

Church of the Holy Cross
(Near) Sumter, Sumter County, South Carolina
("Stateburg Section")

HABS No. 13-14

HABS
SC
43-STATBU.V
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PHOTOGRAPHS
WRITTEN HISTORICAL AND DESCRIPTIVE DATA
District No. 13

Historic American Buildings Survey
Samuel Lapham, District Officer
42 Broad St. Charleston, S. C.

CHURCH OF THE HOLY CROSS
Stateburg, Sumter County, S.C.

Owner: Not given.

Date of Erection: 1850.

Architect: Attributed to Francis D. Lee.

Builder: No record.

Present Condition: Good.

Number of Stories: One.

Materials of Construction: Terre pèse

Other Existing Records: See text.

Additional Data: See following pages.

page 1

Church of the Holy Cross
Sumter Vicinity
Sumter County
South Carolina

Historical Data:

The First Episcopal Church at Statesburg, known as the "Chapel of Ease" was incorporated in 1785. It is said to have been named thus because of being mid-way, on the King's Highway, between the Episcopal Church of Camden and that of Saint Mark's on Santee, making it a convenient place for resting, when travelling between those parts. The Chapel of Ease was renamed "The Claremont Episcopal Church" in 1788. The present "Church of the Holy Cross" was begun on the same lot in 1850, and completed in 1853.

Bibliography:

Scarborough, H. L. - Some Interesting
Facts in the History of Sumter County

W. H. H. H.

TW 6/28/41

CHURCH OF THE HOLY CROSS
STATBURG, SUMNER COUNTY, SOUTH CAROLINA

SURVEY NO. 13-14

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S.C.
43-STATBUN

This project was partially measured and photographed, but on account of the close of the Survey it was impossible to complete any of the measured drawings in connection therewith. The following facts have been gathered, but have not been verified.

This church was built in 1850 of terre pèse, of which construction there are several other interesting examples in the neighborhood. It is attributed to Francis D. Lee, a Charleston architect who designed many churches and banks in Charleston. He was born in 1826, removed from Charleston to St. Louis, Missouri, in 1868, and died in 1885.

The present tower is a modern tower, as approximately fifteen years ago, owing to neglect of the roof the tower had been damaged by rainfall and when struck by a high wind partially collapsed, and had to be torn down and rebuilt as shown in the present photographs. In the possession of several people in the neighborhood there exist photographs of the original tower, which was Gothic in character and much higher than the present one, extending upwards in several steps.


District Officer #13

Revised 1936, H.C.F.

ADDENDUM
FOLLOWS...

Addendum to
Episcopal Church of the Holy Cross
State Highway 261
Statesburg
Sumter County
South Carolina

HABS No. SC-13-14

HABS
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43-STATBU.V
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PHOTOGRAPHS

Historic American Buildings Survey
National Park Service
Department of the Interior
Washington, D.C. 20240

ADDENDUM

The Church of the Holy Cross
State Route 261
Stateburg
Sumter County
South Carolina

HABS No. SC-13-14

Addendum to:
Episcopal Church of the Holy Cross
State Highway 261
Statesburg
Sumter County
South Carolina

HABS
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PHOTOGRAPHS

REDUCED COPIES OF MEASURED DRAWINGS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

Historic American Buildings Survey
National Park Service
Department of the Interior
Washington, D.C. 20013-7127

HISTORIC AMERICAN BUILDINGS SURVEY

The Church of the Holy Cross

Addendum to
Episcopal Church of the Holy Cross HABS No. SC-13-14

An addendum to 3 data pages previously transmitted to the Library of Congress

Location: On east side of State Route 261, 0.7 mile north of intersection of Route 261 and State Route 76-378; Stateburg, Sumter County, South Carolina

U.S.C.S. Wedgefield, SC 7.5 minute Quadrangle,
Universal Transverse Mercator Coordinates:
17.543220.3756870

Present Owner and Occupant: The Church of the Holy Cross
RFD 3 Box 275-E
Sumter, South Carolina 29154

Present Use: Active parish of the Protestant Episcopal Church of the United States of America

Significance: The Church of the Holy Cross is an extremely unusual mid-19th century rammed earth structure. Built in a simple but highly refined Gothic Revival style, it was designed on the model of an English country parish church by Edward C. Jones, a prominent architect from Charleston, South Carolina, who designed many buildings throughout the state. Though not designed by Jones, the rammed earth dependencies and portions of the Borough House (HABS SC-362), located 0.2 miles northwest of the church, might be said to form with the church a complex of rammed earth structures unique to the state if not the nation.

This church was designated a National Historic Landmark in 1974.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Dates of erection: 1850-1852. The cornerstone was laid September 11, 1850 and the building consecrated July 14, 1852.
2. Architect: Edward C. Jones (c. 1820 - c. 1890). Jones opened his practice in Charleston in the mid-1840s and received wide attention with the design of Westminster Presbyterian Church (now

Trinity Methodist) on Meeting Street. He quickly gained a reputation for talented design which spread throughout the State in the prosperous 1850s. Until he joined the Confederate forces in 1861, he designed numerous buildings in various eclectic styles of the time. Churches, residences, hospitals, hotels, a prison, banks, courthouses, university buildings, and a department store made up the body of his work.

Among his other buildings in Charleston were the Colonel John Algernon Sydney Ashe House, the Palmetto Fire Company Building, the Roper Hospital, the New Work House (a prison) and the Browning & Lehman Department Store. Many of these no longer stand.

In 1849, Jones was training at least two students in his office, Francis D. Lee and Louis J. Barbot, both of whom were later recognized as architects of ability. Lee himself became a junior partner with Jones in the firm of Jones & Lee from 1852-1857. It was thought by some in the 1930s that Lee may have been the designer of the Church of the Holy Cross (See HABS data pages from 1934-36). While Lee, as a student at this time, might have been trusted with the preparation of minor details, church financial records and a transcription of the records deposited in the cornerstone (quoted in History of the Church of the Holy Cross 1850-1950, by John Lawrence Frierson) clearly identify Jones as the architect.

Following the Civil War, Jones moved to Memphis Tennessee. According to Beatrice St. Julien Ravenel (Architects of Charleston), Jones or someone of the same name, bought a lot in Charleston in 1879 and "added to it in 1884." There is a burial lot at Magnolia Cemetery in Charleston labeled "E.C. Jones," but apparently his name does not appear among the others carved on the lot's monument.

3. Original and subsequent owners: The following is an incomplete chain of title to the land on which the church stands. References are to copies of the Minutes and Records of the Vestry of the Holy Cross located at the Library of the University of South Carolina in Columbia and to the Clerk's Office, Register of Mesne Conveyances, Sumter County Courthouse, Sumter, South Carolina.

1788 General Thomas Sumter to the "Episcopal Church of Claremont" (incorporated under an act of the South Carolina Legislature in 1788). This tract occupies the northern half of Tract "B" shown on Sheet 2 of the measured drawings for this project.

Minutes and Records of the Vestry of the Holy Cross,
Stateburg, SC 1770-1924; Book 1, p 44.

- 1849 Charter of the Episcopal Church of Claremont amended to bear the name of "The Church of the Holy Cross."

Minutes and Records of the Vestry of the Holy Cross,
Stateburg, SC 1770-1924; Book 1, p 44.

- 1897 Deed July 1, 1897 recorded February 12, 1898, in Vol. MMM, p.12.:

Mrs. Marian S. Pinckney to the Church of the Holy Cross; gift of "3 Roods 13 Rods" of land (0.831 acre) bordering the northern edge of the church property. This tract does not appear on Sheet 2, because it was conveyed back to Mrs. Pinckney in 1917.

- 1917 Deed recorded December 3, 1917 in Vol. Q-4, p. 235:

Mrs. Marian S. Pinckney to the Church of the Holy Cross; gift of one acre south of the church property for extension of the cemetery. This tract occupies the southern half of Tract "B" on Sheet 2 of the measured drawings.

- 1917 Deed recorded December 3, 1917 in Vol. Q-4, p. 236:

The Church of the Holy Cross to Mrs. Marian S. Pinckney; land which Mrs. Pinckney deeded to the church in 1897 returned (in exchange for the one acre conveyed by the deed above).

- 1959 Deed March 12, 1959 recorded April 4, 1959 in Vol. H-8 p. 167:

St. Julien Mazyck Barnwell to the Church of the Holy Cross; gift of 1.0 acre to the south of the church property for extension of the cemetery (Tract "C" on Sheet 2 of the measured drawings).

- 1962 Deed January 23, 1962 recorded January 23, 1962 in Vol. T-8, p. 184:

St. Julien Mazyck Barnwell to the Church of the Holy Cross; gift of 0.457 acre to the north of the church property for the site of the parish house (built in 1956). This lot is Tract "A" on Sheet 2 of the measured drawings.

4. Builders and suppliers:

- a. Builders: The earth walls of the church and its original tower were rammed of local red clay by slaves owned and supervised by Dr. William Wallace Anderson (1789-1864), a physician and plantation owner from the nearby Borough House.

The identities of the carpenters and plasterworkers responsible for the roof, interior furnishings and architectural ornamentation have not been determined. The Minutes of the Vestry contain no clue to these artisans. The pulpit, altar, litany desk, and lectern were examined in 1984 by HABS for builder's plates, signatures or other signs of authorship, but none were found. It is very likely that all the furnishings were built to Jones' designs given their consistency of design and detail, uniformity of finish, and their harmony with each other and the church's interior architecture. Jones was evidently paid for them, since an item in a statement of costs recorded in the Minutes of the Vestry for April 22, 1855 reads "To Cash paid for E.C. Jones -- Bill for Pulpit, Altar, etc., \$500.00."

- b. Suppliers:

Flagstone, brick, lime, mortar, and earth for the walls were supplied locally. No record of the lumber supplier survives.

Stained glass windows installed c. 1851 in the chancel and narthex were imported from Munich, Bavaria according to Frierson's History of the Church of the Holy Cross 1850-1950. Their manufacturer was not recorded in the church records.

Floor tile in the chancel and transepts appears to be Minton tile when compared to known Minton products, but no record of its origin has been preserved. (Compare 1985 HABS photos of the chancel floor with photos on pp. 136-137 in Stanton, Phoebe B., The Gothic Revival and American Church Architecture: An Episode in Taste, 1840-1856, Baltimore, 1968.)

5. Original plans and construction:

- a. Plans: No original plans are known to exist. However, a painting was made of the church by Francis D. Lee (a student and partner of Jones') which was presented to the Rev. J.J. Roberts, rector of the church from 1853 to 1866. (See photocopy, HABS SC-13-14-9.)

- b. Construction: The rammed earth construction methods employed in the erection of the Church of the Holy Cross are described in S.W. Johnson's Rural Economy published in 1806. As a construction method, rammed earth (terre pisé or pisé de terre) is very ancient, dating back to Mesopotamia (see Figgott, Professor Stuart, ed., The Dawn of Civilization, New York, 1961, p. 62). The Romans, Chinese, Spanish and French have used it extensively.

Basically, rammed earth construction of the church entailed the pounding of successive layers of local red clay soil between wooden forms until monolithic walls of the required height and configuration were built up. (The soil used in this process must be moist enough to cohere when squeezed in the fist, and each layer must be pounded hard with heavy tampers before the next layer is added.) The forms used were only a few feet high and held about 24 inches apart by wooden timbers or braces. When the wall rose to the top of the forms, they were raised, and more earth rammed. In this respect the process resembles modern concrete slip-forming methods. Window and door casings (wood or brick) were inserted where required and the earth rammed around them. Wooden pegs were laid in the walls along the interior surface during ramming to serve later as anchors to which wood furring and plaster lath would later be nailed. Once completed, the exterior surfaces of the walls were coated with a stucco-like slurry of sand, lime, red clay, pebbles, and molasses called "crêpe" or "pebble-dash." This composition was slung onto the walls with brooms so the impact would ensure a firm bond to the rammed earth.

This type of construction is not the same as tabby--a mixture of oyster shells, lime, and water poured and hardened between forms--or adobe, where sun-dried mud bricks are used to build a wall.

In August, 1926, Thomas A.H. Miller, an agricultural engineer from the U.S. Department of Agriculture's Bureau of Public Roads, prepared a report on the condition of the church and the nearby Borough House buildings (a copy is deposited with this project's field records). He concluded that rammed earth construction was surprisingly durable, even when the wall core was exposed directly to the weather. Rain seemed to abrade rather than soften it, and though it could be dusted away with the hand, it was quite resistant to hammer and chisel. Note was also made that the Stateburg buildings, only 90 miles northwest of Charleston, had resisted the Great Charleston

Earthquake of 1886 with very little damage. The present owners of the Borough House indicated in 1984 that cracks in the walls have tended to develop at the corners of their buildings over the years, and that the soft brick foundations tended to soften before the earth walls. It appeared to them that the crêpe coating should be maintained over both walls and foundations to prevent erosion of the soft brick.

There is continued interest in rammed earth construction methods in the United States. Experiments with it have involved the use of mechanical tampers and the addition of modern additives (such as cement) to the soils and coatings. A partial bibliography of recent publications on rammed earth is included in the bibliography. Additional information on the current "state of the art" may be had by writing the Rammed Earth Institute International, 2319 21st Avenue, Greeley, Colorado 80631.

6. Alterations and additions:

- 1903 On February 16, 1903, a tree uprooted by a violent storm caused the steeple to fall across the roof of the nave, damaging the roof, the north wall of the nave, and destroying the walls of the tower. The wall and the bottom 32 feet of the tower were rebuilt in concrete, but the steeple was not replaced.
- 1915 The original cypress shingles on the roof were replaced with red pressed cement tile between 1915 and 1917. This change in addition to the truncated tower lent a peculiar Spanish Mission flavor to the church's appearance (see HABS photos SC-13-14-1 through 6, taken in 1934).
- 1950 The steeple and top 13 feet of the tower were restored in 1950 as a gift of Mrs. Walter C. White, a parishoner and granddaughter of Dr. Anderson. It is presumed that the old painting by Lee as well as photographs taken before the 1903 damage were used to design the new steeple, unless the original drawings existed, but no record survives to substantiate this. The steeple was built by the W.B. Boyle Construction Co. of Sumter, South Carolina and erected by the Southern Erecting Co. of Charlotte, North Carolina. The architect for this work, if one was retained, has not yet been determined.
- 1963 The choir vesting room was added in the southeast corner of the church in 1963. It was designed by Henry D.

Boykin, II, A.I.A., of Camden, South Carolina, and its walls are constructed of cement block stuccoed to match the finish of the church.

1974 On February 25, 1974, the corner of the nave and south transept walls collapsed after years of water damage from a leaking roof valley. A 21-month restoration program was mounted, funded by private donations from throughout the country and an \$87,500 grant from the National Park Service, U.S. Department of the Interior, administered by the South Carolina Department of Archives and History. Henry D. Boykin, II, was retained as the project architect, and Cuttino Builders of Sumter, South Carolina as the primary contractors. By November, 1975, the deteriorated portions of the walls were rebuilt in concrete block; termite-damaged wainscoting, plaster lath, and other woodwork was replaced; the cement tile roofing was replaced by pressed asbestos composite shingles resembling the original cypress shingles; the chancel and narthex windows were replaced and repaired; plaster mouldings were repaired where needed; and the interior and exterior wall surfaces were refinished.

There is an ongoing program to replace remaining original windows of diamond-patterned panes with stained glass designs compatible with the church's architecture.

3. Historical context:

In 1850, Stateburg was a thriving village serving numerous local cotton planters. It contained the church, a post office, two inns, a cotton gin factory, a tannery, and several houses. Among the latter were the Borough House and the former home of South Carolina Governor Stephen D. Miller. (Gov. Miller's house was at this time owned by William Ellison, a free black who owned slaves and operated the above-mentioned cotton gin factory. He also owned a pew in the church. See Johnson, Michael P. and James L. Roark, Black Masters: A Free Family of Color in the Old South, University of North Carolina Press, Charlotte, NC, 1984.) At least ten other plantation homes stood within a four mile radius of the church: "The Ruins," "Brookland," "Farm Hill," "Morewood," "Marsden," "Oakland," "Edgehill," "The Oaks," "Acton," and "Cherry Vale," the last two of which no longer stand.

Stateburg was founded as Claremont in the mid 18th century as a stopover for Indian traders. Located in an unusually hilly region

called the "High Hills of the Santee," the area later became a retreat for Charlestonians to escape summer malaria outbreaks at the coast. (A local legend has it that "Santee" is a corruption of the French word "sant ," meaning "health," but it seems more likely that the Santee Indians who lived in the region are the true source of the name.) The village grew up along the old "King's Highway" (currently State Route 261) which ran from Charleston to the Upcountry following an ancient Indian trail. At one time Stateburg was nominated by Gen. Thomas Sumter (a Revolutionary War hero and a major landholder in the area) as a site for the state capital because of its central geographic location within the state. He even renamed Claremont "Statesboro" c. 1790 in his attempt to persuade the state to move the capital there.

The Church of the Holy Cross was constructed on the site of the Episcopal Church of Claremont, a 37 foot by 51 foot wooden structure built in 1788. Discussion of a new building apparently began in 1845. The vestry minutes of October 9, 1846 record a resolution that "the chairman write Mr. Renwick [James Renwick, Jr., 1818-1895, of New York City?] for a plan of the church from Mr. Renwick's letter." In February of 1847, a resolution was passed that the "Vestry and warden pay \$100.00 for a plan of a church and...rescind the decision to entertain bids for building." On July 8, 1850, a resolution was finally passed to "tear down the old church and erect a new one as quickly as possible." The cornerstone was duly laid on September 11 of that same year. Frierson reports "tradition says that the [new] church covers the graves of 100 soldiers of the Revolutionary War." The large number seems highly unlikely, considering the small size of the building. However, the present structure may lie over a small number of graves, since the headstone of one John Coit, who died in 1821, is intersected by the foundation gutter of the north transept. It seems unusual, however, that no memorial or record survives of those who may now be lying under the church proper.

The choice of rammed earth construction for the church was based on the durability, cheapness, and availability of local red clay for the purpose, as demonstrated by Dr. Anderson's buildings at his home. These buildings were the product of Dr. Anderson's acquaintance with the book Rural Economy while a student at the medical school of the University of Pennsylvania. (A man of inquiring mind and experimental disposition, he became an early member of the Smithsonian Institution.) At the time of the church's construction, the rammed earth portions of the Borough House and seven of its dependencies were nearly 30 years old. According to a letter published in the January, 1984 issue of

The South Carolina Historical Magazine (Vol 85, No. 1, pp. 71, 77), the Vestry of the church had not been able to agree on whether the new building should be built of wood or brick. Aware of the impasse, Dr. Anderson apparently persuaded the Vestry that he could build the walls of rammed earth for less than it would cost to use either wood or brick. Presumably the Vestry's decision was made before Jones prepared his drawings of the church, though the minutes of the Vestry for the years 1845-1851 preserve no record of these deliberations.

The church's architecture is reminiscent of a much more urban setting in South Carolina than the model of an English country church might suggest. Most rural churches in this area of the state were built of wood during the mid-nineteenth century. The heavy-walled, masonry-like construction of this church seems more characteristic of Charleston churches of the time.

PART II. ARCHITECTURAL INFORMATION

A. General statement:

1. Architectural character: The church was designed in the Gothic style on the model of a small English country parish church. Its external detailing is very plain, the beauty of the building deriving mostly from its simple proportions and clean lines. The interior is more ornate, but quietly restrained, and gives an impression of great elegance. It is not at all evident from visual inspection, however, that the church is made of rammed earth, a form of construction that is at least as European as the Gothic style.
2. Condition of fabric: The exterior walls, foundation, and roof are all sound. Interior decorative elements, furnishings, and windows are all intact and show no visible deterioration. The entire building underwent painstaking repairs and restoration in 1974 and is being actively maintained at present by the congregation.

B. Description of exterior:

1. Overall dimensions: This one-story structure is built on grade with a cruciform plan. The nave is approximately 105'-6" long, 26'-11" wide, and the roof peak 42'-0" above ground level. The top of the steeple is 104'-5" above grade.

2. Foundations: These were not examined by HABS in 1984, but according to Thomas A.H. Miller's report, p. 2, "the foundation is composed of flagstones, superimposed by 5 courses of brick to the bevel, which sets out 8 inches from the main wall and one course of brick above the bevel, in line with the main wall. The top of this last course is 24 inches above the flagstones. All masonry is laid in lime mortar." In addition, a smooth, parged masonry gutter averaging 16 to 18 inches wide surrounds the foundations and buttresses at the ground line; it is colored by a cement wash matching the hue of the exterior walls.
3. Wall construction: All walls in this structure are load-bearing. Most of the exterior walls are of compacted red clay soil, 24 inches thick. The exterior surface is covered with crepe 1/4" to 3/4" in thickness; its color is a very light pink, intended to match the original color discovered in underlying layers of crepe during the 1974 restoration. A small exhibit, protected by glass, was cut into the exterior of the south wall in 1974 to show these various layers and a part of the earth core. Repaired sections of the wall are of concrete or cement block. All buttresses are brick (see diagram in Miller's report and HABS photos SC-13-14-11 and 12) with crepe finish to match the walls. Buttress splays and drips are trowelled smooth.
4. Structural system of roof: Exposed roof trusses are set 8 feet center to center and are built of pine members. Each member has a concave bevel on all lateral edges, this being the sole decorative element, except for the pendant over the nave/transept crossing. Joints at horizontal chords are reinforced with bolts; all horizontal chords were reinforced in 1974 with steel flitch plates painted to match the dark brown varnish finish of the trusses. The feet of all trusses are anchored by steel angles and bolts (added in 1974) to a wooden sill running on top of the walls behind the cornice.
5. Tower and steeple: Originally built of rammed earth, the bottom 32 foot section of the tower was reconstructed in concrete in 1903. The upper 15 foot section of the tower was restored in brick in 1950 and finished with crepe to match the church. Also restored in 1950, the steeple is framed in steel and sheathed with copper sheet metal plates. The steeple's original construction is thought to have been cypress shingles over a wooden frame, based on Lee's painting of the church and the types of construction and materials used at the church in 1850. A bell, which weighs about 1,000 pounds and rings in the key of C, was dedicated on November 11, 1956. It was cast by the Van Bergen Bell Foundry, Heilligerlee, Holland and is named the "Mary Virginia" in honor of Mrs. Walter C. White (nee Mary Virginia Saunders).

6. Chimneys: The main chimney serves a fireplace in the east wall of the sacristy and rises about 9 feet above the sacristy roof. The second chimney is located in the west wall of the north transept. No longer used (it once served a wood stove), it was shortened to the roof line and disguised to look like a buttress. A third chimney, removed in 1974, stood west of the first buttress east of the tower along the north wall of the nave.

7. Openings:

a. Doorways and doors: All four doorways and doors were designed with pointed arches, the openings for the front (tower) and porch entries being the only ones embellished with a simple Gothic moulding. All doors are wooden.

b. Windows: All windows in the sanctuary and tower have pointed arch tops and a simple, unembellished reveal surrounding each opening. None were designed with operable sashes. The sacristy and choir vesting room are each equipped with square-headed windows having double-hung sashes.

8. Roof:

a. Shape, covering: The sanctuary roof is a steeply pitched gable roof (approximately 2 to 1 slope) whose ridge lines follow the centerlines of the nave, transepts, and porch. Shed roofs over the sacristy and choir vesting room have a shallow pitch. All roofs are covered with brownish-gray asbestos composition shingles, except for the choir vesting room which is covered with standing seam sheet metal.

b. Eaves and bargeboards: The eaves are faced with a simple 1"x 6" eaves board to which a copper gutter is attached. The bargeboards bear only a single beveled moulding; skew-bevels at the tops of buttresses are simple bevels of smooth-trowelled crépé.

c. Tower: The tower is a single spire, clad in sheet copper with a copper gutter surrounding the base. At the top rests a copper ball surmounted by a copper Latin cross.

C. Description of interior:

1. Floor plan: The church has only one floor, of cruciform plan. The tower, porch, sacristy, and choir vesting room are the only additions to the general form. There are several minor changes in level within the building involving a single step. The choir enclosure and choir vesting room floor levels are 14 inches above the nave floor.

2. Flooring: The entryway, narthex, nave aisle, and sacristy are paved with squared slate flagstones installed in the 1930s over a concrete subfloor. Pews rest on a carpet laid over an unfinished 4 inch thick concrete slab (poured in 1974). Transepts and chancel are paved with cream and black Minton tile with black marble step nosings; five square ornamental Minton tile medallions are set in the chancel floor beyond the communion rail. The choir enclosure and choir vesting room have tongue-and-groove wooden floors.
3. Wall finish: Walls in the tower, porch, nave, transepts, and chancel are buff-colored plaster on wood or metal lath, scored and tinted to resemble cut and squared stone. The tops of the walls in the nave and transepts bear a cornice with oakleaf and ballflower motifs. Numerous marble memorial plaques are mounted on the walls throughout the nave and transepts. The walls in the sacristy were completely redone in plaster on metal lath in 1974 and were painted white. Those in the choir vesting room appear to be finished in drywall and are likewise painted white.
4. Ceilings: The ceiling in the nave and transepts is of 1-1/2" thick, dark brown varnished tongue-and-groove sheathing with moulded edges laid up the roof slope over 3"x 4" purlins and open trusswork. The purlins have a concave bevel on their two exposed lateral edges. The chancel has a vaulted plaster ceiling ornamented by plaster ribs and bosses. The ceiling in the sacristy was completely replaced in 1974 and painted white. The choir vesting room ceiling appears to be drywall; it has no ornament and is likewise painted white. The smooth, vaulted plaster ceiling in the south porch springs from two simple arcades on the east and west walls and is tinted the same color as the nave walls. A simple escutcheon with no ornament is set in each arch of the arcades. The tower entry ceiling is flat, its only feature being an access hatch to the tower proper.
5. Doorways and doors: Only the chancel arch and chancel doorway to the sacristy are embellished with Gothic mouldings. All other doorways are surrounded by splayed reveals scored and tinted to resemble finished stone, including arch voussoirs over all pointed arches. All doors are wooden.
6. Windows: All windows, with the exception of those in the chancel, are surrounded by splayed reveals scored and tinted in the same manner as the doorways. The three chancel windows are surrounded by Gothic mouldings having a ballflower motif; a hood with ballflowers overarches these windows.

The chancel windows are almost certainly based on designs by Johann Friedrich Overbeck (1789-1869), a German religious painter who helped found the Nazarenes art movement in Europe. They compare extremely closely with an engraving of windows by Overbeck. (Photo SC-13-14-10 shows a copy of this engraving obtained from the Treasury of Notre Dame de Paris, Paris, France, by the late Mrs. Walter C. White of Stateburg.) The Apostle Matthew on the left in Overbeck's work was transformed into the Apostle Peter for the church's windows by exchanging Matthew's pen and angel for Peter's Keys to Heaven and Hell. Likewise, the Apostle Mark on the right in Overbeck's work became the Apostle Paul in the church's windows by substituting Paul's Sword of the Spirit for Mark's pen and lion. The central figure of the Christ is unchanged. It seems likely that the windows were copied from a pattern book rather than produced directly under Overbeck's supervision, but this has not been investigated by HABS. All other windows in the church were originally fitted with leaded glass panes set in a diamond pattern. The glass was clear, coated on the interior surface with a white, translucent paint. However, since 1976, there has been an ongoing program to replace these windows with stained glass.

The windows in the north and south transepts were designed, manufactured, and installed by the J. & R. Lamb Studios of Spring Valley, New York, as the gift of Martha Welles White, a parishoner and great-granddaughter of Dr. Anderson. The north windows, designed in 1976, depict the Heavenly and Earthly Warriors: the Archangel Michael and Lucifer to the west, and St. George and the Dragon to the east. The south windows, designed in 1978, depict angels with a music scroll and a lute, subjects thought appropriate in view of the windows' location behind the choir enclosure.

The ten nave windows are being replaced with a cycle representing the Apostles of Christ. Peter and Paul being already represented in the chancel windows, the nave windows will each contain the ecclesiastical shield of an apostle, the sole exception being Matthias, who replaced Judas Iscariot after the Crucifixion. The new windows installed so far in the north wall are, from east to west, James and Andrew; on the south, from east to west, James the Less, John, and Thomas. These windows were designed by Richard K. Anderson, Jr. (1951-), a former parishoner and great-great-grandson of Dr. Anderson. The gifts of numerous donors, they were manufactured and installed by Lamb Studios. Memorials appear in the bottom panels of the windows.

The tower window was replaced in 1984 with a stained glass representation of St. Christopher, a traditional European entryway figure. It was also designed and installed by Lamb Studios.

7. Furnishings: All of the original furnishings are made of pine in the Gothic style, probably to designs by Edward C. Jones. Crockets and finials appear to be made of cast plaster, finished to match the color of the accompanying woodwork. Most woodwork is varnished a dark brown with the exception of the credence shelf and the piscina and sedilia, which have been finished in a sandy textured paint matching the buff-colored plaster of the walls. The altar, which has a white marble table, is free-standing and moveable, as are also the bishop's chair, litany desk, lectern, and organ.

The organ itself was built in 1851 by Henry Erben of New York City. Erben (1800-1884) was recognized in his day as New York City's foremost organ builder and one of the nation's master craftsmen, owing to the tonal ranges of his instruments, the quality of his materials, and his uncompromising standards of workmanship. His factory became the second largest in terms of output nationwide, and he produced somewhere between 750 and 1,000 instruments ranging from parlor to cathedral organs during his 60 year career. By 1845 he had built 6 instruments for churches in South Carolina. He opened a branch in Baltimore, Maryland in 1847 to produce cases and mechanical parts for organs ordered by growing numbers of southern customers (the pipes being made and voiced in New York). However, the effects of the Civil War forced him to close this branch in 1864.

Erben was conservative in both his musical philosophy and construction techniques. He never departed from mechanical, or "tracker", action (linkages of levers and rods between the keyboard and organ pipe valves) for pneumatic systems. The tonal design of his instruments reflected the English tradition, and the pipes were voiced for a gentle, refined effect intended to support the human voice rather than compete with it.

The instrument in this church has a tripartite "carpenter's gothic" case typical of many Erben designs. It is equipped with five stops (4' Dulciana, 4' Open Diapason, 8' Lt. Diapason Bass, 4' Flute, and 4' Trumpet), a single manual, a swell, and no pedal register, all of which seem to reflect Erben and his era's conservative opinions on the organ's role in worship for a church of this size. Though actively used ever since its installation, the instrument was thoroughly refurbished in 1984 by James Allen Farmer of Winston-Salem, North Carolina. The case was refinished,

and most of the metal pipes were replaced owing to damage by various tuners over the years. Air can be supplied by the instrument's hand-pumped bellows, which were restored by Mr. Farmer; however, an electric blower, installed in 1940, is routinely used.

In addition to the organ at this church, Erben built many more instruments for use in South Carolina, seventeen in Charleston alone. One survivor of note in that city is the Huguenot Church organ, built in 1845.

8. Lighting Fixtures: The wrought iron electric chandeliers in the nave and transepts were installed in the 1930s. The transept fixtures have five lights each, the nave, three. The chancel is lit by a series of spot lights mounted behind the chancel arch out of sight from the nave. An auxiliary spotlight for the pulpit is mounted on a roof truss member over the pulpit.
9. Heating: The church was originally heated by two wood stoves. Both heat and air-conditioning are now supplied mechanically through ducts hidden under the nave aisle. The current system was installed in the 1960s.

D. Site:

1. General setting: The main entrance to the church faces west toward Route 261 about 90 feet from the roadway. The nave axis is aligned in the traditional east to west direction with the chancel at the east end. The church property has a frontage of about 735 feet along Route 261, but only about 250 feet of this gives a passerby a direct view of the building from the road. Picturesque trees draped with Spanish moss line the road and churchyard.
2. Outbuildings: About 110 feet northwest of the church is a Parish House constructed in 1956 to provide rector's offices, a chapel, and Sunday school rooms. It was designed by Joseph McCown, a contractor and parishoner from Dalzell, SC, in conjunction with other members of the congregation. Its exterior architecture is a diluted Gothic style compatible with the church, finished in white stucco. An addition containing a dining hall and kitchen was added in 1966 to designs by Henry D. Boykin, II, A.I.A. A small 10'x 15' barn for housing maintenance equipment was put up in the late 1970s beyond the northeast corner of the property.
3. Landscaping, enclosures: According to Frierson's history of the church, a rammed earth wall "with a pointed top like an inverted

V" was built "around the church yard" at a cost of \$200.00. It was replaced by a "wire fence" in 1908 after the last traces of the old wall disappeared. Of this fence, a single iron post standing along Route 261 about 190 feet southeast of the southern gate posts may be the sole surviving relic. If so, it must have been moved from its original location, since it now marks the southwest corner of the lot conveyed to the church by Mrs. Pinckney in 1917.

The present gateposts flank the two driveway entrances at the north and south boundaries of the original church property. They are built of brick and have a crêpe coating to match the church. Their date of construction is unknown and no gates are hung on them at present. The driveways into the churchyard are gravel, and automobiles are parked on the lawn along the frontage at Route 261, there being no paved parking area.

The original land tract (the northern half of "Tract B" shown on Sheet 2 of the measured drawings) appears to have been graded and leveled at some point before the additional tracts were deeded to the church. There is a pronounced terrace 2 to 4 feet high along the original north and east property lines, with numerous trees standing along the brow of the northern terrace. Dense woods line the eastern boundary below the terrace there. (The terracing may have been built up in part by the gradual disposal of excess earth from opening new graves. An instance of this practice was observed in June, 1985.) Trees within the original tract and cemetery are limited to a handful of large oaks, cedars, and pines, many planted within fenced cemetery plots and draped with Spanish moss. Other plantings consist mostly of hollies, azaleas, dogwood, and camellias. Photographs taken as late as 1950 show an elm about 90 feet high standing about 50 feet south of the church porch, but this was later cut down due to disease. It was a favorite gathering place for after-service conversation according to many of the older parishoners.

The 0.457 acre tract given to the church in 1962 for the site of the Parish House is heavily shaded by mature oaks, elms, and pines. The ground is cleared and planted with grass, and the present northern property line is bordered by woods.

The churchyard immediately south of the church is graded into three level terraces parallel to Route 261 with a 2 to 4 foot change of grade between each. The southernmost acre of property is not landscaped; presently grasses and scrub grow unchecked there. Electric power lines bisect the property from the north gateposts to the southeast corner of the property.

4. Cemetery:

a. Monuments, fences: Some two dozen family plots are bordered by stone walls, marble curbs, wrought or cast iron fences, or shrubbery. Two fences are remarkably ornate cast iron, made in 1860. The oldest grave marker dates from 1816, and the variety of marker and monument styles used from that time to the present reflects the numerous changing tastes of the past.

b. Notable state and national figures buried in the churchyard:

Joel R. Poinsett (1779-1851), former Secretary of War and minister to Mexico who introduced the popular Christmas flower "Poinsettia" (*Euphorbia cyathophora*) to the United States from Mexico. He died of tuberculosis while visiting Dr. Anderson.

Dr. William Wallace Anderson, M.D. (1789-1864), builder of the church. First physician to perform successful surgery for removal of a cancerous jawbone (procedure performed in 1829).

Major William Harrison Saunders (1896-1919), first American in observation aviation to fly over German lines on a mission during World War I, also the first man from the U.S. Army to be both a pilot and an observer.

PART III. SOURCES OF INFORMATION

A. Old views:

SC-13-14-9: Photocopy made by HABS in 1960 of painting of the Church of the Holy Cross by Francis D. Lee.

SC-13-14-1 to 6: HABS Photographs of the church as it appeared in 1934.

SC-13-14-10: Photocopy of engraving of windows designed by Johann Friedrich Overbeck. Copy of engraving obtained from the Treasury of Notre Dame de Paris, Paris, France, by Mrs. Walter C. White, Stateburg, South Carolina.

B. Primary and unpublished sources consulted:

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U.S. Department of Agriculture, Farmer's Bulletin No. 1500: Rammed Earth Walls for Buildings, by M.C. Metz, Architect, and T.A.H., Miller, Assoc. Agricultural Engineer, Bureau of Public Roads, August, 1926.

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Middleton, G.W., Earth Wall Construction, Experimental Building Station, Bulletin No. 5, Canberra, Australia, 1981 (3rd Edition).

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PART IV. PROJECT INFORMATION

This project was jointly sponsored by the National Park Service; the South Carolina Department of Archives and History; the Sumter County Historical Commission; The Lucy Hampton Bostick Charitable Trust, Columbia, South Carolina; and Captain Richard K. Anderson, (U.S.N., retired) and Mrs. Anderson of the Borough House, Stateburg, South Carolina. Instituted at the recommendation of Dr. Charles E. Peterson, F.A.I.A. (founder of HABS in 1933), the Church of the Holy Cross Recording Project was conducted during the summer of 1984 under the general direction of Robert J. Kapsch, Chief, Historic American Buildings Survey/Historic American Engineering Record, National Park Service. Project supervisor and historian was Richard K. Anderson, Jr. (architect, HAER Washington Office); student architects were Timothy A. Buehner (Ball State University), Caroline Cuay (Algonquin College, Ottawa, Ontario, Canada), and Michael A. LaFond (Washington State University). Caroline Cuay's participation was made possible under an international student exchange program of the U.S. Committee of the International Council on Monuments and Sites (ICOMOS) of UNESCO. Formal photography was done by Jack E. Boucher (HABS Washington Office) in 1985.

The data pages, measured drawings, and formal photographs produced for this project constitute and addendum to HABS data pages produced in 1934 and to HABS photographs taken in 1934 and 1960.

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Prepared by
Richard K. Anderson, Jr.
Project Historian
National Park Service
February 1985

ADDENDUM TO
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