Stained Glass in the Holy City: A Catalogue of Ecclesiastical Stained Glass in Charleston, South Carolina

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STAINED GLASS IN THE HOLY CITY
A CATALOGUE OF ECCLESIASTICAL STAINED GLASS
IN CHARLESTON, SOUTH CAROLINA

A Project
Presented to
the Graduate Schools of
Clemson University
and The College of Charleston

In Partial Fulfillment
of the Requirements for the Degree
Master of Historic Preservation

by
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May 2010

Accepted by:
Dr. Robert Russell, Committee Chair
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Abstract

Charleston, South Carolina, is internationally known for its characteristic architecture and commitment to historic preservation. A wide variety of religious denominations have been represented here since the city was founded in 1670, and ecclesiastical buildings play an important role in the city’s cultural and architectural history. Sailors returning to this early trading port dubbed it “The Holy City” for its church spires, so numerous they were visible even from out at sea. Many houses of worship on the peninsula are home to stained glass windows which date from the late nineteenth and early twentieth centuries. These windows are historically significant works of art, and should be preserved for future generations as an important part of the city’s history. The following documentation project provides an accurate account of existing stained glass windows in the city of Charleston’s lower peninsula, establishing a solid foundation for further research and preservation of the city’s valuable architectural resources.
Acknowledgements

Many thanks to those who made this project possible, including the many kind and welcoming members of parishes around the city of Charleston who allowed me to access their houses of worship; my advisor and thesis committee; and my loving and supportive family and friends.
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Chapter I

Introduction: A Brief History of Stained Glass

“...Marvel not at the gold and the expense but at the craftsmanship of the work. Bright is the noble work; but, being nobly bright, the work Should brighten the minds, so that they may travel through the true lights, To the True Light where Christ is the true door.”

~Abot Suger
On The Abbey Church of St. Denis and Its Art Treasures. c.1145
Translated by Erwin Panofsky.

A window is an important part of any building. It lets in light and sometimes air. If functioning correctly, it protects a building’s interior spaces from water damage and extreme temperatures. Window styles have evolved throughout history, reflecting changes in taste and advances in building technology. The Romans used glass in windows as early as the first century A.D. Some of the earliest examples of colored glass windows date from the seventh century A.D.¹ Technological advances in glass manufacturing and window construction, along with stylistic and cultural developments have contributed to the evolution of the art form of the stained glass window.

Stained glass is traditionally associated with ecclesiastical buildings. During medieval times, the Catholic Church was an important patron of the arts, encouraging technological and artistic advancements for the “glory of God.” Religious symbolism regarding vision, light, and

clarity made the window an appropriate metaphor for the presence of God.\textsuperscript{2} Windows depicting stories from the Old Testament and the life of Jesus presented a “poor man’s bible” that even illiterate members of a congregation could understand.

Stained glass production experienced a significant slump during the seventeenth and eighteenth centuries. Religious and political movements throughout Europe, including the Protestant Reformation and the French Revolution, led to changes in the aesthetics of church decoration.\textsuperscript{3} Clean lines and simple forms were favored over the rich decoration of Baroque and Rococo design. Many ornate medieval windows were destroyed during the iconoclastic revolts of this time, and the craft of stained glass fell into obscurity as demand decreased significantly.

During the nineteenth century’s Gothic Revival period, when tastes once again favored elaborate decoration, stained glass experienced a strong revival as an architectural art form. Rediscovery of medieval glassmaking techniques and innovations in style and design led to a number of interesting examples of the craft in Europe and America. American glass studios were particularly innovative, often combining earlier techniques such as mosaic work and enamel paint, embracing new styles along with classic techniques.\textsuperscript{4}


\textsuperscript{4} Nance Fyson, \textit{Decorative Glass of the 19th and Early 20th Century: A Source Book} (David & Charles, 1996): 76.
During the late nineteenth and early twentieth centuries, the development of new technologies by American craftsmen John LaFarge and Louis Comfort Tiffany included the invention of opalescent and drapery glass. At the same time, artists such as Charles J. Connick and Clement Heaton advocated a revival of more traditional medieval mosaic and painted glass window styles. Other stylistic movements, including Art Nouveau, Arts & Crafts, and the Prairie School, also embraced the art form of stained glass, often independently of religious iconography. Pattern books and catalogs which offered mass-produced stained glass windows along with other decorative architectural elements also became available during this period.

Nineteenth and twentieth-century stained glass can be found in civic buildings and private homes as well as houses of worship, but ecclesiastical buildings often house the greatest collections of artwork in this medium. Documentation of these windows provides a valuable historical record of historic materials, production and maintenance techniques, and stylistic changes over time. Examination of the body of work as a whole will facilitate identification of local and national design trends and the placement of Charleston’s architectural stained glass in the broader context of art history and architectural history.

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5 See the attached glossary for definitions of these types of glass.


Chapter II

Existing Documentation

“A comprehensive and detailed history of nineteenth or twentieth-century stained glass has not been researched and written. Much work needs to be undertaken before a definitive view can be obtained. This includes catalogues raisonne of the collections in various countries (region by region) of various studios and artists in much the same manner (but not necessarily using the same catalogue format) as collections of medieval glass have been inventoried for the Corpus Vitrearum Medii Aevi.”

~Fiona Ciaran,

Several types of literature exist on the subject of stained glass windows: catalogs and surveys organized according to various criteria; sweeping works on the history of the craft; coffee table books focusing on a particular building, style of window, or artist. Existing documentation on American stained glass is sparse, and on stained glass in the southern states even more rare. An examination of existing documentation reveals the need for a more thorough study of this region.

The majority of formal documentation efforts focus on medieval European works. The Corpus Vitrearum Medii Aevi, (CVMA) for example, is an organization “founded in 1949 under the auspices of the Comite International de l'Histoire de l'Art with the plan of researching, documenting and publishing all existing stained glass up through the renaissance -- a gigantic undertaking.” The CVMA has chapters in fourteen countries, including the United States.\(^8\)

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\(^8\) Sourcebook 2009, (Raytown, M.O.: The Stained Glass Association of America).
Information regarding the location, dimensions, date of origin, and any other historical information is recorded in the archive along with photographs of the windows.\textsuperscript{10} The ultimate goal of the organization is a comprehensive archive of all medieval stained glass.

Many scholars consider medieval windows the height of the art form.\textsuperscript{11} Literature detailing the history of stained glass often focuses on medieval European examples, relegating nineteenth and twentieth-century windows to a short final chapter. These histories are helpful in establishing an historic context for later works. Lee, Seddon, and Stephens’s \textit{Stained Glass} and Virginia Raguin’s \textit{Stained Glass: From Its Origins to the Present} are excellent examples which provide detailed information on the origins of the craft, development of technologies and styles, and religious iconography.\textsuperscript{12}

Documentation of stained glass outside of Europe is much less thorough. This is, perhaps, understandable, since America is a relatively young country, with a relatively short history in the industry. Though glassmakers were part of the first English settlement at Jamestown, it was some time before the stained glass industry took hold in the New World.\textsuperscript{13}

\footnotesize{
\begin{itemize}
\item \textsuperscript{9} Since there were no glassmakers in North America during medieval times, documentation efforts in the United States focus on imported European pieces which date from that time period. For an example, see \textit{Stained Glass Before 1700 in the Collections of the Midwest States}, by Virginia Chieffo Raguin, Helen Jackson Zakin, Elizabeth Carson Pastan, Corpus Vitrearum, (Harvey Miller Publishers for Corpus Vitrearum Inc., 2001).
\item \textsuperscript{10} See the CVMA Great Britain website for a good example, including searchable photo archive. \texttt{http://www.cvma.ac.uk/index.html}
\item \textsuperscript{11} John Gilbert Lloyd, \textit{Stained Glass in America}, (Foundation Books, 1963): 12, 46.
\item \textsuperscript{13} Early British settlements attempted to make use of Virginia’s raw materials by establishing glass factories in Jamestown, Virginia, but these factories were relatively short-lived. Archaeological evidence has been
\end{itemize}}

10
Churches in early colonies rarely featured elaborate decoration, due to the Puritan aesthetic that guided many early settlements and the limited resources available to early congregations. In *Stained Glass in America*, John Gilbert Lloyd provides a history of the development of the industry in the United States. He offers detailed information, in economic and geographic terms, focusing on northern cities such as Boston, Philadelphia, and New York, where early glass houses were centered. The southern states are rarely mentioned at all. H. Weber Wilson offers a shorter, yet similar history which touches on the development of American stained glass styles, from the non-figurative aesthetic motifs popular in the late 1800s to the neo-gothic movement of the early twentieth century.\(^{14}\)

Additional sources discuss the history of the glassmaking industry in America without focusing on stained glass in particular. *American Glass, Volumes 1 & 2*, by Marvin D. Schwartz and Robert E. DeBartolomeo offers information on the geographic migration of glassworkers in eighteenth and nineteenth-century America. Maps detail the routes of early artisans who appeared to work as “vagrants,” moving across the country as job opportunities arose.\(^{15}\) From origins in New Jersey, Pennsylvania, New York, and Vermont, all arrows appear to point westward, and, once again, the south is ignored.

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The Census of Stained Glass Windows in America is a non-profit organization established in 1979 for the purpose of documenting American stained glass, similar to the documentation of European windows by the CVMA. There appears to be a wide range in the scope of activities undertaken by various regional chapters of the organization. The Michigan Stained Glass Census, a part of the Michigan State University Museum, seems to be the most active chapter, with a regularly updated website and significant photo archive.\footnote{Census of Stained Glass Windows In America, Inc. http://college.holycross.edu/organizations/csga/ (accessed October 2009). Michigan Stained Glass Census. http://museum.msu.edu/museum/msgc/ (accessed October 2009).}

Other literature on the subject of American stained glass includes works narrowly focused on a particular style or designer. The wide variety of artistic styles produced during the nineteenth and twentieth centuries is matched by the wide variety of opinions about the quality and validity of those styles. Books glorifying the opalescent landscape windows of Louis Comfort Tiffany abound.\footnote{Robert Koch, \textit{The Stained Glass Decades: A Study of Lois Comfort Tiffany and the Art Nouveau in America.} PhD Thesis, (Yale University 1957). See also Alastair Duncan, \textit{Louis Comfort Tiffany}, (H.N. Abrams in association with the National Museum of American Art, Smithsonian Institution, 1992); and Joan Sharp Feldman, \textit{Louis Comfort Tiffany: Artist and Innovator in Ecclesiastical Stained Glass.} (College Park, MD: University of Maryland, 1989).} Almost as numerous are works condemning that style and promoting medieval techniques or modernist abstract windows.\footnote{H. Weber Wilson refers to Tiffany’s opalescent and scenic windows as “ecclesiastically nefarious,” in \textit{Great Glass in American Architecture: Decorative Windows Before 1920.} (New York: E.P. Dutton, 1986): 32.} Volumes such as these, which attempt to promote the superiority of a particular artist or style, often include beautiful pictures and thorough documentation of the selected group of windows. These narrowly focused works provide valuable but limited information about the scope of stained glass production in America.
Some of the most effective and objective analyses of stained glass windows approach the question geographically. Regional surveys of existing windows aim for a broad understanding of historically significant artwork. These surveys can offer more comprehensive information than studies which are limited to a single designer or style. One of the most effective examples of this process is *Stained Glass Windows of Canterbury, New Zealand*, by Fiona Ciaran. After conducting a comprehensive survey of the stained glass within a defined geographic area, Ciaran was able to examine trends in style and production within that area. Chapters explore the history of nineteenth and twentieth-century stained glass in New Zealand, the development of the glass industry in that country, iconography, and patronage. The theories presented are well supported by the catalogue of windows included in the second section of the book, which offers detailed information on 698 windows in Canterbury Province.19 *Discovering Stained Glass in Detroit*, by Nola Huse Tutag and Lucy Hamilton is another well-organized geographic survey of stained glass.20 The authors performed an extensive survey throughout the city, including churches of various denominations, public and private buildings, and museum collections.

*Stained Glass in Catholic Philadelphia*, edited by Jean M. Farnsworth, Carmen R. Croce, and Joseph F. Chorpenning is a similarly effective work, though it has a more limited scope.21 This collection of essays is limited to Catholic churches only, but offers detailed information

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19 Ciaran’s catalogue of 698 windows does not include every window in Canterbury Province, only those which are judged to be “windows of importance” as defined by materials, craftsmanship, and historical research. Full methodology for the catalogue is included in the text. Fiona Ciaran, *Stained Glass Windows of Canterbury, New Zealand*, (Dunedin, New Zealand: University of Otago Press, 1998).


and quality photographic representation of all windows surveyed. Interior and exterior images of the churches are often included, providing contextual information about architectural styles and the placement and scale of windows within a building. *Chicago Stained Glass*, by Ernie R. and Florence Frueh, is a somewhat less effective effort which offers thorough information about stained glass studios represented in the city, but includes few details on window context, and makes no attempt at a comprehensive survey of stained glass in the city. 22

Surveys of existing stained glass within a specific geographic area can be valuable research tools. Comprehensive analysis of existing windows reveals valuable information about technological and commercial developments, trends in style and iconography, and broad cultural themes which may be missed in more narrowly focused research. Few surveys of this type have been completed in the United States. Works which come close focus on northern cities such as Philadelphia or Detroit, and very little research at all has been conducted about stained glass in the American south.

Chapter III

Stained Glass in Charleston

“Stained glass cannot be considered in isolation. Its historical and physical context, including its architectural and environmental setting, must be taken into account in the planning and execution of any conservation program.”

- Guidelines for the Conservation and Restoration of Stained Glass
  International Corpus Vitrearum
  XXII Colloquium in Nuremberg, 1st September 2004.

Charleston, South Carolina is one of America’s oldest cities. Also known as the Holy City, this early settlement was founded on the ideals of commercialism, independence, and religious freedom. Today, more than twenty five religious denominations are represented in more than one hundred houses of worship on the eight square miles of the peninsula alone. Many houses of worship, particularly those located on the southern portion of the Charleston peninsula, were designed and built during the eighteenth and nineteenth centuries. These historic buildings reflect the social and cultural history of the city, including times when Charleston was one of the wealthiest cities on the continent. Throughout the late seventeenth and eighteenth centuries, Charleston was a thriving seaport. Planters, merchants, slaves, and many others came to the city from countries all over the world. Immigrants from Germany, England, France, Ireland, and Scotland all brought religious and architectural traditions to the city, as did Jewish immigrants and enslaved Africans. These cultures mingled together in civic life, but often worshipped separately, resulting in an abundance of ecclesiastical buildings on

21 According to popular sources Google Maps and YellowPages.com.
the peninsula, and the persistent nickname, “The Holy City.” The large number of religious denominations in the city, together with the rich local tradition of architectural preservation, means that Charleston is home to an extensive collection of stained glass windows.

In many buildings on the peninsula, stained glass was not installed all at once, but in distinct campaigns which reflect the relative economic prosperity of the times and important events in the city’s history. Fires, wars, and natural disasters have destroyed much artwork, but the people of Charleston have always rebuilt. Windows installed after the devastating earthquake of 1886 and Hurricane Hugo in 1989, for example, offer information about trends in technology and design during these different eras. In addition to their inherent artistic value, stained glass windows also have distinct value as examples of material culture. The tradition of stained glass as a commemorative installation means that the windows often feature names, dates, and iconography which can offer a wealth of information about the people that created and installed them. Further research into the wide variety of windows in Charleston could reveal information about patronage in the city, changes in religious ideologies, and additional insight into aspects of history that may not have been detailed in written record.24

Some congregations maintain detailed records regarding the history of their buildings. Others have lost historical documentation to fire, flood, or changes in administration. In some cases, “minor” windows are undocumented, even ignored, while “important” ones are carefully preserved. History has repeatedly shown that today’s trash may be tomorrow’s treasure, and

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even “minor” works of art must be documented. Neglect, vandalism, and potential natural
disaster are serious threats to these works of art, and documentation of existing windows is a
necessary first step in the preservation process. This survey is the first step in a
comprehensive examination of stained glass as an architectural art form in Charleston, and the
preservation of the historic resources that are important parts of the city’s cultural identity.

Chapter IV

Methodology

“The intrinsic value of stained glass is equivalent to that of any other work of art or cultural heritage, therefore its conservation merits the same degree of attention and professionalism regardless of its date or monetary worth.”

~Guidelines for the Conservation and Restoration of Stained Glass
International Corpus Vitrearum
at the XXII Colloquium in Nuremberg, September 1st 2004.

Project goals include documentation of existing stained glass in Charleston and compilation of technical and historical information as the first steps to further study. Project goals do not include analysis of artistic quality, trends in style, or iconography of the city’s windows. A later chapter will consider suggestions for further research based on information gathered in this survey.

What is “Stained Glass”?

For the purposes of this study, stained glass is defined as painted, colored, and/or textured glass artistically arranged in a supportive framework of lead caming or epoxy resin. Clear leaded glass windows and windows of colored glass glazed in traditional wooden frames are not included. Within the survey area, all windows and doors which qualify as “stained glass,” as defined above, were documented. In the interest of conducting a comprehensive and objective survey, all stained glass was included, regardless of artistic quality or historical significance. Relative value and “windows of importance” can be determined after all existing glass has been accurately documented.
Defining the survey area:

This survey includes documentation of existing stained glass windows and doors in ecclesiastical buildings located south of Spring Street on the Charleston peninsula. Spring Street was selected as an appropriate boundary due to its location. Roughly half of the peninsula lies south of Spring, including the oldest parts of the city, where many of the area’s historic churches and synagogues are located. The survey area encompasses approximately 3.5 square miles. Within this area, thirty-one houses of worship contain architectural stained glass, including 684 windows which were examined, photographed, and included in this catalog.

Archival research:

Sources of information for this survey included a number of secondary sources: personal interviews (with parish historians, archivists, clergy, docents, administrative personnel, congregants, sextons, and craftsmen), promotional literature compiled by the organizations (including pamphlets on the windows, organizational histories, and church and synagogue websites), newspaper articles, National Register of Historic Places nomination forms, and the National Park Service website. Archival materials, which sometimes include contracts for new windows, specifications for restoration work, receipts, and narrative

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26 There are notable exceptions, such as the Greek Orthodox Church of the Holy Trinity, located at 30 Race Street (north of Spring Street), which would also benefit from further study. See map at the beginning of the catalog for precise locations of buildings included in the survey.

27 There are also number of historic churches within the survey area which do not contain stained glass, including the French Huguenot (Protestant) Church, St. Stephen’s Episcopal Church, and First Baptist Church.
accounts of building and window histories, were also consulted when available. Specific sources consulted for each site are indicated in the catalog entries.

These sources provided adequate support for this survey’s goal of providing a broad picture of existing stained glass on the Charleston peninsula. The history provided for each building should not be considered exhaustive. Extensive research into specific windows was precluded by the scope of the project, and further work is needed at each site.

Physical examination of the windows provided a considerable amount of information included in this report. Building and window survey forms were based on forms from the Michigan Stained Glass Census, information included in CVMA catalogue entries, and the condition assessment procedures of several window restoration companies. The survey was designed to include information standard in stained glass documentation projects, including historical data as well as physical materials and conditions.

*Photographic representation:*

Interior and exterior photographs of each building are included in the survey. These pictures are essential to understanding the context of the artwork. Stained glass windows are architectural elements, installed in specific places within a building. The location of each window is a fundamental part of the viewing experience, with potentially dramatic effects on image perspective, lighting, and color. Though these effects are best observed in person,

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images and floor plans of each building are included with the catalogue in an attempt to represent the context of the windows.

Photographs for each window include, whenever possible, an overall image and a detail. The overall picture offers a complete image of the window, offering information on design, scale, and imagery. The details offer information regarding style, materials, workmanship, and condition of the window. All photographs were taken by the author with a Sony Cybershot camera, model DSC-H10, unless otherwise noted in catalogue entries.

Due to the scale of some windows and the limited access to various buildings, some photographs in this survey suffer from distorted perspective. While digital correction of perspective can sometimes offer a more objective representation of these windows, it also has the potential to misrepresent the actual viewing experience. In the interest of realistic representation of the viewing experience of the windows within each worship space, photographs included in the survey have not been digitally corrected for perspective.

For similar reasons, photographs included in the survey have not been digitally corrected for color accuracy. Stained glass windows are dynamic, transmitting and deflecting light in different ways under different conditions. Various times of day, weather conditions, and artificial lighting can produce very different effects on the perceived color of the glass. Images included in the survey have been chosen to most faithfully represent the color and scale of the windows, and to convey the most accurate information possible.
Chapter V:  
Conclusions

Charleston, South Carolina is an important center for the study of stained glass in the American south. The city’s significance lies in the large number of windows and wide variety of styles and materials that can be found in this relatively small geographic area. In the selected survey area of approximately 3.5 square miles, there are thirty one houses of worship featuring architectural stained glass, and a total of 684 distinct stained glass installations, including windows, doors, and transom lights.

For the most part, existing stained glass in Charleston fits into the accepted general timeline of styles found across the United States:

- enamel painting on glass (1800 through present),
- traditional European 19th-century pictorial style (1840s-1930s),
- aesthetic style (1870-1900),
- opalescent (America from 1880-1920),
- arts and crafts (1895-1920),
- second Gothic Revival (America from 1910-1940).29

Most prevalent are aesthetic style windows installed after the earthquake of 1886. Gothic revival windows are also common, as are more modern designs which were installed after Hurricane Hugo caused significant damage to the city in 1989.

These windows have been relatively well maintained, thanks in part to Charleston’s strong tradition of preserving historic architecture. One of the most pressing preservation

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concerns is appropriate exterior protection of the stained glass. In a climate prone to
hurricanes, it is vital to protect the windows from potential impact damage during a storm.
Many houses of worship in Charleston have addressed this issue, with varying success.
Polycarbonate resin thermoplastic, including Lexan® sheeting, is a widely used material that
provides strong shatterproof protection against impact damage. It becomes yellow and cloudy
approximately ten years after installation, however, obscuring exterior view of the windows
and affecting lighting conditions inside the building. Tempered glass is another option for
exterior protection. This material will not yellow over time, but it is more likely to shatter
under impact, allowing damage to the windows. Either material, if not properly vented to
allow necessary equilibrium of heat and moisture conditions, will cause accelerated
deterioration of lead came and glazing materials in a stained glass window. Installation of any
protective material can be expensive, and is cost prohibitive for many congregations. Further
study is necessary to determine the most effective method of protecting and preserving these
important works of art.

This survey has also revealed a number of interesting relationships between various
houses of worship on the peninsula. Windows at Bethel United Methodist, First (Scots)
Presbyterian, and the Unitarian Church show strong similarities of style and materials.
Historical records regarding original designers for these windows are not available at any of the
three churches, but physical evidence suggests they were completed by the same glass studio.
The Cathedral of St. John the Baptist, St. Mary of the Annunciation, and St. Matthew’s German
Lutheran Church all feature windows by the prolific Franz Mayer Studios of Munich and New
York. Willett Studios of Philadelphia, PA, designed more recent windows at the Cathedral of
St. Luke and St. Paul, Grace Episcopal Church, and Second Presbyterian Church, as well as conducting restoration work at various sites after Hurricane Hugo. A data table is included immediately following the attached catalogue, offering quick reference for relationships between building architects, installation dates, glass studios, and other vital statistics.

**Suggestions for Further Research**

Examination of architectural stained glass in Charleston raises a number of additional questions. The interpretation of stained glass windows as examples of material culture is an interesting topic that deserves in-depth examination. The relationship between artistic styles, materials, and iconography of windows and their dates of design and installation could reveal significant information about the cultures which produced them.

The various stained glass production studios represented in Charleston’s houses of worship is another area which deserves further research. Which foreign studios are represented in the city, and during what time periods are they most prolific? Which American companies are represented? Were there any early American glass studios located in the southern states? What are the trends in local versus imported products, and do they correspond with wider national and global trade patterns? How do these patterns compare with those evident in other former British colonies? How does the quality and durability of mass-produced windows compare to custom made pieces?

Modern stained glass studios also raise a number of interesting questions. What are the trends in modern stained glass production? How do modern techniques and stylistic trends
compare with historic production? Do modern companies focus on preservation or production of new designs? Do ecclesiastical buildings continue to be the major patrons for stained glass, or have secular organizations taken over that role? Are there regional or denominational trends in stained glass production?

Further research could also focus on the specific commemorative information available for many of Charleston’s stained glass windows. What were the traditions of patronage in Charleston that inspired so many dedications? What have been the social and financial implications of window dedication? What role does stained glass play in the spiritual and financial life of modern congregations?

The city of Charleston, with its variety of historic architecture and numerous stained glass windows, is an excellent place to conduct research on restoration practices. What historic materials and production techniques have proven the most durable? How have material failures been addressed throughout history? Which preservation techniques have proven the most effective? What are the best methods of exterior window protection? How can we best preserve these valuable artifacts for the enjoyment and education of future generations?

The parameters for this project have precluded thorough examination of many of these questions. The attached catalogue of stained glass on the lower Charleston peninsula provides a solid foundation for further research on these and other related topics.
Part II

Catalogue
**Explanation of Catalog Entries**

Buildings included in the catalog are organized alphabetically. Each entry begins with a page detailing the general history of the building, including address, dates of construction, architect, sources of stained glass documentation, and general notes on the history and condition of the building and windows. Interior and exterior photographs of each building are also included, offering contextual information on the design and placement of stained glass. Each building page is followed by a floor plan of the site including numbered window openings.

Catalog entries for each stained glass installation in the building contain the following information:

**Catalog Number** Each stained glass installation is prefixed with the initials of the building where it is located. Installations are numbered on each floor of the building beginning at the main entrance and progressing clockwise around the sanctuary. Those on the ground floor are numbered beginning with 001; on the first floor: 101; second floor: 201; etc.

**Location in Building** A brief description of the window’s location follows the catalog number. For further information on window orientation within the building, see the numbered floor plan included with each building entry.

**Lights** The number of lights in each window is noted. In a stained glass window, a light is defined as a distinct panel or section defined by tracery.

**Dimensions** Measurements are listed in feet and inches; height before width, and include window framework and tracery. Estimated measurements are noted in brackets.

**Title** Listed only when window documentation notes a specific title for the window.

**Date** Precise dates are listed when known. Estimated dates, listed in brackets, are derived from historical data and physical observation of the window style and materials.

**Designer/Studio** Window designer and name and location of the glass studio are listed when known.

**Materials** Type(s) of glass, framework, and specific techniques are listed as determined during physical examination of the window.

**Description** A brief description of the window’s subject matter. Details regarding biblical references and symbolism are included when available. Descriptions should not be considered comprehensive, but are supplemental to subsequent photographs of each window.

**Text** All text is recorded in quotation marks as it appears on the window, including upper or lower case, punctuation, and misspellings, if any. Donor names and commemorations which appear as text directly on the window are listed under this heading. Languages other than English are noted and translated when possible.

**Donor/Commemoration** Donor names and commemorations which appear elsewhere, such as on a plaque near the window, are recorded in quotation marks as they appear.

**Condition** Windows should be considered in good condition at the time of survey (Winter 2009/2010) unless otherwise noted. Conditions noted during survey included bowing or sagging panes, cracked or missing glass, light leaks, deterioration of paint or glazing medium, loose or missing brace bars, and any other visible issues which compromise the integrity of the window.

**Restoration** Major known campaigns of restoration and repair are noted. The list of restoration work included here is not a comprehensive record of alterations to the windows. Regular inspection and repair of materials is an important part of window maintenance and is not always recorded in building archives. Physical evidence of repairs not otherwise documented in building archives is included in the conditions assessment for each window.

**Exterior protection** Material, condition, and date of installation for any exterior protection is noted.

**Notes** Additional information regarding the design, history, or condition of the window not previously addressed in the survey report is listed under this heading.
### Abbreviations

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Full Name</th>
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<tbody>
<tr>
<td>BUM</td>
<td>Bethel United Methodist Church</td>
</tr>
<tr>
<td>BSBI</td>
<td>Brith Sholom Beth Israel</td>
</tr>
<tr>
<td>CSJB</td>
<td>Cathedral of Saint John the Baptist</td>
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<tr>
<td>CSLSP</td>
<td>Cathedral of Saint Luke and Saint Paul</td>
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<tr>
<td>CMC</td>
<td>Centenary Methodist Church</td>
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<tr>
<td>CHC</td>
<td>Church of the Holy Communion</td>
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<tr>
<td>CCC</td>
<td>Circular Congregational Church</td>
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<tr>
<td>CSLB</td>
<td>Citadel Square Baptist Church</td>
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<tr>
<td>EAME</td>
<td>Emanuel African Methodist Episcopal Church</td>
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<tr>
<td>FSB</td>
<td>First (Scots) Presbyterian Church</td>
</tr>
<tr>
<td>GEC</td>
<td>Grace Episcopal Church</td>
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<tr>
<td>KKBE</td>
<td>Kahal Kadosh Beth Elohim</td>
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<tr>
<td>MAME</td>
<td>Macedonia African Methodist Episcopal Church</td>
</tr>
<tr>
<td>MBAME</td>
<td>Morris Brown African Methodist Episcopal Church</td>
</tr>
<tr>
<td>MSB</td>
<td>Morris Street Baptist Church</td>
</tr>
<tr>
<td>MZAME</td>
<td>Mount Zion African Methodist Church</td>
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<tr>
<td>NTFB</td>
<td>New Tabernacle Fourth Baptist Church</td>
</tr>
<tr>
<td>RPC</td>
<td>Redeemer Presbyterian Church</td>
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<tr>
<td>SJHL</td>
<td>Saint Johannes Lutheran Church</td>
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<tr>
<td>SJL</td>
<td>Saint John’s Lutheran Church</td>
</tr>
<tr>
<td>SJRE</td>
<td>Saint John’s Reformed Episcopal Church</td>
</tr>
<tr>
<td>SLC</td>
<td>Saint Luke’s Chapel</td>
</tr>
<tr>
<td>SME</td>
<td>Saint Mark’s Episcopal Church</td>
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<tr>
<td>SMA</td>
<td>Saint Mary of the Annunciation Roman Catholic Church</td>
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<tr>
<td>SMGL</td>
<td>Saint Matthew’s German Lutheran Church</td>
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<tr>
<td>SMIE</td>
<td>Saint Michael’s Episcopal Church</td>
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<tr>
<td>SPC</td>
<td>Saint Patrick’s Catholic Church</td>
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<tr>
<td>SPE</td>
<td>Saint Philip’s Episcopal Church</td>
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<tr>
<td>SPC</td>
<td>Second Presbyterian Church</td>
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<tr>
<td>TUM</td>
<td>Trinity United Methodist Church</td>
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<tr>
<td>UCC</td>
<td>Unitarian Church of Charleston</td>
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29
15 windows.

**Building constructed:** 1851 – 1853. Numerous alterations and renovation campaigns have been completed, including post-earthquake in 1886, post-hurricane Hugo in 1989, and restoration in 2009.

**Architect:** Ephraim Curtis

**Documentation:** “Time line pertaining to interior walls and paint colors for Bethel United Methodist sanctuary and repairs/restorations related to interior colors.” Unpublished report by Ann Andrus, parish historian; church website: [http://bethelcharleston.net/](http://bethelcharleston.net/)

**Condition:** Windows show evidence of silicone and copper foil repairs, several replaced panes.

**Exterior window protection:** Polycarbonate sheeting, yellowed, partially obscures exterior view.

**Notes:** Windows were installed in one campaign, during building renovation after the earthquake of 1886. They are excellent examples of the aesthetic style popular during the late nineteenth century, featuring geometric patterns and stylized floral designs. Windows at the Unitarian Church and First (Scots) Presbyterian are similar in style and materials, and may have been completed by the same studio, though the name of that studio is unknown. In the interest of brevity, identical windows are grouped together in catalog entries. Each window is numbered and indicated on the building floorplan, but only one photographic representation of each window design is included in the catalog.
Bethel United Methodist Church
57 Pitt Street

[W]

[S]

[E]

[N]

[Pitt Street]

n.t.s.
BUM 101, 105, 108, 112. South and north walls, nave. 6 lights each. [20’] x 5’ 4”.
Untitled. 1887

Materials: Colored and textured glass, flat lead came, rondels. Description: Geometric and floral pattern.

BUM 102, 104, 109, 111. South and north walls, nave. 6 lights each. [20’] x 5’ 4”.
Untitled. 1887

Materials: Colored and textured glass, flat lead came, rondels. Description: Geometric and floral pattern.
**BUM 103, 110.** South and north walls, nave.  
6 lights each. [20’] x 5’ 4”.  
**Untitled.** 1887  

**Materials:** Colored and textured glass, flat lead came, rondels.  
**Description:** Geometric and floral pattern.

**BUM 106.** West wall, south of altar. 6 lights. [20’] x 5’ 4”.  
**Untitled.** 1887  

**Materials:** Colored and textured glass, flat lead came, rondels.  
**Description:** Cross and crown, dove, geometric and floral pattern.  
**Text:** “IN MEMORIAM” “BISHOP WILLIAM CAPERS/JAN 26 1855”
BUM 107. West wall. 6 lights. [20'] x 5’ 4”.
Untitled. 1887

Materials: Colored and textured glass, flat lead came, rondels. Description: Anchor, bible, geometric and floral pattern. Text: “HOLY BIBLE” “IN MEMORIAM” “BISHOP WM.M. WIGHTMAN/FEB 15 1882”

BUM 201, 202, 203. East wall. 1 light each. 7’ 10”x 4’ 3”.
Untitled. 1887

Materials: Colored and textured glass, jewels, rondels. Description: Floral and geometric pattern. Notes: Lower portion of windows obscured by pews.
19 windows.

**Building constructed:** 1945  
**Architect:** Halsey & Cummings  
**Denomination:** Orthodox Jewish  
**Documentation:** Orthodoxy in Charleston: Brith Sholom Beth Israel and American Jewish History, by Jeffrey S. Gurock, 2005; Brith Sholom Beth Israel 130th Anniversary: 30th Anniversary Merger, Church bulletin, January 13, 1985; synagogue website: www.bsbisynagogue.com. BSBI archival materials can be found at the College of Charleston Library, Special Collections.

**Condition:** Windows are in good condition, with some paint deterioration and evidence of replaced panes.

**Exterior window protection:** None.

**Restoration:** No specific restorations are recorded in the synagogue’s archives.

**Notes:** Windows were installed at the Brith Sholom synagogue on St. Philip Street during an early renovation of that building between 1900 and 1929. The windows were moved to their present location when Brith Sholom merged with Beth Israel congregation and moved into the current building in 1954.
BSBI 101, 106, 107, 112. South and north walls, nave. 7 lights. [15’] x 5’.

Untitled. [early 20th century]


101 Text: “IN MEMORIAM/JOSEPH HEPLER” “IN MEMORIAM/HARRIS NEEDLE/REBECCA NEEDLE”

106 Text: “IN MEMORIAM/ALWYN BERLIN” “IN MEMORIAM/WOLF MAIER KARESH/SARAH SHIFRA KARESH”

107 Text: “IN MEMORIAM/OTTO Z. FOX/SARAH M. FOX” “IN MEMORIAM/OSCAR LEVY”

112 Text: “WILLIAM FRANKS/LENA FRANKS” “(text illegible)” “IN MEMORY OF/FRANCES G. SCHWARTZ” “IN MEMORIAM/WILLIAM FRANKS/LENA FRANKS”
BSBI 102, 103, 104, 105, 108, 109, 110, 111.
South and north walls, nave. 4 lights. [13’] x 5’.

**Untitled.** [early 20th century]

**Materials:** Opalescent glass, painted details, flat lead came. **Description:** Geometric pattern. Top light features two Star of David details. Medallions feature tablets of the Ten Commandments and a menorah.

**102 Text:** “IN MEMORIAM/HYMAN FETCHER/ BESSIE FETCHER” “IN MEMORIAM/ANNIE HEPLER/BUKATMAN”

**103 Text:** “IN MEMORIAM/ABE LIVINGSTAIN DDS/ LEO H. LIVINGSTAIN/THERESA LIVINGSTAIN” “IN MEMORIAM/HARRIS LIVINGSTAIN/MARY LIVINGSTAIN”

**104 Text:** “IN MEMORIAM/ETTA C. ELLISON/ ALECK ELLISON” “IN MEMORIAM/CHARLES KARESH/ SARAH KARESH”

**105 Text:** “JOSEPH ZUCKER/RACHEL M. ZUCKER/ MAX S. ZUCKER/JULIUS M. ZUCKER” “IN MEMORIAM/AARON SOLOMON”

**108 Text:** “IN MEMORIAM/JACK WRIGHT/IRENE WRIGHT” “IN MEMORIAM/WILLIAM FELDMAN/ GUSSIE FELDMAN”

**109 Text:** “IN MEMORIAM/NEAL ROBINSON” “IN MEMORIAM/REV. BARNETT RUBIN/HANNAH RUBIN”

**110 Text:** “IN MEMORIAM/SAMUEL TURTLETAUB/ ISADORE TURTLETAUB” “IN MEMORIAM/JACOB TURTLETAUB”

**111 Text:** “IN MEMORIAM/JOSEPH A.FIRETAG/ MILDRED R. FIRETAG” “IN MEMORIAM/MOSES KRAMER/ETTA B. KRAMER”
BSBI 201, 202, 207. West wall, balcony.
1 light each. [5’] x 3’ 2”.
*Untitled.* [early 20th century]

**Materials:** Textured and opalescent glass, flat lead came.
**Description:** Scroll, geometric border.

BSBI 203, 206. West wall, northwest and southwest stairwells. 1 light each. [4’ 6"] x 2’.
*Untitled.* [early 20th century]

**Materials:** Textured and opalescent glass, flat lead came.
**Description:** Star of David, geometric border.
BSBI 204, 205. North and south walls, northwest and southwest stairwells. 1 light each. [5’ x 2’].
[Untitled]. [early 20th century]

Materials: Textured and opalescent glass, painted details, flat lead came. Description: Tablets of the Ten Commandments, geometric border.

204 Text: “IN/MEMORIAM/NATHAN ABRAHAMS”

205 Text: “IN/MEMORIAM/MINNIE BARNETT”

BSBI 000. West wall of an auxiliary building located to the east of main sanctuary. [5’ diameter].
[Untitled]. [early 20th century]

Materials: Opalescent and colored glass, flat lead came. Description: Star of David, tablets of the Ten Commandments. Notes: Also relocated to its present position from the Brith Sholom building in 1954.
CATHEDRAL OF SAINT JOHN THE BAPTIST
120 Broad Street

90 windows.

**Constructed:** 1890-1907

**Architect:** Patrick C. Keeley

**Denomination:** Roman Catholic


**Exterior protection:** Unless noted, all windows are protected with tempered glass in aluminum framing, vented with weepholes at top and bottom. Bulletproof, category 3 hurricane rating. Installed in 2009.

**Restoration:** All windows were restored in 2009. Nave windows were removed and re-leaded; rose and clerestory windows repaired in place by Bovard Studios, Iowa. Lower chapel and crypt windows were re-designed from original materials by Robert Hines Studios, Charleston, S.C. (See notes).

**Condition:** Due to recent restoration, all windows are in excellent condition unless noted.

**Materials:** Unless otherwise noted, window materials include painted antique glass, rounded lead came, and wooden tracery.

**Notes:** Windows were installed in two distinct campaigns. Windows in the nave, clerestory, and sacristy are original to the building. These were designed by architect Patrick Keeley and executed by Franz Mayer & Company of Munich. Medallions in the lower chapel and crypt windows were donated by Immaculate Conception School in the mid 20th century. These were integrated into new window designs and installed in their present locations in the early 2000s.
CSJB 001/002. West wall, lower level chapel.  
2 lights each.  3’ x 6’.
Untitled. [late 20th century]

Materials: Textured, seeded, and painted glass, lead came. Description: Central medallions, geometric border. Text: “IHS/SACRED HEART” “MATRIMONY”

CSJB 003/004. West wall, lower level chapel.  
2 lights each.  3’ x 6’.
Untitled. [late 20th century]

Materials: Textured, seeded, and painted glass, lead came. Description: Central medallions, geometric border. Text: “ALPHA & OMEGA” “JESUS CONQUERS”
Cathedral of St. John the Baptist
120 Broad Street

CSJB 005/006. West wall, lower level chapel.  
2 lights each.  3’ x 6’.  
*Untitled.*  [late 20th century]

**Materials:** Textured, seeded, and painted glass, lead came.  
**Description:** Central medallion, geometric border.  
**Text:** “HOLY ORDER” “HOLY ROSARY”

CSJB 007/008. West wall, lower level chapel.  
2 lights each.  3’ x 6’.  
*Untitled.*  [late 20th century]

**Materials:** Textured, seeded, and painted glass, lead came.  
**Description:** Central medallion, geometric border.  
**Text:** “TOWER OF DAVID” “MOTHER OF SORROWS”
CSJB 009/010. West wall, lower level. 1 light each. 2’ x 3’.
**Untitled.** [late 20th century]

**Materials:** Textured glass, lead came. **Description:** Geometric pattern. **Notes:** Window is in small closet/boiler room, not visible from inside the chapel.

CSJB 011. West wall, crypt. 1 light. 2’ 6” x 6’.
**Untitled.** [late 20th century]

**Materials:** Textured, painted, and colored glass, lead came. **Description:** Medallion features dove, mitre, crook; geometric border. **Text:** “CONFIRMATION”

**Donor:** “Donated by the /Michael Campbell Family”
CSJB 012. North wall, crypt. 1 light. 2’ 6” x 6’.
Untitled. [late 20th century]

Materials: Textured, painted, and colored glass, lead came. Description: Rooster at sunrise. Text: “PETER’S DENIAL” Donor/Commemoration: “Donated by the St. Denis Family/in Memory of/ Francis & Marion St. Denis”

CSJB 013. North wall, crypt. 1 light. 2’ 6” x 6’.
Untitled. [late 20th century]

CSJB 014. North wall, crypt. 1 light. 2’ 6” x 6’.

Untitled. [late 20th century]

Materials: Textured, painted, and colored glass, lead came. Description: Lilies, dove. Text: “AVE MARIA”

Donor/ Commemoration: “Donated by Theresa Lubbers/in Honor of the/Women of the Cathedral Parish”

CSJB 101. Transom over main entrance, south façade. 11 lights. [6’ x 6’].

Untitled. 1907

Description: Bishop Northrop’s coat of arms, floral and geometric details. Text: “In Cruce Salus”
Cathedral of St. John the Baptist
120 Broad Street

CSJB 102, 141. West and east walls of main entrance foyer. 2 lights each. 7’ 10" x 1’ 10".
Untitled. 1907

Description: Floral and geometric pattern.
Commemoration (102): “In Memory Of/Mary Blake./Requiescat in Pace./Amen.” Donor (141): “Donated By/Mary F. Slater./To/The Greater Glory of God.”

CSJB 103, 140. West and east walls of entrance foyer, transom lights. 11 lights each. 2’ 8" x 2’ 8".
Untitled. 1907

Description: Leaf pattern. Notes: Windows lead into stairwells, low lighting conditions affect visibility.
CSJB 104. Transom over western door, south wall.
11 lights. 5’ x 5’.
Untitled. 1907

Description: Coat of Arms, Pope Pius XI, floral and geometric details.

CSJB 105. West wall, nave. 21 lights. [20’] x 5’ 9”.
Untitled. 1907

Description: Jesus with sheep, angel. Text: “I AM THE GOOD SHEPHERD. ST JOHN. X. II.” Donor:
“Donated By /The Ladies Auxiliary of the A.O.K.,/ Charleston,/S.C.”
CSJB 106. West wall, nave. 21 lights. [20’] x 5’ 9”.
**Untitled.** 1907

**Description:** Prodigal Son returning home.  
**Text:**
“THIS MY SON WAS DEAD AND IS COME TO LIFE AGAIN: WAS LOST AND IS FOUND. ST LUKE XV 24.”
**Commemoration:** “In Memory Of/Anthony Dubois Wood and Mary his Wife./Requiescant in Pace./ Amen”

CSJB 107. West wall, nave. 21 lights. [20’] x 5’ 9”.
**Untitled.** 1907

**Description:** Jesus and Peter with apostles.  
**Text:** “TO THEE I GIVE THE KEYS TO THE KINGDOM OF HEAVEN. ST MATT. XVI 19”
**Donor:** “Donated By/St. Peter’s Congregation./Charleston,/S.C.”
CSJB 108. West wall, nave. 21 lights. [20’] x 5’ 9”.
Untitled. 1907

Description: The Transfiguration. Text: “AND HE WAS TRANSFIGURED BEFORE THEM. ST. MATT. XVII. 9” Donor: “Donated By/St. Joseph’s Congregation./Charleston,/S.C.” Notes: Composition is based by a painting by Rafael in the Vatican Museums.

CSJB 109. West wall, nave. 21 lights. [20’] x 5’ 9”.
Untitled. 1907

CSJB 110. West wall, nave. 21 lights. [20’] x 5’ 9”.

Untitled. 1907

Description: Risen Christ, angel, two guards at tomb.
Text: “HE IS RISEN AS HE SAID. ST. MATT. XXVIII 6.” Commemoration: “In Memory Of/Elizabeth Wynne and Margaret Wynne Cave./Requiescant in Pace./Amen.”

CSJB 111. West wall, nave. 21 lights. [20’] x 5’ 9”.

Untitled. 1907

Description: The Ascension: Jesus, angels, apostles.
Text: WHILE THEY LOOKED ON, HE WAS RAISED UP: AND A CLOUD RECEIVED HIM. ACTS 1. 9.” Commemoration: “In Memory Of/Winnifred Lanigan Doyle./Requiescat in Pace./Amen.”
CSJB 112. West wall, Chapel of the Blessed Sacrament. 3 lights. 7’ 4” x 1’ 2”.

Untitled. 1907

**Description:** Abraham’s Sacrifice.  **Commemoration:** “In Memory Of/Charles Dugnot./ Requiescat in Pace./Amen.”  **Condition:** Silicone repairs visible on chipped and cracked glass.

CSJB 113. West wall, Chapel of the Blessed Sacrament. 3 lights. 7’ 4” x 1’ 2”.

Untitled. 1907

**Description:** Crucifixion scene.  **Commemoration:** “In Memory Of/Antoinette Dugnot./ Requiescat in Pace./Amen.”
CSJB 114. West wall, Chapel of the Blessed Sacrament.  
3 lights.  7’ 4” x 1’ 2”.
Untitled.  1907

**Description:** Last Supper scene, detail of Jesus and John.

**Commemoration:** “In Memory Of/Caroline McNulty./Requiescat in Pace./ Amen.”

CSJB 115. West wall, Chapel of the Blessed Sacrament.  
2 lights.  7’ 4” x 1’ 2”.
Untitled.  1907

**Description:** Melchisedec.  **Commemoration:** “In Memory Of/Elodie Downey./Requiescat in Pace./Amen.”
CSJB 116. North wall, Chapel of the Blessed Sacrament. 4 lights. [7’ 6”] x 2’ 6”.
Untitled. 1907

Description: Geometric pattern Notes: Interior view of the window obscured by altarpiece.

CSJB 117. West wall, apse. 4 lights. 8’ x 3’.
Untitled. 1907

Description: Bishop’s mitre. Notes: This window was originally in the church sacristy. The window itself has not been moved, the north wall of the altar was moved after the Vatican II Council in 1965. The window is now visible in the northwest corner of the apse. See also CSJB 126.
CSJB 118, 125. Transom over doors east and west of the altar, leading into sacristy. 11 lights. 3’ x 3’.
**Untitled.** 1907

**Description:** Central light features a winged cherub’s head, surrounding lights: lilies. **Notes:** Transom light leads into the sacristy, not on an outside wall. Visibility is poor due to inadequate lighting.

CSJB 119. West wall, sacristy. 4 lights. 8’ x 3’.
**Untitled.** 1907

**Description:** Shepherd’s crook, book, floral and geometric borders.
CSJB 120. North wall, sacristy. 4 lights. 8’x 3’.
Untitled. 1907

Description: Lantern, floral and geometric border.

CSJB 121. North wall, sacristy. 4 lights. 8’x 3’.
Untitled. 1907

Description: Censor, floral and geometric border.
CSJB 122. North wall, sacristy. 4 lights. 8’ x 3’.
**Untitled.** 1907

**Description:** Holy water dispenser, floral and geometric border.

CSJB 123. North wall, sacristy. 4 lights. 8’ x 3’.
**Untitled.** 1907

**Description:** Symbols of the mass: book, scarf, bell, crown; floral and geometric borders. **Text:** “P/omn/pote /torem/cellii/ et terra **Notes:** Prayer book features words in Latin, partially obscured by scarf.
CSJB 124. East wall, sacristy. 4 lights. 8’x 3’.

*Untitled*. 1907

**Description:** Cross, floral and geometric borders.

CSJB 126. East wall, sacristy. 4 lights. 8’x 3’.

*Untitled*. 1907

**Description:** Tabernacle, floral and geometric borders.

**Text:** “IHS”

**Notes:** See CSJB 117 for notes on original orientation of the sacristy.
CSJB 127. North wall, Marian Chapel. 4 lights.
(7' 6") x 2' 6"
Untitled. 1907

Description: Geometric pattern. Notes: Interior view of the window obscured by altarpiece.

CSJB 128. East wall, Marian Chapel. 2 lights. 7' 4" x 1' 2"
Untitled. 1907

Description: The Visitation. Donor: “Donated By/Mary A. Gralton./To/The Greater Glory of God.”
CSJB 129. East wall, Marian Chapel. 3 lights. 7’ 4” x 1’ 2”.
Untitled. 1907

**Description:** Mary and John, city of Jerusalem and Golgotha, site of Jesus’s crucifixion, in the background.

**Commemoration:** “In Memory Of/Mary Duffy./Requiescat in Pace./Amen.”

CSJB 130. East wall, Marian Chapel. 3 lights. 7’ 4” x 1’ 2”.
Untitled. 1907

**Description:** The Annunciation: Mary, angel Gabriel.

**Commemoration:** “In Memory Of/Thomas Costello/And Mary his Wife./Requiescant in Pace./Amen”
CSJB 131. East wall, Marian Chapel. 3 lights. 7’ 4” x 1’ 2”.
Untitled. 1907

Description: The Assumption: Mary and cherubim, crescent moon, lilies. Commemoration: “In Memory Of/James Magill/And/Thomas N. Magill.”

CSJB 132. East wall, nave. 21 lights. [20’] x 5’ 9”.
Untitled. 1907

Description: Nativity scene. Text: “FOR THIS DAY IS BORN TO YOU A SAVIOR ST. LUKE II.11” Commemoration: “In Memory Of/Bernard O’Neill and Elizabeth, his wife./Requiescant in Pace./Amen.” Notes: This window is chronologically the first of fourteen windows arranged around the nave which depict various scenes from the life of Christ.
CSJB 133. East wall, nave. 21 lights. [20’] x 5’ 9”.
**Untitled.** 1907

**Description:** Jesus among the doctors. **Text:** “THEY FOUND HIM IN THE TEMPLE AMONGST THE DOCTORS. ST LUKE. II.40” **Commemoration:** “In Memory Of/James F. Redding and Konora, his Wife./ Requiescant in Pace./Amen.”

CSJB 134. East wall, nave. 21 lights. [20’] x 5’ 9”.
**Untitled.** 1907

**Description:** Baptism of Jesus. **Text:** “BEHOLD THE LAMB OF GOD ST JOHN I.29” **Commemoration:** “In Memory Of/Matthew Revel and Ellen, his Wife./ Requiescant in Pace./Amen.” **Condition:** Several minor scratches visible in the paint.
CSJB 135. East wall, nave. 21 lights. [20’] x 5’ 9”.
Untitled. 1907

Description: Wedding at Cana. Jesus, Mary, 12 other figures.
Text: “AND THE MOTHER OF JESUS WAS THERE. ST. JOHN. II. 1.”
Donor: “Donated By/The Congregation of St. Mary’s/Charleston,/S.C.”

CSJB 136. East wall, nave. 21 lights. [20’] x 5’ 9”.
Untitled. 1907

Description: Jesus teaching.
Text: “AND OPENING HIS MOUTH, HE TAUGHT THEM. ST. MATT. V. 2”
CSJB 137. East wall, nave. 21 lights. [20'] x 5’ 9”.
*Untitled. 1907*

**Description:** Jesus, children, protesting elders. **Text:** “SUFFER THE LITTLE CHILDREN TO COME UNTO ME ST. MARK. X. 14.” **Donor:** “From/The Children of the Catholic Schools/Of the Diocese./MCMVI”

CSJB 138. East wall, nave. 21 lights. [20’] x 5’ 9”.
*Daughter of Synagogue Official. 1907*

**Description:** Jesus healing a child. **Text:** “THE GIRL IS NOT DEAD BUT SLEEPING. ST. MATT. IX. 24” **Donor:** “Donated By/Margaret Sheridan./To/The Greater Glory of God.” **Notes:** Based on a painting by Paul Hearst.
Cathedral of St. John the Baptist
120 Broad Street

CSJB 139. South wall, transom over eastern door.
11 lights. 5’ x 5’.

Untitled. 1907

Description: Coat of Arms, State of South Carolina, floral and geometric details. Text: "ANIMUS OPBULUSQUE PATATI SOUTH CAROLINA" “SPES/DUM SPIRO SPERO”

CSJB 201 (center), 202 (left), 213 (right). South wall, above main entrance. 4 lights each. [7’ 10” x 1’ 10”].

Untitled. 1907

Description: Floral and geometric pattern. Notes: Not visible from the interior of the church due to pipe organ situated in choir loft.
CSJB 203, 204/211, 212. South wall, above west and east doors. 2 lights each. [7’ 10” x 1’ 10”].

*Untitled*. 1907

**Description:** Floral and geometric pattern.

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CSJB 205. West wall, Chapel of the Blessed Sacrament. 4 lights. [7’ 10” x 3’ 6”].

*Untitled*. 1907

**Description:** Floral motif, blue and yellow border. Top light features an image of the consecrated host. **Text:** “IHS”
CSJB 206. West wall, Chapel of the Blessed Sacrament.
4 lights. [7’ 10” x 3’ 6”].
Untitled. 1907

Description: Floral motif, blue and yellow border. Top light features an image of the Sacred Heart.

CSJB 207. North wall, Chapel of the Blessed Sacrament.
4 lights. [7’ 10”] x 2’ 6”.
Untitled. 1907

Description: Disciples of Emmaus.
CSJB 208. North wall, Marian Chapel.
4 lights. [7’ 10”] x 2’ 6”.
*Untitled*. 1907

**Description:** Mary, cherubim. Top light features host and chalice. **Text:** “IHS”

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CSJB 209. East wall, Marian Chapel.
4 lights. [7’ 10”] x 3’ 6”.
*Untitled*. 1907

**Description:** Floral motif, blue and yellow border. Top light features a lily.
Cathedral of St. John the Baptist
120 Broad Street

CSJB 210. East wall, Marian Chapel.
4 lights. [7’ 10” x 3’ 6”].
Untitled. 1907

Description: Floral motif, blue and yellow border. Top light features a rose.

CSJB 301, 321. South Façade, over main entrance.
4 lights. [7’ 10” x 1’ 10”].
Untitled. 1907

Description: Floral and geometric pattern. Notes: Windows are only partially visible from inside the building.
CSJB 302. West wall, clerestory. 12 lights. [10’ x 5’ 9”].
Untitled. 1907

Description: 2 saints, floral and geometric border.
Text: “S. LOUIS OF FRANCE” “S. EDWARD. CONF”

CSJB 303. West wall, clerestory. 12 lights. [10’ x 5’ 9”].
Untitled. 1907

Description: 2 saints, floral and geometric border.
Text: “ELIAS” “MOSES”
Cathedral of St. John the Baptist
120 Broad Street

CSJB 304. West wall, clerestory. 12 lights. [10’ x 5’ 9”].
**Untitled. 1907**

**Description:** 2 saints, floral and geometric border.
**Text:** “ST ELISABETH” “ST ANN”

CSJB 305. West wall, clerestory. 12 lights. [10’ x 5’ 9”].
**Untitled. 1907**

**Description:** 2 saints, floral and geometric border.
**Text:** “ST STEPHEN” “ST LAWRENCE”
CSJB 306. West wall, clerestory. 12 lights. [10’ x 5’ 9”].

**Untitled. 1907**

**Description:** 2 saints, floral and geometric border.

**Text:** "ST. CECELIA" "ST. AGNES"

CSJB 307. West wall, clerestory. 12 lights. [10’ x 5’ 9”].

**Untitled. 1907**

**Description:** 2 saints, floral and geometric border.

**Text:** "S. FRANCIS XAV" "ST. PATRICK"
CSJB 308. West wall, clerestory. 12 lights. [10’ x 5’ 9”].
Untitled. 1907

Description: 2 saints, floral and geometric border.
Text: “ST. THERESA” “ST. BRIDGET”

CSJB 309. West wall, clerestory. 5 lights. [10’ x 4’].
Untitled. 1907

CSJB 310. West wall, clerestory. 5 lights. [10’ x 4’].

Untitled. 1907

Description: Saint Matthew, winged man. Text: “S.M.”

CSJB 305. North wall, centered above main altar.
53 lights. 20’ x 16’.

Baptism of Jesus/The Last Supper. 1907

Description: Baptism of Jesus, angels, lilies; Copy of painting by Leonardo DaVinci featuring the Last Supper.
Cathedral of St. John the Baptist
120 Broad Street

CSJB 312. East wall, clerestory. 5 lights. [10’ x 4’]. Untitled. 1907

Description: Saint Mark, winged lion. Text: “S.M.”

CSJB 313. East wall, clerestory. 5 lights. [10’ x 4’]. Untitled. 1907

Description: Saint John, eagle. Text: “S.J.”
CSJB 314. East wall, clerestory. 12 lights. [10’ x 5’ 9”].

**Untitled.** 1907

**Description:** 2 saints, floral and geometric border.

**Text:** “ST ANTHONY” “S. FRANCIS OF ASS.”

CSJB 315. East wall, clerestory. 12 lights. [10’ x 5’ 9”].

**Untitled.** 1907

**Description:** 2 saints, floral and geometric border.

**Text:** “ST BENEDICT” “ST BONIFACE”
Cathedral of St. John the Baptist
120 Broad Street

CSJB 316. East wall, clerestory. 12 lights. [10’ x 5’ 9”].
Untitled. 1907

Description: 2 saints, floral and geometric border.
Text: “ST AUGUSTINE” “ST. LEO”

CSJB 317. East wall, clerestory. 12 lights. [10’ x 5’ 9”].
Untitled. 1907

Description: 2 saints, floral and geometric border.
Text: “ST MARY MAGD.” “ST MARTHA”
CSJB 318. East wall, clerestory. 12 lights. [10’ x 5’ 9”].
**Untitled.** 1907

**Description:** 2 saints, floral and geometric border.
**Text:** “ST. PETER” “ST. PAUL”

CSJB 319. East wall, clerestory. 12 lights. [10’ x 5’ 9”].
**Untitled.** 1907

**Description:** 2 saints, floral and geometric border.
**Text:** “ST. JOSEPH” “ZACHARY”
Cathedral of St. John the Baptist  
120 Broad Street

**CSJB 320.** East wall, clerestory. 12 lights. [10’ x 5’ 9”].  
*Untitled.* 1907

**Description:** 2 saints, floral and geometric border.  
**Text:** “ST ROSE OF LIMA” “ST. WINIFRED”

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**CSJB 401.** South wall, topmost window above main entrance. 4 lights. [6’ diameter].  
*Untitled.* 1907

**Description:** Floral and geometric pattern.  
**Notes:** Not visible from the interior of the church.
14 windows.

**Building constructed:** 1811 – 1816

**Architects/Builders:** John & James Gordon

**Denomination:** Episcopal

**Documentation:** Church records regarding design and installation of three apse windows and various repairs, by Willett Studios, Philadelphia, PA., located at the parish office; church website: [http://your-cathedral.org](http://your-cathedral.org)

**Condition:** Windows are in good condition unless otherwise noted.

**Exterior window protection:** Polycarbonate sheeting on three apse windows only. All other windows are unprotected.

**Restoration:** Noted in individual window entries, specific repairs conducted in 1991 by Willett Studios.

**Notes:** The third Episcopalian church constructed in Charleston, the Cathedral of St. Luke & St. Paul features stained glass windows which were installed in a minimum of three campaigns. The aesthetic style windows in the narthex and vesting rooms appear to be the earliest installations, likely from the late nineteenth century. Memorial windows in the nave date from the early twentieth century. Three apse windows were installed post Hurricane Hugo in 1990.
Cathedral of St. Luke & St. Paul
126 Coming Street

First Floor

Second Floor

n.t.s
SLSP 101. Interior narthex door, transom.  
1 light. 2’ 3” x 6’ 9”.
**Untitled.** [late 19th century]

**Materials:** Painted glass, flat lead came.  **Description:** Central crucifixion scene, featuring 4 figures. On either side of scene, Greek letters Alpha and Omega; Chi Rho symbol.  **Condition:** Good condition, paint seems to be fading in central scene.

SLSP 102. North wall, vesting room.  7 lights. 12’ x 11’.
**Untitled.** [early 20th century]

**Materials:** Textured glass, cast glass details, flat lead came.  **Description:** Floral & geometric pattern.  
**Condition:** Bowing in top left and bottom left panes, not severe. Several cracked panes.  **Restorations:** Restored in 1991 by Willett Studios, Philadelphia, PA. 8 panels re-leaded, 67 pieces of glass replaced.
Cathedral of St. Luke & St. Paul
126 Coming Street

**SLSP 103.** North wall, nave door transom. 
1 light. 3’ x 5’ 6”.
*Untitled.* [1887]

**Materials:** Textured and painted glass, lead came.
**Description:** Lunette in three panel design. Geometric side panels, painted center panel features two winged cherub heads. **Commemoration:** “1881 Serena A Simons 1881/1884 Ellen A Simons 1886” **Condition:** One cracked pane of clear textured glass, some white paint on glass, likely from frame maintenance. Some deterioration of paint in center panel. **Restorations:** 1991, Willett Studios, one piece of glass replaced.

**SLSP 104.** North wall, altar guild room. 7 lights. 11’ x 7’.
*Untitled.* [early 20th century]

**Materials:** Textured glass, cast glass details, flat lead came. **Description:** Floral & geometric pattern.
**Restorations:** Restored in 1991 by Willett Studios, Philadelphia: 8 panels re-leded, 47 pieces of glass replaced.
S LSP 105. East wall, apse. 4 lights. 10’ x 3’ 9”.

Designer/Studio: Willett Studios, Philadelphia, PA.
Materials: Painted glass, rounded lead came.

S LSP 106. East wall, apse. 4 lights. 10’ x 6’ 9”.
Crucifixion. 1991

Designer/Studio: Willett Studios, Philadelphia, PA.
Materials: Painted glass, rounded lead came.
Description: Crucifixion scene. Iconography includes cornucopia, grapes, lamb, Trinity Shield, floral and geometric border. Text: “INRI”
S LSP 107. East wall, apse. 4 lights. 10’ x 3’ 9”.
Saint Paul. 1991

Designer/ Studio: Willett Studios, Philadelphia, PA.
Materials: Painted glass, rounded lead came.

S LSP 108. South wall, altar guild room. 7 lights. 11’ x 7’.
Untitled. [early 20th century]

Materials: Textured glass, cast glass details, flat lead came. Description: Floral & geometric pattern.
Condition: Some paint deterioration, particularly red.
Restorations: Restored in 1990 by Willett Studios, Philadelphia. 8 panels re-leaded, 11 pieces of glass replaced. Evidence of copper foil repairs.
S LSP 109. South wall, nave. 1 light. 12’ x 5’ 4”.
**Angel Window.** [1905]

**Materials:** Opalescent and painted glass, lead came. Both round and flat brace bars. **Description:** Angel holding a banner, surrounding pillars and arch. **Text:** “we praise thee o god” **Commemoration:** “To the Glory of God and in Memory of Hulda Witte Mazyck Sept. 13th 1905.”

**Donor:** “Hulda Witte Mazyck/wife of/Pierre de St. Julien Mazyck/and daughter of/George William and Rosa Glen Witte/January 20, 1878/September 13, 1905”

**Restoration:** 1991, Willett Studios: 2 pieces of glass replaced, new brace bars added, existing brace bars reinforced.

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S LSP 110. South wall, center nave door transom.
1 light. 3’ x 5’ 6”.
**Untitled.** [1905]

**Materials:** Opalescent and painted glass, lead came. **Description:** Lunette featuring two winged cherub heads surrounded by banner detail. **Text:** “Our Baby and Ellen Lisette/Children of ~/George, William and Rosa Glen Witte” **Restoration:** Restored in 1991 by Willett Studios, Philadelphia. 1 piece of glass replaced. **Notes:** Similar names and styles suggest that this window was designed and executed by the same sources as window SLP 109.
S LSP 111. South wall, choir entrance.  7 lights. 12’ x 11’.

**Unititled.** [early 20th century]

**Materials:** Textured glass, cast glass details, flat lead came.

**Description:** Floral & geometric pattern.

**Condition:** Generally good condition, several cracked panes and evidence of previous repairs. **Restorations:**

Restored in 1991 by Willett Studios. 8 panels re-leaded, 67 pieces of glass replaced.

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S LSP 201, 202, 203, 204. Second floor, narthex and 2 altar guild rooms.  3 lights, wooden tracery.  4’ x 10’.

**Unititled.** [early 20th century]

**Materials:** Textured glass, cast glass details, flat lead came.

**Description:** Four lunette windows of identical design, positioned one each above windows 102, 104, 108, and 111.

**Condition:** Generally good condition, with the exception of several cracked panes of glass. S LSP 203 is missing one pane of glass in lower left corner.

**Restorations:** Minor restorations completed in 1991 by Willett Studios.
11 windows.

**Building constructed:** 1841 – 1842

**Architect:** Edward Brickell White


**Condition:** Medallions suffer from paint deterioration. Windows are in otherwise good condition.

**Exterior window protection:** Polycarbonate sheeting, yellowed and unvented.

**Restoration:** No specific restoration efforts are documented in church records.

**Notes:** This Greek Revival building is currently home to an African American congregation founded after the Civil War. Church records do not indicate original window designer or studio. Windows are identical in design, featuring textured and opalescent glass with lead came arranged in a geometric pattern with painted medallions with various religious iconography. Interior view of the windows is partially obscured by a balcony. Windows appear to have been installed in one campaign, and show signs of paint deterioration similar to conditions at Emanuel A.M.E. Church.
CUM 101. West wall, nave. 6 lights. [12’ x 3’].
**Untitled.** [early 20th century]

**Description:** Medallions feature a pelican feeding its young, instruments of the Passion; scales. **Text:** “In Loving Memory/Of/James Evans Edwards” “In Loving Memory/ Of/Alma Edwards Shokes”

CUM 102. West wall, nave. 6 lights. [12’ x 3’].
**Untitled.** [early 20th century]

**Description:** Medallions feature an hourglass; globe. **Text:** “THE WORD FOR CHRIST” (sic); “In Loving Memory Of/Robert F. Morrison + Family/by Constance/ + Robert F. Jr.” “In Loving Memory Of/JOBE COLBERT”
CUM 103. West wall, nave. 6 lights. [12’ x 3’].

Description: Medallions feature lilies; white and pink flowers. Text: “In Loving Memory of/Mother & Father/John & Mary Fields/By Richard Fields” “In Loving Memory Of/ALICE K. WHITNEY/LOUISE K. WHITNEY”

CUM 104. West wall, nave. 6 lights. [12’ x 3’].

Description: Medallions feature a sheaf of wheat; grapes. Text: “In Loving Memory Of/EVELYN BROWN SMITH/By MARIE & MACEO MCKISSICK” “In Loving Memory Of/Gardner W. Brown Sr./By His Wife Naomi &/Gardner Brown Jr.”
CUM 105. West wall, nave. 6 lights. [12’ x 3’].
Untitled. [early 20th century]

Description: Medallions feature lilies; lamb with banner.
Text: “In Loving Memory Of/Elethia Macbeth” “In Loving Memory Of/CATHERINE BROWN HOLLOWAY/By RUTH SINKLER AND DAUGHTERS”

CUM 106. North wall, nave. 6 lights. [12’ x 3’].
Untitled. [early 20th century]

Description: One medallion is blocked by balcony, the other features a dove.
Text: “In Loving Memory of/T. J. ABBOTT/Pastor: 1874 – 1877” “PEACE BE UNTO YOU”
CUM 107. East wall, nave. 6 lights. [12’ x 3’].

*Untitled.* [early 20th century]

**Description:** Medallions feature a cross and crown; anchor and crown. **Text:** “IN MEMORIAM/ELIZABETH D. SARTOR/DIED JUNE 4, 1952/“LEAD KINDLY LIGHT” “In Loving Memory Of/Miriam DeCosta Seabrook/& Frank H. DeCosta/Donated By/Miriam DeCosta – Willis”

CUM 108. East wall, nave. 6 lights. [12’ x 3’].

*Untitled.* [early 20th century]

**Description:** Medallions feature monogrammed cross; three fish in a circle. **Text:** “E/L/LOOK UP/LIFT UP” “In Loving Memory Of/NEL BROOKS/BY CENTENARY U.M.C.” “In Loving Memory of/Edward Barrett Powell, Sr./by the Powell Family”
CUM 109. East wall, nave. 6 lights. [12’ x 3’].
*Untitled.* [early 20th century]

**Description:** Medallions feature a baptismal font, dove; broken column. **Text:** “In Loving Memory Of/Our Parents/Isadore & Marie Powell” “In Loving Memory of/The Pequette Family”

CUM 110. East wall, nave. 6 lights. [12’ x 3’].
*Untitled.* [early 20th century]

**Description:** Medallions feature a beehive; sheaf of wheat. **Text:** “In Loving Memory Of/THE FIELDING FAMILY” “In Loving Memory Of/W.H. GRAYSON FAMILY”
CUM 111. East wall, nave. 6 lights. [12’ x 3’].

Untitled. [early 20th century]

**Description:** Medallions feature the Greek letters Alpha and Omega. **Text:** “In Loving Memory Of/Our Father And Mother/Leroy + Ethel Lum Palmer/By Loving Children” “In Loving Memory of/our Grandparents/Mr. & Mrs. W. H. Jackson, Sr./Dorothy Gilliam-Myrtle Fields”
The Church of the Holy Communion
218 Ashley Avenue

19 windows.

**Building constructed:** 1855; major alterations: 1871, 1888, 1948-53

**Architect:**

**Denomination:** Episcopal

**Documentation:** “150th Anniversary Presentation of a Brief Parish History” by Dr. Alan Horres, 1998; “A Brief History of The Church of the Holy Communion 1848-2001” by Alan D. Horres; church website: [www.holycomm.org](http://www.holycomm.org)

**Exterior window protection:** Vented plexi-glass, installed between 1960 and 1962.

**Conditions:** Most windows are in need of repairs due to deteriorating glazing compound and cracked panes. Windows installed in 1990 are in very good condition. Specific condition issues are noted in window entries.

**Notes:** The church was organized in the mid 19th century in collaboration with Dr. Anthony Toomer Porter, who was also instrumental in the organization of St. Mark’s Episcopal Church and Porter Military Academy. The academy was housed at the Holy Communion Sunday School building until 1880, when it moved to Ashley Avenue at Bee Street (currently St. Luke’s Chapel). Windows at Holy Communion were installed in three campaigns. In 1871, windows were added during the addition of a chancel, transepts, and the present roof. Additional windows were installed between 1948 and 1953 under the direction of Rector William Lofton Hargrave. The central apse window and two north transept windows were destroyed in 1989 during hurricane Hugo and were replaced in 1990. Several windows here are similar in materials and design to those at St. Mark’s Episcopal Church.
The Church of the Holy Communion
218 Ashley Avenue

CHC 101. West façade, over main entrance.
24 lights. [15’] x 8’ 10”.
Untitled. 1871

Designer/Studio: Unknown. Materials: Painted glass, lead came. Description: Grisaille and colored patterns; topmost light features a cross.

CHC 102, 119. West wall, north and south of main entrance. 6 lights each. [9’] x 4’ 9”.
Untitled. 1871

**CHC 103.** North wall, nave. 15 lights. [15’] x 9’ 3”.
**Untitled.** [1948-53]

**Designer/Studio:** Unknown. **Materials:** Opalescent, textured, and painted glass, lead came. **Description:** Diamond pattern, floral details. Center medallion features lamb with banner, lower medallions, IHS and Alpha/Omega symbols. **Condition:** Several cracked panes, paint on glass, noticeable deterioration of glazing compound. **Commemoration:** “IN MEMORIAM/CHARLES WALTER JENKINS, SR./1882-1954” “IN MEMORIAM/LOUISA EDMONDSTON SIMONS” “IN MEMORY OF/HELEN LEE/MAY 20/1951” “IN MEMORY OF 2ND LT. GEORGE E. THOMPSON/U.S. EIGHT AIR FORCE”

**CHC 104.** North wall, nave. 15 lights. [15’] x 9’ 3”.
**Untitled.** [1948-53]

**Designer/Studio:** Unknown. **Materials:** Opalescent, textured, and painted glass, lead came. **Description:** Diamond pattern, floral details. Center medallion features Bible and mitre, lower medallions, crossed crooks and keys. **Text:** “HOLY BIBLE” **Condition:** Several cracked panes, one piece of glass missing, paint on glass, noticeable deterioration of glazing compound. **Commemoration:** “IN MEMORY OF/JOHN WARING SIMONS” “IN MEMORY OF/THE BULOW FAMILY” “IN MEMORY OF/GEORGE HENRY MILLIGAN/AND/MARY S. CHURCH MILLIGAN” “IN MEMORY OF/WILLIAM CHENY MOORE, JR.1919 – 1943/AND/EDWIN BROWNING MOORE 1923 – 1945” **Notes:** Images below show window details. For full window shape, see figures CHC 103, 114.
CHC 105. West wall, over door. 1 light. [5′] x 3′ 3″.
Untitled. [1948-53]


CHC 106. North wall, nave. 15 lights. [15′] x 9′ 3″.
Untitled. 1990

CHC 107. North wall, nave. 15 lights. [15’] x 9’ 3”.
Untitled. 1990


CHC 108. East wall, apse. 1 light. [8’] x 3’ 3”.
Untitled. 1871

Designer/Studio: Unknown. Materials: Painted glass, lead came. Description: Grisaille and colored patterns; medallions feature lamb with banner, pelican feeding its young. Condition: Several panes near the top of the window have been replaced, possibly post-Hugo. Some paint deterioration.
CHC 109. East wall, apse, center. 10 lights. [15’] x 7’ 6”.
**Untitled.** 1990

**Designer/Studio:** Unknown. **Materials:** Painted glass, lead came. **Description:** Central figure of risen Christ, symbols in surrounding medallions. **Text:** “IXOYC” “IHS” **Condition:** Very good. **Notes:** Replaced previous apse window destroyed in hurricane Hugo, 1989.

CHC 110. East wall, apse. 1 light. [8’] x 3’ 3”.
**Untitled.** 1871

**Designer/Studio:** Unknown. **Materials:** Painted glass, lead came. **Description:** Floral and geometric pattern. Medallions feature chalice and baptismal font. **Condition:** Some paint deterioration.
CHC 111. South wall, east side. 1 light. [9’] x 3’ 3”.
Untitled. 1871


CHC 112. East wall, above door to south east chapel. 1 light. [2’ 6”] x 3’ 3”.
Untitled. 1871

CHC 113. South wall, south east chapel. 1 light. 7’ x 3’ 3”.
Untitled. [1948 - 53]


CHC 114. South wall, nave. 14 lights. [15’] x 9’ 3”.
Untitled. [1948-53]

CHC 115. South wall, nave. 14 lights. [15’] x 9’ 3”.
**Untitled.** [1948-53]

**Designer/Studio:** Unknown. **Materials:** Opalescent, textured, and painted glass, lead came. **Description:** Diamond pattern, floral details. Center medallion features an eagle. **Text:** "St John." **Commemoration:** "IN MEMORY OF/THOMAS E. FISCHER D-1943/AND/EMMA L. FISCHER D-1920" "IN MEMORY OF/THE HUTSON LEE FAMILY" "IN MEMORY OF/LILLIAN WITHERS GANTT" "IN MEMORY OF/MARY GIBBS BALL/1857-1936" **Condition:** Several cracked panes, deterioration of glazing compound. **Notes:** Images below show window details. For full window shape, see figures CHC 103, 114.

CHC 116. South wall, nave. 14 lights. [15’] x 4’ 4”.
**Untitled.** [1948-53]

**Designer/Studio:** Unknown. **Materials:** Opalescent, textured, and painted glass, lead came. **Description:** Diamond pattern, floral details. **Commemoration:** "IN MEMORY OF/REV. EDWIN A. WAGNER/1823-1881/FIRST PRIEST OF THIS PARISH 1850-1853" "IN MEMORY OF/CHARLES PELOT SUMMERALL" **Condition:** Several cracked panes, deterioration of glazing compound.
CHC 117. South wall, nave. 14 lights. [15’] x 9’ 3”.
Untitled. [1948-53]


CHC 118. South wall, nave. 14 lights. [15’] x 9’ 3”.
Untitled. [1948-53]

68 windows.  

**Building constructed:** 1890 – 1892  

**Architect:** Stephenson & Greene  

**Documentation:** “Circular Church Stained Glass Windows: A detailed report of the present condition of all the stained glass in Circular Congregational Church, Charleston, SC,” by Alicia Krockman, November 1, 2005. “A Brief History of the Circular Church Charleston, South Carolina,” unpublished pamphlet by Albert H. Keller, pastor; church website: [www.circularchurch.org](http://www.circularchurch.org)  

**Condition:** Windows appear to be in stable condition. Several windows are in need of repair, as noted in catalog entries. See notes on restoration below.  

**Exterior window protection:** Partial polycarbonate sheeting on the large nave windows only (CCC 121-123, 236-38). All other windows are unprotected.  

**Restoration:** Documentation regarding specific restoration campaigns was unavailable at the time of survey. Specific conditions assessments from in the 2005 report listed above appear to have been addressed.  

**Notes:** The current building is the fourth built on the site by the congregation. It is a rare example of Richardsonian Romanesque architecture in Charleston, and is home to one of the city’s oldest graveyards. Stained glass windows in the church were installed in one campaign, and are likely original to the building. Designer and studio are unknown. Research conducted during the recent conditions assessment survey suggests that the windows may have been ordered from the catalogue of a northern glass company.
CCC 101. West wall, auxiliary room. 1 light. 3’ x 1’ 6”.
*Untitled.* [late 19th century]

**Materials:** Colored, textured, and clear glass, flat lead came.
**Description:** Simple geometric pattern.

CCC 102 - 108. West and north walls, narthex.
2 lights each. 6’ 4” x 2’ 3”.
*Untitled.* [late 19th century]

**Materials:** Colored, textured, and clear glass, jewels, flat lead came.
**Description:** Organic and geometric pattern.
1 light each. 1’ 9” x 9”.  
Untitled. [late 19th century]

Materials: Colored and textured glass, flat lead came.  
Description: Simple geometric pattern.

CCC 111 – 115. East wall, auxiliary rooms. 2 lights each.  
3’ 10” x 1’ 9”.

Untitled. [late 19th century]

Materials: Colored, textured, and clear glass, flat lead came.  
Description: Simple geometric pattern.
Circular Congregational Church
150 Meeting Street

**CCC 201 – 204.** Southwest stairwell. 2 lights each.
3’ 8” x 1’ 5”.
*Untitled.* [late 19th century]

**Materials:** Colored and textured glass, jewels, flat lead came. **Description:** Organic and geometric pattern.

**CCC 205 – 207, 216 – 218.** South and north walls, balcony. 2 lights each. [2’ x 1’].
*Untitled.* [late 19th century]

**Materials:** Colored, textured, and clear glass, jewels, flat lead came. **Description:** Organic and geometric pattern.
CCC 208 - 215. South, west, and north walls, balcony. 2 lights each. 6’ 4” x 2’ 3”.

*Untitled.* [late 19th century]

**Materials:** Colored, textured, and clear glass, jewels, flat lead came. **Description:** Organic and geometric pattern.

CCC 219, 220; 224, 225; 234, 235; 239, 240. North and south walls, nave. 2 lights each. 5’ 10” x 2’ 4”.

*Untitled.* [late 19th century]

**Materials:** Colored, textured, and clear glass, jewels, flat lead came. **Description:** Organic and geometric pattern.
Circular Congregational Church
150 Meeting Street

3 lights each. 16’ 2” x 3’ 4”.
Untitled. [late 19th century]

Materials: Colored and textured glass, jewels, flat lead came. Description: Organic and geometric pattern.
Notes: Partial exterior protection, lower light is exposed.

19 lights each. 4’ 8” diameter.
Untitled. [late 19th century]

Materials: Colored and textured clear glass, jewels, flat lead came. Description: Geometric pattern.
Condition: CCC 226 has one damaged pane, secured with duct tape at the time of survey.
CCC 227 – 232. East wall, apse. 1 light each. [5’ 10” x 2’].

Untitled. [late 19th century]

Materials: Colored, textured, and clear glass, jewels, flat lead came. Description: Organic and geometric pattern.

CCC 301 – 308. Southwest tower, 2 lights each. 2’ 6” x 9”.

Untitled. [late 19th century]

Materials: Colored, textured, and clear glass, flat lead came. Description: Simple geometric pattern.

Condition: Several panes have been replaced.
Circular Congregational Church
150 Meeting Street

CCC 309 – 310. Southwest tower. 1 light each. 9” x 9”.
Untitled. [late 19th century]

Materials: Colored, textured, and clear glass, jewels, flat lead came. Description: Simple geometric pattern.

CCC 311 – 312. West wall exterior; interior balcony. 8 lights each. 6’ 5” diameter.
Untitled. [late 19th century]

Materials: Textured glass, flat lead came. Description: Simple geometric pattern. Condition: Several panes have been replaced. CCC 311 has one damaged pane, secured with duct tape at the time of survey.
20 windows.

**Building constructed:** 1855; building renovated in late 1920s; steeple restored in 1990

**Architect:** Edward C. Jones and Francis D. Lee


**Exterior window protection:** Windows on north and south walls are covered with vented Lexan®, installed c. 1998. Material is yellowed, obscuring exterior view of glass and affecting interior lighting.

**Condition:** Windows are in stable condition. Several have cracked panes and show evidence of previous silicone repairs.

**Notes:** The church retains no records which specifically reference the windows. Names of original designer and studio are unknown. The style and materials of the windows suggest that they date from the early twentieth century. It is likely that the windows were installed in one campaign, during the building renovation in the late 1920s. Only three designs are present in the twenty windows: one over the western entrance, two matching flankers, and seventeen identical windows along the north and south walls of the nave. In the interest of brevity, identical windows are grouped together in catalog entries. Each window is numbered and indicated on the building floorplan, but only one photographic representation of each window design is included in the catalog.
CSB 101 - 117. North and south walls of nave.
4 lights each. Full opening, 22’ x 4’
Untitled. [1920s]

Materials: Opalescent glass, lead came. Description:
Geometric and organic patterns. Condition: Several
cracked panes, some glass shows evidence of silicone
repairs. A section of window 101 appears to have been
replaced at some point with like materials. Notes:
Windows consist of one large opening divided into two
sections by a wooden panel 2’2” wide at balcony level.
Citadel Square Baptist Church
328 Meeting Street

CSB 201. West wall, over main entrance.
42 lights. 26’ x 13’ 9 (including tracery)

Untitled. [1920s]

Materials: Opalescent glass, jewels, lead came.
Description: Geometric and organic pattern. Crown in center of rose window is the only figurative element.
Condition: Several cracked panes, evidence of earlier silicone repairs.
CSB 202, 203. West wall, north and south of main entrance. 5 lights. 26’ x 13’ 9 (including tracery)
Untitled. [1920s]

Materials: Opalescent glass, lead came Description: Geometric and organic pattern. Condition: Several cracked panes, evidence of silicone repairs.
EMANUEL AFRICAN
METHODIST EPISCOPAL CHURCH

23 windows.

**Building constructed:** 1891

**Architect:** Unknown

**Documentation:** Interview with the Reverend Stephen Singleton, pastor; church website: www.emanuelamechurch.org; The Buildings of Charleston, by Jonathan Poston, 1997.

**Condition:** Windows show evidence of numerous copper foil and silicone repairs. Moderate bowing and sagging of the windows is most noticeable on the east side of the nave. Several windows have cracked panes of glass. Paint deterioration, often severe, is a problem on the nave window medallions.

**Exterior window protection:** Exterior polycarbonate sheeting is cloudy and has no visible venting.

**Restoration:** No information on specific window repairs was available at the time of survey. Records indicate that the building was restored in 1990-91.

**Notes:** Emanuel A.M.E. is one of the oldest African American congregations in the south. The current building retains much of its original Victorian interior, including the altar, communion rails, pews, and light fixtures. Windows include textured and opalescent glass and round lead came arranged in floral and geometric patterns. Painted medallions on many windows feature religious symbols. Designer, studio, and exact date of installation are unknown. Materials suggest that the windows were installed in the early 20th century. Window openings in the nave are gothic arches, yet the windows themselves are rectangular, with the top portion of each arch covered in wood paneling. The interior view of nave windows is partially obscured by a balcony.
EAME 101. South wall, southwest stairwell.
4 lights. 6’ x 5’ 6”.
**Untitled.** [early 20th century]

**Description:** Floral and geometric pattern. **Text:**

EAME 102. West wall, southwest stairwell.
4 lights. 8’ x 5’ 4”.
**Untitled.** [early 20th century]

**Description:** Floral and geometric pattern. **Text:**
Unknown. **Notes:** Section of the window potentially featuring text is obscured by a wooden panel featuring the text: “HUGO/9-21-89”
EAME 103. West wall, nave. 8 lights. [15’] x 5’ 6”.

**Untitled.** [early 20th century]

**Description:** Medallions feature a dove; chalice with grapes. **Text:** “Usher Board No 1/G. Alston, Pres.” “Usher Board No 2/J. Ferguson Pres.”

**Condition:**

**Notes:** Evidence of previous repairs, fading paint.

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EAME 104. West wall, nave. 8 lights. [15’] x 5’ 6”.

**Untitled.** [early 20th century]

**Description:** Medallions feature a lamp; chalice with host. **Text:** “In Memory Of” “Capt. Edwin Harleston”

**Condition:** Several cracked panes, evidence of previous silicone repairs, fading paint.
EAME 105. West wall, nave. 8 lights. [15'] x 5' 6".

**Untitled.** [early 20th century]


Condition: Evidence of previous copper foil repairs, several cracked panes.

EAME 106. West wall, nave. 8 lights. [15'] x 5' 6".

**Untitled.** [early 20th century]

Description: Medallions feature a cross with crown; anchor with banner. Text: “HOPE” “In Memory Of/Terry R. McCray” “Jr. Choir / J.F.Simmons Ch. Dir”

Condition: Evidence of previous copper foil repairs, several cracked panes, fading paint.
EAME 107. West wall, nave. 8 lights. [15'] x 5' 6".

Untitled. [early 20th century]


EAME 108. West wall, nave. 8 lights. [15'] x 5' 6".

Untitled. [early 20th century]

EAME 109. North wall, west of altar. 8 lights. [15’] x 5’6”.
[Untitled. [early 20th century]

Description: Medallions feature a chalice with grapes; anchor with banner and image of the Sacred Heart. Text: “FAITH HOPE CHARITY” “E. Mcgill Club./L. Williamson, Pres.” (sic) “E. P. Ellis/and Family”
Condition: Fading paint.

EAME 110. North wall, above altar. 34 lights. [35’] x 13’.
[Untitled. [early 20th century]

EAME 111. North wall, east of altar. 8 lights. [15’] x 5’ 6”.
**Untitled.** [early 20th century]

**Description:** Medallions feature cross with banner; Greek letters Alpha and Omega. **Text:** “INRI” “In Memory Of/Rev. J. W. White” “F.R. Veal Club./Hattie Whaley, Pres.” **Condition:** Fading paint.

EAME 112. East wall, nave. 8 lights. [15’] x 5’ 6”.
**Untitled.** [early 20th century]

**Description:** Medallions feature flowers; sheaf of wheat with scythe. **Text:** “L.R. Nichols Club./M.N. Cooper, Pres.” “Stewards/Geo. Smith, Sec.” **Condition:** Evidence of previous copper foil repairs, fading paint, bowing of lower section.
EAME 113. East wall, nave. 8 lights. [15’] x 5’ 6”.
**Untitled.** [early 20th century]

**Description:** Medallions feature roses with banner; horn with laurels. **Text:** “GOD IS LOVE” “Leaders Council/A. Harrison, Pres.” “Steward Board Aux./W. Brevard Pres.” **Condition:** Cracked panes, evidence of previous copper foil repairs, fading paint.

EAME 114. East wall, nave. 8 lights. [15’] x 5’ 6”.
**Untitled.** [early 20th century]

**Description:** Medallions feature cross with letters forming “IHS” symbol; crown. **Text:** “Etta Winds/Daisy McQueen” “F.M. Reid Club/V. Warley, Pres./R. Bright, Vice Pres.” **Condition:** Fading paint, cracked panes, evidence of previous repairs.
EAME 115. East wall, nave. 8 lights. [15’] x 5’ 6”.
Untitled. [early 20th century]


EAME 116. East wall, nave. 8 lights. [15’] x 5’ 6”.
Untitled. [early 20th century]

EAME 117. East wall, nave. 8 lights. [15’] x 5’ 6”.
Untitled. [early 20th century]

Description: Medallions feature crossed keys; lilies.

EAME 118. East wall, nartehx. 8 lights. [15’] x 5’ 6”.
Untitled. [early 20th century]

EAME 119. South wall, narthex. 8 lights. [15’] x 5’ 6’’.
**Untitled.** [early 20th century]

**Description:** Medallions feature baptismal font; flowers.

**Text:** “Richard Allen Club” “Narcissa A. McQueen/Trustee Steward/Died Oct. 12th 1942”

**Condition:** Fading paint, bowing. **Notes:** Interior view blocked by stairwell. McQueen inscription is in a different font than other window inscriptions, likely a newer addition.

EAME 201 - 204. South and west walls, southwest tower. 3 lights each. [10’ x 3’].

**Untitled.** [early 20th century]

**Description:** Simple geometric pattern.
38 windows.

Building constructed: 1814; major alterations completed in 1887, 1945, and 1987.

Architect: Believed to be John & James Gordon. Original church records destroyed during the Civil War.


Condition: Windows are in good condition unless otherwise noted.

Exterior window protection: None.

Restoration: Windows re-leaded and restored by Charlestowne Stained Glass, mid 2000s.

Notes: The central portico window (FSP 201) features the motto of the Church of Scotland, representing the heritage of the original congregation. Windows in the church were originally clear glass. At some point in the church's history, possibly after the earthquake of 1886, windows of aesthetic style stained glass were installed in the church. These windows were intended to be temporary “placeholder” windows, until parishioners could purchase memorial windows to be installed in their place. Several memorial windows exist in the sanctuary today, but most of the original stained glass was never removed. Church records on specific window designers and studios have been lost. Several windows of similar style and materials exist in auxiliary spaces on the property, but only the sanctuary windows are included in this catalog. Windows of similar materials and design can be found at Bethel United Methodist Church and the Unitarian Church.
First (Scots) Presbyterian Church
53 Meeting Street

First Floor

Second Floor

n.t.s.
First (Scots) Presbyterian Church
53 Meeting Street

FSP 101. East wall, transom over main entrance.
5 lights. 4’ 10” diameter.
Untitled. [Late 19th century]

Materials: Colored and textured glass, jewels, round lead came. Description: Floral and geometric pattern. Notes: Interior view of window partially obscured partition walls.

FSP 102, 119. East wall, transoms over entrance doors.
5 lights each. 4’ 10” diameter.
Untitled. [Late 19th century]

Materials: Colored and textured glass, jewels, round lead came. Description: Floral and geometric pattern.
FSP 103, 118. Transoms over doors, south and north sides of portico. 1 light each. 2’ x 5’.

Untitled. [Late 19th century]

Materials: Colored and textured glass, jewels, round lead came. Description: Floral and geometric pattern. Notes: Interior view of window completely obscured by paneling.

FSP 104, 117. South and north walls, southeast and northeast stairwells. 6 lights each. 11’ x 5’ 4”.

Untitled. [Late 19th century]

Materials: Colored and textured glass, round lead came. Description: Geometric pattern. Notes: Interior view of window partially obscured by staircase and protective railing.
First (Scots) Presbyterian Church
53 Meeting Street

FSP 105. South wall, nave. 2 lights. 11’ x 5’ 4”.
Untitled. [Late 19th century]

Materials: Colored, textured and painted glass, cast glass, round lead came. Description: Organic and geometric pattern. Text: “MEMORIAM/ANN ROSS/1887”

FSP 106, 115. South and north walls, nave. 2 lights each. 11’x 5’ 4”.
Untitled. [Late 19th century]

Materials: Colored, textured and painted glass, cast glass, round lead came. Description: Geometric pattern.
FSP 107, 114. South and north walls, transoms over side doors. 5 lights each. 4’ 10” diameter.  
*Untitled.* [Late 19th century]

**Materials:** Colored and textured glass, jewels, round lead came.  **Description:** Organic and geometric pattern.

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FSP 108. South wall, nave. 1 light. 11’ x 5’ 4”.

*Untitled.* [Late 19th early 20th century]

**Materials:** Textured, and painted, and opalescent glass, flat lead came.  **Description:** Angel and women at empty tomb.  **Text:** “BORN AUG 1826” “IN MEMORY OF OUR BELOVED FATHER/A.S.J. PERRY” “DIED DEC 16 1895”
FSP 109. South wall, nave. 2 lights. 11’ x 5’ 4”.
Untitled. [Late 19th century]


FSP 110, 111. West wall, transoms over doors, south and north of altar. 5 lights each. 4’ 10” diameter.
Untitled. [Late 19th century]

Materials: Textured and opalescent glass, round lead came. Description: Geometric pattern. Notes: Not an exterior window, lack of adequate lighting limits visibility.
FSP 112, 116. North wall, nave. 2 lights each. 11’x 5’ 4”.
Untitled. [Late 19th century]

Materials: Colored, textured and painted glass, cast glass, round lead came. Description: Geometric pattern.

FSP 113. North wall, nave. 2 lights. 11’x 5’ 4”.
Untitled. [Late 19th century]

Materials: Colored, textured and painted glass, cast glass, round lead came. Description: Geometric pattern.
FSP 201. East wall, gallery. 9 lights. 4’ x 6’.
*Untitled.* [Late 19th century]

**Materials:** Colored, textured and painted glass, cast glass, round lead came. **Description:** Burning bush, text, organic and geometric border. **Text:** “NEC TAMEN CONSUMEBATUR” Translation: ‘Yet it was not consumed’
**Condition:** Some fading paint. **Notes:** Window features the motto and traditional symbol of the Church of Scotland.

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FSP 202, 219. East wall, gallery. 9 lights. 6’ diameter.
*Untitled.* [Late 19th century]

**Materials:** Colored, textured and painted glass, cast glass, round lead came. **Description:** Star of David, geometric details.
FSP 203, 204. Southeast stairwell. 6 lights each. 10’x 5’ 4”.
*Untitled.* [Late 19th century]

**Materials:** Colored and textured glass, cast glass, round lead came. **Description:** Geometric pattern.

FSP 205, 209, 212, 216. South and north walls, gallery. 6 lights each. 10’x 5’ 4”.
*Untitled.* [Late 19th century]

**Materials:** Colored, textured and painted glass, cast glass, round lead came. **Description:** Geometric pattern.

**Note:** Lower section of photograph obscured by pews.
First (Scots) Presbyterian Church  
53 Meeting Street

**FSP 206, 208, 213, 215.** South and north walls, gallery.  
6 lights each. 10’x 5’ 4”.  
**Untitled.** [Late 19th century]  

**Materials:** Colored, textured and painted glass, cast glass, round lead came.  
**Description:** Geometric pattern.  
**Note:** Lower section of photograph obscured by pews.

**FSP 207, 214.** South and north walls, gallery.  
6 lights each. 10’x 5’ 4”.  
**Untitled.** [Late 19th century]  

**Materials:** Colored, textured and painted glass, cast glass, round lead came.  
**Description:** Geometric pattern.  
**Note:** Upper section of photograph obscured by lamp.
**FSP 217, 218.** Northeast stairwell. 6 lights each. 10’ x 5’ 4”.
*Untitled.* [Late 19th century]

**Materials:** Colored and textured glass, round lead came.
**Description:** Geometric pattern. **Condition:** Evidence of previous repairs.

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**FSP 210.** West wall, gallery. 2 lights. 10’ x 5’ 4”.
*Untitled.* [Late 19th century]

**Materials:** Colored, textured and painted glass, cast glass, flat lead came.
**Description:** Bible, lilies, geometric pattern. **Text:** “HOLY/[BI]BLE” “MEMORIAM/REV. JOHN FORREST D.D. MINISTER OF THIS CHURCH FROM 1832 TO 1879/NAT 1799 O.B. 1879” **Notes:** Not an exterior wall, lack of adequate lighting limits visibility.
FSP 211. West wall, gallery. 2 lights. 10’ x 5’ 4”.

**Untitled.** [Late 19th century]

**Materials:** Colored, textured and painted glass, cast glass, flat lead came. **Description:** Cross, crown, lamp, geometric pattern. **Text:** “MEMORIAM/REV. GEORGE BUIST D.D./MINISTER OF THIS CHURCH FROM 1793 TO 1808/NAT 1770 – O.B. 1808” **Notes:** Not an exterior window, lack of adequate lighting limits visibility.
31 windows.

**Building constructed:** 1847 – 1848

**Architect:** Edward Brickell White, Contractor: E.W. Brown

**Documentation:** “A Map and Guide to Grace Episcopal Church,” printed in 2006; *The History of Grace Church, Charleston, South Carolina: The First Hundred Years* by Reverend William Way, 1948; interview with Thomas Thornhill, parishioner and church historian; church website: [www.gracechurchcharleston.org](http://www.gracechurchcharleston.org)

**Exterior window protection:** None.

**Restoration:** The building began renovation in 2005 to stabilize the steeple and foundations.

**Notes:** Building under renovation at the time of survey. Several windows had been removed or covered for protection during construction. Photographs of these windows and of the south façade were supplied by Thomas Thornhill, parishioner. Windows installed in a minimum of three campaigns: nave windows in the 1880s and early 1900s; additional nave, narthex, clerestory and apse windows in the mid-to-late 1900s, under the direction of Reverend Ralph Meadowcroft, pastor; sacristy window in the 1990s. See window entries for precise dates of installation.
GEC 101. South wall, west of main entrance.  
1 light.  13’ 6” x 6’.
*The Garden Window.*  1956-58

**Designer:** Pastor Ralph S. Meadowcroft.  **Studio:**  
Willett Studios, Philadelphia, PA.  **Description:**  Birds,  
flowers, dogs, of Mrs. Edith Marion Dye.  **Notes:**  
Removed during renovation.  Photo courtesy of Mr.  
Thomas Thornhill.

GEC 102, 103, 115, 116. Two windows each in east and  
west side entrance passages.  1 light each.  5’ 9” x 2’ 2’.
*Untitled.*  [1880s]

**Designer/Studio:** Unknown.  **Materials:**  Colored  
glass, jewels, rondels, flat lead came.  **Description:**  
Geometric pattern.  **Condition:**  103 and 115 have  
cracked panes in need of repair.  Photo below displays  
temporary duct tape repair.
GEC 104. West wall, nave. 6 lights. 13’ 6”x 6”.
Women’s Window. 1972


GEC 105. West wall, nave. 6 lights. 13’ 6” x 6”.
Untitled. 1912

GEC 106. West wall, nave. 6 lights. 13’ 6” x 6’.  
*Untitled.* 1887

**Designer/Studio:** Unknown.  
**Materials:** Colored and textured glass, jewels, rondels, flat lead came, painted details.  
**Description:** Floral and geometric pattern, cross and crown, lamb.  
**Text:** “CELIA CAMPBELL/FEB. 28. 1887”  
**Condition:** Slight bowing of lower central panel. Several cracked panes.

GEC 107. West wall, nave. 6 lights. 13’ 6” x 6’.  
*Untitled.* 1880

**Designer/Studio:** Unknown.  
**Materials:** Colored and textured glass, jewels, rondels, flat lead came, painted details.  
**Description:** Floral and geometric pattern, Star of David, Alpha/Omega, Chi Rho symbols.  
**Text:** “GLORY BE/TO GOD/IN THE/HIGHEST” “IN Memoriam/VAN NEST TALMAGE/Died/March 30 1880”
GEC 108. West wall, nave. 6 lights. 13’ 6” x 6”.
*Apostles’ Window.* 1941

**Designer:** Rector William Way.  **Studio:** Willett Studios, Philadelphia, PA.  **Materials:** Painted glass, flat lead came.  **Description:** Shields representing the twelve apostles. Upper lights feature cross, crown.  **Text:** “IN MEMORY OF/ B.I. SIMMONS/1849 – 1922”  **Notes:** Lower portion of window obscured by pews during building renovation.

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GEC 109. Sacristy, off north east side of main church. 1 light. 5’ 9” x 2’ 2”.

**Tree of Life.** [1990s]

**Designer:** Rector Robert L. Jacoby.  **Studio:** Charlestowne Stained Glass, Charleston, S.C.  **Materials:** Painted glass, flat came.  **Description:** Central tree, symbols representing various church groups and activities.  **Text:** “SING OF MARY/PURE AND/LOWLY VIR- 
GIN MOTHER” “os/oi/sc” “CLERGY” “GRATIA” “MISSA MARIALIS” “VESTRY” “ECW/UTO” “O RADIX JESSE” “HOLY BIBLE/ BCP/ GOSPEL BOOK”
GEC 110. East wall, nave. 6 lights. 13’ 6” x 6’.
Untitled. 1882


GEC 111. East wall, nave. 6 lights. 13’ 6” x 6’.
Untitled. 1883

GEC 112. East wall, nave. 6 lights. 13’ 6” x 6’.
Untitled. 1886


GEC 104. East wall, nave. 6 lights. 13’ 6” x 6’.
Untitled. 1946

GEC 114. East wall, nave. 6 lights. 13’ 6” x 6’.
*Flower Window.* 1956

**Designer:** Pastor Ralph S. Meadowcroft. **Studio:** Willett Studios, Philadelphia, PA. **Materials:** Painted glass, flat lead came. **Description:** Flowers and plants that grew in 1st century Judea, as mentioned in the new testament. **Commemoration:** “IN MEMORIAM/WARING PARKER CARRINGTON/ MARTHA WILLIAMS CARRINGTON” **Notes:** Removed during renovation. Photo courtesy of Mr. Thomas Thornhill.

GEC 117. South wall, east of main entrance. 1 light. 13’ 6” x 6’.
*Baptism Window.* 1944

**Designer:** Pastor Ralph S. Meadowcroft  **Studio:** Willett Studios, Philadelphia, PA. **Materials:** Painted glass, flat lead came. **Description:** Photographic likeness of a girl who drowned at a local beach. **Text:** “THEIR ANGELS BEHOLD THE FACE OF MY FATHER” **Notes:** Removed during renovation. Photo courtesy of Mr. Thomas Thornhill.
GEC 201. South wall, over main entrance.
15 lights. [12' x 20'].

*Christian Life Window.* 1962

**Designer:** Pastor Ralph S. Meadowcroft. **Studio:** Willett Studios, Philadelphia, PA. **Description:** Images include Peter, Paul, Martin Luther, Albert Schweitzer, Dorcas, Joan of Arc, Florence Nightingale, Clara Barton, Edward Rutledge, Jamestown, medallions and seals representing Christian living, various Christians, the United States of America, South Carolina, the U.S. Supreme Court, and the United Nations. **Text:** “All power is given unto me in heaven and earth. Go ye therefore and teach all nations.” **Donor/Commemoration:** Alexander Chamblis and Rosa Murchison Connelley. **Notes:** Removed during renovation. Photo courtesy of Mr. Thomas Thornhill.

GEC 202. West wall, narthex. 6 lights. 8’ 6” x 6’.

*The Transfiguration.* 1968

**Designer:** Pastor Ralph S. Meadowcroft. **Studio:** Willett Studios, Philadelphia, PA. **Materials:** Painted glass, lead came. **Description:** Jesus, Peter, James, and John, fiery chariot, seals of the Confederate States and the United States. **Notes:** Removed during renovation. Photo courtesy of Mr. Thomas Thornhill.
GEC 203. West wall, clerestory. 6 lights. 8’ 6” x 6’.
The Cleansing of the Temple. 1971


GEC 204. West wall, clerestory. 6 lights. 8’ 6” x 6’.
The Last Supper. 1970

GEC 205. West wall, clerestory. 6 lights. 8’ 6” x 6’.
The Crucifixion. 1965


GEC 206. West wall, clerestory. 6 lights. 8’ 6” x 6’.
The Resurrection. 1963

GEC 207. West wall, clerestory. 6 lights. 8’ 6” x 6’.
*The Ascension.* 1961

**Designer:** Pastor Ralph S. Meadowcroft. **Studio:** Willett Studios, Philadelphia, PA. **Materials:** Painted glass, lead came, wood tracery. **Description:** Jesus above four apostles. South panel features seals of the United Nations, World Council of Churches. **Text:** From seal “OKOU MENE

GEC 207. North wall, above altar. 15 lights. 13’ 6” x 11’ 3”.
*Sacraments of the Church.* [1945, altered in 1970]

**Designer/Studio:** Geissler. **Materials:** Painted glass, lead came, wood tracery. **Description:** Panels depict Jesus and four sacraments. **Text:** From westernmost panel “HOLY MATRIMONY/IN MEMORIAM” “HOLY COMMUNION/GEORGE L. GREADY” “I AM HE THAT LIVETH” “HOLY BAPTISM/THOS. H. CROFT” “CONFIRMATION/ IDA E. CROFT” **Signature:** “GEISSLER” **Notes:** Four faces of the celebrants replaced in 1970 with photographic representations of rectors Ralph S. Meadowcroft, William Way, Charles Cotesworth Pinckney, and Bishop Christopher Edwards Gadsden.
Grace Episcopal Church
98 Wentworth Street

**GEC 209.** East wall, clerestory. 6 lights. 8’ 6” x 6’.
*The Nativity.* 1961

**Designer:** Pastor Ralph S. Meadowcroft. **Studio:** Willett Studios, Philadelphia, PA. **Materials:** Painted glass, lead came, wood tracery. **Description:** Central scene, Jesus, Mary, Joseph; seals of the Society for the Propagation of the Gospel in Foreign Parts, See of Canterbury.

**GEC 210.** West wall, clerestory. 6 lights. 8’ 6” x 6’.
*The Epiphany.* 1962

**Designer:** Pastor Ralph S. Meadowcroft. **Studio:** Willett Studios, Philadelphia, PA. **Materials:** Painted glass, lead came, wood tracery. **Description:** Adoration of the Magi. Side panels: eastern, western hemispheres; symbols of St. Paul, St. Peter.
GEC 211. East wall, clerestory. 6 lights. 8’ 6” x 6’.
The Boy Christ in the Temple. 1961

**Designer:** Pastor Ralph S. Meadowcroft.  **Studio:** Willett Studios, Philadelphia, PA.  **Materials:** Painted glass, lead came, wood tracery.  **Description:** Young Jesus with 5 figures. Panels also feature seals from University of South Carolina, College of Charleston, The Citadel, and Ashley Hall School.

GEC 212. East wall, 3 of 6. 6 lights. 8’ 6” x 6’.
The Baptism. 1960

**Designer:** Pastor Ralph S. Meadowcroft.  **Studio:** Willett Studios, Philadelphia, PA.  **Materials:** Painted glass, lead came, wood tracery.  **Description:** Baptism of Jesus; seals of the Protestant Episcopal Church, Diocese of South Carolina.  **Text:** “IN HOC SIGNO VINCES” “OKOU MENO”
GEC 213. East wall, clerestory. 6 lights. 8’ 6” x 6’.
_The Temptation._ 1962

**Designer:** Pastor Ralph S. Meadowcroft. **Studio:** Willett Studios, Philadelphia, PA. **Materials:** Painted glass, lead came. **Description:** Jesus and the Devil in the wilderness; seals of the State of South Carolina, City of Charleston. **Notes:** Covered during renovation. Photo courtesy of Mr. Thomas Thornhill.

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GEC 214. East wall, clerestory. 6 lights. 8’ 6” x 6’.
_Healing the Sick._ 1963

**Designer:** Pastor Ralph S. Meadowcroft. **Studio:** Willett Studios, Philadelphia, PA. **Materials:** Painted glass, lead came. **Description:** Seals of the School of Nursing, St. Francis Xavier Hospital, MUSC, Roper Hospital, School of Pharmacy. **Notes:** Removed during renovation. Photo courtesy of Mr. Thomas Thornhill.
16 windows.

**Building constructed:** 1840 – 1841

**Architect:** Cyrus L. Warner, Tappan and Noble. **Builder:** David Lopez, Jr.

**Denomination:** Reform Jewish

**Documentation:** “A Pocket Guide to Kahal Kadosh Beth Elohim and Charleston Jewish History,” by Rabbi William A. Rosenthall, Rabbi Anthony D. Holz, Solomon Breibart, Robert Rosen, and Marty Jackson, printed by the congregation, 2005; Existing records, including original building specifications and correspondence relating to window maintenance, College of Charleston Library, Special Collections.

**Condition:** Windows appear in very good condition, with minimal bowing and sagging, few cracked panes. Several windows show evidence of failing paint and previous silicone and copper foil repairs.

**Exterior window protection:** Lexan® panels, with ventilation at top and bottom, installed in 1990.

**Restorations:** Records indicate that the windows have undergone several repair campaigns and restorations. Work has been completed by the following companies: Saunders Glass Company, Sumter, S.C (1967); Precision Art Glass Company, Fountain City, W.I. (1975); Shenandoah Studios of Stained Glass, Inc., Front Royal, V.A. (1987, 1990).

**Notes:** Windows are in the Aesthetic Style popular in Charleston during the late nineteenth and early twentieth centuries, featuring stylized floral and geometric patterns and painted medallions. Synagogue records do not indicate original window designer, studio, or date of installation. According to the original contract specifications and later records, the stained glass windows are not original to 1840 construction. Style and materials indicate that they date from the late 19th or early 20th century, and were likely installed after the earthquake of 1886. The text on many windows indicates memorial dedications from the late twentieth century. These dates refer to donations made at various times and do not reference the original window installations.
KKBE 101. West wall, vestibule, north of main entrance. 6 lights. [17’] x 5’ 9”.

Untitled. [1887]


KKBE 102. North wall, vestibule. 6 lights. [11’] x 5’ 9”.

Untitled. [1887]

Materials: Colored, textured, and opalescent glass, jewels, flat lead came. Description: Geometric pattern. Condition: Good. Notes: Positioned on landing of stairway to the balcony.
KKB E 103. West wall, nave. 2 lights. [6’] x 5’ 9”.
Untitled. [1887]


KKB E 104. North wall, nave. 6 lights. [17’] x 5’ 9”.
Untitled. [1887]

KKBE 105. North wall, nave. 6 lights. [17’] x 5’ 9”.
Untitled. [1887]


KKBE 106. North wall, nave. 6 lights. [17’] x 5’ 9”.
Untitled. [1887]

KKBE 107. North wall, nave. 6 lights. [17’] x 5’ 9”.
**Untitled.** [1887]

**Materials:** Colored, textured, and painted glass, jewels, flat lead came. **Description:** Geometric pattern, medallions featuring breastplate; crown. **Donor/Commemoration:** “1997 GIVEN BY 5757/EDWIN S. PEARLSTINE, JR.” “1997 GIVEN BY 5757/BARBARA L. PEARLSTINE” **Condition:** Good.

KKBE 108. East wall, nave. 6 lights. [17’] x 5’ 9”.
**Untitled.** [1887]

**Materials:** Colored, textured, and painted glass, jewels, flat lead came. **Description:** Geometric pattern, medallions featuring a menorah and the Ark of the Covenant. **Donor/Commemoration:** “1987 IN LOVING MEMORY OF 5748/PATRICIA LOUISE KURTZMAN” “2003 IN HONOR OF 5763/JOSEPH LOUIS KURTZMAN, MD” **Condition:** Slight bowing of lower panels, fading paint, and evidence of previous repairs.
KKB 109. East wall, nave. 6 lights. [17’] x 5’ 9”.
Untitled. [1887]


KKB 110. South wall, nave. 6 lights. [17’] x 5’ 9”.
Untitled. [1887]

KKBE 111. South wall, nave. 6 lights. [17'] x 5' 9". Untitled. [1887]


KKBE 112. South wall, nave. 6 lights. [17'] x 5' 9". Untitled. [1887]

KKB E 113. North wall, nave. 6 lights. [17’] x 5’ 9”.
Untitled. [1887]

Condition: Good. Notes: View of middle section obscured by balcony.

KKB E 114. North wall, vestibule. 6 lights. [11’] x 5’ 9”.
Untitled. [1887]

Materials: Colored, textured, and opalescent glass, jewels, flat lead came. Description: Geometric pattern.
Condition: Good. Notes: Positioned on landing of stair to balcony, partially obscured by HVAC ductwork.
KKBE 115. West wall, vestibule, north of main entrance. 6 lights. [17’] x 5’ 9”.

Untitled. [1887]

Materials: Colored, textured, and opalescent glass, jewels, flat lead came. Description: Geometric pattern

21 windows.

**Building constructed:** 1965

**Architect:** Unknown

**Documentation:** Interview with Reverend Alston, Pastor.

**Condition:** Windows are in good condition unless otherwise noted.

**Exterior window protection:** Un-vented polycarbonate panels, yellowed.

**Restoration:** No information regarding specific window restoration is noted in church records.

**Notes:** Style and materials indicate that windows were installed in one campaign, and are likely original to the building. Window materials include opalescent and colored glass with painted medallions featuring scenes from the life of Jesus. Details regarding original designer and studio were unavailable at the time of survey. Due to limited building access, photographs included in the catalogue were taken during the evening, under imperfect lighting conditions, and are not ideal representations of the windows.
MAME 101. West wall, narthex. 3 lights. 10’ x 3’.
*Untitled.* [1965]

**Description:** Central medallion features Jesus, landscape. **Notes:** Interior view obscured by stairway.

MAME 102. North wall. 1 light. 4’ 6” x 3’.
*Untitled.* [1965]

**Description:** Central medallion features Jesus healing the sick. **Notes:** Interior view obscured by partition wall.
Macedonia A.M.E. Church
341 East Bay Street

**MAME 103.** North wall. 1 light. 4’ 6” x 3’.
**Untitled.** [1965]

**Description:** Central medallion features Jesus with Mary and Martha.

**MAME 104.** North wall. 1 light. 4’ 6” x 3’.
**Untitled.** [1965]

**Description:** Central medallion features Jesus preaching.
MAME 105. North wall. 1 light. 4’ 6” x 3’. 
Untitled. [1965]

Description: Central medallion features Jesus walking on water.

MAME 106. North wall. 1 light. 4’ 6” x 3’. 
Untitled. [1965]

Description: Central medallion features Jesus praying.
Macedonia A.M.E. Church
341 East Bay Street

MAME 107. North wall. 1 light. 4’ 6” x 3’.
**Untitled.** [1965]

**Description:** Central medallion features the crucifixion of Jesus and the two thieves.

MAME 108. North wall. 1 light. 4’ 6” x 2’ 6”.
**Untitled.** [1965]

**Description:** Central medallion features the risen Christ.

**Text:** “In Memory of/Mrs. Irene Johnson/Born
5/17/1894 – Died 7/21/1960/Donated By Her Grands”

**Notes:** Small amount of white paint on the medallion.
MAME 109. North wall. 1 light. 4’ 6” x 2’6”.
Untitled. [1965]
Description: Central medallion features Jesus and two children.

MAME 110. East wall. 1 light. 4’ 6” x 2’6”.
Untitled. [1965]
Description: Central medallion features Jesus comforting a woman.
Macedonia A.M.E. Church
341 East Bay Street

**MAME 111.** East wall. 2 lights. 10’ x 3’.
*Untitled.* [1965]

**Description:** Central medallion features Jesus and apostles in a boat at sea.

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**MAME 112.** East wall. 1 light. 4’ 6” x 2’6”.
*Untitled.* [1965]

**Description/Text:** Unknown

**Notes:** Interior view inaccessible at the time of survey.
MAME 113. South wall. 1 light. 4’ 6” x 2’6”.
**Untitled.** [1965]

**Description/Text:** Unknown  **Notes:** Interior view inaccessible at the time of survey.

MAME 114. South wall. 1 light. 4’ 6” x 2’6”.
**Untitled.** [1965]

**Description:** Central medallion features angel announcing the birth of Jesus to shepherds.
Macedonia A.M.E. Church
341 East Bay Street

MAME 115. East wall. 1 light. 4’ 6” x 3’.
Untitled. [1965]

Description: Central medallion features Nativity scene.

MAME 116. East wall. 1 light. 4’ 6” x 3’.
Untitled. [1965]

Description: Central medallion features Jesus, Mary, and Joseph’s Flight to Egypt.
MAME 117. East wall. 1 light. 4’ 6” x 3’.
*Untitled.* [1965]

**Description:** Central medallion features child Jesus, Mary, and Joseph in the carpenter’s shop.

MAME 118. East wall. 1 light. 4’ 6” x 3’.
*Untitled.* [1965]

**Description:** Central medallion features young Jesus teaching at the temple.
Macedonia A.M.E. Church  
341 East Bay Street

**MAME 119.** East wall. 1 light. 4’ 6” x 3’.
*Untitled.* [1965]

**Description:** Central medallion features the baptism of Jesus.

**MAME 120.** East wall. 1 light. 4’ 6” x 3’.
*Untitled.* [1965]

**Description:** Central medallion features Jesus and woman at a well.
MAME 121. West wall. 3 lights. 10’ x 3’.

Untitled. [1965]

Description: Central medallion features Jesus knocking at the door. Notes: Interior view obscured by stairwell.
27 windows.

**Building constructed:** Exact date unknown. Current congregation moved into existing building in 1866.

**Architect:** Unknown.


**Condition:** Windows are in good condition.

**Exterior window protection:** Exterior polycarbonate panels are cloudy and have no visible venting.

**Restoration:** No information on specific window repairs was available at the time of survey.

**Notes:** Windows were installed in one campaign during building renovations in 1985. Information regarding window designer and studio was unavailable at the time of survey. Materials include flat colored glass which has been painted to appear textured, flat lead came, and painted medallions featuring various Christian iconography and scenes from the life of Jesus. Interior view of the nave windows is obscured by a balcony. Windows are similar in design to those at Macedonia A.M.E. Church. In the interest of image clarity, some photographs of the nave windows include only the lower section, visible from the first floor of the sanctuary. The upper section of each nave window is identical. See catalog entry MBAME 103 for a complete image of the upper section.
Morris Brown A.M.E. Church
13 Morris Street

First Floor

Second Floor

n.t.s.
MBAME 101. North wall, auxiliary room. 1 light. 5’ x 3’.
*Untitled.* 1985

**Description:** Medallion features Jesus, two children.

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MBAME 102. East wall, auxiliary room. 1 light. 5’ x 3’.
*Untitled.* 1985

**Description:** Medallion features an eagle holding a banner. **Text:** “ST. JOHN”
MBAME 103. East wall, auxiliary room. 2 lights. 15’ x 5’.
Untitled. 1985

Description: Medallion features the hand of God. Note: View obscured by balcony. Upper portion of window, visible from the balcony, is identical for all nave windows.

MBAME 104. East wall, nave. 2 lights. 15’ x 5’.
Untitled. 1985

Description: Medallion features a flaming cannon.
Text: “PRESENTED BY/ THE MONARCH’S MEN CLUB”
MBAME 105. East wall, nave. 2 lights. 15’ x 5’.
Untitled. 1985

Description: Medallion features a dove, tongues of flame. Text: “IN MEMORY OF/MRS. IRENE GOUGH SMITH/PRESENTED BY/CHILDREN AND GRANDCHILDREN”

MBAME 106. East wall, nave. 2 lights. 15’ x 5’.
Untitled. 1985

Description: Medallion features the hand of god, sun, planets, tree, water. Text: “PRESENTED BY/THE GOSPEL CHOIR”
MBAME 107. East wall, nave. 2 lights. 15’ x 5’.
Untitled. 1985

Description: Medallion features a dove, cross, shell, water. Text: “PRESENTED BY/THE MISSIONARY SOCIETIES”

MBAME 108. East wall, nave. 2 lights. 15’ x 5’.
Untitled. 1985

Description: Medallion features a cross and crown. Text: “PRESENTED BY/THE JUNIOR BOARD OF STEWARDS”
**MBAME 109.** East wall, nave. 2 lights. 15’ x 5’.
*Untitled.* 1985

**Description:** Medallion features a crown of thorns, banner. **Text:** "INRI" "PRESENTED BY THE SENIOR BOARD OF TRUSTEES"

**MBAME 110.** East wall, nave. 2 lights. 15’ x 5’.
*Untitled.* 1985

**Description:** Medallion features the crest of the A.M.E. church, banner. **Text:** “AFRICAN METHODIST EPISCOPAL” “GOD OUR FATHER/CHRIST OUR REDEEMER/MAN OUR BROTHER” “PRESENTED BY THE SENIOR BOARD OF STEWARDS” **Notes:** Not an exterior wall. Visibility limited due to lighting conditions.
MBAME 111. West wall, nave. 2 lights. 15’ x 5’.
Untitled. 1985

Description: Medallion features a chalice, grapes, host, wheat. Text: “PRESENTED BY/THE SR. AND JR./ STEWARDESS BOARDS”

MBAME 112. West wall, nave. 2 lights. 15’ x 5’.
Untitled. 1985

Description: Lower light features an image of the founder of the A.M.E. church. Text: “RICHARD ALLEN/1760/1831” “AND WE ALL WENT/OUT IN A BODY” “PRESENTED BY/REVEREND JAMES GILBERT BLAKE”
MBAME 113. West wall, nave. 2 lights. 15’ x 5’.
Untitled. 1985

Description: Medallion features a star, manger, Chi Rho symbol. Text: “PRESENTED BY/THE JUNIOR TRUSTEES”

MBAME 114. West wall, nave. 2 lights. 15’ x 5’.
Untitled. 1985

Description: Medallion features the Ark of the Covenant. Text: “PRESENTED BY THE YOUNG ADULT CHOIR”
MBAME 115. West wall, nave. 2 lights. 15’ x 5’.  
Untitled. 1985

Description: Medallion features a dove.  Text: 
“PRESENTED BY/THE JAMES G. BLAKE CLUB”

MBAME 116. West wall, nave. 2 lights. 15’ x 5’.  
Untitled. 1985

Description: Medallion features a crown, scepter, Greek letters Alpha and Omega. Text: “PRESENTED BY/THE J.E. BEARD, WILLING WORKERS AND LAY ORG.”
MBAME 117. West wall, auxiliary room. 2 lights. 15’ x 5’.
Untitled. 1985

**Description:** Medallion features a lamb with banner.
**Text:** “PRESENTED BY/THE USHER BOARD”

MBAME 118. West wall, auxiliary room. 2 lights. 15’ x 5’.
Untitled. 1985

**Description:** Medallion features the tablets of the Ten Commandments, Chi Rho symbol, scroll, and sun.
**MBAME 119.** West wall, auxiliary room. 1 light. 5’ x 3’.
*Untitled.* 1985

**Description:** Medallion features a winged lion holding a banner.  
**Text:** “ST. MARK”

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**MBAME 120.** East wall, auxiliary room. 1 light. 5’ x 3’.
*Untitled.* 1985

**Description:** Medallion features Jesus as the Good Shepherd.
Morris Brown A.M.E. Church
13 Morris Street

MBAME 201, 202, 207. North wall, behind organ. 1 light each. 5’ x 3’.
Untitled. 1985

Description: Medallions feature (201): Crucifixion scene; (202): Tablets of the Ten Commandments; (207): Noah’s Ark. Notes: Interior view of windows blocked by organ. Small window allows limited view of window 201.

MBAME 203. North wall, auxiliary room. 1 light. 5’ x 3’.
Untitled. 1985

Description: Medallion features a Nativity scene.
MBAME 204. East wall, auxiliary room. 1 light. 5’ x 3’. Untitled. 1985

Description: Medallion features a winged ox. Text: “ST. LUKE”

MBAME 205. West wall, auxiliary room. 1 light. 5’ x 3’. Untitled. 1985

Description: Medallion features a winged man holding a banner. Text: “ST. MATTHEW”
**MBAME 206.** North wall, auxiliary room. 1 light. 5’ x 3’.

**Untitled.** 1985

**Description:** Medallion features Jesus teaching.
20 windows.

**Building constructed:** 1969

**Architect:** Augustus Constantine

**Documentation:** Interview with Reverend Leonard O. Griffin, pastor; church website: [www.morrisstreetbaptist.org](http://www.morrisstreetbaptist.org)

**Condition:** Windows are relatively new and in excellent condition.

**Exterior window protection:** None

**Restoration:** The building was renovated in 1996 – 97, but no specific window restorations are indicated in church records.

**Notes:** Morris Street Baptist is the only building included in the survey area which includes *dalle de verre* windows. In this type of stained glass, materials include thick pieces of colored glass cemented in place with epoxy resin rather than lead came. Windows are set in metal framing. Lower sections of nave windows are operable. The modern artistic style of the windows is also unique in the survey area. Information regarding window designer and studio was unavailable at the time of survey.
Morris Street Baptist Church
25 Morris Street

First Floor

[Diagram of the first floor with room numbers and orientations]

Second Floor

[Diagram of the second floor with room numbers and orientations]

n.t.s.
**MSB 001, 002, 003.** North wall, auxiliary space under the portico. 1 light each. 5’ x 3’ 4”.

**Untitled.** 1988

**Description:** Central images include (from east to west) burning bush, stone tablets, the Ark of the Covenant.

**Text:** Unknown. **Notes:** Interior view of windows inaccessible during survey. Windows appear to be of the same style and materials as sanctuary windows. Windows protected by exterior metal grating.

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**MSB 101.** North wall, transom. 1 light. 2’ 3” x 5’ 7”.

**Untitled.** 1988

**Description:** Lamb with banner. **Text:** “IN MEMORY OF ESTELLE C. CASH”
**MSB 102.** North wall, transom. 1 light. 2’ 3” x 5’ 7”.

**Untitled.** 1988

**Description:** Hand of God. **Text:** “IN MEMORY OF/REV. ISAAC J. GODFREY/ELIZABETH D. GODFREY/GLORIA B. GODFREY”

**MSB 103.** East wall, nave. 14 lights. 15’ x 5’ 7”.

**Untitled.** 1988

**Description:** Crucifixion. **Text:** “INRI” “IN MEMORY OF/EDWARD C. BROWN/MR. & MRS. RICHARD JOHNSON/MR. & MRS. MONTESTER BROWN”

**Notes:** Interior view partially obscured by balcony.
MSB 104. East wall, nave. 14 lights. 15’ x 5’ 7”.
Untitled. 1988

Description: Noli me tangere. (John 20:17). Text:
“WILLIAM M. SMITH/Viola L. SMITH/ISABELL J. SMITH/RALPH ROY JORDAN”

MSB 105. East wall, nave. 14 lights. 15’ x 5’ 7”.
Untitled. 1988

Description: Risen Christ. Text: “IN MEMORY OF/
JANE TOLBERT/1925 – 1935/MOTHER –
GRANDMOTHER” (sic)
MSB 106. East wall, nave. 14 lights. 15’ x 5’ 7”.
**Untitled.** 1988

**Description:** Jesus knocking at a door. **Text:** “IN MEMORY OF/ELIZA GRANT, EDWARD BLAKE/SUSIE JACKSON/ISAAC BLAKE, DORIS O. BLAKE”

MSB 107. East wall, nave. 14 lights. 15’ x 5’ 7”.
**Untitled.** 1988

**Description:** Jesus as the Good Shepherd. **Text:** “IN MEMORY OF/KATHLEEN HOLMES/AND/JOHN HOLMES” **Notes:** Lower section of photograph obscured by flag and altar rail.
MSB 108. West wall, nave. 14 lights. 15’ x 5’ 7”.
Untitled. 1988

Description: Annunciation to the shepherds. Text: “IN MEMORY OF/REV. & MRS. J.B. BROCKINGTON/REV. & MRS. JOHN HENRY HOSEY/EPHRAIM R. HOSEY” Notes: Lower section of photograph obscured by flag and altar rail.

MSB 109. West wall, nave. 14 lights. 15’ x 5’ 7”.
Untitled. 1988

Description: Birth of Jesus. Text: “IN MEMORY OF/OUR PARENTS/ETHEL G. AND/RICHARD C. MIDDLETON, SR.”
MSB 110. West wall, nave. 14 lights. 15’ x 5’ 7”.
**Untitled.** 1988

**Description:** Baptism of Jesus. **Text:** “IN MEMORY OF/JOHN ROPER. MARIE B. ROPER/MARIE L. ROPER/JOSEPH L. ROPER

MSB 111. West wall, nave. 14 lights. 15’ x 5’ 7”.
**Untitled.** 1988

**Description:** Jesus teaching three figures. **Text:** “IN MEMORY OF/ALBERT D. AND/MARY W. CHAPMAN AND/VICTORIA S. GRIFFIN”
MSB 112. West wall, nave. 14 lights. 15’ x 5’ 7”.
Untitled. 1988

**Description:** Image of Jesus. **Notes:** No text. Interior view obscured by balcony.

MSB 113. North wall, transom. 1 light. 2’ 3” x 5’ 7”.
Untitled. 1988

**Description:** Dove. **Text:** “IN MEMORY OF JOHN SINGLETON”
MSB 201. North wall, gallery. 1 light. 5’ x 3’ 4”.
*Untitled.* 1988

**Description:** Dove, Chi Rho symbol. **Text:** “IN MEMORY OF/IRENE BLAKE BRYAN/ST. JULIAN BRYAN/MARY BRYAN”  **Notes:** Lower section of photograph obscured by seating.

MSB 202. North wall, gallery. 1 light. 5’ x 3’ 4”.
*Untitled.* 1988

**Description:** Chalice, grapes, wheat. **Text:** “IN MEMORY OF/MARY O. SMALLS/SAMUEL SMALLS/HENRY SMALLS”  **Notes:** Lower section of photograph obscured by seating.
MSB 203. East wall, gallery stairwell. 1 light. 5’ x 3’ 4”.
Untitled. 1988

Description: Two birds in a basket. Text: “IN APPRECIATION TO/MRS. RUTH M. WISE AND/LEORA AND/MS. WILLIAMS”

MSB 204, 205. North wall, auxiliary spaces to the southeast and southwest of sanctuary. 1 light each. 5’ x 3’ 4”.
Untitled. 1988

Description/Text: Unknown. Notes: Interior view of windows inaccessible during survey. Windows appear to be of the same style and materials as sanctuary windows.
MSB 206. East wall, gallery stairwell. 1 light. 5’ x 3’ 4”.
Untitled. 1988


MSB 207. North wall, gallery. 1 light. 5’ x 3’ 4”.
Untitled. 1988

Description: Lamp. Text: “IN MEMORY OF/MRS. ALBIRTHA C./MIDDLETON/AUGUST 31, 1972”
Notes: Lower section of photograph obscured by seating.
16 windows.

**Building constructed:** 1847; restoration completed post-fire in 1938 – 1939.

**Architect:** Edward C. Jones

**Documentation:** “History of Mount Zion African Methodist Episcopal Church,” unpublished manuscript compiled and edited by Mrs. Harriett Simpson, Mrs. Alexis Alexander, and Alphonso Brown; *Buildings of Charleston*, by Jonathan Poston, 1997; interview with Reverend John Paul Brown, pastor; interview with Alphonso Brown, parishioner. Church archives are located at the College of Charleston Avery Research Center for African American History and Culture, Charleston, S.C.

**Condition:** Windows are in good condition.

**Exterior window protection:** None

**Restoration:** No specific restoration campaigns are noted in church records.

**Notes:** Windows are in two distinct styles, though they may have been installed at the same time. Nave windows are of clear and colored glass arranged in simple geometric designs. Church histories indicate that these windows were purchased from the Citadel’s Summerall Chapel after that building was re-modeled in 1937. They were likely installed in their current positions during Mt. Zion’s 1938-39 restoration. The altar window is a much more elaborate opalescent and painted glass design with an inscription of bible verse. Information about the altar window is very limited. The designer and studio for both types of windows is unknown.
Mount Zion A.M.E. Church
5 Glebe Street

[Glebe Street]

n.t.s.
MZAME 101 – 107, 109 - 116. East, south, and north walls of nave. 8 lights each, plus clear transom. [15’] x 5’ 8”.

Untitled. [unknown]

**Designer/Studio:** Unknown. **Materials:** Colored glass, flat lead came. **Description:** Geometric pattern. **Notes:** 15 windows of the same materials and design, with only slight variation are arranged around the nave. Interior view of many windows is partially obscured by a balcony.
MZAME 108. West wall, above altar. 1 light. [7’ x 5’].

Untitled. [unknown]


Description: Image of risen Christ. Text: “COME UNTO ME ALL YE THAT LABOUR AND ARE/HEAVY LADEN AND I WILL GIVE YOU REST” Notes: Window is not located on an exterior wall, resulting in low lighting conditions and limited visibility.
4 windows.

**Building constructed:** 1859 – 1862

**Architect:** Francis D. Lee; **Contractor:** Patrick O’Donnell


**Condition:** The windows show evidence of numerous previous repairs, including replacement glass that does not match the color of the original. Glazing compound is beginning to deteriorate, most notably on the east window.

**Exterior window protection:** Windows are protected by un-vented polycarbonate panels. Material is yellowed, obscuring exterior view of the glass and affecting light inside the building.

**Restoration:** No major restorations are documented in church records.

**Notes:** Originally built as St. Luke’s Episcopal Church. The building was purchased by the current congregation in 1949. Details regarding the original designer, studio, and dates of window installation were unavailable at the time of survey. Materials and design suggest that the windows were installed in one campaign, likely in the early 20th century. The lower section of the east window (NTFB 103) is made up of clear glass, obscured from view by a curtain. It is unclear whether this is the original window design, or a repair made after damage to the glass. In the interest of brevity, identical windows are grouped together in catalog entries. Each window is numbered and indicated on the building floorplan, but only one photographic representation of each window design is included in the catalog.
New Tabernacle Fourth Baptist Church
22 Elizabeth Street
NTFB 101, 102, 104. West, north, and south walls.  56 lights each.  37’ x 15’.
Untitled.  [early 20th century]


NTFB 103. East wall.  56 lights.  37’ x 15’.
Untitled.  [early 20th century]

29 windows.

**Building constructed:** 1838; alterations completed in 1903, 1936, 1977, and 1989.

**Architect:** Unknown


**Condition:** Windows are in stable condition, with minimal bowing and sagging of lower sections. Most windows display evidence of previous silicone repairs. Paint deterioration is evident on the medallions and other painted details, particularly flesh tones.

**Exterior window protection:** Windows are protected by un-vented polycarbonate sheeting. The material is yellowed, obscuring exterior view of the glass and affecting lighting conditions inside the building.

**Restoration:** No formal restoration efforts are noted in church records.

**Notes:** Formerly Saint Andrew’s Lutheran Church. The building has served various denominations since its construction. Windows were installed in one campaign during re-decoration of the sanctuary in 1908, with the possible exception of north door transom and interior narthex doors. Designer and studio are unknown. Materials include opalescent and textured glass, painted medallions and figures, and flat lead came.
First Floor

Second Floor

n.t.s.
RPC 101, 103, 114. North wall. 2 lights each. 1’ 6” x 5’ 2”.
Untitled. 1908

Description: Identical transom lights over three entrance doors, floral and geometric design.

RPC 102, 104, 113. Interior narthex doors.
2 lights each. 6’ x 1’ 6”.
Untitled. 1908

Description: Geometric pattern.
RPC 105. East wall, nave. 1 light. 7’ 5” x 4’ 4”.

**Untitled.** 1908

**Description:** Cross, anchor, bible, surrounding columns and arch. **Text:** “HOLY BIBLE” “FAITH/HOPE/CHARITY” “IN MEMORIAM N.A. MEYER, DIED OCT. 13, 1899” **Condition:** Paint deterioration, center medallion.

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RPC 106. East wall, nave. 1 light. 7’ 5” x 4’ 4”.

**Untitled.** 1908

**Description:** Flowers. **Text:** “IN MEMORIAM ELIZABETH F. EASTERBY, FOR MANY YEARS PRESIDENT, LADIES AID SOCIETY. DIED JAN. 4, 1897” **Condition:** Paint deterioration, center medallion.
RPC 107. East wall, nave. 1 light. 7’ 5” x 4’ 4”.
**Untitled.** 1908

**Description:** Sheaf of wheat. **Text:** “IN MEMORIAM SAMUEL Z. PITCHER FOR YEARS/A VESTRYMAN DIED MARCH 20, 1905.” **Condition:** Paint deterioration, center medallion.

RPC 108. East wall, nave. 1 light. 7’ 5” x 4’ 4”.
**Untitled.** 1908

**Description:** Cross, crown, and star. **Text:** “IN MEMORIAM REV. W.S. BOWMAN [obsc.] D. FIRST LUTHERAN/PASTOR OF THIS CHURCH. DIED MARCH 26, 1900.” **Condition:** Paint deterioration. **Notes:** Portion of the text obscured by solder from previous repairs.
RPC 109. West wall, nave. 1 light. 7’ 5” x 4’ 4”.
Untitled. 1908

Description: Martin Luther. Text: “IN MEMORY OF/GEORGE S. HACKER BORN ON THE SITE OF/THIS CHURCH, JULY 16th, 1809, DIED, APRIL 26th, 1886.”
Condition: Paint deterioration, evidence of previous copper foil and silicone repairs.

RPC 110. West wall, nave. 1 light. 7’ 5” x 4’ 4”.
Untitled. 1908

Description: Lilies, crown. Text: “IN MEMORIAM DANIEL G. WAYNE ONE OF THE FOUNDERS OF THIS CHURCH/DIED, MARCH 18, 1901. ERECTED BY HIS DAUGHTER MARY EVON KOLNITZ”
RPC 111. West wall, nave. 1 light. 7’ 5” x 4’ 4”.
Untitled. 1908

Description: Crown, cherub, lilies  Text: “IN MEMORIAM SAMUEL H. WILSON, JR. 1878.”
Condition: Paint deterioration, center medallion

RPC 112. East wall, nave. 1 light. 7’ 5” x 4’ 4”.
Untitled. 1908

RPC 201 – 207, 210 - 215. North, east, and west walls, gallery. 2 lights each. 7’ 5” x 4’ 4”.
Untitled. 1908

Description: Floral and geometric pattern.  Condition: Minor bowing and sagging of several windows. Several show evidence of previous silicone repairs. Relatively few cracked panes. Interior view of windows on the north side of the gallery is obscured by organ.

RPC 108. South wall, gallery. 2 lights. 7’ 5” x 4’ 4”.
Untitled. 1908

Description: Lilies in central medallion.  Text: “IN MEMORIAM MRS. JULIA FELDMAN. DIED FEB. 10, 1898./ERECTED BY THE CONGREGATION.”
Condition: Paint deterioration, central medallion.
RPC 109. South wall, gallery. 2 lights. 7’ 5” x 4’ 4”.

Untitled. 1908

16 windows.


**Architect:** Edward Brickell White


**Condition:** Windows are in good condition with the exception of some paint deterioration.

**Exterior window protection:** Unvented polycarbonate panels, installed in 1982.

**Restoration:** No significant restoration campaigns are noted in church records.

**Notes:** This building was the original church structure for the congregation now at St. Matthew’s German Lutheran Church on King Street. Windows in the nave and narthex were installed during renovation of the building in 1913. Narthex door panels were installed in 1958. Interior view of nave windows is partially obscured by balcony. Upper sections of nave windows are identical in design, lower sections, visible below balcony, depict various scenes from the life of Jesus. Designer and studio are unknown. Plaques near each of the nave windows offer donor and commemorative information regarding the exterior protective material installed in 1982. Since these dedications to not relate directly to the stained glass itself, the text of each plaque has not been included this catalog. Commemorative dates listed in window text may refer to later donations, and do not necessarily indicate date of window installation. Windows SJHL 108 and 109 are of different style and materials than other nave windows and were possibly installed earlier than 1913.
SJHL 101. Interior narthex doors. 2 lights. 3’ 1” x 3’.
Untitled. 1957

Materials: Clear and painted glass, flat lead came.

SJHL 102. South wall, narthex. 3 lights. 13’ 8” x 5’ 8”.
Untitled. 1913

SJHL 103. West wall, narthex. 3 lights. 13’ 8” x 4’ 6”.
Untitled. 1913


SJHL 104. West wall, nave. 3 lights. 13’ 8” x 4’ 6”.
Untitled. 1913

SJHL 105. West wall, nave. 3 lights. 13’ 8” x 4’ 6”.
**Untitled.** 1913

**Materials:** Textured, painted, and opalescent glass, cast glass, flat lead came. **Description:** Jesus as the Good Shepherd. **Text:** “IN MEMORY OF/WILLIAM HARTZ 1848 – 1907.” **Condition:** Paint deterioration.

SJHL 106. West wall, nave. 3 lights. 13’ 8” x 4’ 6”.
**Untitled.** 1913

**Materials:** Textured, painted, and opalescent glass, cast glass, flat lead came. **Description:** Jesus knocking at the door. **Text:** “IN MEMORY OF/WILLIAM AND ALBERT STEITZ. 1865 – 1892. 1871 – 1893.” **Condition:** Paint deterioration.
SJHL 107. West wall, nave. 3 lights. 13’ 8” x 4’ 6”.
**Untitled. 1913**

**Materials:** Textured, painted, and opalescent glass, cast glass, flat lead came. **Description:** Image of Jesus. **Text:** “IN MEMORY OF/HENRY F. WITT, 1883 – 1912.”

**Condition:** Paint deterioration.

SJHL 108, 109. North wall, west and east of altar. 4 lights each. 13’ 8” x 4’ 6”.
**Untitled. 1913**

**Materials:** Textured, colored and opalescent glass, jewels, flat lead came. **Description:** Lower lights: crown; cross and lilies. Upper lights: geometric pattern. **Text:** (108) “GENESIS 24:56” “J. AND H”; (109) “IN MEMORY OF/ALBERT BISCHOFF” “LUKE 10:42”

**Notes:** Top and bottom lights separated by 4’ wood panel.
SJHL 110. East wall, nave. 3 lights. 13’ 8” x 4’ 6”.
Untitled.  1913

**Materials:** Textured, painted, and opalescent glass, cast glass, flat lead came. **Description:** Jesus praying. **Text:** “IN MEMORY OF/Henry Steitz. 1831 – 1910.”
**Condition:** Paint deterioration.

SJHL 111. East wall, nave. 3 lights. 13’ 8” x 4’ 6”.
Untitled.  1913

**Materials:** Textured, painted, and opalescent glass, cast glass, flat lead came. **Description:** Jesus as the Good Shepherd. **Text:** “IN MEMORY OF/J.H. AND J.M. KLENKE, 1830 – 1905 1835 – 1911.” **Condition:** Paint deterioration.
SJHL 112. East wall, nave. 3 lights. 13’ 8” x 4’ 6”.
Untitled. 1913


SJHL 113. East wall, nave. 3 lights. 13’ 8” x 4’ 6”.
Untitled. 1913

Condition: Paint deterioration.
SJHL 114. East wall, narthex. 3 lights. 13’ 8” x 4’ 6”.
**Untitled.** 1913

**Materials:** Textured, painted, and opalescent glass, cast glass, flat lead came. **Description:** Man with book, cherub. **Text:** “IN MEMORY OF/REV. KARL L J. BOLDT. 1864 – 1903.” **Condition:** Paint deterioration. **Notes:** Interior view of window obscured by stairway.

SJHL 115. South wall, narthex. 3 lights. 13’ 8” x 5’ 8”.
**Untitled.** 1913

**Materials:** Textured and opalescent glass, cast glass, painted text, flat lead came. **Description:** Columns, central shield featuring Alpha/Omega symbol. **Text:** “IN MEMORY OF/ALVIN L. & EMMA J. STEINBERG/1899 – 1968 1903 – 1978” **Notes:** Interior view of window obscured by stairway.
SJHL 201. South wall, over main entrance. 1 light. 4” x 3’.

Untitled. 1913

Materials: Textured, painted, and opalescent glass, flat lead came. Description: Tablets of the Ten Commandments. Notes: Interior view obscured by organ.
2 windows.

**Building constructed:** 1815 – 1817; building renovations: 1896.

**Architect:** Fredrick Wesner; Builders: John & Henry Horlbeck

**Documentation:** "St. John’s Lutheran Church." n.p., printed in 2006; Interview with Sandra Poulnot, parishioner; National Register of Historic Places nomination form, 1970; church website: www.stjohnscharleston.org

**Condition:** Windows are in good condition.

**Exterior window protection:** Un-vented polycarbonate panels. Material has yellowed over time.

**Restoration:** No significant restorations are noted in church records.

**Notes:** Apse window was added during building renovations in 1895-96. The window is executed in similar style to the windows of Louis Comfort Tiffany, including extensive use of layered opalescent and drapery glass, but specific documentation on this window’s designer and studio is unavailable. An additional window, similar in style and materials to SJL 102, is currently stored in the church archives department. It was likely removed from the front of the building during one of building’s various renovation campaigns.
SJL 101. East wall, apse. 1 light. 13’ x 5’.
*The Good Shepherd*. 1896

**Designer**: Pastor Edward Traill Horn. **Studio**: Unknown. **Materials**: Opalescent, painted, and drapery glass, lead came. **Description**: Jesus as the Good Shepherd, landscape, decorative border. **Text**: “I KNOW MY SHEEP, AND AM KNOWN OF MINE.” “S.D.G. IN MEMORIAM ALBERT LENGNICK Ob. MDCCXCII”
SJL 102. East wall, transom over door south of apse.
1 light. 4’ diameter.
Untitled. [Unknown]

Designer/Studio: Unknown. Materials: Opalescent glass, lead came. Description: Geometric pattern, central cross. Notes: Transom light leads into the sacristy, not on an outside wall. Visibility is poor due to inadequate lighting.
25 windows.

**Building constructed:** 1850

**Architect:** Unknown

**Documentation:** Interview with Reverend Ronald E. Satterfield, rector.

**Condition:** Windows are in good condition, with some fading paint, few cracked or missing panes.

**Exterior window protection:** Many, though not all, of the windows are covered on the exterior with un-vented polycarbonate panels.

**Restoration:** The building has survived a number of destructive events, including the Civil War, the Earthquake of 1886, and Hurricane Hugo in 1989. Church records regarding specific restoration efforts are unavailable. Windows appear to have been repaired and replaced as necessary.

**Notes:** The building has housed a number of denominations, including a Roman Catholic congregation from 1860 to 1971. A strong Irish Catholic influence is evident in the windows, including traditional images of Irish saints and shamrocks. The nave windows are similar to the nave windows in St. Patrick’s Catholic Church in design and construction. Church records do not indicate the original designers or studios. Windows appear to have been installed in a minimum of three campaigns. The round window on the east wall is the newest addition, installed post-Hugo in 1990. The apse, clerestory, and nave windows were installed some time during the Catholic Church’s residency, likely during the early to mid twentieth century. Several of the nave windows were severely damaged during Hurricane Hugo, and may be replacement copies of earlier windows. The earliest windows in the building are aesthetic-style fragments in the nave and auxiliary room of the church. These were likely installed during the late nineteenth century.
Saint John’s Reformed Episcopal Church
91 Anson Street

SJRE 101, 114. East wall, south and north of main entrance. 2 lights each. 9’ 1” x 3’.
Untitled. [early to mid 20th century]

Materials: Colored and painted glass, flat lead came.
Description: Floral and geometric pattern, grisaille.
Notes: Interior view of both windows partially obscured by balcony and stairway.

SJRE 102, 223. South and north walls, narthex.
5 lights each. 9’ 8” x 4’.
Untitled. [early to mid 20th century]

Materials: Colored and painted glass, flat lead came.
Description: Floral and geometric pattern, grisaille; top light features IHS symbol. Notes: Both windows located in bathroom facilities opening off the narthex. Interior view of windows blocked by balcony and bathroom fixtures.
SJRE 103. South wall, nave. 5 lights. 9’ 8” x 4’.
Untitled. [early to mid 20th century]

Materials: Colored and painted glass, flat lead came.
Description: Floral and geometric pattern, grisaille; top light features a baptismal font, IHS symbol, dove. Text: “IN MEMORY OF” “THE COMFORTS”

SJRE 104. South wall, nave. 5 lights. 9’ 8” x 4’.
Untitled. [early to mid 20th century]

Materials: Colored and painted glass, flat lead came.
Description: Floral and geometric pattern, grisaille; top light features a lamb. Text: “GIFT OF BARTH” “CALLAGHAN” Condition: Some paint deterioration.
SJRE 105. South wall, nave. 5 lights. 9’ 8” x 4’.
Untitled. [early to mid 20th century]

**Materials:** Colored and painted glass, flat lead came.
**Description:** Floral and geometric pattern, grisaille; top light features an anchor. **Text:** “MARIE BENNETT” “ELLEN NEAGLE.”

SJRE 106. South wall, nave. 5 lights. 9’ 8” x 4’.
Untitled. [early to mid 20th century]

**Materials:** Colored and painted glass, flat lead came.
**Description:** Floral and geometric pattern, grisaille; top light features the Sacred Heart, lilies, roses, dagger. **Text:** “IN MEMORY OF” “MARION GREENE”
SJRE 107, 108. South and north walls, nave.
Lights: unknown. Window opening: 9' 8” x 4’.
**Untitled.** [late 19th century]

**Materials:** Colored and textured glass, jewels, lead came.
**Description:** Visible sections: floral and geometric pattern.
**Text:** Unknown. **Notes:** Interior window openings have been plastered over. Portions of the windows are still visible from the exterior. It is unclear whether the full windows are still in place.

SJRE 109. North wall, nave. 5 lights. 9' 8” x 4’.
**Untitled.** [early to mid 20th century]

**Materials:** Colored and painted glass, flat lead came.
**Description:** Floral and geometric pattern, grisaille; top light features an angel singing. **Text:** “IN MEMORIAM” “EDWARD COLLINS.”
SJRE 110. North wall, nave. 5 lights. 9’ 8” x 4’.
Untitled. [early to mid 20th century]

Materials: Colored and painted glass, flat lead came.
Description: Floral and geometric pattern, grisaille; top light features a pelican feeding its young. Text: “THE LUCASES” “JOHN CORBETT”

SJRE 111. North wall, nave. 5 lights. 9’ 8” x 4’.
Untitled. [early to mid 20th century]

Materials: Colored and painted glass, flat lead came.
Description: Floral and geometric pattern, grisaille; top light features the Sacred Heart, dagger, cross. Text: “IN MEMORIAM” “MARY DAWSON”
SJRE 112. North wall, nave. 5 lights. 9’ 8” x 4’.
Untitled. [early to mid 20th century]

Materials: Colored and painted glass, flat lead came.
Description: Floral and geometric pattern, grisaille; top light features cross, IHS symbol, crown. Text: “GIFT OF” “MRS. M. A. CONNOR”

SJRE 201. East wall, balcony. 2 lights. 6’ diameter.
Untitled. 1990

SJRE 202, 210. South and north walls, dormers.  
1 light each. 4’6” x 2’.
Untitled. [late 19th century]

Materials: Colored and textured glass, jewels, lead came. Description: Floral and geometric pattern.

SJRE 203. South wall, clerestory. 1 light. 6’ diameter.
Untitled. [early to mid 20th century]

Materials: Painted glass, cast glass, lead came.
Description: Female saint, possibly St. Bridget. Notes: No exterior protection.
SJRE 204. Apse, south end. 2 lights. [5’] x 2’ 8”.
Untitled. [early to mid 20th century]

Materials: Painted glass, lead came. Description: Floral and geometric pattern, grisaille. Top light features chalice with host. Condition: Evidence of previous repairs, several replaced panes.

SJRE 205. Apse. 1 light. [6’] x 3’.
Untitled. [early to mid 20th century]

**SJRE 206.** Apse, center. 1 light. [6’] x 3’.
**Untitled.** [early to mid 20th century]

**Materials:** Painted glass, lead came. **Description:** Crucifixion scene, Mary, Jesus, John; floral details. **Text:**
“INRI” “Gift of” “John Feehan.”

**SJRE 207.** Apse. 1 light. [6’] x 3’.
**Untitled.** [early to mid 20th century]

**Materials:** Painted glass, lead came. **Description:** Sacrament of Anointing the Sick, floral details. **Text:** “In Memoriam” “Edward Moran”
SJRE 208. Apse, north end. 2 lights. [5’] x 2’ 8”.
*Untitled.* [early to mid 20th century]

**Materials:** Painted glass, lead came. **Description:** Floral and geometric pattern, grisaille. Top light features chalice with host and grapes.

SJRE 203. South wall, clerestory. 1 light. 6’ diameter.
*Untitled.* [early to mid 20th century]

**Materials:** Painted glass, cast glass, lead came. **Description:** Saint Patrick.
SJRE 000. Auxiliary room adjacent to sanctuary.
5 lights. 9' 8" x 4'.

Untitled. [late 19\textsuperscript{th} century]

**Materials:** Colored and textured glass, jewels, lead came.
**Description:** Floral and geometric pattern. **Notes:**
14 windows.

**Building constructed:** Built as a Federal arsenal in 1825 – 1832; converted to a chapel by Rev. Anthony Toomer Porter in 1883; post-hurricane Hugo restoration completed in 1994.

**Denomination:** None. The chapel is non-denominational.

**Documentation:** The windows were researched and documented during the 1994 renovation. Sources include *St. Luke's Chapel: Birth and Rebirth*, by W. Curtis Worthington, 1994; "Communion of Saints." In *St. Luke's Chapel*, by Dr. Virginia Raguin, 1994; interview with Barbara Wallace, chapel administrator; chapel website: www.musc.edu/stlukeschapel

**Exterior window protection:** Windows are secured with a clear material, in good condition, installed during 1994 renovation.

**Condition:** Nearly all windows have cracked or chipped panes, but are in stable condition due to weather-tight exterior protection.

**Notes:** After serving as a place of worship for Porter Academy from 1883 – 1965, the building passed to the ownership of the Medical University of South Carolina (MUSC), and currently serves as a non-denominational place of worship and wedding chapel. Windows were installed in several campaigns, including 1883 chapel renovations, early twentieth-century additions, and 1994 restoration.
St. Luke’s Chapel
181 Ashley Avenue

SLC 101. Main entrance, south wall.
2 lights. Each 6’ x 1’ 2”.
Untitled. 1883

Designer/Studio: Unknown. Materials: Colored glass, jewels, flat lead came. Description: Sidelights to main entrance, geometric pattern.

SLC 102, 103, 106, 111, 112. North and south walls, nave.
4 lights each. 7’ x 7’ 5”.
Untitled. 1883

Designer/Studio: Unknown. Materials: Colored glass, jewels, flat lead came. Description: Geometric pattern. Condition: Most windows have several cracked panes, but remain weather tight due to exterior protection.
SLC 104. North wall, nave. 4 lights. 7’ x 7’ 5”.
**Untitled.** [mid 20th century]

**Designer/Studio:** Unknown. **Materials:** Painted glass, lead came. **Description:** Center panels, two saints in armor; seals. **Text:** West and east panels: “WATCH” Center panels: “ST MICHAEL” “ST GABRIEL” “He shall/ give His/ angels charge/ over thee” “Presented by the PATRONS of 1918-19/in thankful remembrance/that no Boy died during the/Influenza Epidemics of that year” **Condition:** Several cracked panes, some fading colors.

SLC 105. North wall, nave. 4 lights. 7’ x 7’ 5”.
**Untitled.** 1952

**Designer/Studio:** Unknown. **Materials:** Painted glass, lead came. **Description:** Central nativity scene, medallions feature lilies and crown, religious symbols integrated into background pattern. **Text:** “THE NATIVITY” “IN MEMORIAM/SGT. JOHN GRAY GALBRAITH/355TH INF. 89TH DIV. AEF/HE DIED FOR HIS COUNTRY” **Condition:** West pane, lily medallion cracked in several places. East pane, crown medallion shows fading blue color.
SLC 107. East wall, north of altar. 1 light. 6’ x 3’.
**Untitled.** 1883

**Designer/Studio:** Unknown. **Materials:** Painted glass, flat lead came. **Description:** Geometric pattern, central Chi Rho symbol. **Text:** “IN MEMORY OF/GEORGE/ALFRED TRENHOLM/BORN FEB 25 1807/ DIED DEC 9 1876” **Condition:** Evidence of impact damage and previous repairs; some fading color.

SLC 108. East wall, above altar. 2 lights. [14’] x 7’.
**Untitled.** 1883

**Designer/Studio:** Unknown. **Materials:** Painted and colored glass, jewels, flat lead came. **Description:** St. Anthony with banner and spear, geometric border. **Text:** “IN HOC SIG[NO] VINCES” “IN MEMORY OF JOHN TOOMER PORTER/BORN JAN 8 1854/DIED OCT 25 1864” **Condition/Notes:** Window blown out completely during hurricane Hugo, many pieces of glass were replaced during restoration. In good condition.
SLC 109. East wall, north of altar. 1 light. 6’ x 3’.

Untitled. 1883


SLC 110. South wall, 2 sidelights for secondary entrance. 2 lights. Each 6’ x 1’ 2”.

Untitled. 1990

St. Luke’s Chapel
181 Ashley Avenue

SLC 201, 202. West and east walls, clerestory. 1 light each. [3’ diameter].

Untitled. 1883

**Designer/Studio:** Unknown. **Materials:** Colored and opalescent glass, lead came. **Description:** Geometric pattern. **Notes:** Interior view of windows partially obscured by beams in photographs.
SAINT MARK'S EPISCOPAL CHURCH

12 windows.

**Building constructed:** 1875 – 1878

**Architect:** Louis J. Barbot


**Condition:** Windows are in generally good condition. Specific issues are noted in window entries.

**Exterior window protection:** Window SME 104 is protected with exterior polycarbonate sheeting, yellowed with age. Lower sections of windows SME 108 – 112 (along the south façade) are protected from impact damage by wire mesh. Other windows have no exterior protection.

**Restoration:** Windows were repaired and stabilized in 1990 by Hauser Studios.

**Notes:** The various styles and materials of the windows indicate that they were installed in a minimum of three campaigns, possibly more. The earliest windows are on the south wall of the building, and appear to date from the mid to late nineteenth century. These windows are in the Aesthetic Style popular during that period, and are similar in style and material to other windows in Charleston installed at that time. Windows along the north side of the building are of a distinctly different style and include opalescent and drapery glass and more representational images. Window SME 104 is reputed to have been designed by Louis Comfort Tiffany, but no reliable documentation exists to support this theory. The altar window (SME 107) was recreated in 1990 from a photograph of the window destroyed in 1989. Window SME 112, in the southwest corner of the nave, appears to have been designed by the same company and installed at the same time.
SME 101. Interior narthex doors.  
9 lights each. 2’10” x 2’4”.

Untitled. Unknown


Description: Two door panels, geometric pattern.

Text: “IN MEMORY OF THE/DEPARTED” “MEMBERS OF THIS S SCHOOL” (sic)

SME 102. North wall, nave. 5 lights. 16’ x 5’2”.

Untitled. [early to mid 20th century]

SME 103. North wall, nave. 5 lights. 16’ x 5’ 2”.
Untitled. [early to mid 20th century]


SME 104. North wall, nave. 6 lights. 16’ x 5’ 2”.
Untitled. [early to mid 20th century]

Designer/Studio: Unknown, reputed to be Louis Comfort Tiffany. Materials: Opalescent and drapery glass, painted details, lead came. Description: Jesus at table with Mary and Martha. Text: “THOUGH SHE BE DEAD YET SPEAKETH. MAY HER SOUL REST IN PEACE AND LIGHT PERPETUALLY SHINE UPON HER” “IN MEMORIAM/MARY HELEN FROST THOMPSON ENTERED INTO REST/OCTOBER TWENTY FIFTH/NINETEEN HUNDRED AND NINETEEN” “GIFT OF HER HUSBAND/JOHN M. THOMPSON M.D./AND HER SISTER/M. RAVEN DACOSTER” Notes: Only window with ext. protection.
SME 105. North wall, nave. 5 lights. 16’ x 5’ 2”.

**Untitled.** [early to mid 20th century]

**Designer/Studio:** Unknown.  **Materials:** Painted and opalescent glass, flat lead came.  **Description:** Angel, three woman at empty tomb.  **Text:** “TO THE GLORY OF GOD/AND IN LOVING MEMORY OF/CHARLES C. LESLIE/BORN EASTER–MONDAY AD 1841/DIED GOOD FRIDAY AD 1911/“THE LORD IS RIGHTEOUS IN ALL HIS WAYS/AND HOLY IN ALL HIS WORKS./PSALM CXLV – 17TH VERSE.” “TO THE GLORY OF GOD/AND IN LOVING MEMORY OF/MARY CHRISTINA LESLIE/DIED JUNE 1, 1909/“AS FOR ME, I SHALL EBHOLD THY FACE IN RIGHTEOUSNESS: I SHALL BE SATISFIED,/WHEN I AWAKE, WITH THY LIKENESS.”  **Notes:** Layered glass, wide came, and flat brace bars differ from other windows in the church.

SME 106. North wall, nave. 6 lights. 16’ x 5’ 2”.

**Untitled.** [early to mid 20th century]

**Designer/Studio:** Unknown.  **Materials:** Painted and opalescent glass, flat lead came.  **Description:** Three figures and child on road, outside a city.  **Text:** “IN MEMORIAM/OUR/MOTHER LYDIA S FROST/BORN SEPT 17 1822/ENTERED INTO REST NOV 19 1904” “CHARITY SUFFERETH LONG AND IS KIND”
SME 107. East wall, apse. 20’ x 8’.
Untitled. 1990

**Designer/Studio:** Hauser Studios, Winona, MN.
**Materials:** Grisaille, painted and colored glass, flat lead came.  **Description:** St. Mark with lion, floral and geometric border.  **Notes:** Copy of earlier window destroyed by Hurricane Hugo in 1989. Window is supported by metal framework, but not formally divided into distinct lights by tracery. Lower section of window obscured by hanging lamp and altarpiece.
SME 108. South wall, nave. 6 lights. 16’ x 5’ 2”.
**Untitled.** [late 19th to early 20th century]

**Designer/Studio:** Unknown. **Materials:** Textured, colored, and painted glass, round lead came **Description:** Two figures. **Text:** “IN MEMORIAM/REV. JOSEPH B SEABROOK/FIRST RECTOR DIED OCT. 8, 1877/ “I HAVE FOUGHT A GOOD FIGHT,/I HAVE FINISHED MY COURSE,/ I HAVE KEPT THE FAITH.” ” “IN MEMORIAM/REV. THADDEUS SALTS/ ASSISTANT MINISTER DIED JUNE 20, 1884/“HE WAS A GOOD MAN,/AND FULL OF THE HOLY GHOST/ AND OF FAITH.” ” **Condition:** Failing paint, primarily faces and other flesh tones, slight bowing of lower section. Evidence of previous repairs.

SME 109. South wall, nave. 6 lights. 16’ x 5’ 2”.
**Untitled.** [late 19th to early 20th century]

**Designer/Studio:** Unknown. **Materials:** Textured, colored, and painted glass, rondels, round lead came. **Description:** Angel, man and woman. **Text:** “IN LOVING MEMORY OF/RICHARD EDWARD DE REEF/DEPARTED THIS LIFE/NOVEMBER 11TH 1876/ “TO LIVE IS CHRIST AND TO DIE IS GAIN.” ” “IN LOVING MEMORY OF/MARGARET ANN DE REEF/ DEPARTED THIS LIFE/DECEMBER 3RD 1893/ “THE NIGHT IS FAR SPENT,/THE DAY IS AT HAND.” ” **Condition:** Failing paint, primarily faces and other flesh tones. Several cracked panes, slight bowing.
SME 110. South wall, nave. 6 lights. 16’ x 5’ 2”.
*Untitled.* [late 19th to early 20th century]

**Designer/Studio:** Unknown. **Materials:** Textured, opalescent, and painted glass, jewels, round lead came. **Description:** Pelican feeding its young, lamb with banner, organic and geometric border. **Text:** “ELIZABETH E BEAIRD/ DIED JULY 19 1894” “BLESSED ARE THE DEAD/WHO DIE IN THE LORD”

SME 111. South wall, nave. 6 lights. 16’ x 5’ 2”.
*Untitled.* [late 19th to early 20th century]

**Designer/Studio:** Unknown. **Materials:** Textured, opalescent, and painted glass, rondels, round lead came. **Description:** Alpha and Omega symbol, IHS symbol, fleur de lis medallions, organic and geometric border. **Text:** “ELIAS J BEAIRD/DIED NOV 15 1892” “THEIR WORKS DO FOLLOW THEM”
SME 112. South wall, nave. 5 lights. 16’ x 5’ 2”.
Untitled. 1990

Designer/Studio: Hauser Studios, Winona, MN.
Materials: Painted and colored glass, wide flat lead came.
Description: Jesus praying at Gethsemane; Greek letters Alpha and Omega; chalice and cross; sword and lantern.
Building constructed: 1839
Architect: Christopher Kane, contractor
Condition: Windows are in good condition, though some show evidence of paint deterioration, particularly flesh tones. Individual issues are noted in catalogue entries.
Exterior window protection: Windows are covered with un-vented polycarbonate panels.
Restoration: Documentation regarding specific restoration campaigns was unavailable at the time of survey.

Notes: St. Mary’s was the first Roman Catholic congregation established in the Carolinas and Georgia. The current building is the third structure built on the site by the congregation. Windows were designed by Franz Mayer and Company of Munich and New York, and were installed in the church in various campaigns between 1896 and 1927. Materials include painted glass and flat lead came. See the Cathedral of St. John the Baptist for additional windows designed by Franz Mayer & Co.
St. Mary of the Annunciation Catholic Church
89 Hasell Street

First Floor

Second Floor
SMA 101. North wall, interior narthex doors. 2 lights. Each light: 4’ x 1’ 5”.
*Untitled.* [1896-1927]

**Designer/Studio:** Franz Mayer, Munich & New York.
**Materials:** Painted glass, flat lead came. **Description:** Each light features one angel, decorative border. **Text:** On west light, lower center of panel: “Mayer & Co/Munich/New York” **Notes:** Not an exterior wall. Low light contributes to poor visibility.

SMA 102. North wall, transom. 1 light. 1’ 6” x 4’.
*Untitled.* [1896-1927]

**Designer/Studio:** Franz Mayer, Munich & New York.
**Materials:** Painted glass, flat lead came. **Description:** Angel, decorative border.
SMA 103, 118. East and west wall, transoms. 1 light each. 1’ 6” x 4’ Untitled. [1896-1927]


SMA 104. East wall, nave. 1 light. 7’ 10” x 5’. Untitled. [1896-1927]

SMA 105. East wall, nave. 1 light. 7’ 10” x 5’.
Untitled. [1896-1927]


SMA 106. East wall, nave. 1 light. 7’ 10” x 5’.
Untitled. [1896-1927]

SMA 107. East wall, nave. 1 light. 7’ 10” x 5’.
**Untitled.** [1896-1927]

**Designer/Studio:** Franz Mayer, Munich & New York.
**Materials:** Painted glass, flat lead came. **Description:** The Nativity: Adoration of the Shepherds. **Text:** “WM.C. KENNERTY & FAMILY.” **Notes:** Franz Mayer signature appears on a rock in lower right corner, appears to have been partially rubbed off.

SMA 108. East wall, nave. 1 light. 7’ 10” x 5’.
**Untitled.** [1896-1927]

**Designer/Studio:** Franz Mayer, Munich & New York.
**Materials:** Painted glass, flat lead came. **Description:** Men of the clergy. **Text:** “F.MAYER/MUNICH/NEW YORK”; Latin text on bible.
St. Mary of the Annunciation Catholic Church
89 Hasell Street

SMA 109, 110. East and south walls, sacristy. 4 lights each. 7' 10" x 5'.
**Untitled.** [1896-1927]

**Designer/Studio:** Franz Mayer, Munich & New York.  
**Materials:** Painted glass, flat lead came.  
**Description:** Diamond pattern, flowers.

SMA 111. South wall, sacristy. 4 lights. 7' 10" x 5'.
**Untitled.** [1896-1927]

**Designer/Studio:** Franz Mayer, Munich & New York.  
**Materials:** Painted glass, flat lead came.  
**Description:** Jesus with the Sacred Heart.  
**Text:** “THE GIFT OF THE LEAGUE OF THE SACRED HEART”  
**Notes:** Chain obscures view in photograph.
**SMA 112.** West wall, confessional. 4 lights. 7’ 10” x 5’.

*untitled.* [1896-1927]

**Designer/Studio:** Franz Mayer, Munich & New York.

**Materials:** Painted glass, flat lead came.

**Description:** Mary with the Sacred Heart.

**Text:** “IN MEMY OF MRS. JOHN J. SULLIVAN”

**Notes:** Interior view obscured by partition wall.

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**SMA 113.** West wall, nave. 1 light. 7’ 10” x 5’.

*Untitled.* 1927

**Designer/Studio:** Franz Mayer, Munich & New York.

**Materials:** Painted glass, flat lead came.

**Description:** Marriage of the Virgin.

**Text:** “JOHN ANDERSON HERTZ.” “F. MAYER/MUNICH/ NEW YORK”

**Donor/Commemoration:** “THIS WINDOW IS ERECTED/TO THE GLORY OF GOD/BY /ADELE MATTHEWES HERTZ/IN MEMORY/OF HER HUSBAND/JOHN ANDERSON HERTZ/DIED JULY 19, 1927/A DEVOTED WARDEN OF THIS/CHURCH DURING TWENTY YEARS/MAY HIS SOUL REST IN PEACE”
SMA 114. West wall, nave. 1 light. 7’ 10” x 5’.
**Untitled.** [1896-1927]

**Designer/Studio:** Franz Mayer, Munich & New York.
**Materials:** Painted glass, flat lead came. **Description:**
Four figures, floral border. **Text:** “IN MEMORY OF/ALBERT & MARY ELLEN SOTTILE”

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SMA 115. West wall, nave. 1 light. 7’ 10” x 5’.
**Untitled.** [1896-1927]

**Designer/Studio:** Franz Mayer, Munich & New York.
**Materials:** Painted glass, flat lead came. **Description:**
The Assumption. **Text:** “IN MEMORY OF G.W. AIMAR” “MAYER/MUNICH/ NEW YORK”
**Condition:** Fading paint, flesh and hair tones, purple fabric. Signature is also faded, it is unclear whether this was its original condition or a failure of the material.
SMA 116. West wall, nave. 1 light. 7’ 10” x 5’.
**Untitled.** [1896-1927]

**Designer/Studio:** Franz Mayer, Munich & New York.
**Materials:** Painted glass, flat lead came.
**Description:** Young Jesus teaching at the temple. **Text:** “THE GIFT OF F. MOLLENHAUER” **Condition:** Fading paint, particularly flesh and hair tones.

SMA 117. West wall, nave. 1 light. 7’ 10” x 5’.
**Untitled.** [1896-1927]

**Designer/Studio:** Franz Mayer, Munich & New York.
**Materials:** Painted glass, flat lead came.
**Description:** Presentation in the Temple. **Text:** “IN MEMORY OF CORNELIUS T. FLYNN” **Condition:** Fading paint, particularly flesh and hair tones.
SMA 119. North wall, transom. 1 light. 1' 6” x 4’.
*Untitled.* [1896-1927]

**Designer/Studio:** Franz Mayer, Munich & New York.
**Materials:** Painted glass, flat lead came. **Description:** Angel, decorative border.

SMA 201. North wall, over main entrance. 6 lights. [5’x5’].
*Untitled.* [1896-1927]

**Designer/Studio:** Franz Mayer, Munich & New York.
**Materials:** Painted glass, flat lead came. **Description:** Angel, decorative border. **Notes:** Interior view obscured by pipe organ.
**SMA 202, 217.** North wall, east & west of main entrance.  
1 light. 4’ diameter.  
*Untitled.* [1896-1927]

**Designer/Studio:** Franz Mayer, Munich & New York.  
**Materials:** Painted glass, flat lead came.  
**Description:** Geometric pattern.  
**Text:** (202) Text obscured by pew.  
(217): “THE GIFT OF MARGARET P. DUNN”

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**SMA 203.** East wall, nave. 1 light. 7’ 10” x 5’.  
*Untitled.* [1896-1927]

**Designer/Studio:** Franz Mayer, Munich & New York.  
**Materials:** Painted glass, flat lead came.  
**Description:** Instruments of the Passion, floral and geometric border.  
**Text:** “THE GIFT OF C.E. BOULINEAU”
SMA 204. East wall, nave. 1 light. 7' 10" x 5'.
Untitled. [1896-1927]

Materials: Painted glass, flat lead came. Description: Chalice and host, floral and geometric border. Text: “IHS” “IN MEMORY OF T.S. O’BRIEN”

SMA 205. East wall, nave. 1 light. 7' 10" x 5'.
Untitled. [1896-1927]

SMA 206. East wall, nave. 1 light. 7’ 10” x 5’.
Untitled. [1896-1927]

**Designer/Studio:** Franz Mayer, Munich & New York.
**Materials:** Painted glass, flat lead came. **Description:** Anchor, floral and geometric border. **Text:** “THE GIFT OF THOS. O’B. MCLOY”

SMA 207. East wall, nave. 1 light. 7’ 10” x 5’.
Untitled. [1896-1927]

**Designer/Studio:** Franz Mayer, Munich & New York.
**Materials:** Painted glass, flat lead came. **Description:** Sacred heart, floral and geometric border. **Text:** “IN MEMY OF J. AUGUSTUS DE BRUX”
SMA 208. East wall, nave. 1 light. 7’ 10” x 5’.
**Untitled.** [1896-1927]

**Designer/Studio:** Franz Mayer, Munich & New York.
**Materials:** Painted glass, flat lead came. **Description:** Franciscan adoring Mother and Child. **Text:** “THE STACKLEY FAMILY”

SMA 209. South wall, nave. 1 light. 7’ 10” x 5’.
**Untitled.** [1896-1927]

**Designer/Studio:** Franz Mayer, Munich & New York.
**Materials:** Painted glass, flat lead came. **Description:** Man (likely St. Joseph), two angels, cherubs. **Text:** “EDWARD W. WYNNE”
SMA 210. West wall, nave. 1 light. 7’ 10” x 5’.
Untitled. [1896-1927]

Materials: Painted glass, flat lead came. Description: Jesus anointing the sick. Text: “FRANCIS CHARLES CLARK, M.D.”

SMA 211. North wall, nave. 1 light. 7’ 10” x 5’.
Untitled. [1896-1927]

Materials: Painted glass, flat lead came. Description: Five figures. Text: “ADELE MATTHEWES HERTZ”
SMA 212. West wall, nave. 1 light. 7' 10" x 5'.
**Untitled.** [1896-1927]

**Designer/Studio:** Franz Mayer, Munich & New York.  
**Materials:** Painted glass, flat lead came.  
**Description:** Sacred heart, floral and geometric border.  
**Text:** “THE GIFT OF ROBERT MARTIN”

SMA 213. West wall, nave. 1 light. 7' 10" x 5'.
**Untitled.** [1896-1927]

**Designer/Studio:** Franz Mayer, Munich & New York.  
**Materials:** Painted glass, flat lead came.  
**Description:** Agnus Dei, floral and geometric border.  
**Text:** “IN MEMY OF MR & MRS. F.D. PICAUL[obscured]”
SMA 214. West wall, nave. 1 light. 7’ 10” x 5’.
Untitled. [1896-1927]

Materials: Painted glass, flat lead came.
Description: Text with crown, floral and geometric border. Text: “ihs”
“THE GIFT OF F.H. WARREN”

SMA 215. West wall, nave. 1 light. 7’ 10” x 5’.
Untitled. [1896-1927]

Materials: Painted glass, flat lead came.
Description: Cross, grapes, floral and geometric border. Text: “IN
MEMY OF CLARA DUPONT”
SMA 216. West wall, nave. 1 light. 7’ 10” x 5’.

*Untitled*. [1896-1927]

**Designer/Studio:** Franz Mayer, Munich & New York.

**Materials:** Painted glass, flat lead came. **Description:** Instruments of the Passion, geometric border. **Text:** “IN MEMY OF MRS. B. PONARD”
32 windows.

**Building constructed:** 1867 – 1872; rebuilt after a fire in 1965.

**Architect:** John Henry Devereaux

**Documentation:** Interview with Nancy Kohler, church archivist; "The Windows of St. Matthew's Lutheran Church, Charleston, SC," pamphlet printed by St. Matthew's German Lutheran Church, 2005; St. Matthew’s Church archives, including correspondence regarding window repairs and maintenance and a variety of documents relating to the history of the building.

**Condition:** Windows are in good condition unless otherwise noted.

**Exterior window protection:** Windows are protected by un-vented plexi-glass.

**Restoration:** Church records indicate various repairs and window maintenance campaigns, including work completed by the following companies: Russell Church Studios, N. C., 1957; Dahl Carter & Son, F. L., 1959; Westminster Studios, Charleston S.C. 1961; Stained Glass Maintenance Service, 1964.

**Notes:** Windows installed in approximately three campaigns: apse windows in 1872; lower nave windows in 1912; gallery windows in 1965-66. Lower sections of many of the nave windows are obscured by HVAC units. Lighting of windows on the north side of the building is poor due to the close proximity of the Sunday School building next door, completed in 1965.
SMGL 101. South wall. 1 light. 8’ x 3’ 3”.
*Jesus at the Door.* 1912

**Designer/Studio:** Quaker City Glass Company, Philadelphia, PA.  **Materials:** Opalescent and painted glass, lead came.  **Description:** Jesus greeting woman and child.  **Donor/Commemoration:** “IN MEMORY OF/MR. & MRS. ERNEST F. BUSE/1835, 1909/1841, 1896./ BY DORA A. OSTENDORF, NEE BUSE.”

**Condition:** Several cracked panes.

SMGL 102. South wall. 1 light. 8’ x 3’ 3”.
*Mary of Magdala at the Empty Tomb.* 1912

**Designer/Studio:** Quaker City Glass Company, Philadelphia, PA.  **Materials:** Opalescent and painted glass, lead came.  **Description:** Jesus and woman at tomb.  **Donor/Commemoration:** “GEO. L. RODEMANN 1857 -1903/ANNA C. M. RODEMANN 1880-1887/BY ANNA M. RODEMANN NEE MANGELS”

**Condition:** Several cracked panes, some paint deterioration.  **Notes:** View of lower, operable section of the window has been obscured by HVAC venting.
SMGL 103. South wall. 1 light. 8’ x 3 3/4”.  
Jesus Teaching and Healing. 1912

**Designer/Studio:** Quaker City Glass Company, Philadelphia, PA.  
**Materials:** Opalescent and painted glass, lead came.  
**Description:** Jesus preaching.  
**Donor/Commemoration:** “GEO. MEHRTENS/1866 – 1911/BY S. MEHRTENS NEE MENCKEN.”  
**Condition:** Few cracked panes, minimal paint deterioration.  
**Notes:** Lower section obscured.

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SMGL 104. South wall. 1 light. 8’ x 3 3/4”.  
Ascension of Christ. 1912

**Designer/Studio:** Quaker City Glass Company, Philadelphia, PA.  
**Materials:** Opalescent and painted glass, lead came.  
**Description:** Jesus, two angels.  
**Donor/Commemoration:** “JOHN H. PUCKHABER/1855-1909/BY ANNA PUCKHABER, NEE STENDER”  
**Condition:** Some paint deterioration.  
**Notes:** Lower section obscured.
**SMGL 105.** South wall. 1 light. 8’ x 3’ 3”.
*An Angel of the Lord.* 1912

**Designer/Studio:** Quaker City Glass Company, Philadelphia, PA.  **Materials:** Opalescent and painted glass, lead came.  **Description:** Angel announcing the birth of Jesus to two shepherds, Bethlehem and star in the background.  **Donor/Commemoration:** “H. HASTEDT/DIED DEC. 29, 1983/BY JOHN AND A.R. MEYER”  **Condition:** Some scratched paint and paint deterioration.  **Notes:** Lower section obscured.

**SMGL 106.** South wall. 1 light. 8’ x 3’ 3”.
*Philipp Melanchthon.* 1912

**Designer/Studio:** Quaker City Glass Company, Philadelphia, PA.  **Materials:** Opalescent and painted glass, lead came.  **Description:** Portrait of the German author of *The Augsburg Confession.*  **Donor/Commemoration:** “MATHILDA J. KUCHLER, NEE BUCK./1861 – 1901/ BY GEO. W. AUGUST KUCHLER.”  **Condition:** Some scratches and paint deterioration, bowing of lower section. Evidence of previous silicone repairs.
SMGL 107. West wall, apse.  6 lights. [4’ x 25’].
Untitled.  1872

Designer/Studio: Henry E. Sharp & Sons, NY.
Materials: Painted and colored glass, rounded lead came.
Description: Saints Matthew and Mark, geometric border.
Condition: Very good condition.

SMGL 10. West wall, apse.  6 lights. [5’ x 15’]
Untitled.  1872

Designer/Studio: Henry E. Sharp & Sons, NY.
Materials: Painted and colored glass, rounded lead came.
Description: Crucifixion scene, geometric border.
Text: “JESUS/NAZARENUS/REX/JUDAEORUM”
Condition: Very good condition.
SMGL 109. West wall, apse. 6 lights. [4’ x 25’].
Untitled. 1872


SMGL 110. West wall, sacristy. 1 light. 5’ x 3’ 3”.
Luther and Melanchthon. 1912

SMGL 111. North wall. 1 light. 8’ x 3’ 3”.
*Martin Luther.* 1912

**Designer/Studio:** Quaker City Glass Company, Philadelphia, PA. **Materials:** Opalescent and painted glass, lead came. **Description:** Martin Luther. **Donor/Commemoration:** “SOPHIE M. BRUNJES, NEE WOHLERS/1832-1910/BY WOHLERS, BEHLMERS, AND GROVERMAN’S.” **Condition:** Scratched paint, bowing of bottom pane.

SMGL 112. North wall. 1 light. 8’ x 3’ 3”.
*Christ Leaving His Mother.* 1966

**Designer/Studio:** Unknown. **Materials:** Opalescent and painted glass, lead came. **Description:** Jesus and Mary. **Donor/Commemoration:** “FREDERIKA J.C. PETERS NEE LUDER/1842-1910/BY C.H. PETERS” **Notes:** A replacement copy of the only nave window destroyed in the 1965 fire. Lower section obscured.
**SMGL 113.** North wall. 1 light. 8’ x 3’ 3”.
*The Resurrected Jesus and the Two Marys.* 1912

**Designer/Studio:** Quaker City Glass Company, Philadelphia, PA. **Materials:** Opalescent and painted glass, lead came. **Description:** Jesus with two women, angel and tomb. **Donor/Commemoration:** “GARSTEN WULBERN/1833 – 1903./META E. WULBERN, NEE BISCHOFF./BY SONS AND DAUGHTERS” **Condition:** Grey buildup on the surface of the glass. **Notes:** Lower section obscured.

**SMGL 114.** North wall. 1 light. 8’ x 3’ 3”.
*Jesus, the Good Shepherd.* 1912

**Designer/Studio:** Quaker City Glass Company, Philadelphia, PA. **Materials:** Opalescent and painted glass, lead came. **Description:** Jesus as the Good Shepherd. **Donor/Commemoration:** “JOHN RUGHEIMER./1838 – 1905./BY ALINE M. RUGHEIMER, NEE REINHARDT” **Condition:** Grey buildup, scratched paint. **Notes:** Lower section obscured.
SMGL 115. North wall. 1 light. 8’ x 3’ 3”.
*The Last Supper.* 1912

**Designer/Studio:** Quaker City Glass Company, Philadelphia, PA. **Materials:** Opalescent and painted glass, lead came. **Description:** Jesus and two figures at table. **Donor/Commemoration:** “J.N.C. LUDEN/1869 – 1881./BY N.C. AND ANNA LUDEN” **Condition:** Grey buildup. **Notes:** Though labeled “The Last Supper” in church documents, this window may depict the Disciples at Emmaus. Lower section obscured by HVAC unit; visibility poor due to blocked exterior light.

SMGL 116. North wall. 1 light. 8’ x 3’ 3”.
*Jesus Heals a Leper.* 1912

**Designer/Studio:** Quaker City Glass Company, Philadelphia, PA. **Materials:** Opalescent and painted glass, lead came. **Description:** Jesus and woman. **Donor/Commemoration:** “H. ADOLPH E. NAGEL/1826 – 1899/ HENRIETTA W. NAGEL, NEE CRON/1833-1864/HENRY A. NAGEL 1860 – 1895/ ELIZA H. NAGEL 1861 – 1910/ BY SOPHIE H. NAGEL.” **Condition:** Grey buildup. **Notes:** Visibility poor due to blocked exterior light.
SMGL 201. Center, East wall. 6 lights. [25’ x 6’].
*Window of the Holy Apostles.* 1966

**Designer/Studio:** Hunt Studios, Pittsburgh, PA.

**Materials:** Painted glass, lead came. **Description:** Apostles on the day of Pentecost, receiving the Holy Spirit.

**Text:** Unknown. **Donor:** “THE WINDOW OF/THE HOLY APOSTLES/MADE POSSIBLE BY THE BEQUEST/FROM THE ESTATE OF/MRS. ADELA G. HOTTINGER” **Notes:** Not visible from the interior of the church, obscured by organ and pipes. Original installed in 1965, destroyed by the fire, replaced in kind in 1966.

SMGL 202. East wall, south of main entrance.
3 lights. 15’ x 4’ 10”.
*The Nativity.* 1964

**Designer/Studio:** Hunt Studios, Pittsburgh, PA.

**Materials:** Painted glass, lead came. **Description:** Joseph, Mary, and baby Jesus. **Commemoration:** “IN MEMORY OF/MEMBERS OF THE LUBS/FAMILY WHO HAVE SERVED/ST. MATTHEW’S SINCE/ITS FOUNDING” **Notes:** The only one of the three gallery windows to survive the fire of 1965.
SMGL 203. South wall, gallery. 6 lights. 15’ x 4’ 10”.
Reformation. 1966


SMGL 204. South wall, gallery. 6 lights. 15’ x 4’ 10”.
Church Music. 1966

SMGL 205. South wall, gallery. 6 lights. 15’ x 4’ 10”.
Second Coming of Christ. 1966


SMGL 206. South wall, gallery. 6 lights. 15’ x 4’ 10”.
The Church. 1966

SMGL 207. South wall, gallery. 6 lights. 15’ x 4’ 10”.
*Word of God.* 1966

**Designer:** Franz Mayer & Company, Munich. **Studio:**
George L. Payne, Patterson, NJ. **Materials:** Painted
glass, lead came. **Description:** Jesus teaching to five
figures; top light features book and scroll. **Text:** “THE
WORD OF GOD” “ICXC/[Hebrew text]” **Donor/Commemoration:** “IN MEMORY OF/MR. AND MRS.
D.W. OHLANDT/By/HER FAMILY” **Notes:** View of
lower section obscured by pew in photograph.

SMGL 208. South wall, gallery. 6 lights. 15’ x 4’ 10”.
*Blessed Sacrament/Holy Communion.* 1966

**Designer:** Franz Mayer & Company, Munich. **Studio:**
George L. Payne, Patterson, NJ. **Materials:** Painted
glass, lead came. **Description:** Jesus and two men at
table; top light features cross, leaves. **Text:**
“COMMUNION” **Donor/Commemoration:** “IN
MEMORY OF/MRS. FRACE BISCHOFF DOSCHER/
MR. GUSTAV FREDERICK DOSCHER, SR./BY/
GRACE DOSCHER HUBER” **Notes:** View of lower
section obscured by pew in photograph.
SMGL 209. South wall, gallery. 6 lights. 15’ x 4’ 10”.
Baptism of Christ. 1966


SMGL 210. North wall, gallery. 6 lights. 15’ x 4’ 10”.
Creation. 1966

SMGL 211. North wall, gallery. 6 lights. 15’ x 4’ 10”.
Moses and the Law. 1966


SMGL 212. North wall, gallery. 6 lights. 15’ x 4’ 10”.
Abraham’s Sacrifice & the Twelve Tribes. 1966

SMGL 213. North wall, gallery. 6 lights. 15’ x 4’ 10”.

David. 1966


SMGL 214. North wall, gallery. 6 lights. 15’ x 4’ 10”.

Isaiah. 1966

**SMGL 215.** North wall, gallery. 6 lights. 15’ x 4’ 10”.
*Elijah.* 1966  
**Designer:** Franz Mayer & Company, Munich.  **Studio:** George L. Payne, Patterson, NJ.  **Materials:** Painted glass, lead came.  **Description:** Elijah, burning lamb on altar, false prophets in background.  **Text:** “Elijah”  
**Donor/Commemoration:** “IN MEMORY OF/MR. AND MRS. GEORGE J.F. BULLWINKEL/BY THEIR CHILDREN/GEORGE J.F., JOHN M., ALBERT C.H./BULLWINKEL AND KATHRYN B. VENNING”  
**Notes:** East light of window has an operable door built into it, leading to a catwalk connecting with neighboring building.

**SMGL 216.** North wall, gallery. 6 lights. 15’ x 4’ 10”.
*Prince of Peace.* 1966  
**Designer:** Franz Mayer & Company, Munich.  **Studio:** George L. Payne, Patterson, NJ.  **Materials:** Painted glass, lead came.  **Description:** Three men looking at vision of Christ child.  **Text:** “PRINCE OF PEACE”  
**Donor/Commemoration:** “TO THE GLORY OF GOD/BY/FREDA C. DOSCHER”  
**Notes:** Visibility poor due to blocked exterior light. View of lower section obscured by bench.
SMGL 217. East wall, gallery. 6 lights. 15’ x 4’ 10”.
*Annunciation Window.* 1966

**Designer:** Franz Mayer & Company, Munich. **Studio:** George L. Payne, Patterson, NJ. **Materials:** Painted glass, lead came. **Description:** Mary, angel Gabriel. **Donor/Commemoration:** “IN MEMORY OF/HENRY PUCKHABER/CATHERINE R. WITTSCHEN PUCKHABER/ANNIE L.H. PUCKHABER/META C. PUCKHABER/HELENA C. PUCKHABER”
Saint Michael's Episcopal Church
71 Broad Street

4 windows.


**Architects:** Samuel Cardy, contractor; Humphrey Sommers, mason; Henry Burnet and Anthony Forehand, carvers.

**Documentation:** Beesley’s Illustrated Guide to St. Michael’s Church by Charles Norbury Beesley, 1898; “Restoring the Stained Glass in Saint Michael’s Church, Charleston” by Nigel David Johnson in Magazine Antiques, 2005; church website: www.stmichaelschurch.net.

**Condition:** Due to recent restorations, windows are in very good condition.

**Exterior window protection:** Laminated glass, installed in 1999.

**Restoration:** Major restoration of all stained glass windows was conducted from 1999 – 2002 by Cohoes Design Glass Associates, Cohoes, N.Y.

**Notes:** St Michael’s is the second oldest parish in church in Charleston, and the oldest house of worship. This building features some of the most popular and most well documented stained glass in the city. Three of the windows were designed and produced by the Tiffany Glass & Decorating Company. The south doors and transom were likely designed by Tiffany as well, though research to prove the point has been inconclusive.
SMIE 101. North wall, nave. 4 lights. [8’ x 5’].

The Annunciation. 1908

Designer/Studio: Tiffany Glass and Decorating Company, based on a painting by Petrus van Schendel.

Materials: Painted, textured, opalescent, and drapery glass, flat lead came. Description: Mary and the angel Gabriel. Text: “IN LOVING MEMORY OF/SARAH CALHOUN SIMONDS” “BORN JANUARY 19, 1839” “DIED FEBRUARY 9, 1908” Notes: Interior view of lower section of the window is obscured by an HVAC unit.
SMIE 102. East wall, north of altar. 4 lights. [8’x 5’].

*Easter Morning.* 1893

**Designer:** Attributed to head Tiffany Co. designer, Frederick Wilson. Likely based on a painting by Axel Hjalmar Ender. **Studio:** Tiffany Glass and Decorating Company. **Materials:** Painted, textured, opalescent, and drapery glass, flat lead came. **Description:** Three women and an angel, at an empty tomb. **Text:** “TO THE GLORY OF GOD/ AND IN LOVING MEMORY OF/
SARAH SIMONDS SIMONS./BORN AUGUST 23, 1867.
/DIED MAY 16, 1897” **Notes:** Interior view of window is obscured by pews and balcony. Vertical brace bar is a distinctive element, exclusive to Tiffany at the time of installation.
SMIE 103. East wall, apse. 3 lights. 10’ x 10’.
St. Michael Conquering Satan. 1893

Notes: Interior view of window slightly obscured by gold cross positioned on the carved window sill.
SMIE 104. South wall, side nave doors and transom. 3 lights. Door panels: each 5’ x 2’; Transom: 6’ diameter. Untitled. 1915

39 windows.

**Building constructed:** 1887

**Architect:** Patrick Keeley

**Documentation:** *Historic Churches of Charleston,* by Clifford L. Legerton and Edward G. Lilly, 1966

**Condition:** Windows are in good condition unless otherwise noted.

**Exterior window protection:** Windows are protected by polycarbonate panels, slightly yellowed, vented at the bottom.

**Restoration:** No specific window restorations are noted in church records.

**Notes:** Styles and materials indicate that the windows were installed in a minimum of three campaigns. Nave and narthex windows; narthex doors and transoms; and windows in the lower level of the church building appear to have been installed at various times throughout the building’s history. See St. John’s Reformed Lutheran and the Cathedral of St. John the Baptist for similar styles.
St. Patrick’s Catholic Church
134 St. Philip Street

Ground Floor

First Floor

Second Floor

Third Floor

n.t.s
SPCC 001. North wall, ground floor auxiliary room.
4 lights. 5’ 11 x 4’ 9.
Untitled. [late 20th century]

Materials: Seeded and colored glass, flat lead came, painted details. Description: Jesus praying, geometric border. Text: “IN MEMORY OF/BEVIER S. BAYLY”
Condition: Evidence of previous repairs.

SPCC 002. North wall, ground floor auxiliary room.
4 lights. 5’ 11 x 4’ 9.
Untitled. [late 20th century]

Materials: Seeded and colored glass, flat lead came, painted details. Description: Crucifixion scene. Text: “INRI” “IN MEMORY OF/CHARLES COMAR PRICE”
Condition: Evidence of previous repairs.
**SPCC 003.** North wall, ground floor auxiliary room.
4 lights. 5’ 11 x 4’ 9.
**Untitled.** [late 20th century]

**Materials:** Seeded and colored glass, flat lead came, painted details. **Description:** Jesus, two women. **Text:** “IN MEMORY OF/EDITH G. SCHNEIDER”

**SPCC 004.** North wall, ground floor auxiliary room.
4 lights. 5’ 11 x 4’ 9.
**Untitled.** [late 20th century]

**Materials:** Seeded and colored glass, flat lead came, painted details. **Description:** Risen Christ. **Text:** “DONATED BY/MR. & MRS./C.J. TRENHOLM” **Notes:** Interior view of window blocked by statue of Mary.
St. Patrick’s Catholic Church
134 St. Philip Street

SPCC 005. North wall, ground floor confessional.
4 lights. 5’11” x 4’9”.
Untitled. [late 20th century]

Materials: Seeded and colored glass, flat lead came, painted details. Description: Mary with Sacred Heart.
Text: “DONATED BY/HOLY NAME SOCIETY /
AND/ALTAR AND ROSARY SOCIETY” Condition:
Evidence of previous repairs.

SPCC 006. South wall, ground floor.
4 lights. 5’11” x 4’9”.
Untitled. [late 20th century]

Materials: Seeded and colored glass, flat lead came, painted details. Description: Jesus with Sacred Heart.
Text: Unknown. Notes: Interior view of window inaccessible at the time of survey.
SPCC 007. South wall, ground floor offices.
4 lights 5’11 x 4’9.
**Untitled.** [late 20th century]

**Materials:** Seeded and colored glass, flat lead came, painted details. **Description:** Baptism of Jesus. **Text:** “IN MEMORY OF JOSEPH H. DUC, JR./& WILLIAM A. TAYLOR” (sic) **Condition:** Evidence of previous repairs.

SPCC 008. South wall, ground floor offices.
4 lights. 5’11 x 4’9.
**Untitled.** [late 20th century]

**Materials:** Seeded colored glass, flat lead came, painted details. **Description:** Christ among the doctors. **Text:** “IN MEMORY OF THOMAS I. CONDON” **Condition:** Evidence of previous repairs.
St. Patrick’s Catholic Church
134 St. Philip Street

SPCC 009. North wall, ground floor auxiliary room.
4 lights. 5’ 11 x 4’ 9.
Untitled. [late 20th century]


SPCC 010. North wall, ground floor auxiliary room.
4 lights. 5’ 11 x 4’ 9.
Untitled. [late 20th century]

SPCC 101. West façade, transom over main entrance. 2 lights. [each approx. 1’ 6” high].

Untitled. [Unknown]

Materials: Painted glass, lead came. Description: Floral and geometric design.

SPCC 102. Interior narthex doors and transom. 4 lights, total. Door: 2’ 9” x 2’ 6” each; Transom: 1’ 6” x 2’ 6” each. Untitled. [late 20th century]

Materials: Clear, opalescent, and painted glass, round lead came. Description: Triangle, Celtic knot, two crosses. Commemoration: “In Memory Of/Aaron Richardson” “In Memory Of/Lucile Nelson”
St. Patrick’s Catholic Church
134 St. Philip Street

SPCC 103, 122. West façade. 1 light each. 4’10” x 1’3”.
Untitled.  [Unknown]

Materials: Painted glass, lead came. Description:
Floral and geometric design.

SPCC 101. West façade, transoms over entrances.
2 lights. [each approx. 2’ high].
Untitled.  [Unknown]

Materials: Painted glass, lead came. Description:
Floral and geometric design.
SPCC 105, 120. North and south walls, narthex.
1 light each. 13’ x 2’ 6”.
**Untitled.** [Unknown]

**Materials:** Painted glass, lead came. **Description:**
Floral and geometric design. **Notes:** Interior view of upper section blocked by choir loft.

SPCC 106. Interior narthex doors and transom. 4 lights, total. Door: 2’ 9” x 2’ 6” each; Transom: 1’ 6” x 2’ 6” each.
**Untitled.** [late 20th century]

**Materials:** Clear, opalescent, and painted glass, round lead came. **Description:** Triangle; crook, snake, and shamrock; two doves. **Text:** “In Memory Of/Katherine R. Thomason” “HARLESTON BOAGS/FUNERAL HOME” **Commemoration:** “In Honor Of/Ramona Lango” “In Honor Of/Seloris Waring”
SPCC 107. North wall, nave. 6 lights. 13’ x 4’ 7”.

Untitled. [Unknown]

Materials: Colored and painted glass, flat lead came.
Description: Geometric pattern; top light features a cross, crown of thorns, IHS monogram. Text: “Donated By” “Patrick Hones” Condition: Some paint deterioration, evidence of previous repairs.

SPCC 108. North wall, nave. 6 lights. 13’ x 4’ 7”.

Untitled. [Unknown]

Materials: Colored and painted glass, flat lead came.
Description: Geometric pattern; top light features instruments of the Passion. Text: “In Memoriam/ Catherine Earlen” Condition: Some paint deterioration, evidence of previous repairs.
SPCC 109. North wall, nave. 6 lights. 13’ x 4’ 7”.

*Untitled.* [Unknown]

**Materials:** Colored and painted glass, flat lead came.

**Description:** Geometric pattern; top light features lamb, crosses. **Text:** “AGNUS DEI” “Donated By” “William Meagher” **Condition:** Some paint deterioration, evidence of previous repairs.

SPCC 110. North wall, nave. 6 lights. 13’ x 4’ 7”.

*Untitled.* [Unknown]

**Materials:** Colored and painted glass, flat lead came.

**Description:** Two female saints, top light features the letter ‘M’ with lilies. **Text:** “Donated By/Mrs. W.T. Fitzgerald” **Condition:** Some paint deterioration, evidence of previous repairs.
SPCC 111. North wall, nave. 6 lights. 13’ x 4’ 7”.

Typed. [Unknown]

Materials: Colored and painted glass, flat lead came.
Description: Two figures, possibly St. John and Mary, mother of Jesus; top light features a pelican feeding its young.
Text: “Donated By Mary A. White” “In Memoriam Mrs. Charles Dunn”

Condition: Some paint deterioration, evidence of previous repairs.
Notes: Lower section of photograph blocked by statue of St. Patrick.

SPCC 112. North wall, nave. 6 lights. 13’ x 4’ 7”.

Typed. [Unknown]

Materials: Colored and painted glass, flat lead came.
Description: Two central scenes feature the sacrament of Holy Communion; various other Christian symbols.
Text: “DO THIS – IN/ COMMEMORATION OF ME” “THIS IS MY BODY AND/THIS IS MY BLOOD.” “IN MEMORY OF/JOHN MAY R.I.P.” “IN MEMORY OF/SARAH T. MAY R.I.P.”

Condition: Evidence of previous repairs.
Notes: Similar to window SPCC 113; a distinctly different style from other windows in the nave.
SPCC 113. South wall, nave. 6 lights. 13’ x 4’ 7”.
Untitled. [Unknown]

Materials: Colored and painted glass, flat lead came.
Description: Central scenes featuring Jesus with Sacred Heart, St. Clare, various other Christian symbols. Text: “BEHOLD THIS HEART WHICH/HAS LOVED MEN SO MUCH” “SAINT CLARE/PRAY FOR US” “IN MEMORY OF/SARAH O’BRIEN, R.I.P.” “IN MEMORY OF/THOMAS F. O’BRIEN, R.I.P.”
Condition: Evidence of previous repairs.
Notes: Similar in style to window SPCC 112.

SPCC 114. South wall, nave. 6 lights. 13’ x 4’ 7”.
Untitled. [Unknown]

Materials: Colored and painted glass, flat lead came.
Description: St. Bridget and St. Patrick; top light features a harp, shamrocks. Text: “QUI DEUS” “Donated By” “J
[missing pane] ears”
Notes: Center section of donor name has been replaced with a pane of clear glass.
SPCC 115. South wall, nave. 6 lights. 13’ x 4’ 7”.
Untitled. [Unknown]

Materials: Colored and painted glass, flat lead came.
Description: Two female saints, top light features an angel.
Text: “Donated By” “John Kennerty”
Condition: Some paint deterioration, evidence of previous repairs.

SPCC 116. South wall, nave. 6 lights. 13’ x 4’ 7”.
Untitled. [Unknown]

Materials: Colored and painted glass, flat lead came.
Description: Geometric pattern; top light features baptismal font, dove.
Text: None.
SPCC 117. South wall, nave. 6 lights. 13’ x 4’ 7”.
Untitled. [Unknown]

Materials: Colored and painted glass, flat lead came.

SPCC 118. South wall, nave. 6 lights. 13’ x 4’ 7”.
Untitled. [Unknown]

Materials: Colored and painted glass, flat lead came.
SPCC 119. Interior narthex doors and transom. 4 lights, total. Door: 2’ 9” x 2’ 6” each; Transom: 1’ 6” x 2’ 6” each. **Untitled.** [late 20th century]

**Materials:** Clear, opalescent, and painted glass, round lead came. **Description:** Chalice with host, IHS monogram; lamp; two doves. **Text:** “IN MEMORY/OF/JOSEPH MANIGAULT HAZEL” “IN MEMORY/OF/WILLIAM MELVIN BROWN, JR.”

**Commemoration:** “In Memory Of/Marguerite DeWees” “In Memory Of/Thomas Martin”

SPCC 201. West façade. 6 lights. 13’ x 4’ 7”.

**Untitled.** [Unknown]

**Materials:** Colored and painted glass, flat lead came. **Description:** Two angels, floral and geometric border. **Text:** “ALLELUIA” **Notes:** Interior view window obscured by partition wall.
SPCC 202, 206. West façade. 2 lights each. 4’ 10” x 1’ 3”.
Untitled. [Unknown]

Materials: Painted glass, lead came. Description: Geometric design.

SPCC 203, 205. West façade. 1 light each. 4’ 10” x 1’ 3”.
Untitled. [Unknown]

Materials: Painted glass, lead came. Description: Floral and geometric design.
SPCC 204. East wall. 17 lights. 11’ diameter.  
*Untitled. [Unknown]*

**Materials:** Painted glass, lead came. **Description:** Rose window. Central light features Jesus with the Sacred Heart; surrounding lights, angels with banners. **Text:** (clockwise from top) “Peace” “Fortitude” “Counsel” “Understanding” “Joy” “[Illegible] of the Lord” “Patience” “Wisdom.”

SPCC 301. West façade. 1 light. 4’ 10” x 1’ 3”.  
*Untitled. [Unknown]*

**Materials:** Painted glass, lead came. **Description:** Floral and geometric pattern, shamrock, crook, and snake.
1 window.

**Building constructed:** 1835 – 1838; additions completed in 1850, 1920; restored in 1994.

**Architect:** Original design: Joseph Hyde. Architects contributing to later additions included Edward Brickell White, Albert Simons, and Ralph Adams Cram.

**Documentation:** Interview with Dot Anderson, parish archivist; “The Chancel,” unpublished manuscript, 2005; HABS record; church website: [www.stphilipschurchsc.org](http://www.stphilipschurchsc.org).

**Condition:** Window is in excellent condition.

**Exterior window protection:** Windows are protected by top and bottom vented plexi-glass and operable wooden shutters.

**Restoration:** Specific information regarding restoration campaigns was unavailable at the time of survey.

**Notes:** St. Philip’s Church is the first Episcopal parish established in Charleston, and one of the city’s most recognizable landmarks. Most of the building’s windows are clear glass. The apse window was designed by well-known stained glass craftsman Clement Heaton. It features small painted panels and vibrant colors reminiscent of medieval stained glass, different from many aesthetic and gothic revival windows in Charleston. Church archives include photographic evidence that the current window, installed in 1926, replaced an early stained glass window of simple geometric design.
SPE 101. East wall, apse. 15 lights. [12’ x 6’].
*The All Saints Window.* 1926

**Designer/Studio:** Clement Heaton. **Materials:** Painted glass, flat lead came. **Description:** Central medallion features lamb with banner, tree, and scroll, surrounded by angels. Lower section features ten robed figures, male and female. **Text:** “ECCE/AGNUS DEI”
**Notes:** Latin for “Behold the Lamb of God”
SECOND PRESBYTERIAN CHURCH
342 Meeting Street

1 window.

Building constructed: 1811; major alterations completed in 1833, 1989.

Architect/Builders: James & John Gordon


Condition: Window is in excellent condition.

Exterior window protection: Protection includes exterior panels of what appears to be plexi-glass, with no visible venting.

Restoration: Specific documentation regarding restoration campaigns was unavailable at the time of survey.

Notes: Records indicate that the building was restored after damage caused by Hurricane Hugo in 1989. It is likely that the window was restored at that time, possibly by the original designers, Willett Studios, who also repaired windows in other churches in Charleston at that time.
SPC 101. East wall, apse. 3 lights. 13’ 4” x 13’ 4”.

Untitled. 1978

Designer/Studio: Willett Studios, Philadelphia PA.

Materials: Colored and painted glass. Description: A single Palladian window with three lights featuring Nativity scene; risen Christ with various figures; scene at an empty tomb; various iconography.
2 windows.

**Constructed:** 1848

**Architect:** Edward C. Jones

**Documentation:** "A History of Trinity United Methodist Church: From Dissension to Unity," pamphlet by Yvette Richardson Guy, 1991; interview with Len Ripley, pastor; narrative plaque displayed with window TUM 101 at the site, detailing the dedication to George Walton Williams.

**Exterior protection:** Both windows protected by exterior plexi-glass frames, vented at top and bottom.

**Restoration:** TUM 101, in particular, has undergone several restoration campaigns over the years, most recently by Robert Hines Studios, Charleston, S.C.

**Notes:** Archival and anecdotal information regarding window TUM 102 is minimal. Both stained glass windows in the church are in auxiliary spaces. Windows in the sanctuary of the church are clear glass.
Trinity United Methodist Church
275 Meeting Street

[Meeting Street]
n.t.s.
**TUM 101.** Southern wall, southeast chapel. 12 lights. [12’ x 6’].

*Untitled.* [pre-1926]

**Designer/Studio:** Louis Comfort Tiffany & Co.

**Materials:** Opalescent, drapery, and painted glass, textured and layered panes, lead came. **Description:** Risen Christ, surrounded by landscape, pillars and arch.

**Donor:** Per adjoining plaque, the family of George Walton Williams. **Commemoration:** “In Loving Memory of/George Walton Williams/1820 + 1903.”

**Notes:** Moved to its present location in 1926.

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**TUM 102.** Eastern wall, north vestibule.

2 lights. [5’ x 2’ 5’’].

*Untitled.* [unknown]

**Designer/Studio:** Unknown. **Materials:** Textured and painted glass, lead came. **Description:** Geometric pattern in blue, yellow, and red glass. **Condition:** Some paint deterioration, evidence of previous repairs.
19 windows.

**Building constructed:** Begun in 1772; current design completed in 1854.

**Architect:** Current design, Edward C. Jones and Francis D. Lee


**Condition:** Windows show evidence of previous repairs and replacement panes of glass. Several have cracked panes, but most appear to be in stable condition. Altar window shows evidence of serious paint deterioration. Condition of individual windows is noted in catalogue entries. Most nave windows are operable.

**Exterior window protection:** Material appears to be un-vented plexi-glass. The lower eastern panel of each nave window is operable and protected on the exterior by a metal screen.

**Notes:** The Unitarian Church is the second oldest church on the peninsula, and was designated a National Historic Landmark in 1976. Its distinctive ceiling and English Neo-Gothic Style was inspired by the Chapel of Henry VII at Westminster Abbey. Windows were installed in two campaigns. Three apse windows and interior nave aisle doors installed during Jones & Lee renovations in 1852-54. The eighteen nave windows and main entrance doors were installed during the late 1880s and early 1890s after existing windows were destroyed in the earthquake of 1886. These windows are in the Aesthetic Style, and are similar in design and materials to windows at Bethel United Methodist Church and First (Scots) Presbyterian Church.
Unitarian Church
8 Archdale Street

UCC 101. West wall, main entrance.
2 doors, 4 lights each. 4 large lights: each [3’ x 6”].
Untitled. [late 1880s – early 1900s]


UCC 102. Interior doors, narthex. 2 doors, 1 light each.
Each light: [5’ x 2’].
Untitled. 1854

UCC 103, 105, 107, 115, 117, 119. 2 each on west, north, and south walls, nave. 10 lights each. 20’ x 6’ 7”.

**Untitled.** [late 1880s – early 1900s]

**Designer/Studio:** Unknown. **Materials:** Colored and textured glass, jewels, lead came. **Description:** Yellow, red, blue geometric pattern, painted text. **Text:** Greek: ‘Spirit of God’; Hebrew: ‘The Lord is One’  **Condition:** 103: bowing in lower section; 107: extra bracing in lower panels; other windows each have several cracked panes, evidence of previous repairs, generally good condition.  **Notes:** Exterior protection includes screens on lower, east section of each window. Windows 103 and 119 are visually blocked from the body of the church by balconies.
Unitarian Church
8 Archdale Street

**UCC 104, 106, 116, 118.** 2 each on north, and south walls, nave. 10 lights each. 20’ x 6’ 7”.
**Untitled.** [late 1880s – early 1900s]

**Designer/Studio:** Unknown.  **Materials:** Colored and textured glass, jewels, lead came.  **Description:** Geometric pattern, painted text.  **Text:** Greek: ‘Spirit of God’; Hebrew: ‘The Lord is One’.  **Condition:** 104: bowing in lower section; 106, 116: extra bracing in lower panels; 118: several cracked panes, evidence of previous repairs. All windows in generally good condition.  **Notes:** Exterior protection includes screens on lower, east section of each window. Windows 104 and 118 are visually blocked from the body of the church by balconies.

**UCC 108, 114.** North and south walls, east end of nave. 10 lights each. 20’ x 6’ 7”.
**Untitled.** [late 1880s – early 1900s]

**Designer/Studio:** Unknown.  **Materials:** Colored and textured glass, jewels, lead came.  **Description:** Geometric pattern, painted text.  **Text:** Greek: ‘Spirit of God’; Hebrew: ‘The Lord is One’.  **Condition:** 108: extra bracing, several cracked panes; 114: evidence of earlier silicone repairs.
**UCC 109, 113.** East wall, nave, north and south of altar. 10 lights each. 20' x 6' 7". 
**Untitled.** [late 1880s – early 1900s]

**Designer/Studio:** Unknown. **Materials:** Colored and textured glass, jewels, lead came. **Description:** Yellow, red, blue geometric pattern, painted text. **Text:** Greek: ‘Spirit of God’; Hebrew: ‘The Lord is One’ **Condition:** Extra bracing, slight bowing of lower panes in 109.

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**UCC 110, 112.** North and south walls, apse. 3 lights each. [10’] x 6’.
**Untitled.** 1854

**Designer/Studio:** Unknown. **Materials:** Etched and painted glass, lead came. **Description:** Grisaille with blue and yellow border. **Condition:** Evidence of numerous repairs and several replaced panes.
Unitarian Church
8 Archdale Street

UCC 111. East wall, apse. 33 lights. [24’ x 12’]

Untitled. 1854

Designer/Studio: Unknown. Materials: Etched and painted glass, lead came, wood tracery. Description: Matthew, Mark, Luke, and John; Aaron, the Ark of the Covenant, Moses; grisaille, geometric borders.

Condition: Several cracked panes and evidence of numerous foil and silicone repairs, failing paint.
<table>
<thead>
<tr>
<th>Name</th>
<th>Construction (Renovation) [Restoration]</th>
<th>Architect (Contractor)</th>
<th>Window Installation</th>
<th>Window Designer/Studio</th>
<th># of Windows</th>
<th>Exterior protection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bethel United Methodist</td>
<td>1851-53 (1886)</td>
<td>Ephraim Curtis</td>
<td>1886-87</td>
<td>Unknown</td>
<td>15</td>
<td>Un-vented polycarbonate</td>
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<tr>
<td>Israel 57 Pitt Street</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brith Shalom Beth</td>
<td>1954</td>
<td></td>
<td></td>
<td>Unknown</td>
<td>19</td>
<td>None</td>
</tr>
<tr>
<td>Israel 182 Rutledge Avenue</td>
<td></td>
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<tr>
<td>120 Broad Street</td>
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<tr>
<td>126 Coming Street</td>
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<tr>
<td>Centenary Methodist Church</td>
<td>1841-42</td>
<td>Edaward Brickell White</td>
<td>Early 19th century</td>
<td>Unknown</td>
<td>11</td>
<td>Un-vented polycarbonate</td>
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<tr>
<td>60 Wentworth Street</td>
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<tr>
<td>218 Ashley Avenue</td>
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</tr>
<tr>
<td>Circular Congregational Church</td>
<td>1890 - 92</td>
<td>Stevenson &amp; Green</td>
<td>1892</td>
<td>Unknown</td>
<td>68</td>
<td>Partial Polycarbonate sheeting on six apse windows only.</td>
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<tr>
<td>150 Meeting Street</td>
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<tr>
<td>Citadel Square Baptist Church</td>
<td>1855 (1921) {steeple 1990}</td>
<td>Edward C. Jones &amp; Francis D. Lee</td>
<td>1900 - 1930</td>
<td>Unknown</td>
<td>20</td>
<td>Un-vented Lexan®, installed in 1998</td>
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<tr>
<td>328 Meeting Street</td>
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<tr>
<td>Emmanuel AME Church</td>
<td>1891</td>
<td>Unknown</td>
<td>early 20th Century</td>
<td>Unknown</td>
<td>23</td>
<td>Un-vented polycarbonate</td>
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<tr>
<td>110 Calhoun Street</td>
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<tr>
<td>Name</td>
<td>Construction (Renovation) {Restoration}</td>
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<td>Window Designer/Studio</td>
<td># of Windows</td>
<td>Exterior protection</td>
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<tr>
<td>First (Scots) Presbyterian Church</td>
<td>1814 (1887, 1945, 1987)</td>
<td>John &amp; James Gordon</td>
<td>Late 19th century</td>
<td>Unknown</td>
<td>38</td>
<td>None</td>
</tr>
<tr>
<td>53 Meeting Street</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>98 Wentworth Street</td>
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</tr>
<tr>
<td>Kahal Kadosh Beth Elohim</td>
<td>1840-41</td>
<td>Cyrus L. Warner; Tappan &amp; Noble; Contractor: David Lopez</td>
<td>1887</td>
<td>Unknown</td>
<td>16</td>
<td>Vented Lexan®, installed in 1990</td>
</tr>
<tr>
<td>90 Hasell Street</td>
<td></td>
<td></td>
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<tr>
<td>Macedonia AME Church</td>
<td>1965</td>
<td>Unknown</td>
<td>1965</td>
<td>Unknown</td>
<td>21</td>
<td>Un-vented polycarbonate</td>
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<tr>
<td>341 East Bay</td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>Morris Brown AME Church</td>
<td>Unknown, Pre-1866.</td>
<td>Unknown</td>
<td>1985</td>
<td>Unknown</td>
<td>27</td>
<td>Un-vented polycarbonate</td>
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<tr>
<td>13 Morris Street</td>
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<tr>
<td>Morris Street Baptist Church</td>
<td>1969</td>
<td>Gus Constantine</td>
<td>1988</td>
<td>Unknown</td>
<td>20</td>
<td>Nave and narthex windows; none; ground floor windows protected by metal grating.</td>
</tr>
<tr>
<td>25 Morris Street</td>
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<tr>
<td>Mount Zion AME Church</td>
<td>1847 {1938-39}</td>
<td>Edward C. Jones</td>
<td>1938-39</td>
<td>Unknown</td>
<td>16</td>
<td>None</td>
</tr>
<tr>
<td>5 Glebe Street</td>
<td></td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>New Tabernacle Fourth Baptist Church</td>
<td>1859-1862</td>
<td>Francis D. Lee; Contractor: Patrick O'Donnell</td>
<td>Early 20th century</td>
<td>Unknown</td>
<td>4</td>
<td>Un-vented polycarbonate</td>
</tr>
<tr>
<td>22 Elizabeth Street</td>
<td></td>
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<tr>
<td>Redeemer Presbyterian Church</td>
<td>1838, (1903, 1936, 1977, 1989)</td>
<td>Unknown</td>
<td>1908</td>
<td>Unknown</td>
<td>29</td>
<td>Un-vented polycarbonate</td>
</tr>
<tr>
<td>43 Wentworth Street</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>48 Hasell Street</td>
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<tr>
<td>Name</td>
<td>Construction (Renovation) [Restoration]</td>
<td>Architect (Contractor)</td>
<td>Window Installation</td>
<td>Window Designer/Studio</td>
<td># of Windows</td>
<td>Exterior protection</td>
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<tr>
<td>St. John's Lutheran Church</td>
<td>1815-17 (1896) [1990]</td>
<td>Fredrick Wesner, Builders: John &amp; Henry Horlbeck</td>
<td>1896</td>
<td>Pastor Edward Trail Horn, designer</td>
<td>2</td>
<td>Un-vented polycarbonate</td>
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<td>5 Clifford Street</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>St. John's Reformed Episcopal Church</td>
<td>1850 (various renovations)</td>
<td>Unknown</td>
<td>Various:</td>
<td>Unknown</td>
<td>25</td>
<td>Several protected by polycarbonate sheeting, several unprotected.</td>
</tr>
<tr>
<td>91 Anson Street</td>
<td></td>
<td></td>
<td>Unknown, several in 1990</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>181 Ashley Avenue</td>
<td></td>
<td></td>
<td>1883, 1952, 1994</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>St. Mark's Episcopal Church</td>
<td>1875-78</td>
<td>Lois J. Barbot</td>
<td>Various:</td>
<td>Several unknown; One window reputed to have been designed by Louis Comfort Tiffany; Two windows designed by Hauser Studios, Winona, MN</td>
<td>12</td>
<td>One window protected by un-vented polycarbonate; south nave windows protected by wire mesh.</td>
</tr>
<tr>
<td>16 Thomas Street</td>
<td></td>
<td></td>
<td>Late 18th century; early 20th century, 1990</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>St. Mary of the Annunciation Catholic Church</td>
<td>1839</td>
<td>Christopher Kane, contractor</td>
<td>1896 - 1927</td>
<td>Franz Mayer &amp; Company, Munich &amp; New York</td>
<td>36</td>
<td>Un-vented polycarbonate</td>
</tr>
<tr>
<td>89 Hasell Street</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>405 King Street</td>
<td></td>
<td></td>
<td>1872, 1912, 1965-66</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Name</td>
<td>Construction (Renovation) [Restoration]</td>
<td>Architect (Contractor)</td>
<td>Window Installation</td>
<td>Window Designer/Studio</td>
<td># of Windows</td>
<td>Exterior protection</td>
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</tr>
<tr>
<td>St. Patrick's Church 134 St. Philip Street</td>
<td>1887</td>
<td>Unknown</td>
<td>Various: Early, mid, and late 20th century</td>
<td>Unknown</td>
<td>39</td>
<td>Vented polycarbonate panels.</td>
</tr>
<tr>
<td>St. Philip's Episcopal Church 146 Church Street</td>
<td>1835-38 (1850, 1920) {1994}</td>
<td>Original design: Joseph Hyde. Contributing architects have since included Edward Brickell White, Albert Simons, and Ralph Adams Cram.</td>
<td>1926</td>
<td>Clement Heaton</td>
<td>1</td>
<td>Vented plexi-glass, operable wooden shutters.</td>
</tr>
<tr>
<td>Trinity United Methodist Church 275 Meeting Street</td>
<td>1848</td>
<td>Edward C. Jones</td>
<td>1926-in present location</td>
<td>One window: Tiffany Glass &amp; Decorating Company; One window: Unknown</td>
<td>2</td>
<td>Vented plexi-glass</td>
</tr>
<tr>
<td>Unitarian Church 8 Archdale Street</td>
<td>1772-87 (Current design: 1854) {1962}</td>
<td>Current design: Edward C. Jones &amp; Francis D. Lee</td>
<td>Various: Chancel windows: 1854; nave windows, late 19th - early 20th century</td>
<td>Unknown</td>
<td>19</td>
<td>Plexi-glass; lower east section of nave windows protected by metal screen.</td>
</tr>
</tbody>
</table>
Glossary of Terms

Antique glass  Glass that is not necessarily old itself but made in the traditional method of handblowing where a cylinder of glass is blown and then cut and flattened into sheets. It is most often characterized by random striations (lines) and bubbles within the sheet. It is transparent yet distorts items view through it due to its crystalline structure. Variations of antique glass may include seedy, crackle, flashed, opal, opak, reamy and streaky. There are also machine rolled glasses that mimic the striations found in antique glasses.

Apse  The termination at the rear of the chancel or chapel, usually semi-circular; the focal point of the sanctuary.

Banding  Process of fixing copper wire (or lead, zinc) to panels of glass for support. These wires are attached on the inside or outside of the piece then wrapped around the saddle bars (support) going across the window and twisted round themselves on the outside of the bar, bringing the bar and glass together.

Bevel  Cut and polished edge usually on plate glass at an angle other than 90°, done in stages with roughing, smoothing, cork and felt wheel polishing.

Brace bar  Horizontal supports in a stained glass window. Usually metal, brace bars can be flat or round, and can be secured to the panels of the window with metal ties and/or solder.

Came  A grooved strip of metal, generally with an H or U shaped cross section, used to join separate parts of glass windows. Can have either flat or rounded profile. Originally lead, but zinc, brass copper and lead ores are also used. Also spelled 'calm' or 'calmes.'

Cast Glass  Glass forms made by pouring liquid glass into a mold. Also known as “jewels.”

Cathedral glass  Term used to describe transparent glasses, often of a single color. The name comes from its resemblance to glass used in traditional church windows.

Clerestory  The upper part of the nave above the side aisles of a church.

Copper foil  The technique of joining pieces of glass where foil is centered on the edge of each glass piece, then bent over the edge to cover a very small portion of the back and front faces of the glass. Pieces are abutted and solder is melted over the exposed foil surfaces, causing the foil-covered glass edges to become joined. It also refers to the mil-thickness copper material, often adhesive backed, used to join separate pieces of glass.
<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drapery glass</td>
<td>Heavily manipulated, folded or rippled glass that forms &quot;drapes&quot; that may be one inch or more thick, often used to represent folded fabric in a stained glass window. Developed and patented by Louis Comfort Tiffany in the late nineteenth century.</td>
</tr>
<tr>
<td>Etching</td>
<td>A process of frosting or removing the top surface color of a glass to create a permanent design on the glass. Different chemical creams or hydrofluoric acid is used in combination with a resist or stencil material to create the desired pattern or design.</td>
</tr>
<tr>
<td>Glass jewels</td>
<td>Can be faceted, hollow backed, reflective, bullseye, or other shapes. Unlike globs that are free formed, jewels are made in a metal mold and then tailored and polished. Sometimes referred to as pressed jewels.</td>
</tr>
<tr>
<td>Glass paint</td>
<td>Traditionally these are vitreous paints composed of metallic oxides and ground glass in a liquid vehicle and then fired on glass. Today there many different types of paints and stains that can be applied to glass, their permanency varies with method of application.</td>
</tr>
<tr>
<td>Glazing</td>
<td>The process of assembling pieces of glass and lead to make a window. Also the cementitious material applied to any openings between the glass and lead came or frame of a window, used to weatherproof the stained glass.</td>
</tr>
<tr>
<td>Grisaille</td>
<td>Process developed in the thirteenth century where the bulk of the windows use white or gray painted glass and extensive leading. A panel or window of clear or light-colored glass painted with geometric or foliate designs. Sometimes used to refer to glass paints.</td>
</tr>
<tr>
<td>Joint</td>
<td>The point of intersection of one lead came with another in a leaded glass work and where soldering of the piece takes place.</td>
</tr>
<tr>
<td>Lancet</td>
<td>A long, narrow window with a pointed arch.</td>
</tr>
<tr>
<td>Lexan®</td>
<td>Lexan® is a registered trademark for SABIC Innovative Plastics' brand of polycarbonate resin thermoplastic. This material is a popular form of exterior protection for stained glass windows. It is shatterproof, and tends to yellow within ten years of installation.</td>
</tr>
<tr>
<td>Light</td>
<td>Another term for an entire stained glass window or a portion of one with defined boundaries. As in lead light referring to a leaded glass work. An opening through which sunlight is admitted; also a section of a large window, usually found in series divided by mullions.</td>
</tr>
<tr>
<td>Medallion</td>
<td>A small, bordered picture area of a window, primarily of the twelfth and thirteenth centuries.</td>
</tr>
<tr>
<td>Medieval</td>
<td>A time period that included the Romanesque and Gothic periods, also called &quot;The Middle Ages,&quot; from about A.D. 500 to 1500.</td>
</tr>
<tr>
<td>Narthex</td>
<td>The vestibule or entrance of a church.</td>
</tr>
<tr>
<td>Nave</td>
<td>The long, central portion of a church auditorium.</td>
</tr>
</tbody>
</table>
Opalescent glass  Glass that is not transparent, although some sheets may contain relatively transparent areas. A sheet can be a single, solid color or a swirling mix of two or more colors. Generally you cannot see through opalescent glasses because of their dense color.

Rondel  Round spun disk of glass with a punty mark in the center.

Rose window  A circular window divided by tracery.

Seeded Glass  Glass which includes minute air bubbles.

Tracery  The stone framework in a gothic window.

The sources for this material include:


Selected Iconography

Agnus Dei  Latin for “Lamb of God”, this common symbol for Christ includes the image of a lamb holding a Christian banner. The lamb is sometimes shown lying on a book with seven seals hanging from it, in reference to imagery used in the book of Revelations. Photo by author: Morris Brown A.M.E. Church, Charleston, S.C.

Alpha/Omega  The first and last letters of the Greek alphabet are used by Jesus to describe himself in the Bible’s Book of Revelations (1:8, 21:6, and 22:13). The letters symbolize the beginning and end of all things, and are often used as symbols for Christ. Photo by author: Grace Church, Charleston, S.C.

Chi-Rho  A monogram for Christ. A combination of the first two letters of the Greek spelling for Christ: Chi = ch and Rho = r. Also known as the Labarum. Photo by author: St. Luke’s Chapel, Charleston, S.C.

IHS  A popular monogram for Christ, of disputed origin. Associations include the first three letters of the Greek name of Jesus: iota-eta-sigma; the Latin phrase “Iesus Hominum Salvator,” (“Jesus, Savior of Men”); and the Latin phrase “In Hoc Signo,” (In This Sign), referring to the cross. Photo by author: St. Mark’s Episcopal Church, Charleston, S.C.
INRI
An acronym for the Latin phrase “Iesus Nazarenus, Rex Iudaorum”, which translates to English as "Jesus the Nazarene, King of the Jews." Said to be the charge for the crucifixion of Jesus. See the Gospel of John (19:19-20). Often, though not always, depicted above Jesus’s head on a crucifix. Photo by author: Cathedral of St. Luke & St. Paul, Charleston, S.C.

Pelican
The pelican feeding its young is a symbol for Christ, based on an ancient legend. The pelican is said to have struck her breast to feed her young with her own blood to prevent their starvation during a time of famine. Photo by author: St. John’s Reformed Episcopal Church, Charleston, S.C.

Sacred Heart
An image representing the love and sacrifice of Jesus, usually a flaming heart, pierced by a crown of thorns or by a dagger. Numerous variations exist, including the Immaculate Heart of Mary, and may incorporate various initials, flowers, cross, or other symbolism. Photo by author: Cathedral of St. John the Baptist, Charleston, S.C.
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