The floors are parquet wood floors throughout the interior with the exception of R-107, which has been carpeted, and R-105, which has a tiled floor.

The stairs leading down to the basement are brick, while the other two interior staircases are wood. The two sets of exterior staircases located on the southeast corner of the building are both made of Winnisico granite, while the stairs located on the northwest corner are wooden.

Plastered plaster covers the interior walls. R-103 has a stenciled ceiling.

All three fireplaces are Masonry surrounded by woodwork, with a mantel containing a mirror.

Olive wood paneling and stained glass windows are present throughout the first floor, as documented in the Historic Report and Detail Drawings.

Outside measurements taken by Grigs 2 and 3.
NOTES

*THE FLOORS ARE PARQUET WICKER FLOORS THROUGHOUT.

*THE STAIR LEADING DOWN TO THE FIRST FLOOR ARE METAL, WHILE THE OTHER STAIR LEADING UP IS CARPETED.

*ALL FIREPLACES ARE MARBLE SURFACES.

*WOODWORKS ON ALL FIRST FLOOR ARE MANNERED.

*INTERIOR WALLS ARE GENERALLY ONE FOOT THICK.
ROOF PLAN

LEGEND

- RIDGE
- VALLEY
- DIRECTION OF FLOW
- FUMING
- GUTTER
- 1/4″ = 1'-0"
- NORTH

NOTES

- ROOF IS COVERED IN SLATE TILES
NOTES
- CAST IRON FENCE
  ATTACHED WITH
  BOLTS TO BRACE
- LIGHT POSTS & CLOTH
  DIMENSIONS APPROXIMATE
- GRANITE CURB ALONG
  PERIMETER BEDS
- UPPER FENCE &
  BRACES

SOTINLE

House

SOUTHL ELEVATION

EAST ELEVATION
NOTES
1. ROOF IS NOT DRAWN TO SCALE.
2. ABOVE FIRST FLOOR, VERTICAL MEASUREMENTS WERE DERIVED FROM AIR PHOTO DOCUMENTARY REPORTS OF SOUTHERN EXPOSURE.

LEGEND
1. Brick
2. Slate
3. Wood Siding
4. Stained Glass
5. Double-Hung Window
6. Granite
7. Fixed Window
NOTES

- The stone surrounding the fireplace opening is a white onyx, resembling marble.
- The molding, fireplace, and spindles were made of mahogany.
- The ceilings are coved and covered with the same polished plaster as the walls.
- The south and west elevations both have pocket doors.
- The north elevation has a circular bay with three double-hung windows.
- The polished plaster walls are a pale yellow color, which most likely is not the original color, but rather added as a part of the most recent renovation done in 2004.
- The air vent is made of bronze and has an intricate pattern.
- Ornately carved squares are located at the corners of the molding around the doors and windows.
- The floor is parquet wood, except the area in front of the fireplace, which is covered with a green tiled pattern.
Torret

The torret at the Santeau House is one of the structure's most striking features. The structure of the top of the torret is clad in to the roof structure of the house at the south west corner. Most of the lumber used was cut by a circular saw however some parts appear to have been cut to fit at the time of construction. The lumber is fastened together with machine headed cut nails of varied sizes. There is evidence of some intrusion in the past but the problem has been controlled by previous restoration efforts.

Four guy wires have been installed near the top of the structure to provide extra tension keeping the bell shaped roof on the torret from coming apart. Continuous monitoring is necessary to keep this part of the structure in good condition. It may be prudent to install moisture recording instruments to provide an early warning of moisture damage.

Special attention should be paid to the flashing in this area to ensure that rain water does not intrude where the roof and the torret are joined.
Woodmen of the World Marker

Hand-carved of Creosote, this tree stump shaped marker is significant for its association with the Woodmen of the World Fraternal Organization. Wood was purchased in 1898 in Omaha, Nebraska by Joseph Cullen Root. Root, a successful school district, insurance salesman, and entrepreneur, had been a member of the organization but quit and moved to Omaha to start a society that promoted financial security. The organization was closely associated with Ely Kline Kline. Keef Cullen, William Edwards was a word insurance salesman. The word “Woodmen” was chosen because it alluded to a noble trade and its symbols. The stump is lined with a visualization of roots name, and the concept that a tree grows from its roots. The society’s motto was “The tree you can’t kill which in Latin means ‘through diligent, he speaks’... the tree you can not kill silently communicates with all those who see it. It identified the good reflection of being a member of a fraternal organization, as a man’s actions and loyalties often speak more faithfully and clearly of his character than what he says.

When Joseph C. Root purchased Woodmen over 100 years ago, one of his objectives was to provide entrance and a decent burial for all members. Early Woodmen certificates provided for a death and a monumental benefit. Graniteworks were originally furnished by members prior to the cost of $80. The society discontinued making the gravestones in the 1940s when the cost of gravestones increased and crowded began clearing above-ground markers for maintenance reasons. Today Woodmen of the World offers financial solutions to approximately 80,000 members across the nation, which include life insurance and annuities, cancer insurance, and access to mutual funds, college savings plans and other financial services.

The tree stump, part of the society’s logo, was the common symbol used on gravestone designs. Woodmen gravestones vary greatly in size and shape. Some resemble a tree stump, others a stack of cut wood. There are elaborate hand-carved monuments, simple stone markers and stage-type markers driven into the ground. Woodmen gravestones were originally intended to be a uniform design sent by the home office to local stonemasons, but not all the cutters followed the design. Some used their own interpretation of the Woodmen design which they felt was more appropriate. The result was a wide range of designs that reflected members’ personal tastes. Many stand four to five feet high and are carved of Creosote.
The Southeastern stair is composed of Wausau granite. Wausau granite is quarried near Rockton, South Carolina. Rockton is located in Fairfield County which is in the upper state area of South Carolina. The granite staircase has seven steps which lead up to the home’s vestibule. The blocks are coursed, which means there is a continuous band of stone of consistent height. It also features contrasting red mortar which is highly unusual. The granite blocks are smoothed around the edges with a rusticated center portion. The craftsmanship seen in the detailing of the staircase provides a preview of the high level of craftsmanship seen in the interior of the house.
For the maintenance of etched glass windows it is imperative to first determine the locations and sizes of the damaged glass before any treatments or repairs are done. Here are some guidelines for the care of etched glass windows:

1. Regular cleaning of etched glass windows can help prevent build-up and deposits on the glass surface. Use mild soap and water or a solution of water and vinegar to clean the glass. Avoid using abrasive cleaners that can scratch the surface of the glass.

2. The second factor to consider is the age of the window and its condition. Old windows may require more frequent cleaning and maintenance to prevent the build-up of dirt and grime. For windows that are more than 25 years old, it is recommended to have them professionally cleaned and maintained at least once every other year.

3. The third factor to consider is the type of glass used in the window. Some types of glass are more prone to etching and discoloration than others. It is important to choose the right type of glass for your window to ensure its longevity.

4. For repairs, it is important to use high-quality materials that match the original glass. This will help to ensure that the repairs are not noticeable and that the window retains its original appearance.

By following these guidelines, you can ensure that your etched glass windows remain in good condition for many years to come.
Notes
1. HARDWARE IS MADE OF OXYDIZED SILVER
AND CAME FROM THE S.R.MARSHALL &
COMPANY OF CHARLESTON.

Preservation
1. APPLY A MICRO CRYSTALLINE WAX TO
HELP KEEP IT CLEAN
2. USE A PHOSPHATE-FREE DETERGENT FOR
CLEANING
3. CLEAN REGULARLY OR AS SOON AS
DISCOLORATION APPEARS
Encaustic Tile

Encaustic tile comes in a variety of colors and sizes, depending on the manufacturer. As shown in the image, it has a pattern that is both functional and aesthetic, making it a popular choice for flooring. The design is repeated throughout the space, creating a cohesive look.

Historically, it was used by placing a layer of plaster, a 1/2" thick bed of cement or plaster, and gravel on top of a tile foundation for the base. This layer of cement should be inlayed with a grid and the floor design is marked over the floor plan or template with a lead pencil. The wood floor is then finished with a floor wax, and the wood base is then ready to receive the tile. Once the tile is in place, the grout is applied and allowed to set before the floor is waxed again.

Notes:
1. Encaustic tile detail, 5/16" cutoff, all white border tiles are 1/8" thick, blue, gray, and white.
2. 1/8" thick white border tiles are 1/8" thick, blue, gray, and white.
3. Encaustic tile has a unique design that is best left as is to maintain its aesthetic appeal.
RECEPTION ROOM MANTEL

DESCRIPTION AND SIGNIFICANCE


MAINTENANCE

IN ORDER TO PRESERVE THE FASHION AND INTEGRITY OF THE ORIGINAL WORK ON THE MANTEL, APPROPRIATE TREATMENT AND MAINTENANCE IS NEEDED IN ORDER TO MAINTAIN ITS APPEARANCE AND STAY IN TACT. IT IS POSSIBLE WITH A GOOD CLEANING AND TOUCH UP WORK TO KEEP THE WOOD WORK ON THE MANTEL IN GOOD CONDITIONS, BUT LARGER PROBLEMS CAN ARISE. IT IS NECESSARY TO UPDATE INTERIOR ELEMENTS TO ACCOMMODATE AND SUPPORT MODERN CONVENIENCES AS FOR DENTS AND SCRATCHES, IT IS DAMAGE THAT DOES NOT NEED TO BE REPAIRED, THEY MARK AGE AND GIVE THE PIECE HISTORY. OVER TIME, WOOD CAN BE CRACKED DUE TO MOISTURE OR DRYNESS AND IT IS RECOMMENDED THAT CRACKS BE FILLED WITH PUTTY OR FILLER STICKS. A WOODEN MANTEL CAN ALSO FACE A PEELING VENEER, CAUSED BY DRYNESS. IT IS RECOMMENDED TO GLUE THE DAMAGED SECTIONS AND INVEST IN A HUMIDIFIER. IT IS ALSO IMPORTANT TO CARE AND RESPECT THE FINISH ON THE WOOD. THESE ARE JUST A FEW ISSUES THE MANTEL COULD ENCOUNTER AND MAINTENANCE TO ENSURE THE SAFETY OF ITS HISTORY.

SCALE: 1/4" = 1'-0"
PARLOR ROOM FIREPLACE

DETAIL OF FIREPLACE

ELEVATION OF FIREPLACE

SKINNIFICANCE OF FIREPLACE


NOTES

1. THE MATERIAL AROUND THE FIREPLACE IS ONYX.
2. THE DECORATIVE CIRCLES THAT SURROUND THE FIREPLACE ARE MADE OF COPPER.
3. THE WOOD AROUND THE FIREPLACE IS MAHOGANY.
4. THE FIREPLACE HAS GREEN ENCAUSTIC TILES AT THE BASE.
HISTORICAL BACKGROUND

Parquet Wood Flooring

Parquet floors first appeared during the Baroque Period in France during the 17th century. There are many different patterns of parquetry: Monaco, Monticello, and Herringbone are a few examples.

The Herringbone pattern is the most common parquet floor. The floor pattern of this detail drawing is called Windmill. A parquet wood floor consists of many different types of wood that are pieced together as a unit to create a stylized pattern or design.

Parquet floors are generally the traditional six-finger style. The wood in the floor tends to have an alternating block pattern. These floors are becoming more adaptable because of today’s technology and its design capabilities. Parquet floors are considered to be works of art. Most parquet floors are glued down and are 5/16 to 1/2 inches thick. Other parquet floors can be solid wood. Solid wood parquet floors are generally 3/4 inches thick and are commonly nailed into the sub floor. Most parquet floors are stained and finished before they are installed, but they can also be stained and finished after they have been put into place.

MAINTENANCE METHODS

Mopping and sweeping on a regular basis keeps the floor from getting damaged from everyday wear and tear. Since wood and water don’t mix very well, try to reduce the amount of water used when mopping the parquet floor. Shoes that have high heels, like boots for an example, are really bad for parquet flooring. If too much pressure is applied to a piece of parquet flooring, it could crack or pop out. When the floor is scuffed or scratched, a stick made out of wax should be applied on the damaged area. A putty knife should be used after the scratch has been filled with wax, to remove any excess material. Then buff the scuffed area with a soft cloth. When sanding a parquet floor that is badly damaged, the wood needs to be sanded in the direction of the grain. When the finish is completely removed, the floor can be re-stained.
The stained glass in this window is held together by lead solder and framed by mullions and set into the frame. Two bars, thin strip plates called sash bars support the weight of the glass and lead and provide rigid strength to these mullions. These may be noted at points A and B on the plate. If the glass is in need of cleaning, water should be used first as it is the gentlest method. If this does not work, then monosodium phosphate may be used. In repairing the window, consult a professional to provide a detailed analysis of the window and what measures may be undertaken to restore it.

**Significance of Feature**

This stained-glass window is located on the south wall of the vestibule. The Wilson-Suttle House is filled with curving elements, and this window is an example of these rounded features. Beyond the window's unique elliptical shape, the stained glass makes interwoven spiral patterns. These spirals have been stylized in the plaster walls of the vestibule.

The south-facing orientation of the window ensures that it provides continuous daylight for the small vestibule. Despite the abundance of light coming through the window, the stained glass window dims the sunlight coming through it and, along with the wood paneling in the room, helps to create a dimly lighted, but ornately decorated vestibule, which prepares a visitor to enter the main entryway with the grand staircases.

This window, along with many other stained glass windows in the building, is an important element in the Victorian style of the structure. The ornate patterns of these windows helped to give elegance and character to the building. The rich wood molding surrounding the window on the interior helps tie it together with the wood paneling throughout the building. The windows also provide insulation to the exterior character of the building, helping to set the building apart from any other structures in the area. The building was constructed during a time when the manufacture of stained glass in the United States was at its peak, which adds to the importance of the window's history. These windows predate the Tiffany Studio, and were likely made by a local workshop known to be creating stained glass at that time. This makes the windows priceless originals and an example of the craftsmanship that existed in Charleston during this time period.

**Maintenance Specifications**

This window is currently in excellent condition, and may have received work during the 2004 renovations to the building. No significant work is currently required on this window. However, a more than 100-year-old stained glass window such as this one, must receive proper maintenance to prevent problems from occurring.

Routine cleaning is critical to prevent the formation of deposits of dirt particles on the glass's surface, which may limit the ability of the window to transmit light, thus diminishing the window's intended lighting effect on the building's interior. Water alone should be used to clean the glass. If water does not remove the deposits, then non-ionic detergent should be used sparingly and any residue washed off with water. No other chemical methods should be used without professional consultation and under no circumstances should acetic, caustic, or abrasive cleaners be used, as they may cause irreparable damage to the glass and frame.

Periodic inspections should be made to ensure the integrity of the window's framing. This is important to maintain the window's stability and security, as well as to ensure that the exterior framing remains properly sealed to prevent moisture intrusion. Any cracks in the glass must be detected and addressed promptly, as thermal expansion may enlarge them and jeopardize the structural integrity of the window. A professional should be consulted to address any problems associated with cracked or broken glass. Additionally, lead came is generally expected to last between 75 and 100 years, thus the came in the window should be checked periodically as it is in the latter half of its lifespan.

Protective glazings or screens are not recommended for this window. The window's location and building's use make the risk of damage to the window fairly low. Any risks do not out way the negative impact that such measures might have on both the window and the character of the building.

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**Diagram Details**

- **Window Elevation**

**Notes**

- The white area around the window is the location of the molding. The molding is detailed in the molding section.
- Reinforcing bar runs horizontally across the middle of the window. It curves 2° upward in the middle, allowing it to follow the pattern of the glass and framing.
- The small circles in the window represent pieces of glass made to look like gems.
Preserving Historic Staircases and Woodwork

The Sottile House's staircase is a beautiful example of the capabilities of the craftsmen during the turn of the century. The staircase and paneling decorating it are crucial components of the historic fabric of the house. Preserving the staircase with precautionary measures is necessary in maintaining this historic handshake for generations.

The staircase balustrade and ornamental newels are made of polished oak. The level of craftsmanship in the newels is a showcase to the craftsmen who built the staircase. The components of the staircase were likely built off-site in a workshop and then assembled in the house. The newels and posts show a new style of woodwork that was more advanced than just a woodgraining lattice. There are ridges carved in a curving pattern down balusters and newel posts. The elegant newel post curves up from the base newel post with a bishop's cap newel, to another newel post that is adorned with a carved squared end cap. The staircase landing is one of the most spectacular examples of woodwork in the house, therefore creating a need for preservation.

To preserve the wood and its finish, the least harsh treatments are recommended. First there should be an evaluation of the existing condition of the staircase. In the Sottile House, the staircase has some loose balusters and some deep scratches in the banister, such as nicks from the students when it was used as a dormitory. A common method should be set for the preservation and should be followed out consistently. Before applying to the whole staircase, the method should be tested in a small area.

Abby Jennings, under Proctor Architects LLC, used a lacquer base over the existing finish and created a unified surface. The most important thing in preserving woodwork is to test and to work slowly and carefully. The staircase in the Sottile House is a reminder to the craftsmanship of the 19th century and a monumental part of the historic fabric of the house and College of Charleston at large.