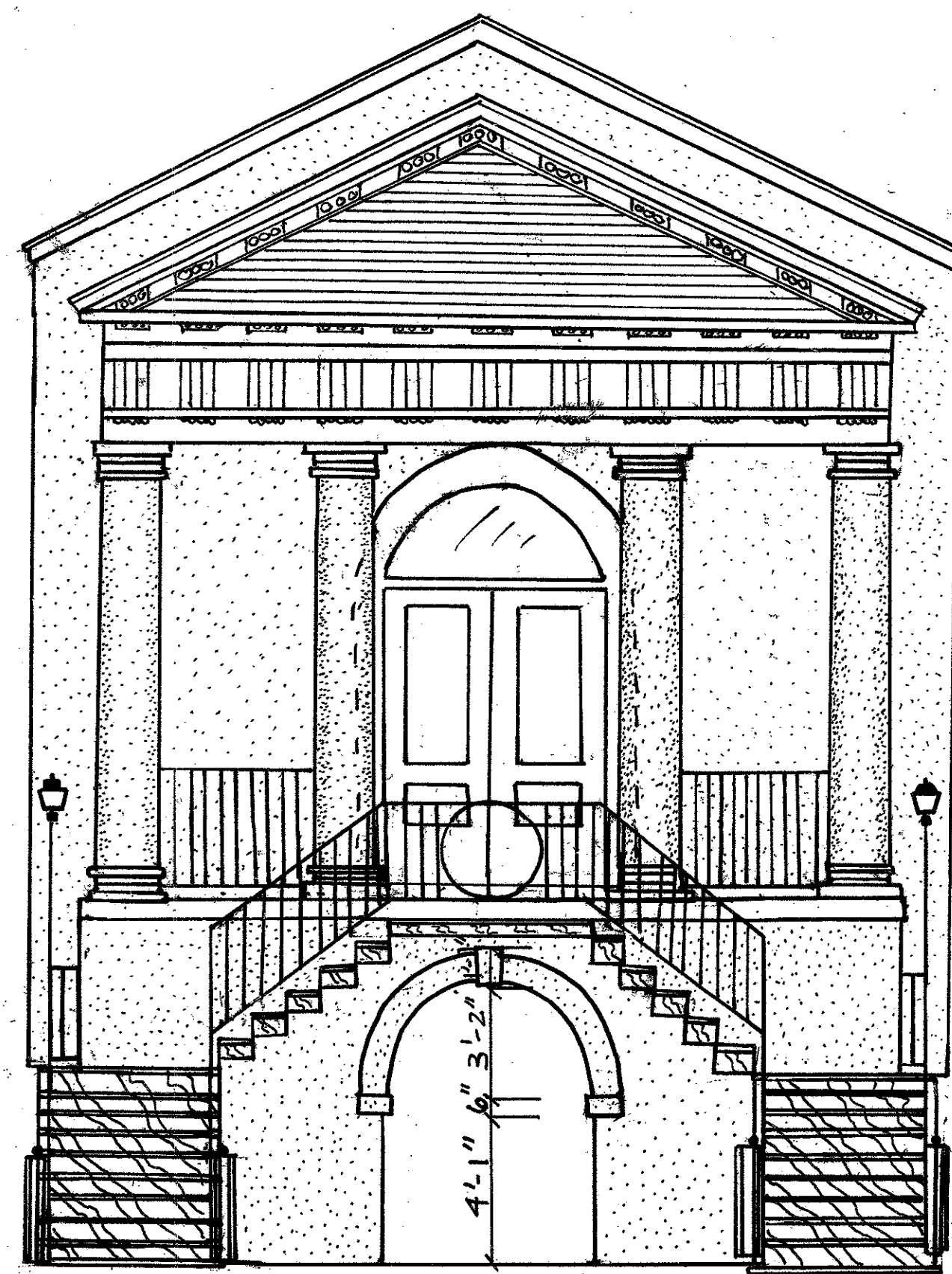
CONCRETE CORBELING MOISTURE PROBLEM

JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299-002 FALL 2007 HISTORIC PRESERVATION & COMMUNITY PLANNING		LANCE HALL & ADDITION MEETING STREET - CHARLESTON, SC DRAWING TITLE: DETAIL DRAWING OF THE SOUTH DOOR (HANDICAPPED ENTRANCE) TO CIRCULAR CONGREGATIONAL	
ASSIGNMENT NO:		DRAWING PREPARED BY (TEAM/INDIVIDUAL): GORDY CASASCO (TEAM 3)	
DATE: 11/20/07		SCALE: 1" = 1'	SHEET 50
REVISIONS			
REV	DESCRIPTION	DATE	APPROVED

This architectural drawing shows the front elevation of a building with the following dimensions and features:

- Overall Dimensions:**
 - Height: 17'-0"
 - Width: 51'-2"
- Window and Door Details:**
 - Windows:** There are 12 windows in total, arranged in two rows of six. Each window is 7'-2" high and 3'-0" wide.
 - Doors:** There are two doors, each 7'-2" high and 3'-0" wide.
- Other Features:**
 - A small porch area on the left side, measuring 1'-0" wide and 6'-0" deep.
 - A small square window or opening in the upper left corner, measuring 2'-0" wide and 3'-0" high.
 - A small square window or opening in the upper right corner, measuring 2'-0" wide and 3'-0" high.

	STUCCO
	MARBLE
	SHEET METAL
	GLASS

[illegible]

1. MEASUREMENTS TAKEN 9.13.07 THROUGH 9.20.07
2. THE BUILDING ABOVE THE COLUMNS IS SCALED AND DRAWN FROM A PHOTOGRAPH BECAUSE WE COULD NOT ACCESS THOSE MEASUREMENTS.
3. THE HEIGHT OF THE DOOR WITH THE WINDOW ABOVE IT IS : 12' 10"
4. THE HEIGHT OF EACH WROUGHT IRON POLE IS: 3' 1"
5. THE HEIGHT OF THE ROOF WAS ESTIMATED BY PROFESSOR WARD AT 7'
6. THE HEIGHT OF THE LAMP POST IS AROUND: 5' 6"
7. EACH STAIR HEIGHT IS TYPICALLY 0' 9"

[illegible]

LANCE HALL INTERIOR PLANS

NOTES

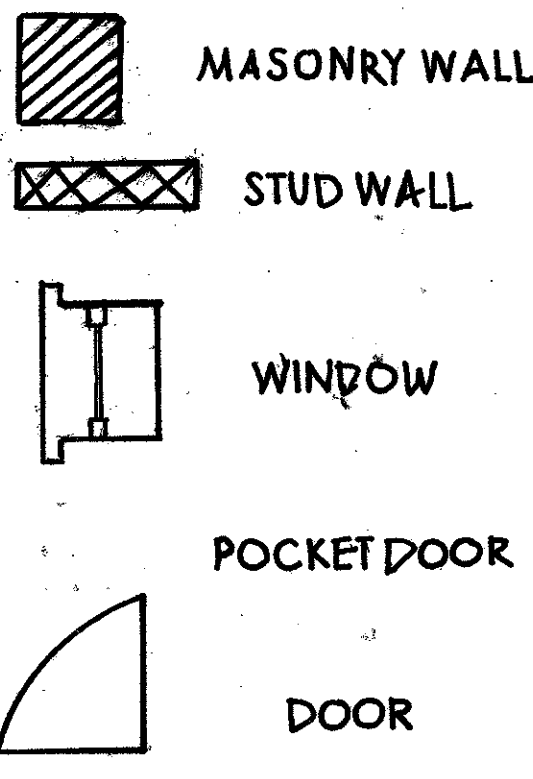
THE CLOSET DOOR IN THE RIGHT HALLWAY OF THE 1ST FLOOR WAS LOCKED.

DO NOT HAVE MEASUREMENTS FOR WINDOW FRAME DETAIL.

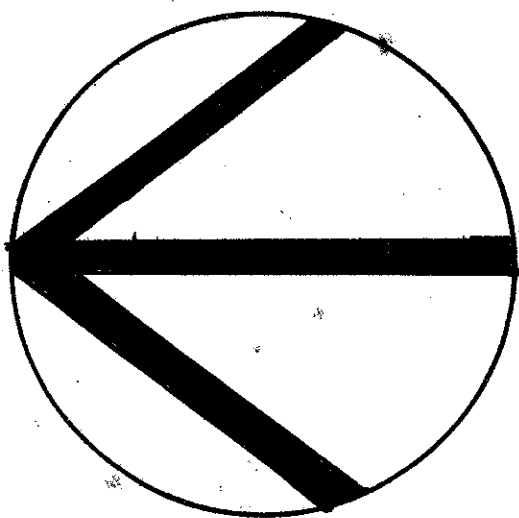
WALL THICKNESS FROM INTERIOR TO EXTERIOR IS 1'-6 3/4".

MEASUREMENT FROM OUTSIDE WINDOW LEDGE TO INTERIOR SILL IS 1'-8".

LEGEND



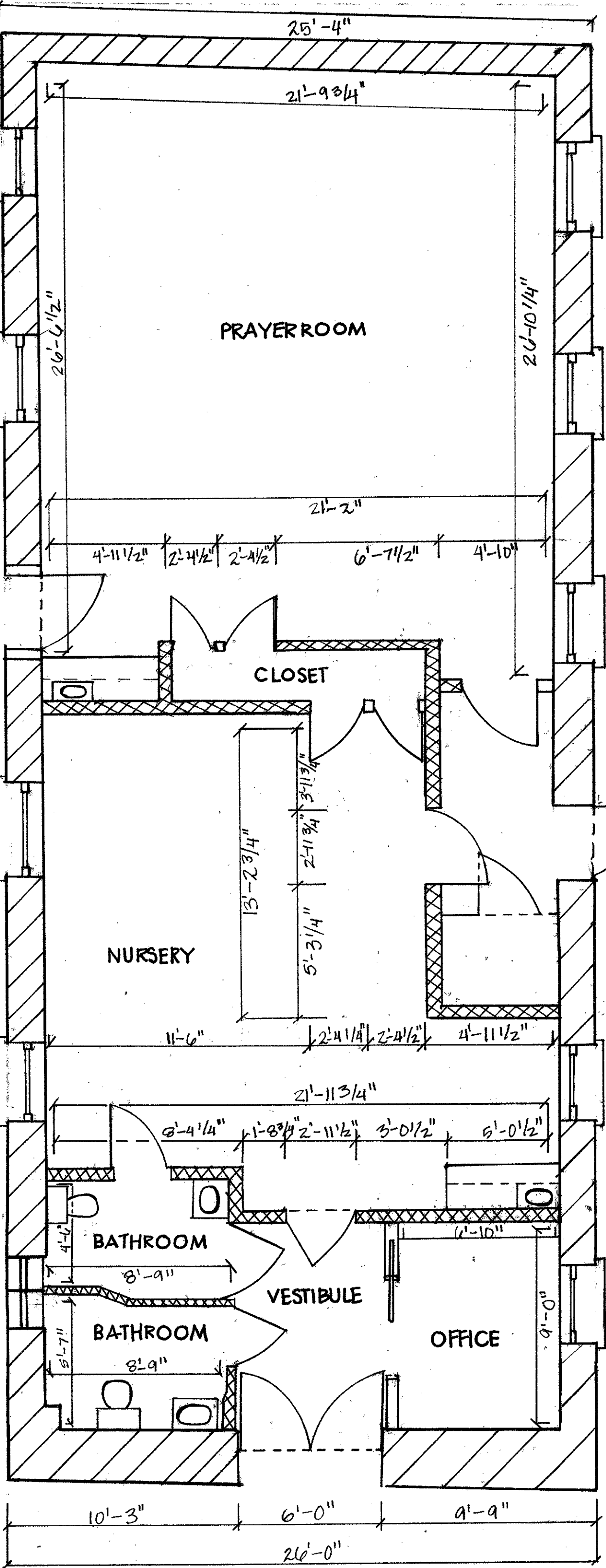
NORTH



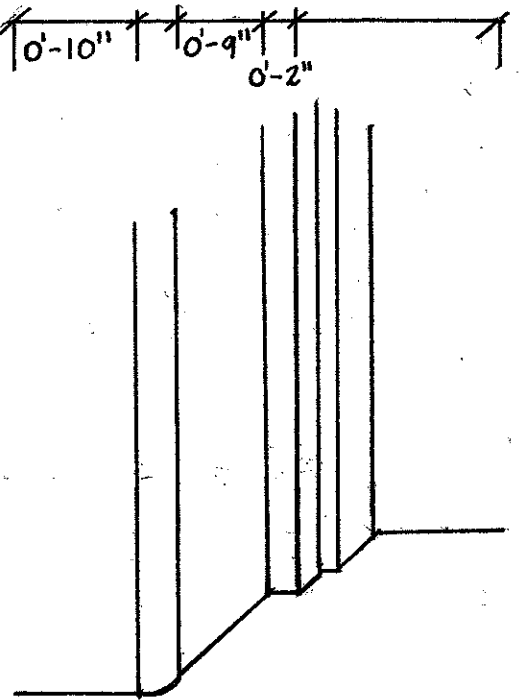
SCALE

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

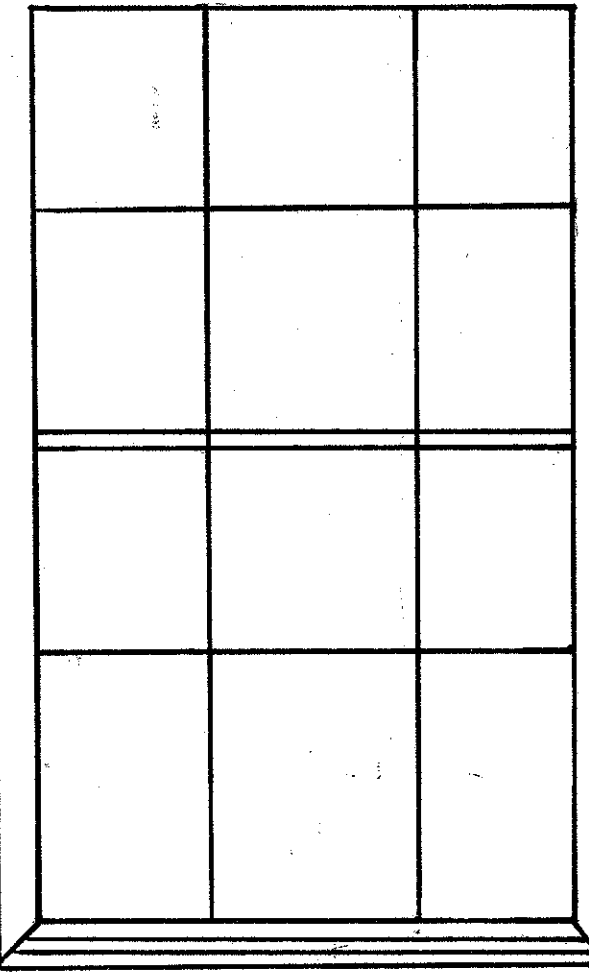
JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299-002 FALL 2007 HISTORIC PRESERVATION & COMMUNITY PLANNING		LANCE HALL & ADDITION MEETING STREET - CHARLESTON, SC	
ASSIGNMENT NO:		DRAWING TITLE: FINAL LANCE HALL INTERIOR PLANS - INK	
DATE: 11.9.07		DRAWING PREPARED BY (TEAM/INDIVIDUAL): TEAM 2: KALEN MCNABB ERIN STUBBLEFIELD WILL STRICKLAND	
		SCALE 0'-1/4" = 1'-0"	SHEET 7
		REVISIONS	
REV		DESCRIPTION	DATE
			APPROVED



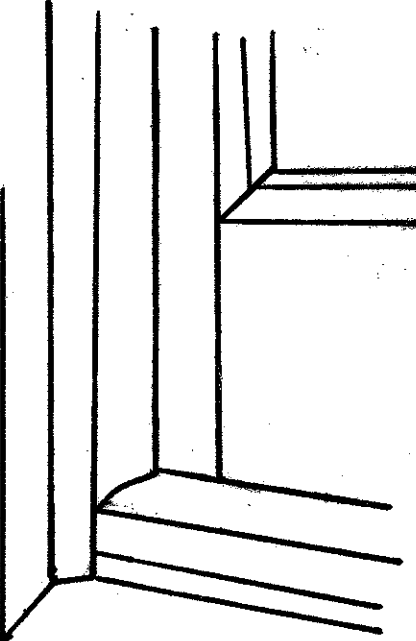
1ST FLOOR INTERIOR



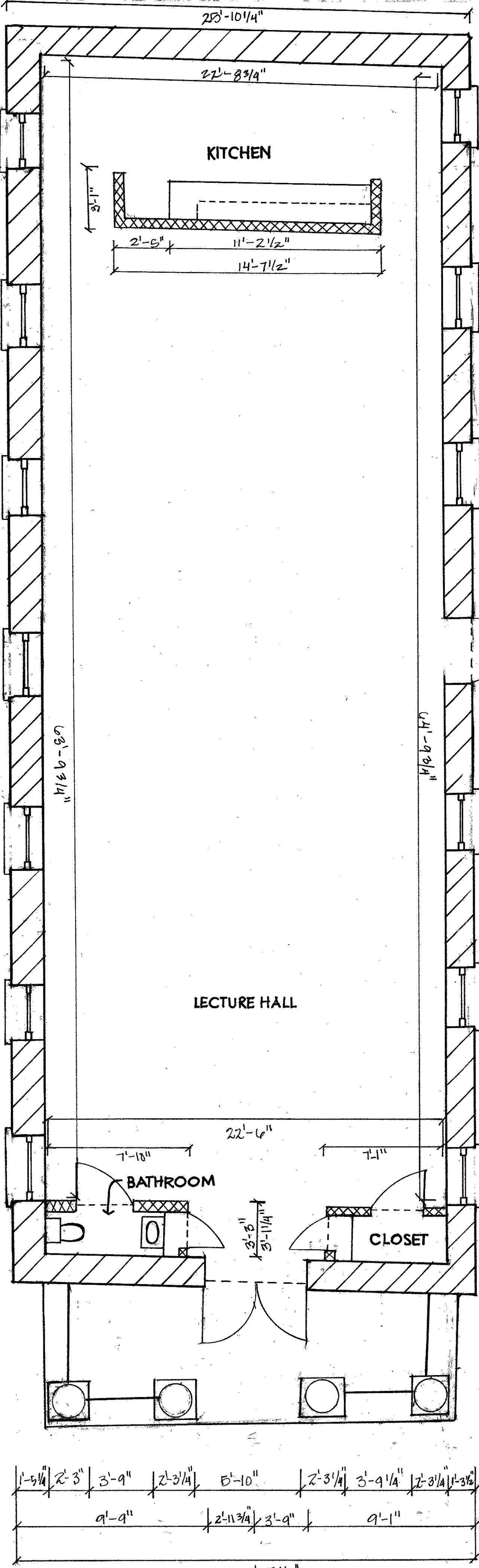
FRONT DOOR MOULDING



WINDOW DETAIL



WINDOW FRAME



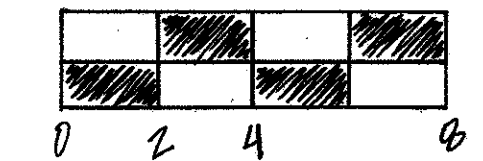
2ND FLOOR INTERIOR

LANCE HALL INTERIOR ELEVATIONS

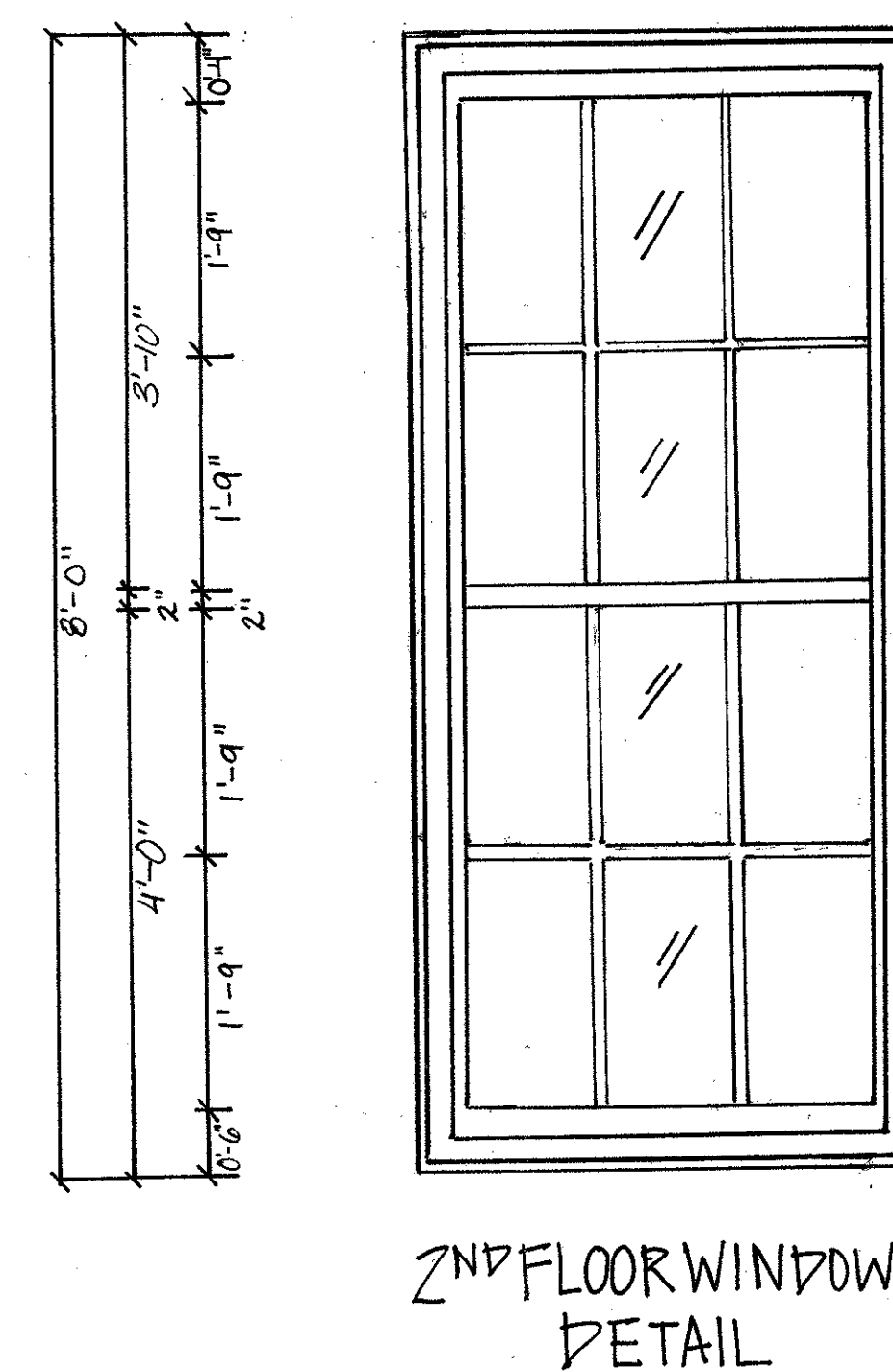
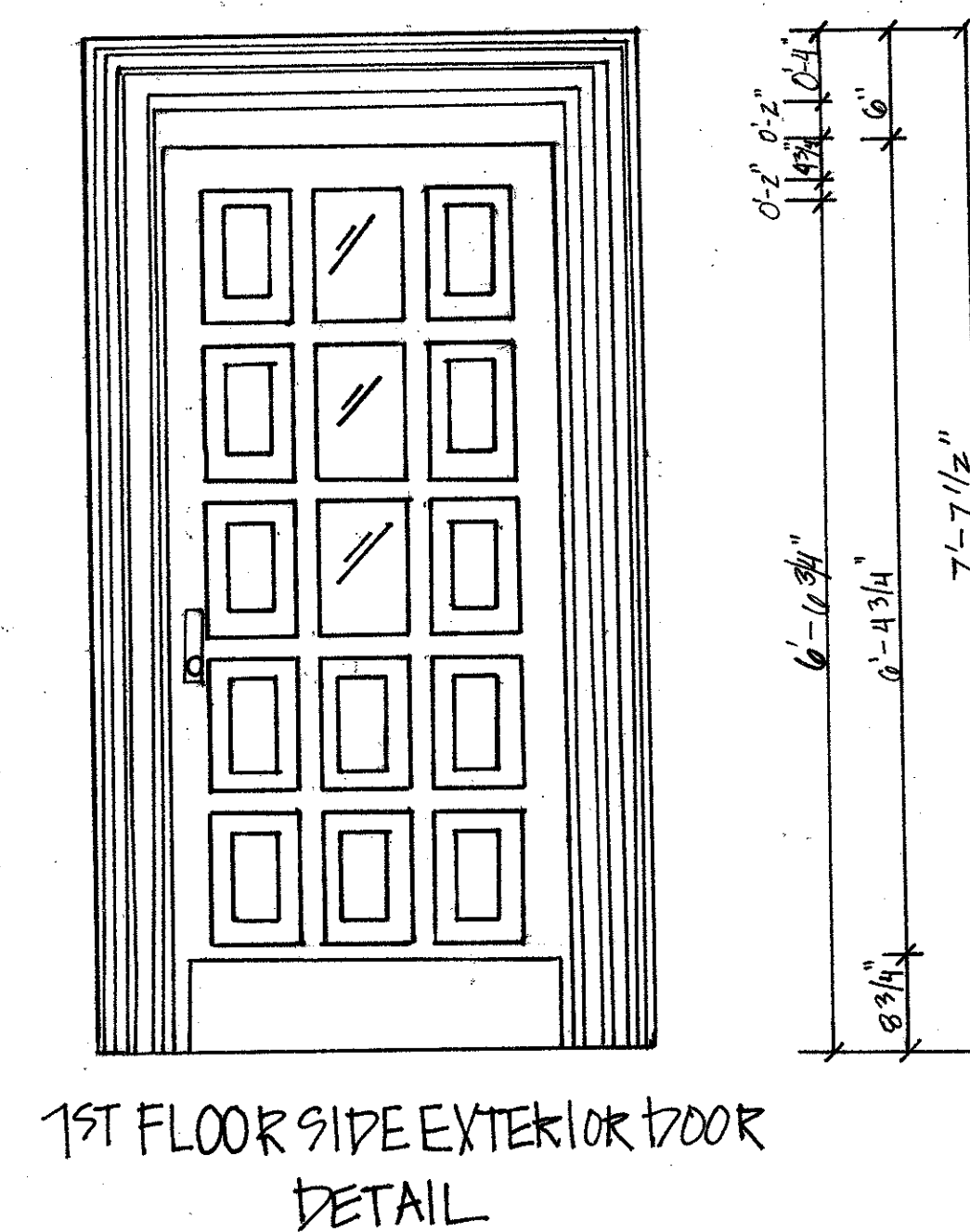
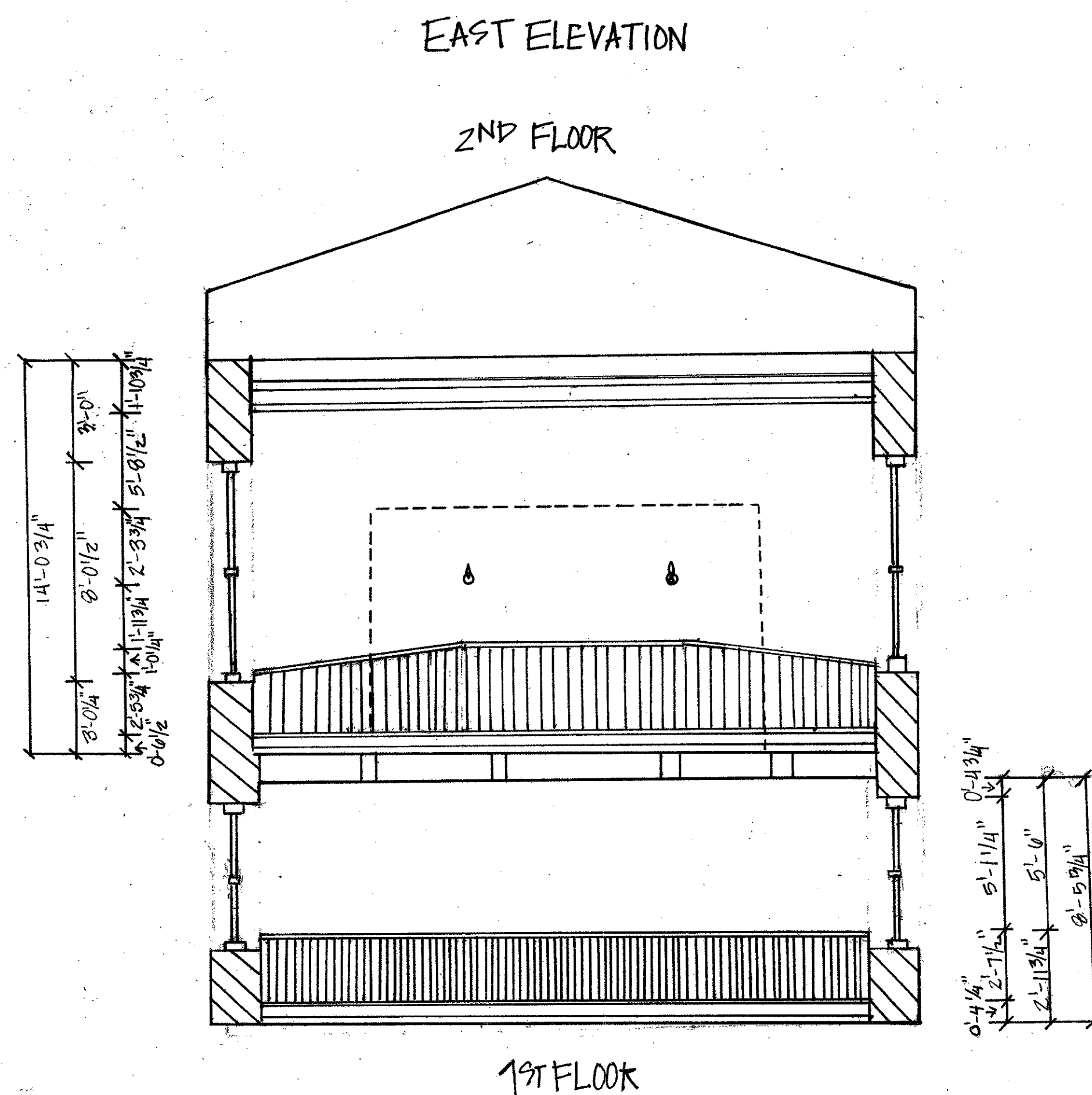
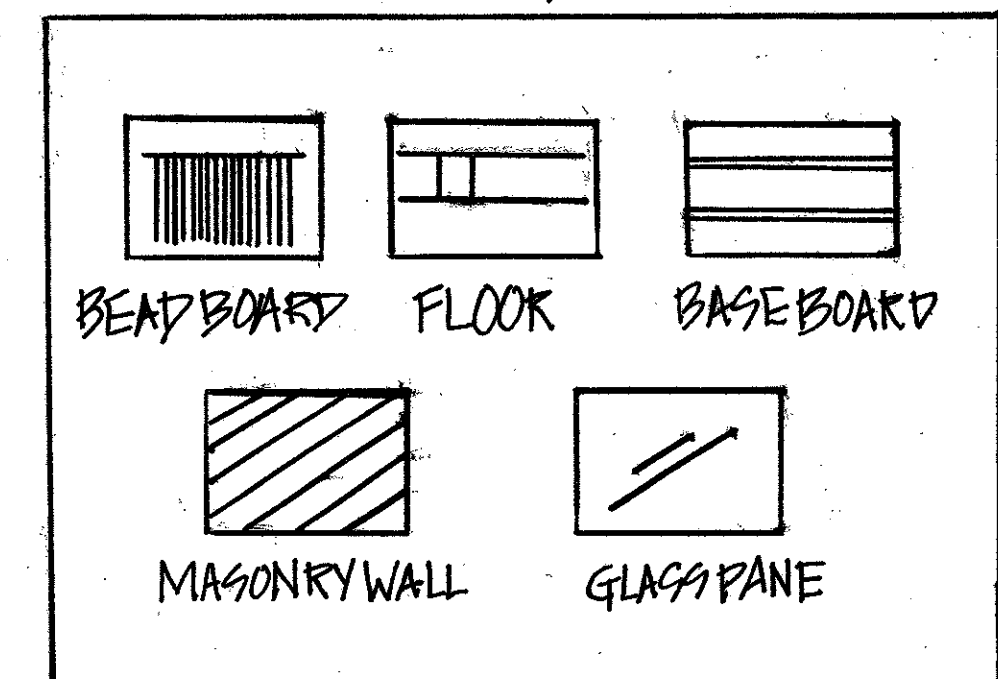


- NOTES
- FLOOR THICKNESS DETERMINED TO BE APPROXIMATELY 1'-0".
 - PARTITION ON SECOND FLOOR REPRESENTED BY DASHED LINE.
 - WALL ABOVE BEADBOARD ON 1ST AND 2ND FLOOR IS PLASTER.
 - BEADBOARD ON BOTH FLOORS IS WOOD.
 - HEIGHT OF PORTICO COLUMNS ESTIMATED DUE TO INACCESSIBILITY.
 - FIXTURES ON EAST ELEVATION ARE POSSIBLY OLD LIGHT SCONCES.
 - KICKPLATE ON BOTTOM OF FIRST FLOOR EXTERIOR DOOR (DETAIL) IS BRASS.

SCALE 1/4" = 1'-0"

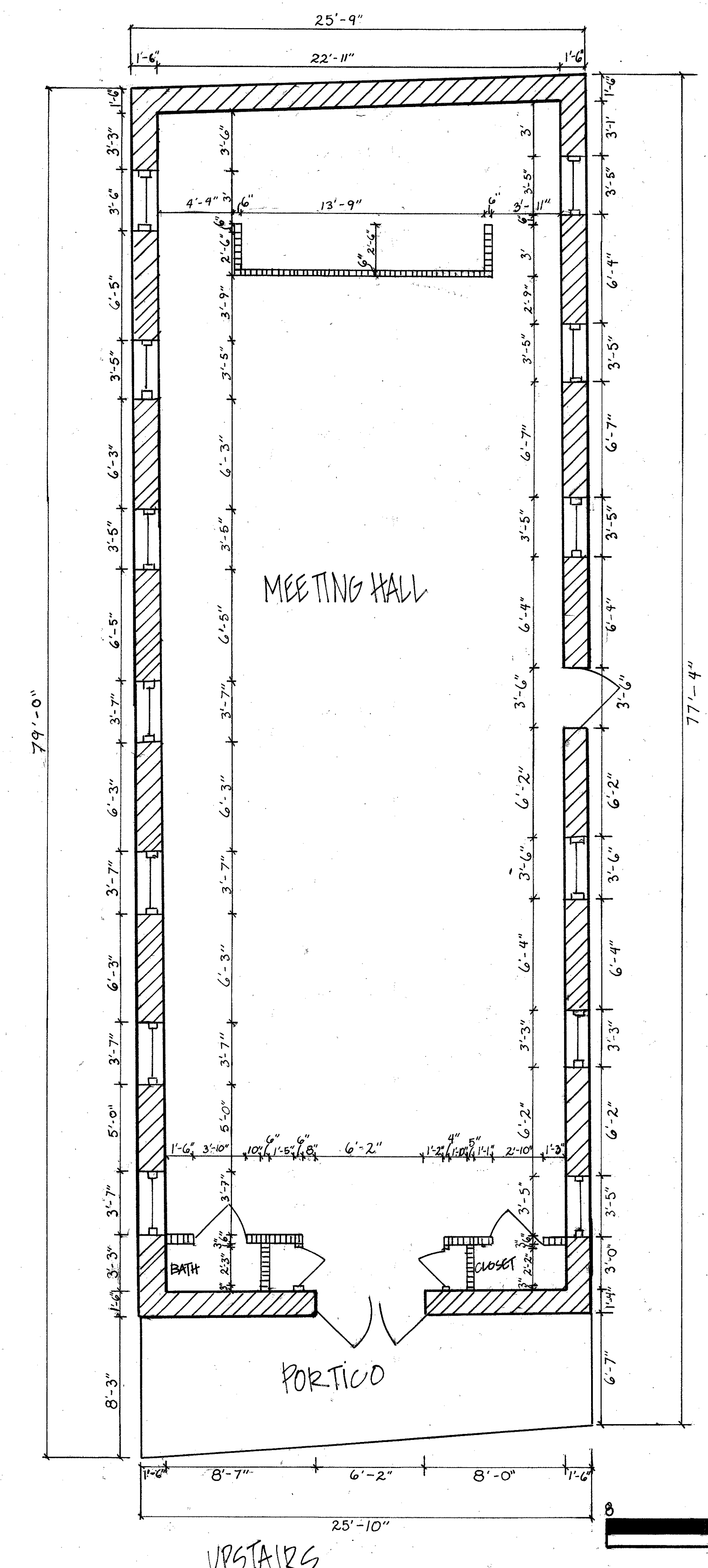
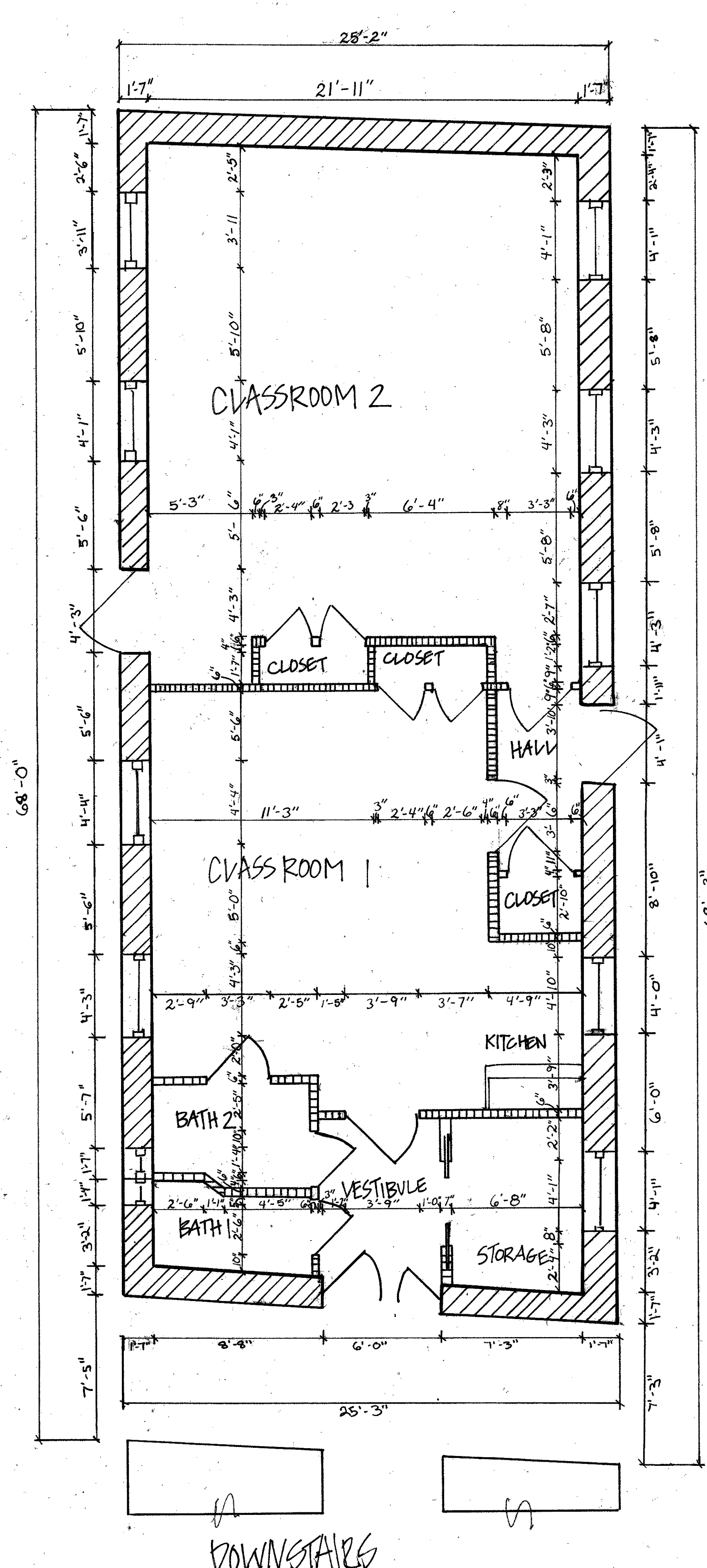


LEGEND

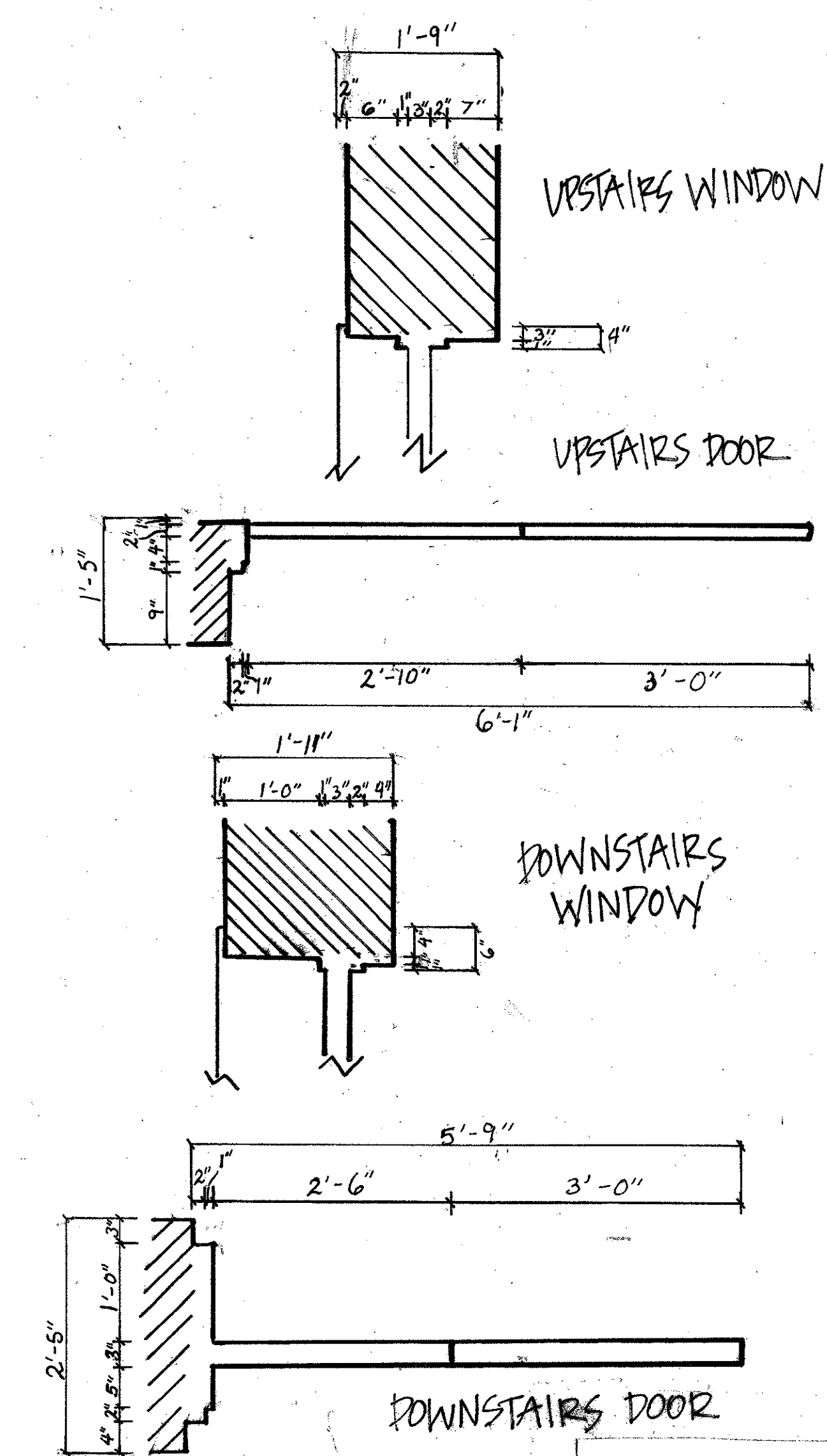


DETAIL: SCALE 3/4" = 1'-0"

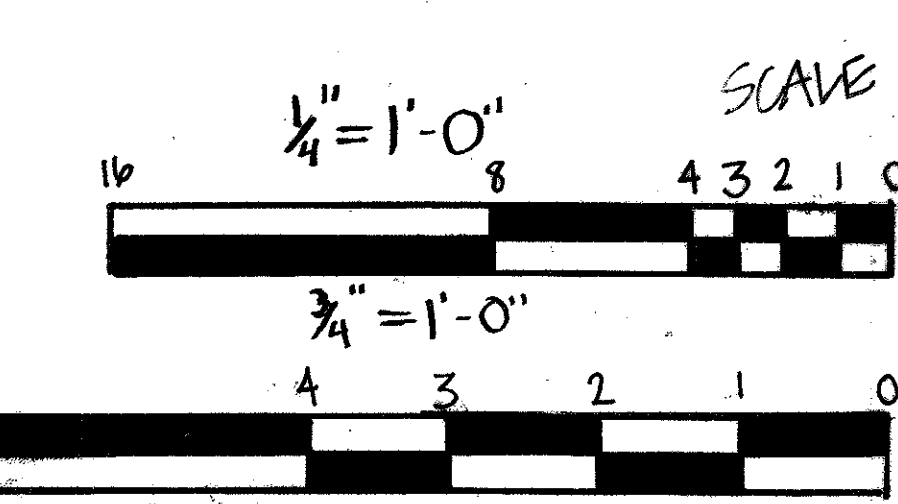
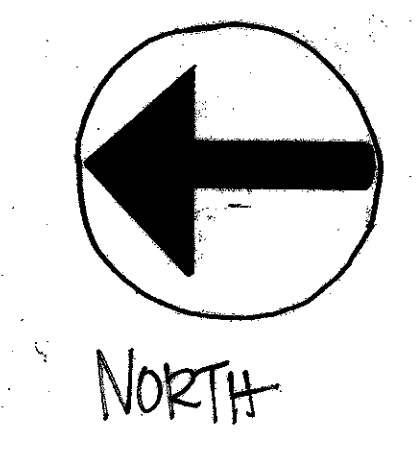
JAMES L. WARD ASSISTANT PROFESSOR COLLEGE OF CHARLESTON ARTH 299-002 FALL 2007 HISTORIC PRESERVATION & COMMUNITY PLANNING		LANCE HALL & ADDITION MEETING STREET - CHARLESTON, SC	
DRAWING TITLE: LANCE HALL INTERIOR ELEVATION - INK		DRAWING PREPARED BY (TEAM/INDIVIDUAL): TEAM 2: KALEN MCNABB ERIN STUBBLEFIELD WILL STRICKLAND	
ASSIGNMENT NO:		SCALE	1/4" = 1'-0"
DATE:	11/9/07	SHEET	0
REV	DESCRIPTION	DATE	APPROVED



- NOTES:
- THE EXTERIOR WALL LENGTHS ARE DIFFERENT, CAUSING THE BUILDING TO NOT HAVE 90° ANGLES.
 - WINDOWS & DOORS DO NOT LINE UP
 - WINDOWS VARY IN SIZE SLIGHTLY
 - WALL THICKNESS CHANGES FROM THE FIRST TO SECOND FLOOR
 - CLOSETS ON THE FIRST FLOOR WERE INACCESSIBLE, SO THE DEPTHS ARE APPROXIMATE
 - DETAIL 1/2" = 1'-0"
 - SCALE 1/4" = 1'-0"



- LEGEND
- STUD WALLS
 - MASONRY WALLS
 - WINDOWS
 - DOOR
 - POCKET DOOR



JAMES L. WARD ASSISTANT PROFESSOR		LANCE HALL & ADDITION MEETING STREET - CHARLESTON, SC	
COLLEGE OF CHARLESTON ARTH 299-001 FALL 2007		DRAWING TITLE: Floor Plan Lance Hall Charleston, SC	
HISTORIC PRESERVATION & COMMUNITY PLANNING		DRAWING PREPARED BY (TEAM/INDIVIDUAL): Jason Cowley, Kelly Wiles, Adrian Stewart	
ASSIGNMENT NO:		SCALE 1/4" = 1'-0"	
DATE: 11.7.07		SHEET 9	
REVISIONS			
REV	DESCRIPTION	DATE	APPROVED