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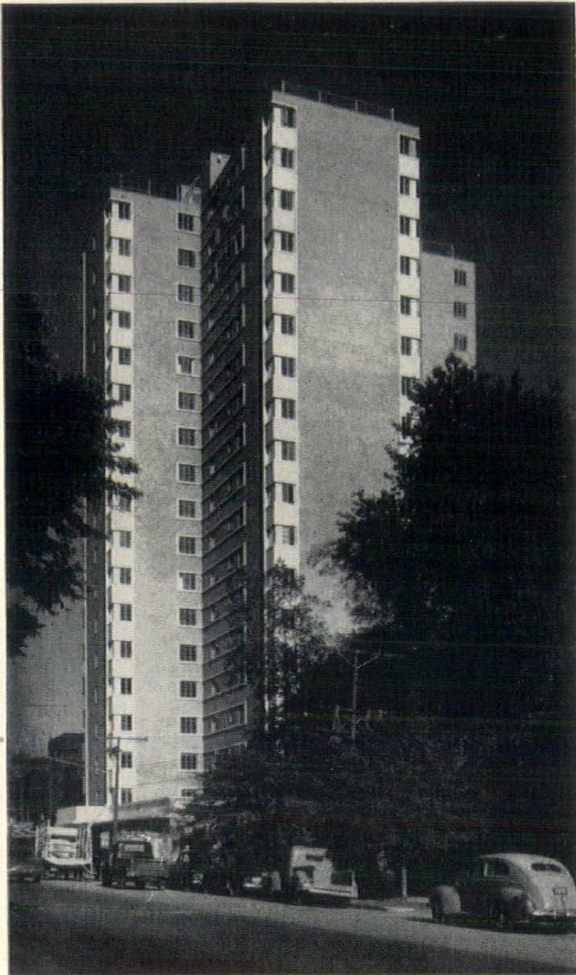
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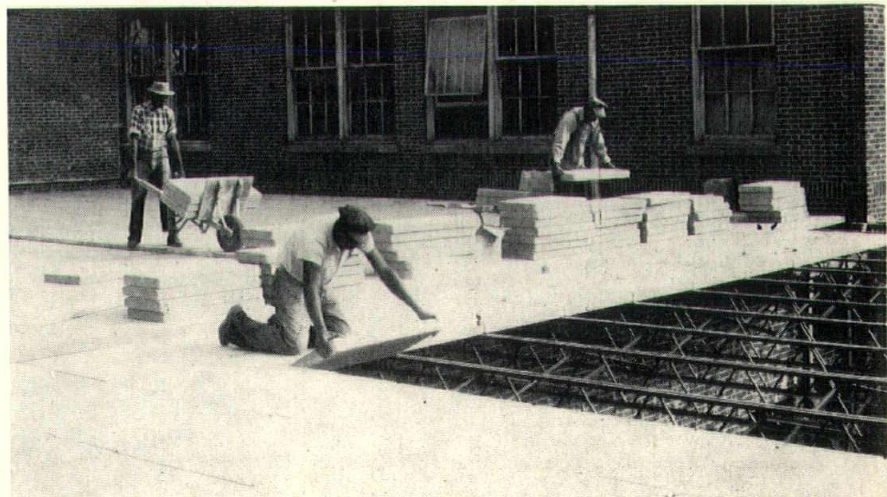
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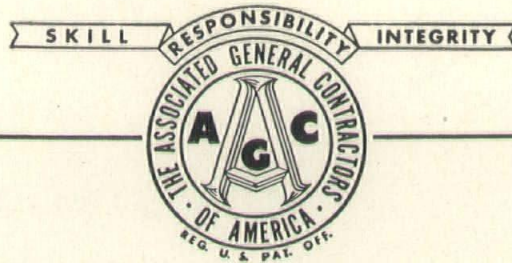
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ANNE THOMAS, Editor

Please address all correspondence to
P. O. Box 835, COLUMBIA, S. C.

EDITORIAL AND BUSINESS OFFICES
Suite 201, Owen Bldg. — Phone 2-6463

CONTRIBUTING EDITORS

G. H. Aull
Havilah Babcock
T. S. Buie
John Cauthen
S. M. Derrick
James McBride Dabbs
Chlotilde R. Martin

Chapman J. Milling
Mary Simms Oliphant
Archibald Rutledge
Henry R. Sims
Rowena W. Tobias
A. L. M. Wiggins
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JANUARY, 1952

Recognition For The Living

ARCHITECTS are an odd lot—not so much by personality as by profession. In them, in the good ones, are combined the practicality of the business man and the sensitivity of the artist. In them are met the demands of beauty and of utility, two things which do not always go hand in hand. And, to an extent characteristic of few other professions, they labor in the present for judgment in the future.

All too frequently, that judgment comes so far in the future that it goes unheard by the long-departed architects for whom it is intended. And too often it is that architects have good grounds for complaining that they, like the proverbial Indians, occupy a status wherein "the only good ones are the dead ones."

Fortunately for mid-century South Carolina, there are many good ones alive and kicking—and their handiworks are in ample evidence on every side. The state's resurgence in industry, commerce, business and even in agriculture has brought new opportunity and new challenge to architects. Greater pride in public buildings, whether they be for education or administration, has fostered designs of improved appearance and efficiency. Hospitals, churches, and private residences likewise are bringing into play the wide range of present day architectural talents.

There are extremists in the architectural field of today, ranging from the "colyum post" traditionalists of yesterday to the glass brick modernists of tomorrow, but in between is the great body of the profession—men who give balanced but imaginative thought to considerations of form, shape, locale, material, function, and cost. These are the men by whom the builders of today will be judged tomorrow. These are the composers of what has so aptly been described as the "frozen music" of architecture.

The lives and works of their contemporaries will fade away with time, while the architects can rest secure with this bit of solace from the pen of John Ruskin:

"We may live without architecture, and worship without her, but we cannot remember without her."

Realizing that the future will take care of itself, the South Carolina Magazine presents this issue with the conviction that true merit warrants recognition in the present.

W. D. W.

Our Thanks

We wish to extend our sincere thanks to our advertisers, who have helped make this issue the largest one we have ever produced, and to the South Carolina Chapter of the American Institute of Architects for their interest and cooperation. Layouts for the section on contemporary architecture were designed by Mary Frances Anderson, staff editor. Engravings were made by Artcraft Engraving Company of Atlanta and Carolina Engraving Company of Columbia, printing by The State Commercial Printing Company, Columbia.

THE COVER

The cover design was created by Gilmer Petroff, of the firm of William G. Lyles, Bissett, Carlisle and Wolff, in a portrayal of the spirit of architecture in its more modern conception. Such symbols as the fire-place, planting bin, window-wall, and modular grid were used as the basis for the design.

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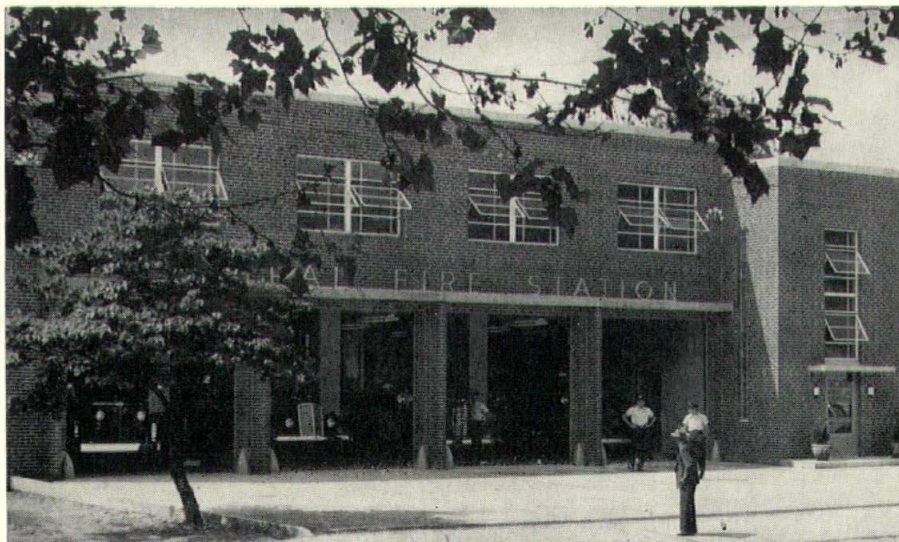
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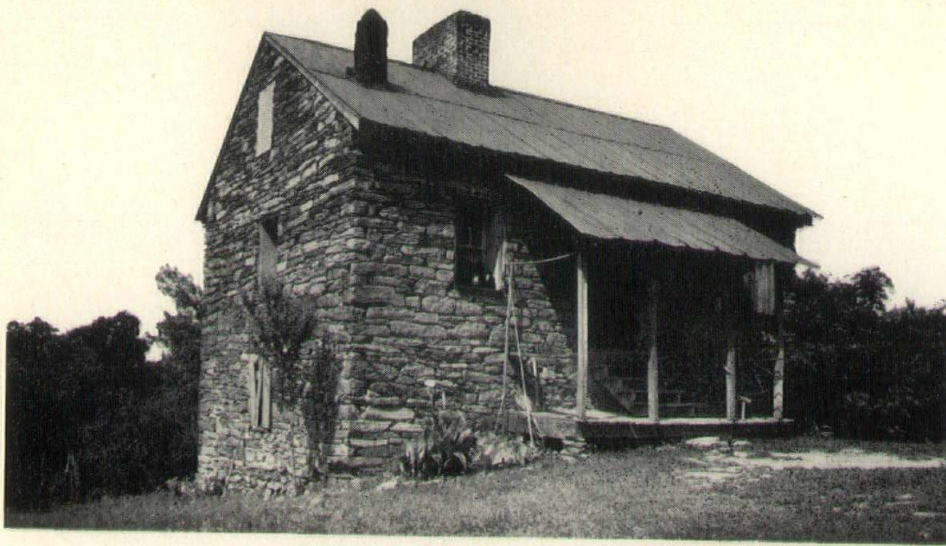
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Oconee Station Guard House, Oconee County.

(From "Beneath So Kind A Sky," published by the University of South Carolina Press)

By Beatrice St. J. Ravenel

Photos by Carl Julien

The Evolution of Architecture In South Carolina

EDITOR'S NOTE: *The South Carolina Magazine is proud to present for the first time in this magazine Beatrice St. J. Ravenel. Miss Ravenel is a well-known South Carolina writer and is particularly noted for her book "Charleston Architecture." She is an honorary member of the South Carolina Chapter of the American Institute of Architects.*

ONE of the happiest things about the architecture of South Carolina is its statewide distribution. Buildings of merit are confined to no one section. You find them in the Up Country and the Low Country, the Pee Dee region and the lands along the Savannah River, in metropolitan Columbia and in villagy Bluffton. It is true that Charleston and its surrounding plantations have the larger part of this heritage and have attracted the lion's share of attention, but dozens of communities exist where local architectural remains would well repay investigation. Some of these buildings are cherished showplaces while others are in a condition of ruinous neglect, but there they stand, and the traveler who comes upon them unexpectedly has a thrill which is by no means small.

Nor should you overlook the excellent modern buildings which in the last decade have been going up all over the state. They prove that architecture in South Carolina belongs to the present as well as to the past.

For all practical purposes, the architectural history of the state begins with the English, although they were not the first Europeans to attempt settlement here. The Spaniards planted a brief-lived colony somewhere near Winyah Bay in 1526 and later built a series of fortified missions along the coast, but there is no scrap of masonry in the state which one can attribute with any certainty to them. The same is true of the French who were on Parris Island in 1562.

The English arrived in 1670. On Albemarle Point on the west bank of the Ashley River, opposite the present site of Charleston, these first successful colonists built dwellings protected on the land side by "pallisadoes". The latter were constructed according to the approved 17th century method of fortification, so that every part could be protected by gunfire from another part. "One Angle shall cleare another," is the way Governor West described it. Nearby, on the other side of a small creek, a little star-shaped palisade was built.

The colonists on the Ashley included carpenters and were well supplied with carpenters' and joiners' tools, nails and crosscut and other saws. The houses they erected were frame buildings, not log cabins, which were introduced into the colony only some years later. These early structures were laid out haphazardly according to no particular street plan and varied in height but were alike in that each had a trellis for grapes.

The little settlement at Kiawah was soon abandoned and by 1680, Charles Town, or as we say, Charleston, was rising on "the Oyster Point" between the Ashley and the Cooper, its present site. As a matter of fact, a house or so had stood there as early as 1671. At first wood was practically the only material. It even required special laws to enforce the use of brick for chimneys, which means that wattle-and-daub or perhaps lath-and-plaster chimneys were in use, presenting a considerable fire hazard. By 1682 a small quantity of good brick was being made. Next year, a traveler could write of the Charlestonians, "already they begin to live handsomely, Building good Houses."

In 1686, a settler of Dutch origin put up at Medway plantation a one-story brick building with crow-stepped gables reminiscent of the street facades of his native land. This dwelling (grown upwards and sideways) now is the oldest house in South Carolina. Its appearance shows that it was designed with thought and taste, a desire to please the eye as well as to provide shelter.

To look at Medway, one could easily imagine that when it was erected, the frontier phase of building was over. Such a conclusion would, of course, be wrong. The Carolina frontier was long a flexible matter. In the Low Country, it lasted through the Yemassee War of 1715, and

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in the Up Country, until after the American Revolution. Just about the time Medway was being built, log houses, the kind of buildings most generally associated with pioneers, were first being introduced into South Carolina. They made their appearance here thanks to John Stewart, a Scot who had traveled in Russia, where they had been in common use for centuries.

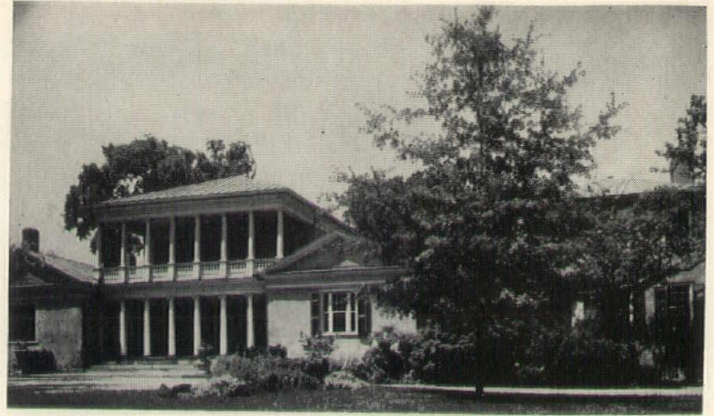
Stewart, to use his own words, "preach'd up" log houses, with the result that Sir Nathaniel Johnson built one 50 feet long to house his silk-raising experiments. Made without nails, which were handwrought and expensive in those days, it cost only 15 pounds. It is paradoxical that what was probably the first log house in this colony was an industrial building, rather than a frontiersman's cabin, but South Carolina architecture contains a good many surprises.

About half a century later, when Scotch-Irish settlers began to come overland into the Carolina Up Country, from more northerly settlements, they too built log houses, but it is likely that they brought the knowledge with them, having learned it from the Pennsylvania Germans.

While on this subject of the frontier, one should not forget the colonial forts. Their descriptions ought to each us one thing at least—not to generalize. Earthen ramparts topped by a stockade were used at Fort Prince George (you will find the site in Pickens County); six-inch plank nailed to lightwood posts, at Fort Moore, on the Savannah; tabby, a mixture of oyster shells, pressed into shape between boards, at Port Royal, near Beaufort.

Then there were the fortified dwellings, of which the most notable was Mulberry, on Cooper River. This structure, which still stands, was built of brick in 1714. Its almost square core is guarded by four little flanking towers, one at each corner, and it is of record that cannon were mounted within its walls during the Yemassee War. But Mulberry, even with its loopholes for muskets, is alien to the frontier in spirit. It is much too sophisticated with its lavish use of Jacobean curves in its rooflines. Probably Mulberry's first owner, Thomas Broughton, was as astounded as anyone else when he found his ornamental little flankers really manned with soldiers and facing a savage enemy.

The case is different with Oconee Station guardhouse, a fieldstone structure, also fortunately still in existence. Erected in 1760, in what is now Oconee County, it was intended for defense against the Cherokees. The guardhouse is a sturdy, unpretentious, rectangular structure, two and a half stories high. It is



Borough House, Stateburg.



Bethesda Presbyterian Church, Camden (Robert Mills)



Manigault House, Charleston.



Theological Seminary Building, Columbia. (Robert Mills).

not hard here to imagine the whizz of arrows, the war whoops and the gun-smoke curling up outside the loopholes.

The frontier phase of our architecture has attracted relatively little attention, but it should not be entirely overlooked; it is part of our heritage.

Backwoods structures aside, the buildings of colonial South Carolina followed English trends, with but a slight borrowing from other sources. We have seen how a Dutchman built Medway, and a faint Netherlandish influence came via England, after the accession of William III. Some authorities find a French flavor in the plans of several Low Country buildings, including Medway and Mulberry, and believe Huguenot settlers were responsible. Other writers beg to differ, most emphatically, but think a French spirit may be traced in such matters as good taste, balance and elegance. It was British leadership, however, which early South Carolina architects followed, with fidelity and considerable skill. Their work was characterized by the richness and vigor of Georgian baroque, sometimes mingled, in the later examples, with a decided debt to Chippendale in the decoration. The order and consistency of English houses of the Georgian period were reflected, in no weak manner, by the buildings here, all through colonial days.

The Colonial is the first of five main divisions which, without being unduly arbitrary, it is convenient to make in considering the architecture of the state. The others are Post-Revolutionary (during which the Adam style was belatedly imported); Ante-Bellum (heyday of the Classic Revival); Post-Bellum, which produced comparatively little of value, and Modern.

During the colonial period, three ports, Beaufort, Charleston and Georgetown, and three inland settlements, Camden, Ninety-Six and Cheraw, were the foci of civilization in South Carolina. The original town of Ninety-Six has just about disappeared so that one can only guess at its characteristics, but one knows enough of the others to say that they followed English styles but did not lack individualistic touches.

Often this divergence from the model provides added interest. Thus, Charleston is characterized by "single houses", designed for coolness, and more elaborate "double houses" and by an emphasis on piazzas, balconies and ornamental ironwork. In Beaufort the use of tabby is outstanding. Georgetown houses are apt to have their piazzas supported by square or octagonal posts instead of columns. At Stateburg (a community which came into brief prominence after the Revolution but existed as a sparse set-

tlement long before) terre pise, (packed earth) was employed as a building material.

Of the men responsible for the excellent work of colonial days, all too little is known. Architects, as the term now is used, scarcely existed in the American colonies, the nearest approach being an occasional gifted amateur. There were, however, master builders, who could furnish plans, sometimes original, sometimes copied or adapted from a handbook. The creditable results show that these men, their workmen and the public who employed them undoubtedly possessed a high degree of good taste.

Traditionally, the owners had much to do with the design of eighteenth century houses in this colony. Probably this was true in some instances but it could not have been so in all. The real architects of much of the best work remain anonymous.

To these unknown artists we owe Drayton Hall, built in 1738, a large villa in the Palladian manner; Fenwick Hall, Middleton Place, Hampton and other handsome plantation mansions. To them we owe the Huger, Horry, William Washington and a host of other notable houses in Charleston. Neither can anyone identify the designers of the Borough House at Stateburg; Prince George's Church, Winyah, at Georgetown, or St. David's Church, at Cheraw, to list only a few choice examples of colonial buildings.

Yet, although most of the early work was anonymous, a few names have come to light. In 1698, one Mr. Johns, a master builder, was reported to be on his way from England to help rebuild Charleston which had suffered a disastrous fire. Whether he ever arrived is uncertain. Old St. Andrew's Church, on the Ashley River, a brick structure begun in 1704, bears the initials of its "supervisors", John Fitch and Thomas Rose. William Axson and Zachariah Villepontoux had something, it is impossible to say just how much, to do with building Pompion (pronounced Punkin) Hill Chapel, built 1763 beside the Cooper River. Francis Villepontoux, Zachariah's nephew, and A. Howard were "supervisors" for building St. Stephen's Church, in 1767, at St. Stephens. Various draughtsmen advertised that they would draw house plans, and in 1744, the term **architect** was applied posthumously to John Wood, who seems to have been the first person in South Carolina to have been so called, but whether he deserved it is a question.

More is known of Samuel Cardy, who built St. Michael's Church, begun in 1752, in Charleston, and probably was its architect. It seems likely that he drew

his inspiration from a design by the English architect, James Gibbs. Cardy also built and presumably designed a lighthouse.

With William Rigby Naylor, Cardy's son-in-law, one is on firmer ground. Naylor drew and signed the plans for the Exchange, which still stands in Charleston, though shorn of its handsome portico and otherwise battered. The Horlbeck brothers were its builders. Naylor is the first South Carolina architect who is known to have drawn a plan to be carried out by others. However, he worked as a contractor also. Aided by a partner, he built a watch house, or as it would be called now, a police station, which he had designed. A versatile man, he was also a bridgebuilder and surveyor and advertized that he would teach architecture. He died in 1773.

A contemporary of Naylor's was Ezra Waite, "Civil Architect, House-builder in general, and Carver, from London," who designed the decoration and perhaps the plan of the magnificent Miles Brewton House, in Charleston. This was probably the best, as it was among the last, of the great houses built in this colony on the eve of the American Revolution.

This conflict naturally brought an abrupt stop to construction, which hardly recommenced for years afterward, while the war-ravaged state recovered from its wounds. By the 1790's, however, cotton in the Up Country and rice in the coastal area brought a return of wealth. The result was a spurt in building, which also received an impetus by the change of the state capital from Charleston to the new city of Columbia. Not only a State House but a college building and dwellings were required.

The State House, still unfinished when the legislators first met in it in 1790, was designed by Irish-born James Hoban, who only two years later was to achieve national notice as architect of the White House at Washington. Hoban seems to have been in South Carolina as early as 1787. The State House, of wood on a high brick basement story, had a pedimented, four-columned portico and at least one Palladian window. Sherman's army burned it in 1865.

The first building for the South Carolina College (now the University of South Carolina) was constructed by Edward Clark, of Columbia. Its design was adapted by the building committee in 1802 from two plans, one offered by Clark and the other by a young man destined to make his mark a little later—Robert Mills.

While on the subject of Columbia, one should not forget the "Columbia cot-

(Continued on Page 83)



Mulberry Castle, Berkeley County.



Frist Presbyterian Church, Charleston.

IN OUR national history an element about which very little has been written is the formation, growth and activities of the professional societies. The doctors were the first to organize for the sake of self-improvement and the betterment of their service to the public. The American Medical Association was formed in 1847—just a few years more than a century ago. The civil engineers were next, in 1852, and their first organization included the architects; it was known as the American Society of Civil Engineers and Architects. Five years later the architects formed the nucleus of what soon became their national professional body, The American Institute of Architects. Curiously enough, the lawyers, so plentiful in the early days of the republic and so active in its government, did not organize the American Bar Association until 1878.

During the first fifty years of our life as a nation, the building needs were fairly simple—dwellings, town halls, courthouses, churches, for the most part, and the master builders of those days improvised very well indeed, relying on their memories of old-world forms and leaning heavily on books of details that were sent over from England and, later, written and published by a few of our own highly skilled carpenters and wood carvers.

But from about 1850 to 1870, with the rapidly increasing scope of our needs aided by our infatuation with the machine, particularly the scroll saw, our architecture fell to what now seems an all-time low—the Dark Ages of architecture in the United States. Yet it was in this period of dim thinking, when public regard for technical knowledge and orderliness was at such a low ebb, that twelve architects met in New York City to consider how they might improve their individual competence by sharing knowledge and experience, and thus become better able to serve society as it unknowingly deserved to be served. So barren was the field, even in the country's largest metropolis, that the twelve founders were hard put to it to find eighteen others of sufficient competence to share their responsibility in organizing the new technical body. Today, in 1950, there are about 19,000 persons who have been examined and found worthy to be registered by the various states as competent to practice architecture.

It is interesting to examine the aims of this little group. One might expect emphasis on how the architects might benefit themselves in a society that seemed rather unsympathetic with, if not actually contemptuous of, this small member of the professions. But no, the emphasis is placed upon how the archi-



Glenn Stanton of Portland, Oregon, national president of the American Institute of Architects, shown as he addressed a meeting of North and South Carolina Architects in Columbia in November.

(Photo by Munn and Teal Studios.)

The American Institute of Architects

tect could better serve society. Here are the objects of The Institute as set forth in the forefront of its by-laws:

The objects of The American Institute of Architects shall be to organize and unite in fellowship the architects of the United States of America; to combine their efforts so as to promote the aesthetic, scientific, and practical efficiency of the profession; to advance the science

and art of planning and building by advancing the standards of architectural education, training, and practice; to coordinate the building industry and the profession of architecture to insure the advancement of the living standards of our people through their improved environment; and to make the profession of ever-increasing service to society.

The War Between the States soon fol-

lowed the founding of The Institute, and, while preventing meetings, was not able to quench the smoldering spark. By 1869 Philadelphia had a chapter, then Boston, Cincinnati and Baltimore. A San Francisco chapter, one in Washington, D. C., one in Michigan and one in central New York State were organized by 1887, and The Institute had begun the publication of its proceedings—technical papers and discussions sharing the growing knowledge.

Meanwhile another group had come into existence in and about Chicago—the Western Association of Architects. But in 1889, at a Cincinnati convention, the two bodies were merged, retaining the name of the earlier organization, The American Institute of Architects, in which there were now 814 members. New chapters were added—Buffalo, St. Louis, Kansas City, Cleveland, Pittsburgh, Central Ohio, Worcester, Minnesota, Colorado, Southern California, Washington State, Brooklyn—all by 1894, and The Institute was a growing force toward better relationships with private client and government bureaus, and an architecture now worthy of the name.

An important result of The Institute's activities were the new laws being enacted by the states, based on the police power to protect public safety, health and welfare, requiring evidence of competence before issuing a license to use the title architect. Illinois, California and New Jersey were the pioneers in this movement, which now has been incorporated in the laws of all but two of the 48 states.

It is unlikely that we shall ever have a federal license law—the states jealously guard their constitutional rights to regulate activities within their borders as they individually see fit. Nevertheless, the state registration boards have set up, with The Institute's aid, a National Council of Architectural Registration Boards with the aim of achieving some uniformity of requirements among themselves and also facilitating admission to interstate practice.

All state registration laws require that a person seeking to perform architectural service and to have the privilege of using the title of architect shall qualify and fully demonstrate his competence—just as young doctors must submit to examination by their local medical boards. And, just as the young doctor must serve a specified term as intern, so the prospective architect must show not only educational fitness but also a term of years, usually three, of practical experience in an architect's office. If the candidate lacks his degree from an approved architectural school (which now means successfully completing a five-year

course in college or university), most states will accept a much longer period of practical experience, usually twelve years. All such safeguards against inexperienced or otherwise incompetent practitioners have come about through the continued efforts of The Institute to maintain the practice of architecture upon the highest professional plane. Almost all the states recognize the vital fact that architectural practice is a personal matter. Thus, a corporation cannot practice, and, in the case of a firm, all members must be individually licensed if their names are to appear on letterhead or drawings.

Since the young architects, added yearly to the profession, must reflect the character of the schools in which they are taught. The Institute undertook, in 1942, the task of improving the standards of architectural education. The National Architectural Accrediting Board is the instrument with which this work is being carried forward. Through actual inspection by visiting experts, a school is measured against accepted criteria. The Board appraises the objective phases of the school—faculty, student body, curriculum, financial support. It also weighs the questions of how well the school uses its resources and tools, how successful it is in turning out the sort of young men who will best serve the public and maintain the high plane of ethics that is an Institute requirement of its members. A List of Accredited Schools is published periodically, from which list some schools may be dropped, others admitted. It will be seen that the Board and The Institute are thus exercising a tremendous responsibility in the interests of the architectural profession.

What are this profession's functions? What does this man, the architect, do? You might answer: "He makes the draw-

ings by which a building is built," but that is only a small part of his service. When you consult an architect he might, after study of the problem, advise you against building at all. His first task, when you consult him, is to study the case from many angles—its purpose, its economy, its functioning in detail. If a building is required, what of its location, character, community fitness? If it should do what is intended of it, is it a sound financial venture, is it in line with the latest knowledge of what a hotel, factory, good hospital, school, church, or other building? Not a thought as yet, you will see, of drawings or specifications, or contracts, or building laws, or soil-bearing figures, or the comparative factors, or heating systems, or the thousand-and-one matters that must have and decision.

But all these questions belong to the science of building. If the hearts of men over the ages had been stirred merely by the science of building, such minds as those of Ictinus, who designed the Parthenon, or Hadrian of Rome, or Michelangelo, or Bramante, or the master masons who gave us the great cathedrals of the Middle Ages. If the science of building well were all there is to architecture, it would not be said to be a history of civilization far more vivid and truthful than the written word. No, art that architecture has found its place in the hearts of men. The architect must be a master builder, able to coordinate the efforts of many men with his own as an artist if what he produces is to be something more than economical engineering.

Here then, is the high goal to which The American Institute of Architects

(Continued on Page 95)

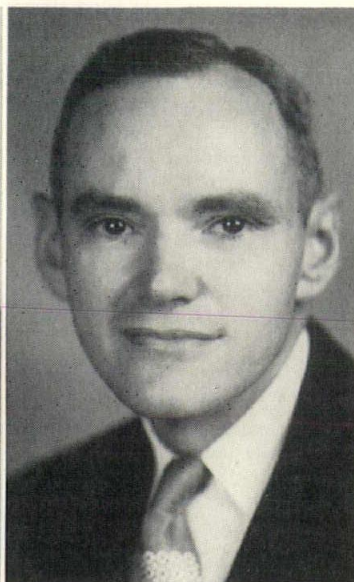


Officers of the South Carolina Chapter of AIA chat with Mr. Stanton on his recent visit. Left to right, William A. Carlisle, Columbia, vice president; G. Thomas Harmon, Columbia, regional director for the Southeastern Division of AIA, and Herndon M. Fair, Columbia, secretary-treasurer. Absent when picture was made was W. E. Freeman, Jr., Greenville, president of the South Carolina chapter.

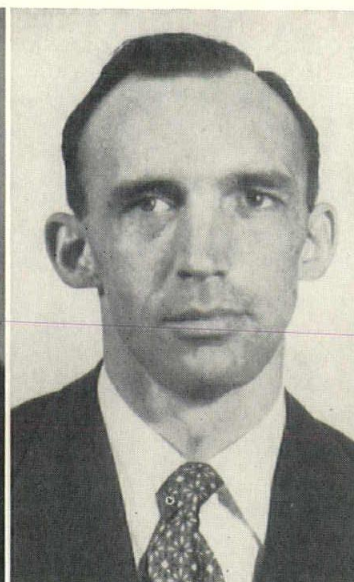
(Photo by Munn and Teal Studios.)



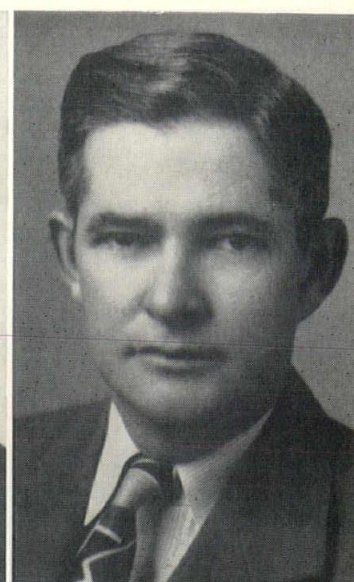
John Carroll, Myrtle Beach.



Louis S. Booth, Spartanburg.

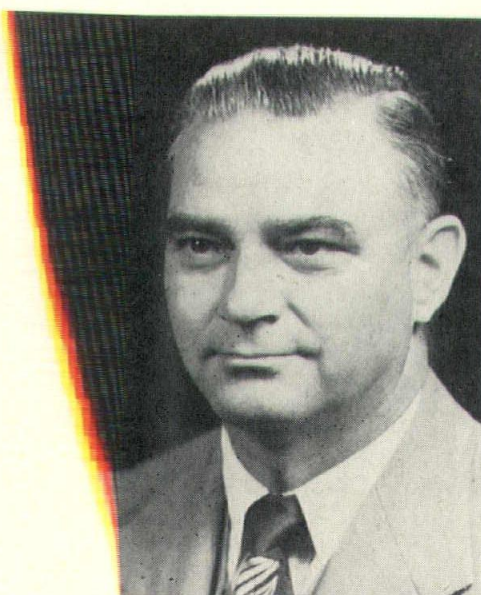


William A. Carlisle, Columbia.



T. J. Bissett, Columbia.

The S. C. Chapter of The AIA



J. W. Cunningham, Sumter.



Cornelius T. Cummings, Charleston.



W. E. DuRant, Sumter.



Carl E. Epting, Jr., Greenville.

H. Reid Hearn, Jr., Columbia.



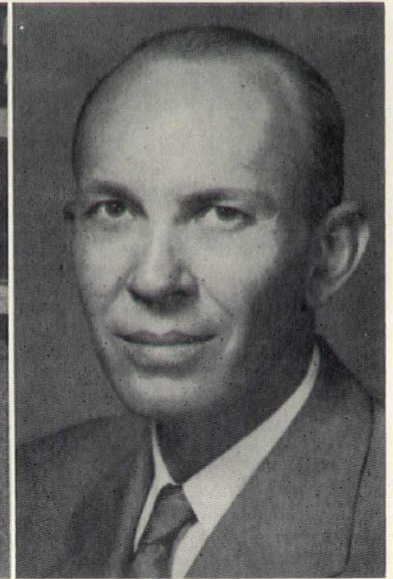
Henry D. Harrall, Bennettsville.



Marion B. Halsey, Charleston.



G. Thomas Harmon, Columbia.



F. V. Hopkins, Florence.



J. F. James, Sumter.



Robert S. James, Sumter.



James C. Hemphill, Greenwood.



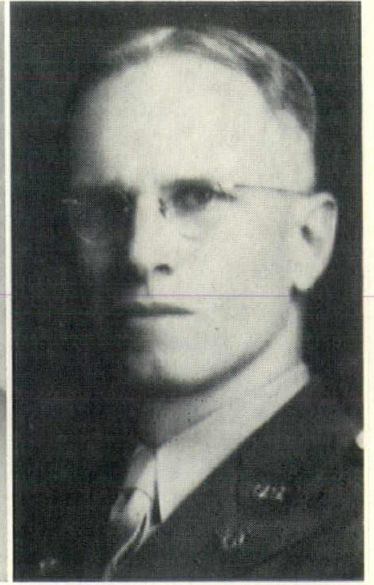
J. D. McCall, Jr., Columbia.



G. E. Lafaye, Jr., Columbia.



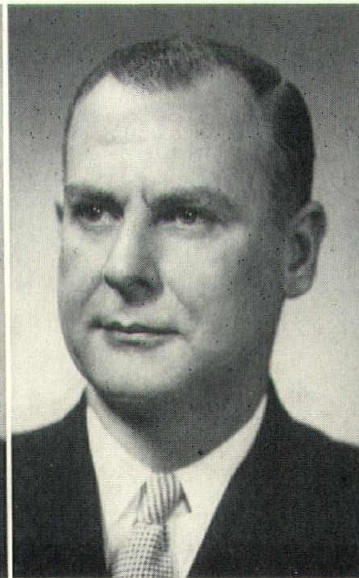
Robert S. Lafaye, Columbia.



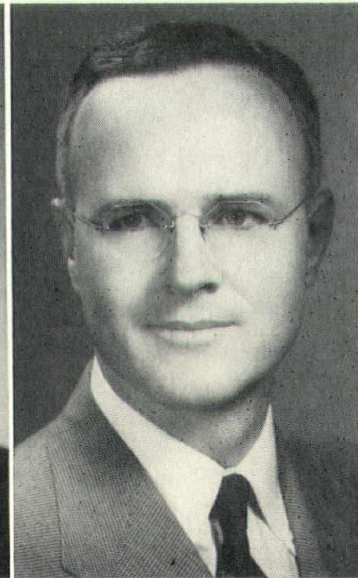
Samuel Lapham, Charleston.



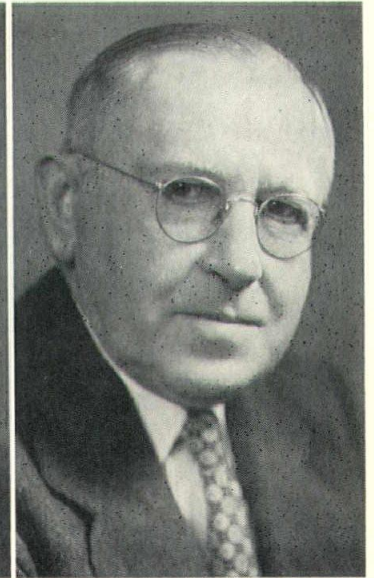
Walter F. Petty, Columbia.



Ralph H. McPherson, Greenville.



C. Hardy Oliver, Columbia.



John A. McPherson, Greenville.



Heyward Singley, Columbia.



Albert Simons, Charleston.



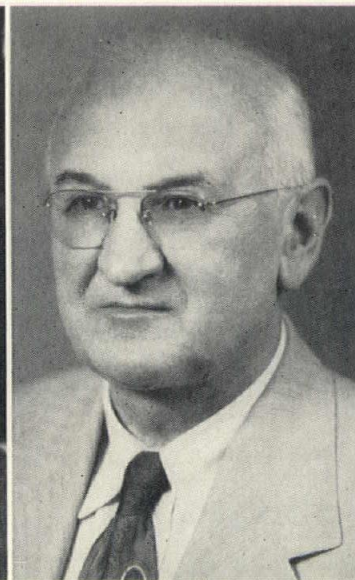
Charles N. Robertson, Lancaster.



Thomas H. Voshell, Charleston.



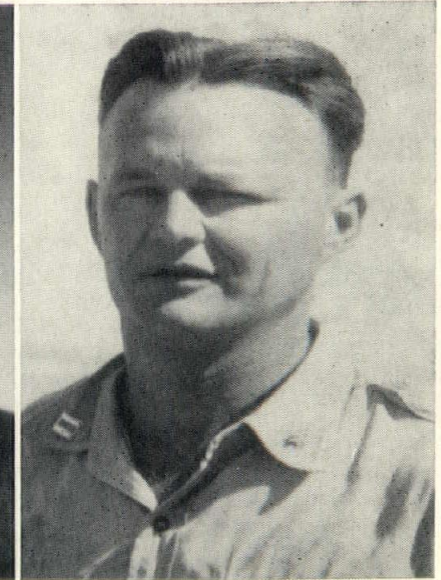
Prof. John H. Gates, Clemson.



C. W. Fant, Anderson.



W. E. Freeman, Jr., Greenville.



Herndon M. Fair, Columbia.



William R. Ward, Greenville.



Harold Woodward, Spartanburg.



Louis M. Wolff, Columbia.

The following corporate members of the South Carolina Chapter of the American Institute of Architects did not submit pictures:

James D. Beacham, Greenville; Abel H. Chapman, Jr., Spartanburg; Alex A. Dickson, Columbia; Samuel B. Earle, Jr., Anderson; Kaare S. Espedahl, Columbia; Edward P. Guerard, Columbia; Robert E. Holroyd, Jr., Columbia; Lew R. Hoyt, Columbia; William M. Hudson, Spartanburg; John M. Lambert, Jr., Anderson; Rudolph E. Lee, Greenville; John M. Lineberger, Greenville; Ralph Little, Camden; W. G. Lyles, Columbia; C. R. MacDonald, Greenville; Henry A. Rippelmeyer, Columbia; James F. Spellman, Greenville; Henry P. Staats, Charleston; Robert C. Stork, Columbia; William Stork, Jr., Columbia; Robert I. Upshur, Columbia; James B. Urquhart, Columbia; A. Rorke Vanston, Columbia.

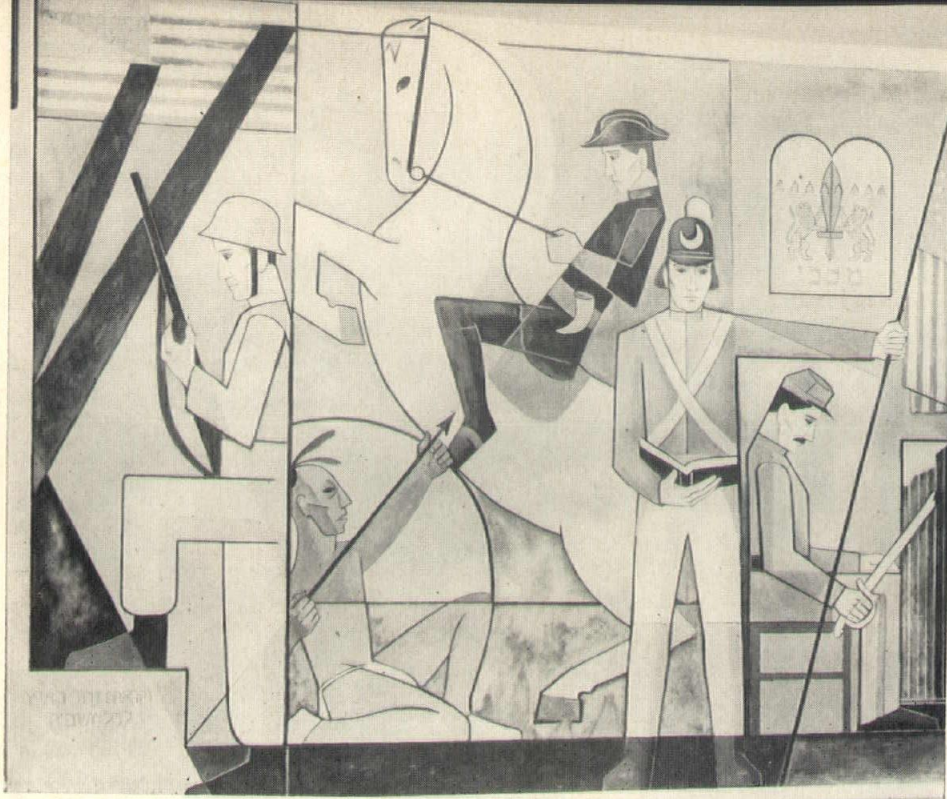
ALLIED
ARTS



Thomas G. Clemson Sculpture Panel, V. A. Building, Columbia. Edmond Amateis, Brewster, N. Y., Sculptor.



Sculpture, Clemson House, Clemson. Willard Hirsch, Charleston, Sculptor.

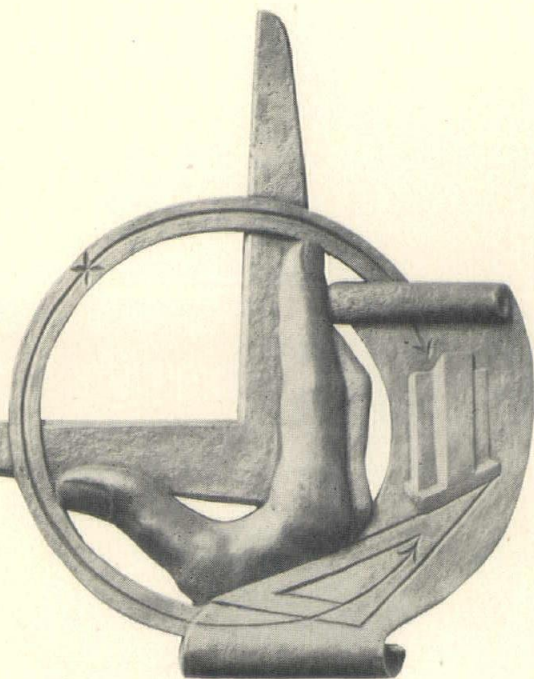


Mural, Beth Elohim Tabernacle, Charleston.
"Patriots of Beth Elohim". William Halsey,
Charleston, Artist.

Mural, Beth Elohim Tabernacle, Charleston.
"Founding of Beth Elohim". William Halsey,
Charleston, Artist.



Sculpture, William G. Lyles, Bissett, Carlisle
and Wolff Office Building, Columbia. William
Hirsch, Charleston, Sculptor.





Nativity Rose Window, St. John's Episcopal Church, Columbia. Executed by Henry Lee Willett, Philadelphia, Pa.



The South Carolina Magazine in cooperation with the South Carolina Chapter of The American Institute of Architecture presents the best in contemporary architecture in South Carolina

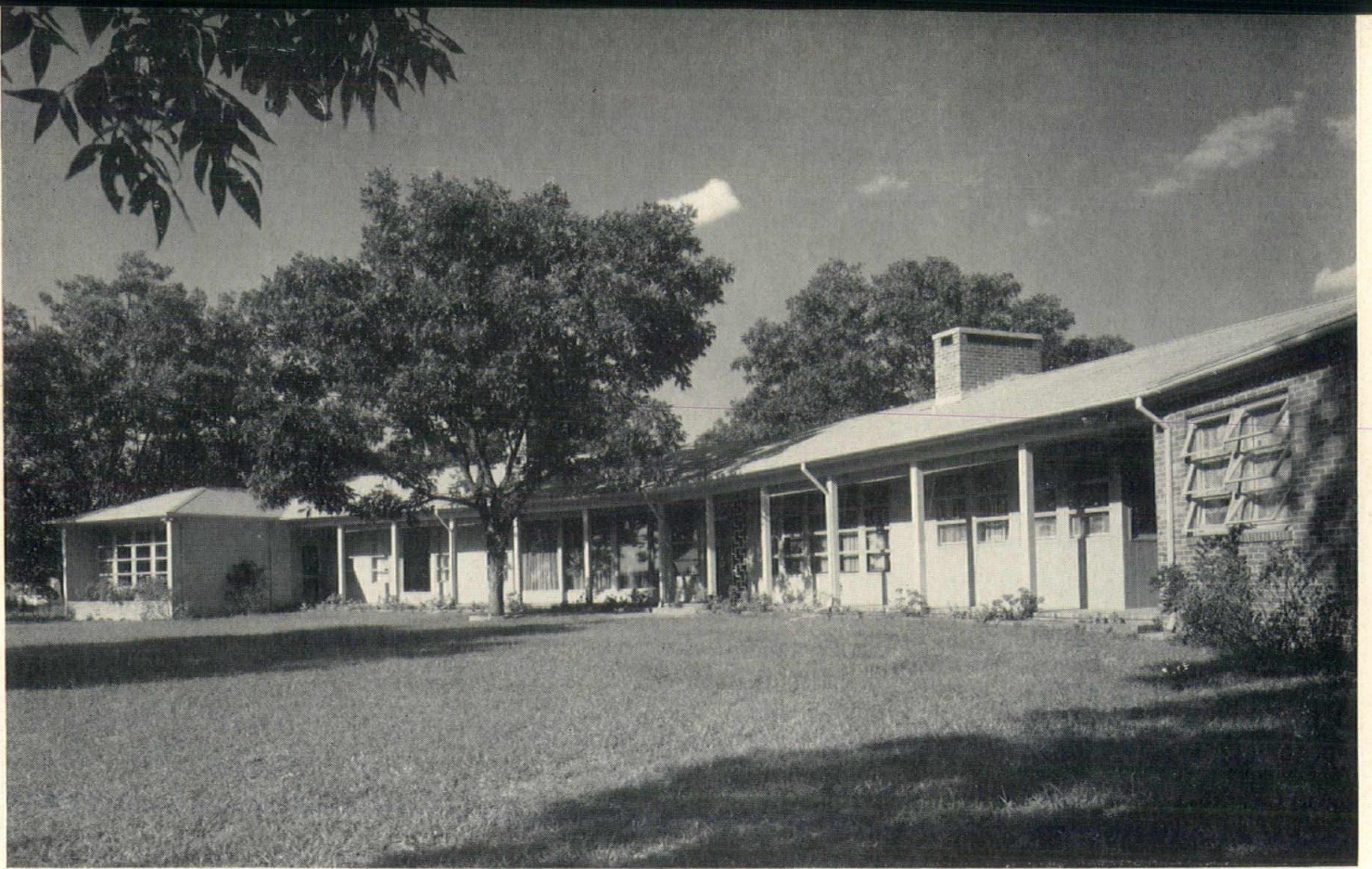


C. Y. THOMASON RESIDENCE, Greenwood

Architect: James C. Hemphill, Greenwood

General Contractor: C. Y. Thomason Construction Company, Greenwood, AGC





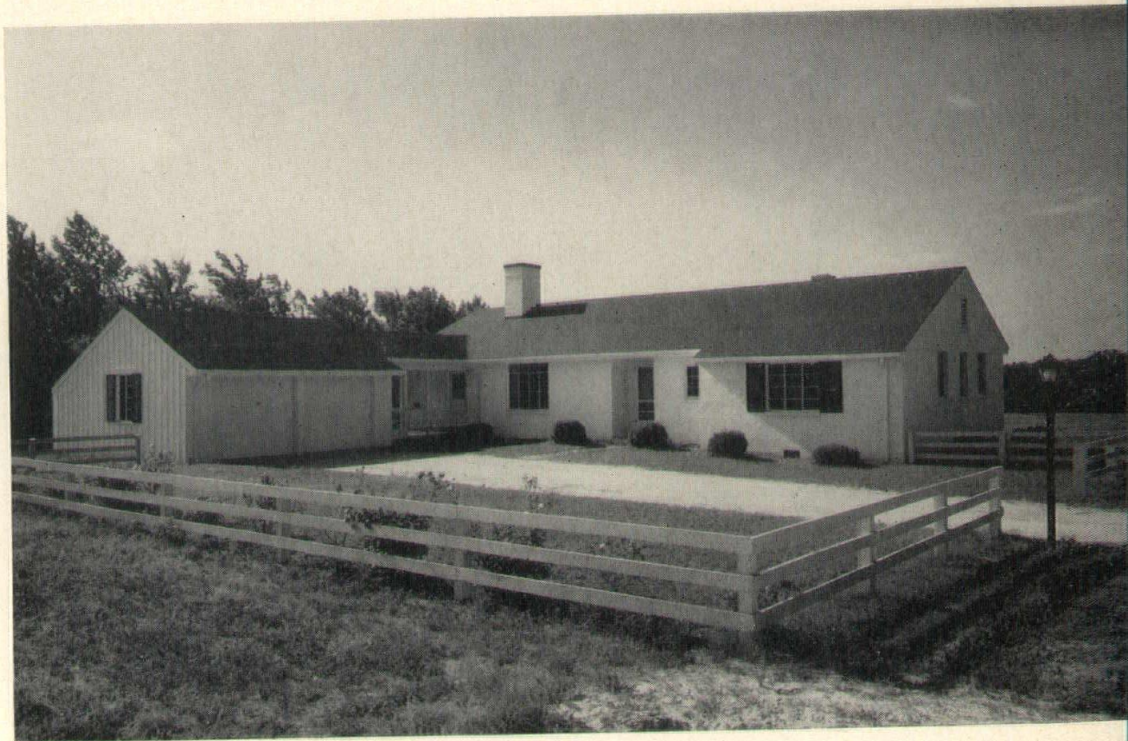
HUFFSTETLER RESIDENCE, Orangeburg

Architect: G. Thomas Harmon, Columbia

General Contractor: J. C. Kinsey, Walterboro

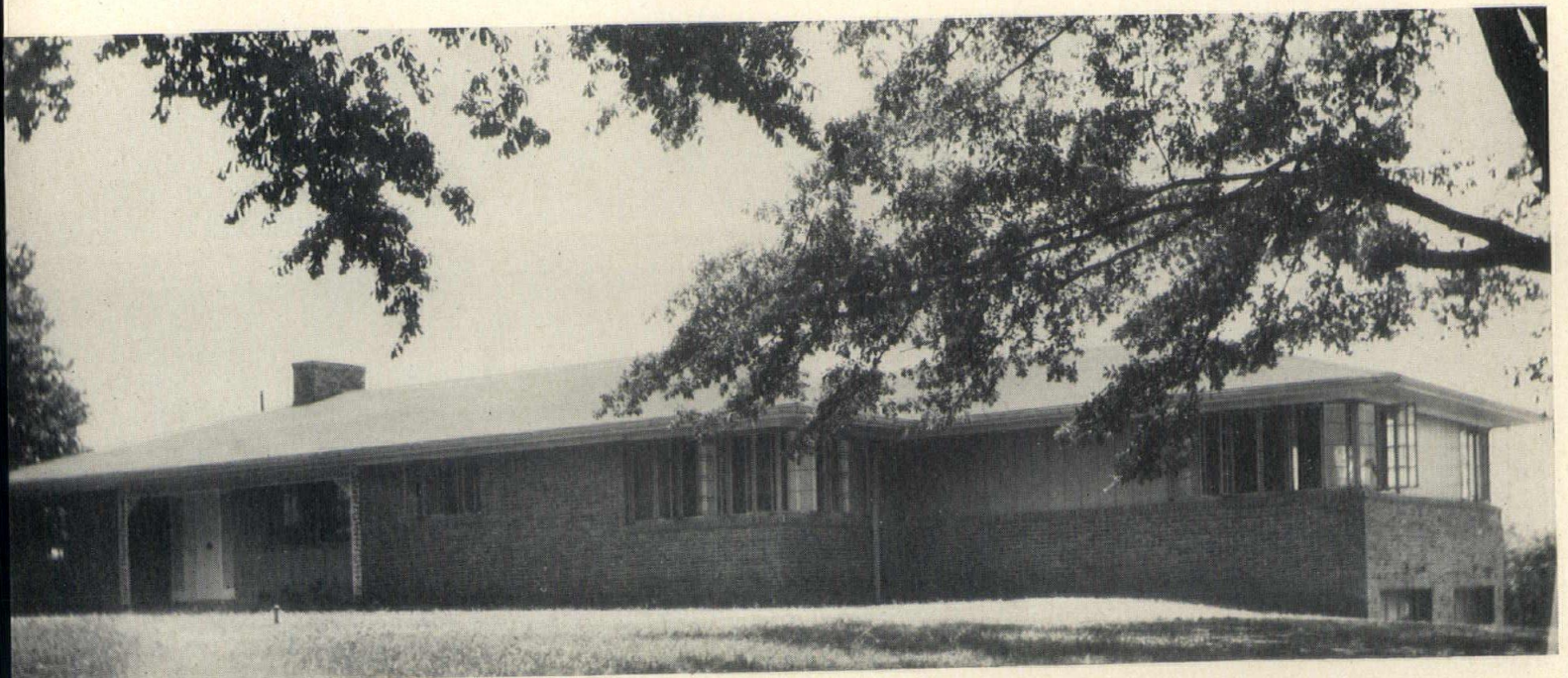
Photos by Joseph W. Molitor, New York

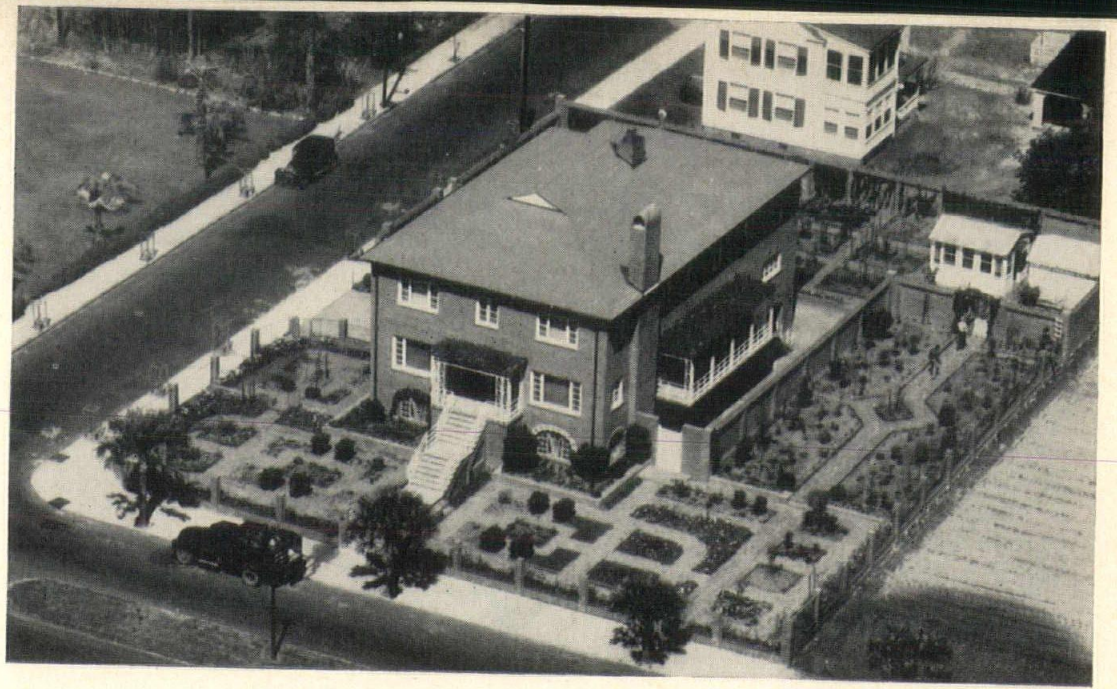




J. W. KEISTLER RESIDENCE, Great Falls
Architect: Charles N. Robinson, Lancaster
General Contractor: Carl W. Mullins Lumber Company, Lancaster, AGC
Photo by Joseph W. Molitor, New York

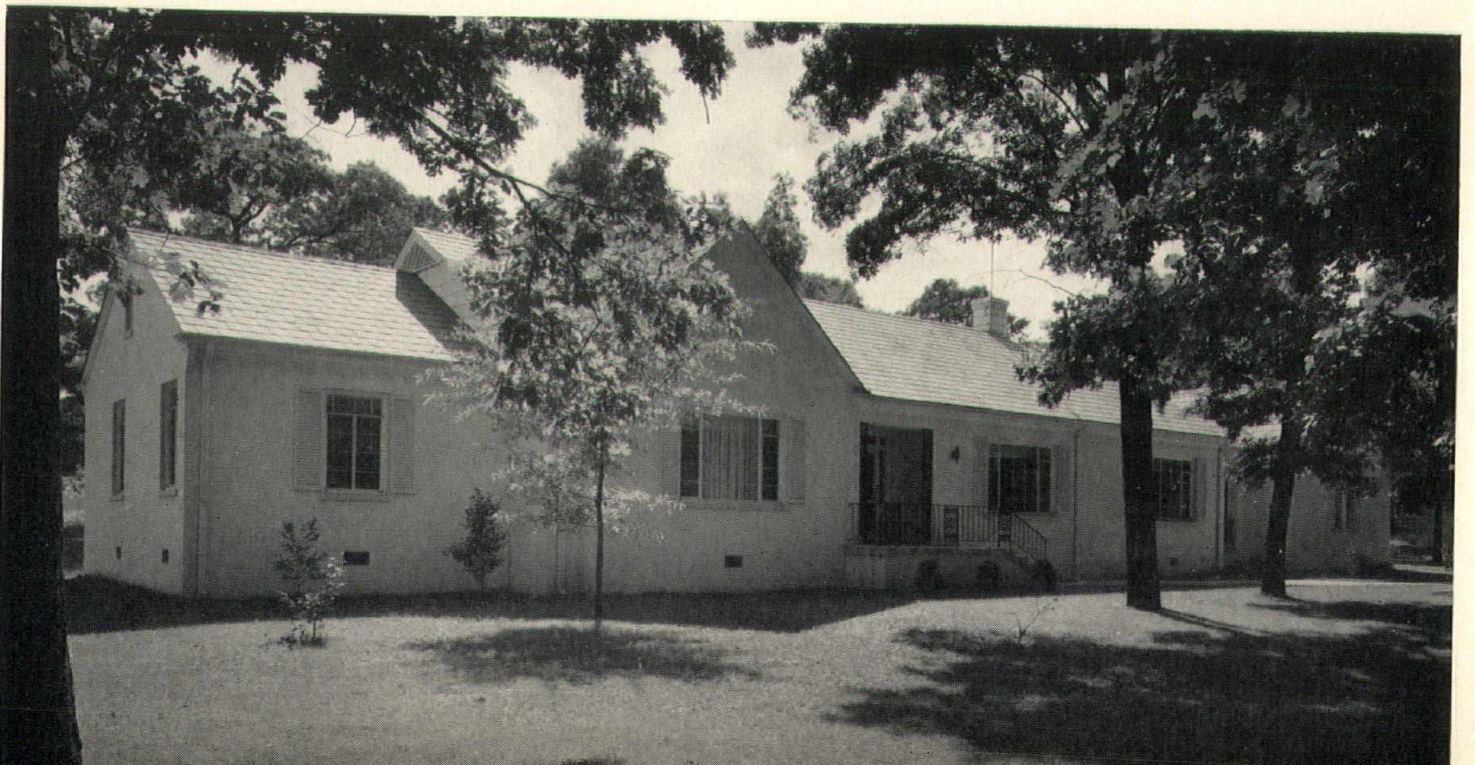
JOHN M. LAMBERT, JR., RESIDENCE, Anderson
Architect: John M. Lambert, Jr., Anderson
Photo by Richard Castleberry, Jr., Anderson





COMMANDER HANS K. KOEBIG RESIDENCE, Charleston
Architects: Simons & Lapham, Charleston

A. J. CROMER RESIDENCE, Anderson
Architect: Charles William Fant, Anderson
General Contractor: Cromer & Sullivan Construction Company, Anderson, AGC
Photo by Joseph W. Molitor, New York



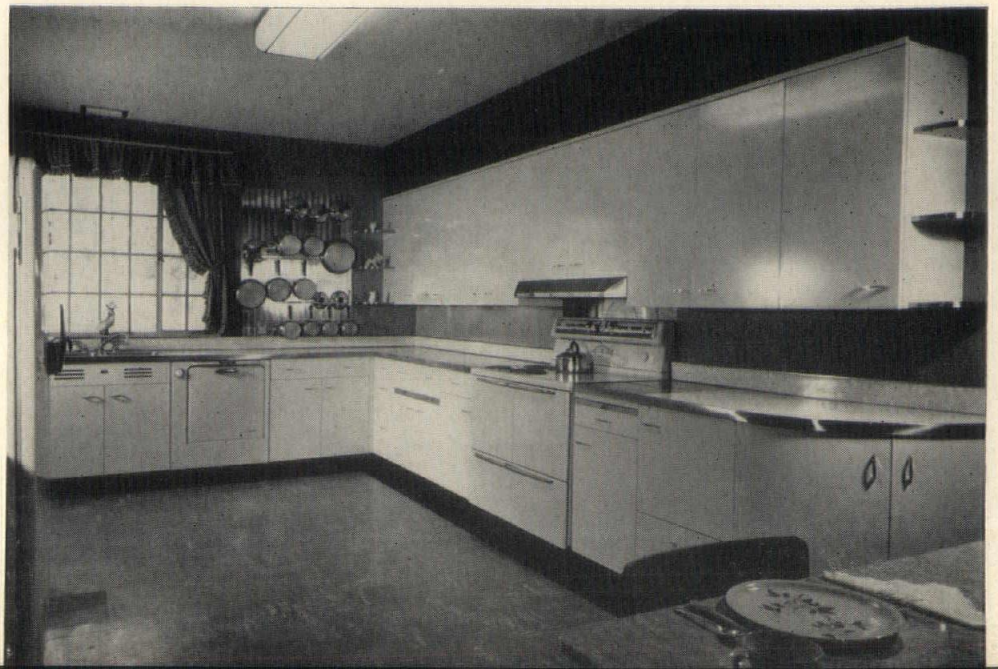


H. R. BURG RESIDENCE, Columbia

Architects: William G. Lyles, Bissett, Carlisle & Wolff, Columbia

General Contractor: M. B. Kahn Construction Company, Columbia, AGC

Photos by Joseph W. Molitor, New York

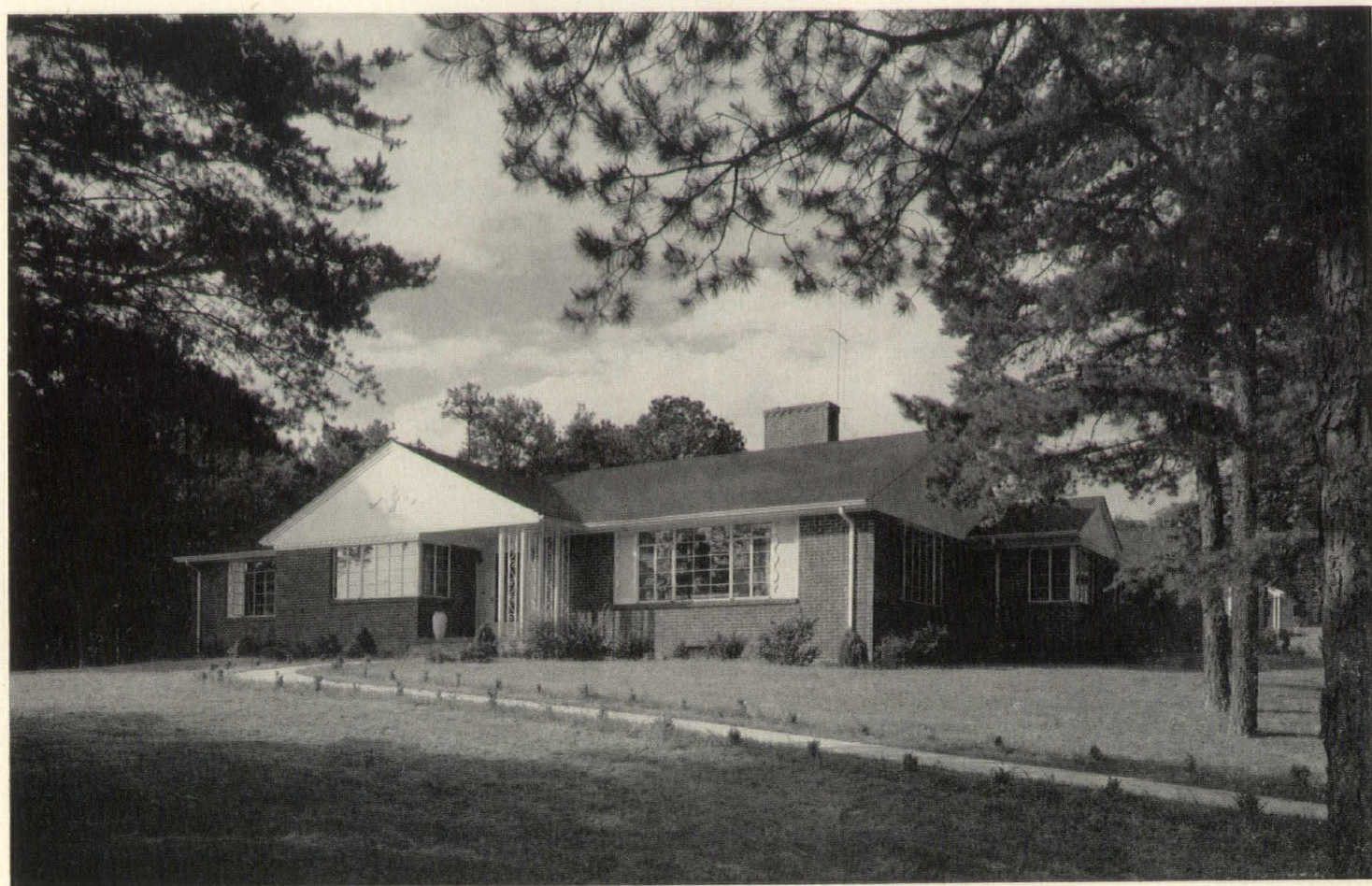




WILLIAM H. COGSWELL RESIDENCE, Charleston
Architects: Halsey & Cummings, Charleston
General Contractor: C. W. Blanchard, Charleston

J. U. McKETHAN RESIDENCE, Charleston
Architects: Halsey & Cummings, Charleston
General Contractor: Dotterer Engineering Company, Charleston AGC





JOSEPH H. FRANCIS RESIDENCE, Great Falls
Architect: Charles N. Robinson, Lancaster
General Contractor: Belk Construction Company, Lancaster
Photo by Joseph W. Molitor, New York



HUGH AIKEN RESIDENCE, Greenville

Architect: William R. Ward, Greenville

General Contractor: G. M. Cox and Company, Greenville

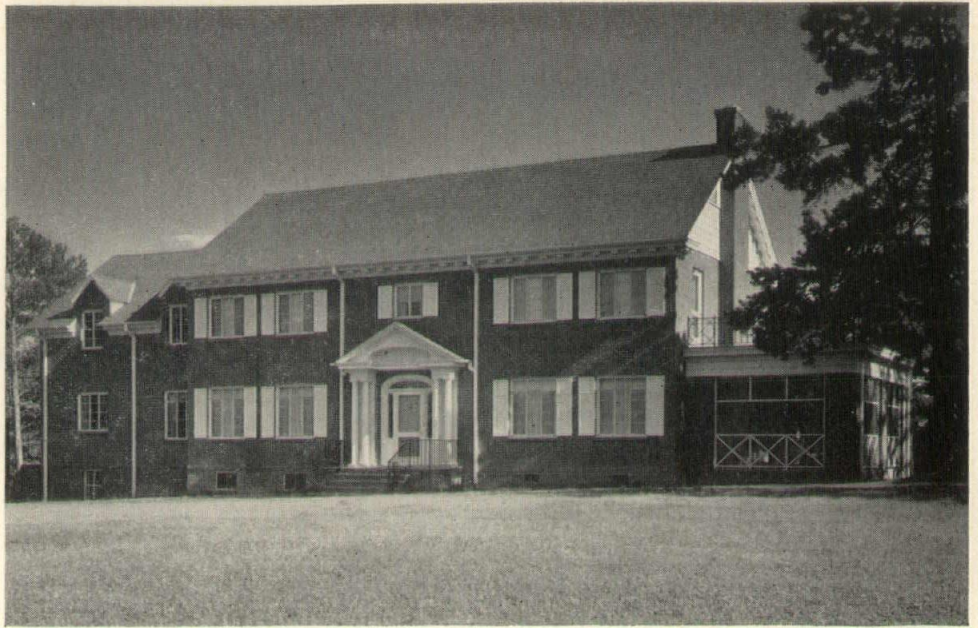
Photo by Gillespie-Cole, Greenville

W. J. ERWIN RESIDENCE, Ware Shoals

Architect: Charles William Fant, Anderson

General Contractor: Regal Textile Corp., Ware Shoals

Photo by Joseph W. Molitor, New York



J. W. PICKENS RESIDENCE, Orangeburg

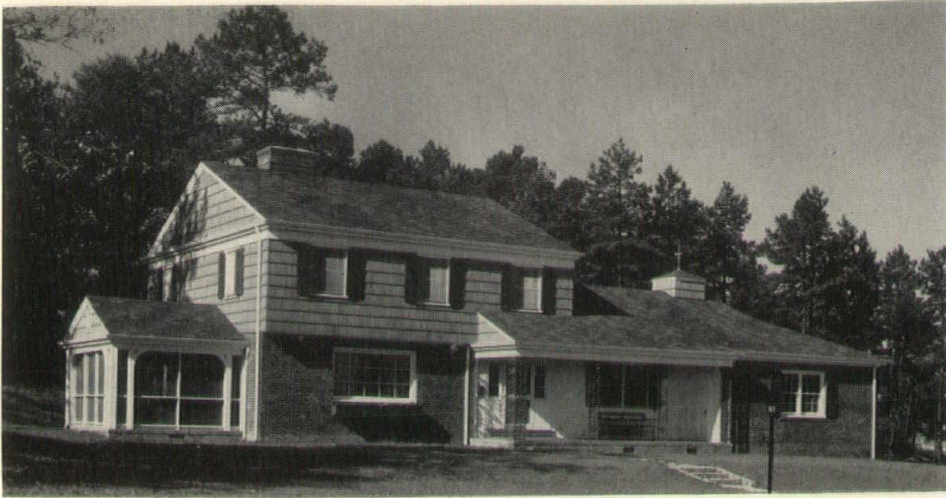
Architect: James C. Hemphill, Greenwood

General Contractor: Evans Construction Company, Cameron





T. M. MARCHANT, JR., SUMMER RESIDENCE, Ceasar's Head
Architect: W. E. Freeman, Jr., Greenville



W. H. RICHARDSON RESIDENCE, Greenville
Architect: W. E. Freeman, Jr., Greenville
General Contractor: E. M. Hollingsworth, Greenville

W. KENT PRAUSE, JR., RESIDENCE, Charleston
Architects: Halsey & Cummings, Charleston
General Contractor: Youngblood Company, Charleston





REAR PATIO, W. E. FREEMAN, JR., RESIDENCE, Greenville

Architect: W. E. Freeman, Jr., Greenville

General Contractor: E. M. Hollingsworth, Greenville

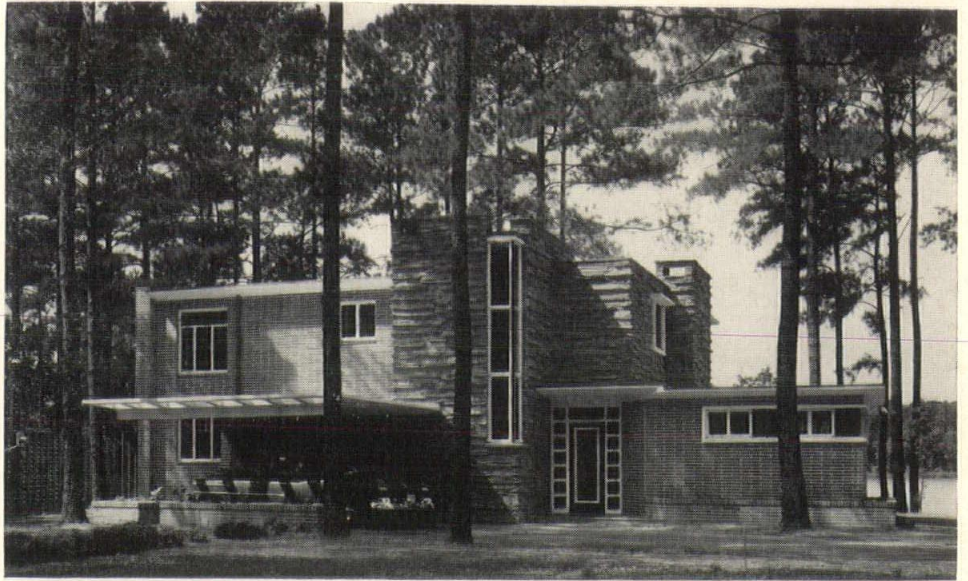
Photo by Joseph W. Molitor, New York

HYMAN J. MEDDIN RESIDENCE, Charleston
Architects: Halsey & Cummings, Charleston
General Contractor: C. W. Blanchard, Charleston



M. F. KORN RESIDENCE, Sumter
Architects: James & DuRant, Sumter
General Contractor: R. L. Burgess, Sumter
Photo by Joseph W. Molitor, New York





W. G. LYLES RESIDENCE, Columbia

Architects: William G. Lyles, Bissett, Carlisle & Wolff, Columbia

General Contractor: Lyles & Lang Construction Company, Columbia, AGC

Photos by Joseph W. Molitor, New York



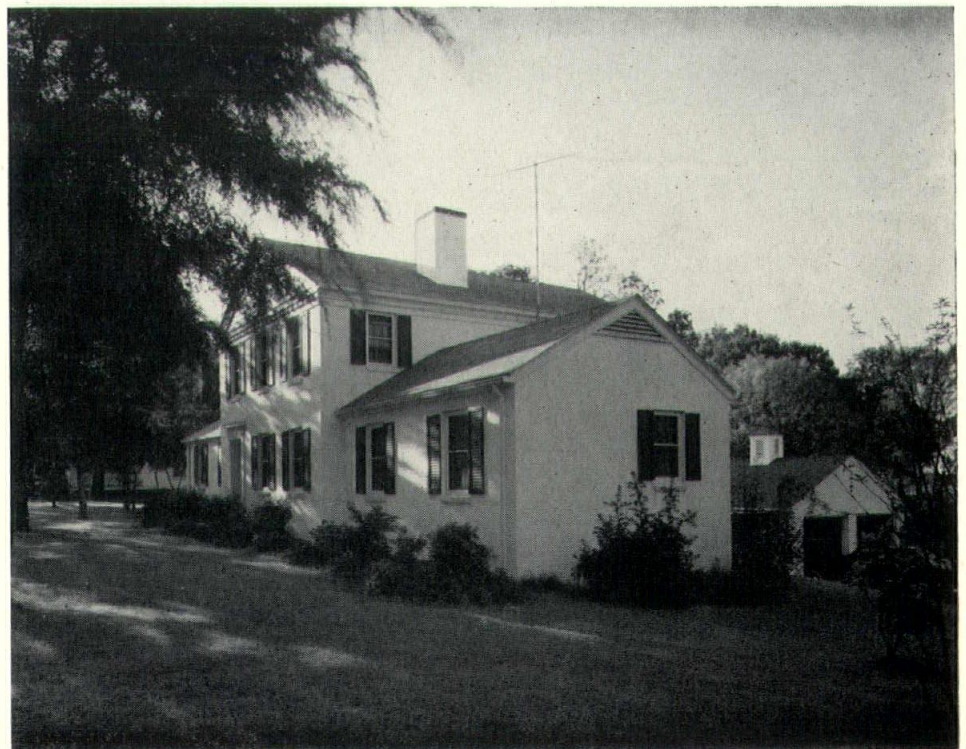


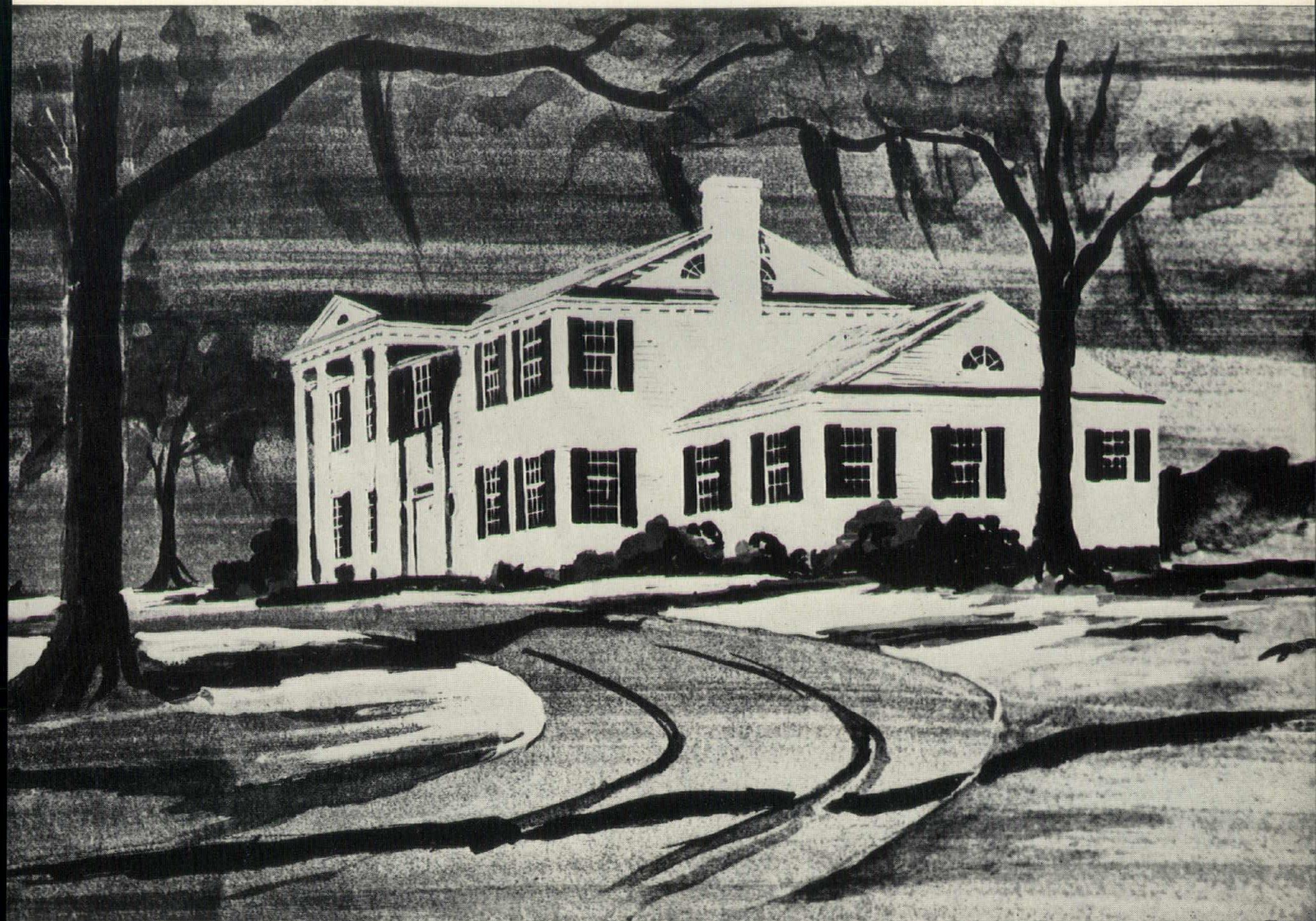
JAMES A. MATTISON RESIDENCE, Belton
Architect: William R. Ward, Greenville
General Contractor: S. S. Smith, Belton
Photo by Gillespie-Cole, Greenville



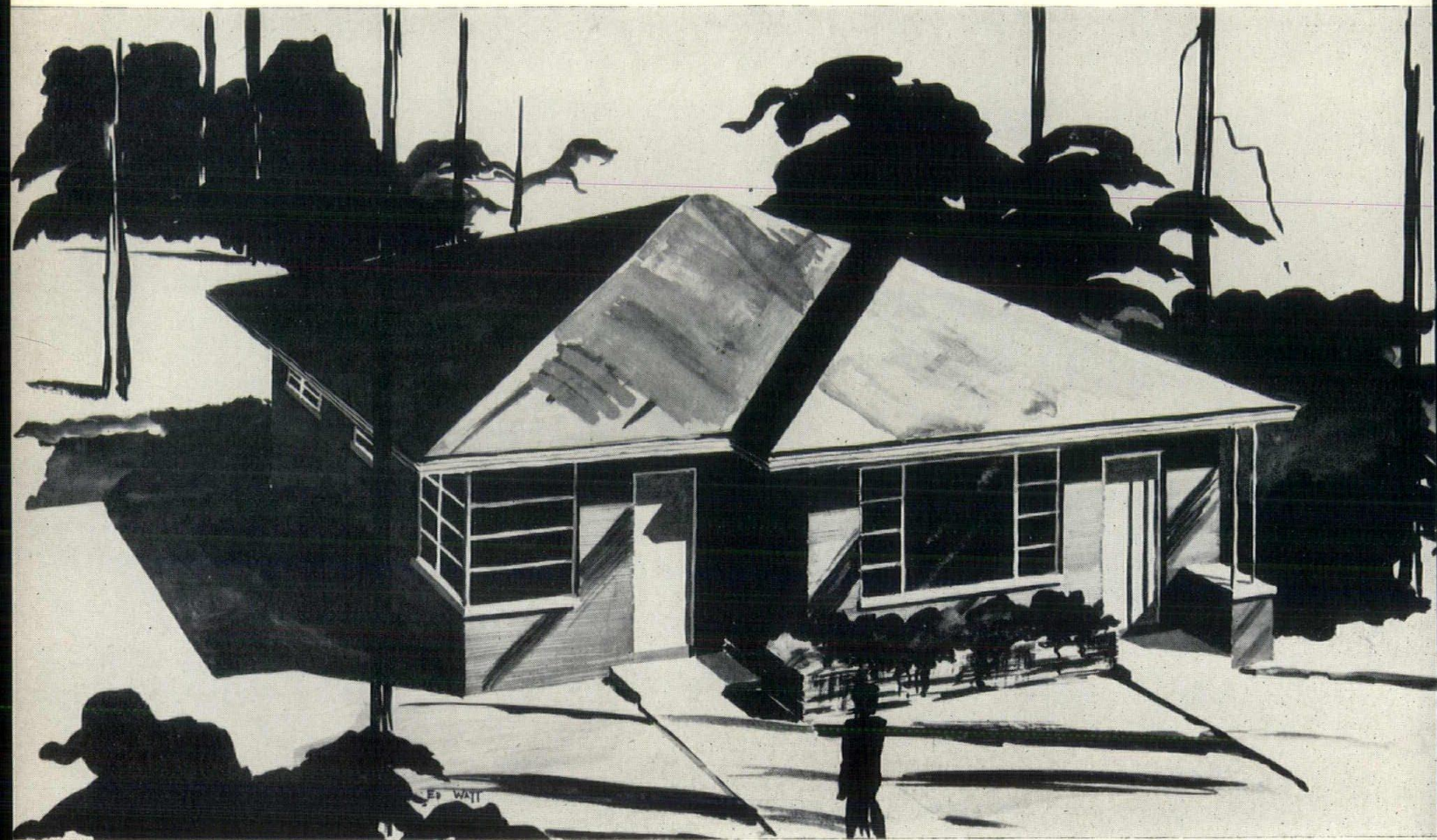
DR. RANDOLPH C. CHARLES RESIDENCE, Bennettsville
Architect: H. D. Harrall, Bennettsville
General Contractor: H. J. Munnerlyn, Bennettsville

H. N. ESTRIDGE RESIDENCE, Lancaster
Architect: Charles N. Robinson, Lancaster
General Contractor: Carl W. Mullis Lumber Com-
pany, Lancaster, AGC
Photo by Joseph W. Mollitor, New York





J. E. MAYES RESIDENCE, Mayesville
Architect: J. Whitney Cunningham, Sumter
General Contractor: T. B. Fort (Deceased), Mayesville

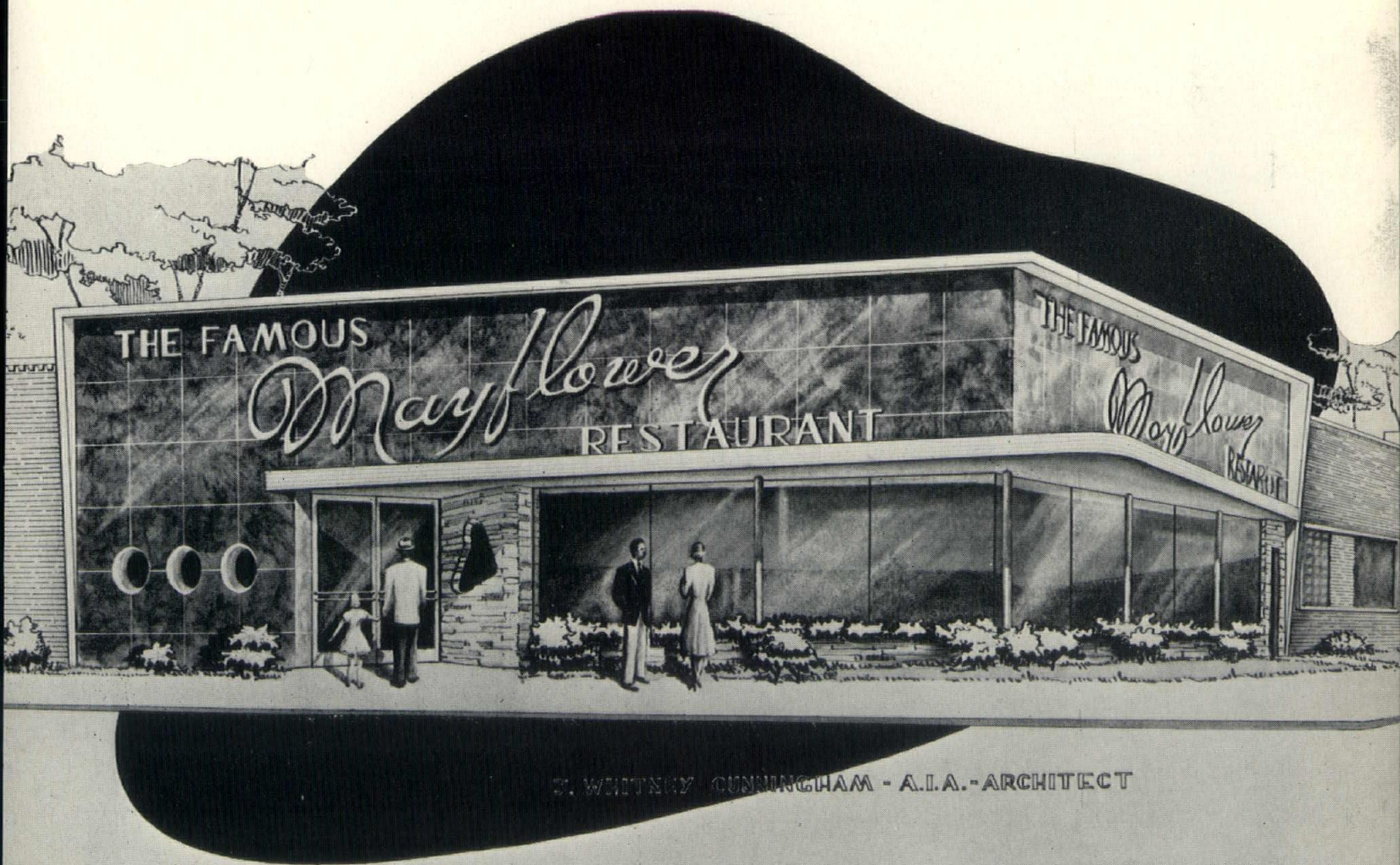


OFFICE OF DR. J. D. GILLAND, Conway
Architect: J. Whitney Cunningham, Sumter
General Contractor: Hardee and Vereen, Myrtle Beach

MAYFLOWER RESTAURANT BUILDING, Sumter

Architect: J. Whitney Cunningham, Sumter

General Contractor: Avery Lumber Company, Sumter, AGC



J. WHITNEY CUNNINGHAM - A.I.A. - ARCHITECT

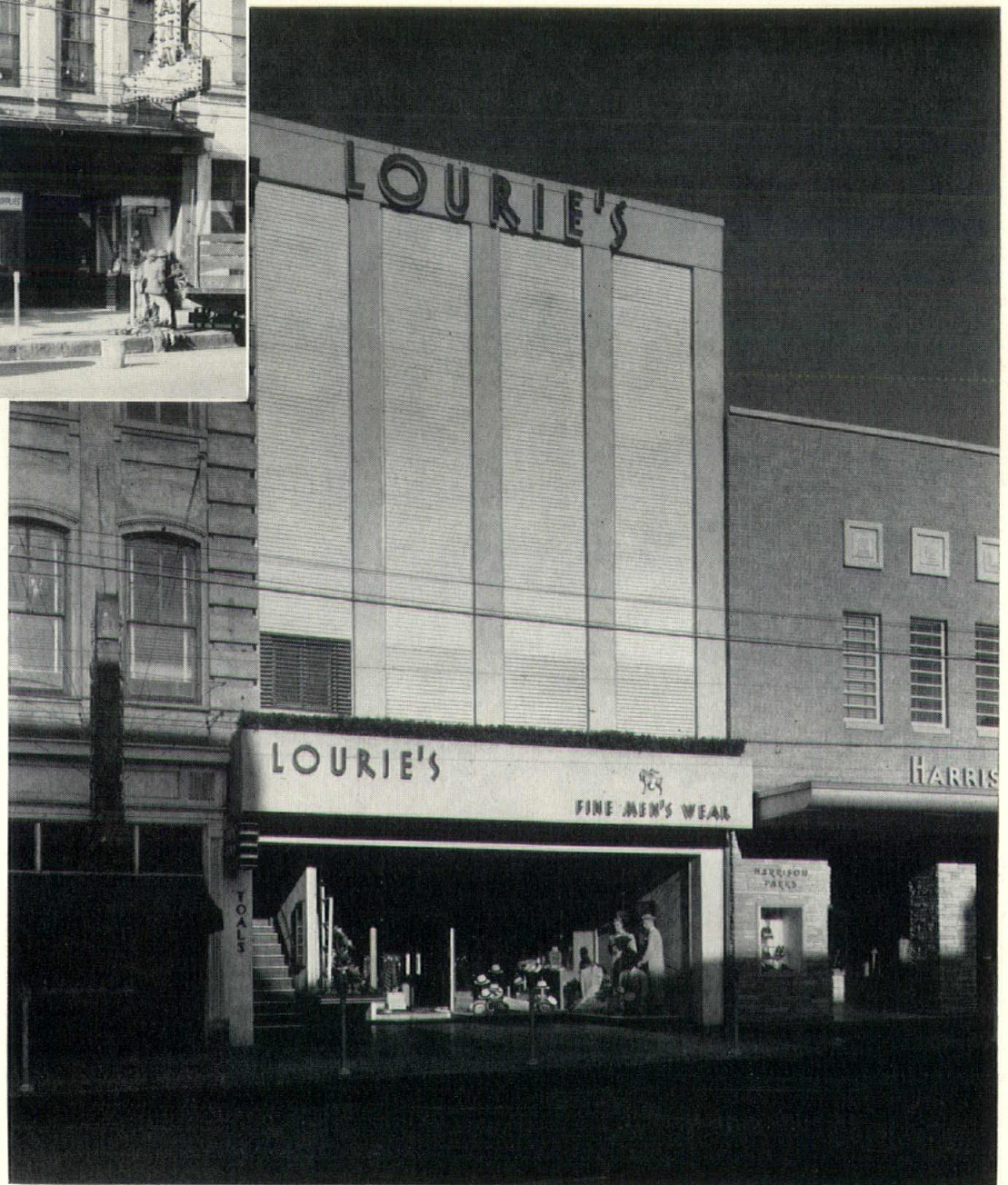


LOURIE'S STORE, Columbia

Architect: H. Reid Hearn, Jr., Columbia

General Contractor: M. B. Kahn Construction Company, Columbia, AGC

Photo of Renovation by Joseph W. Molitor, New York



SALES AND SERVICE BUILDING, OLIVER
MOTOR COMPANY, Columbia

Architects: C. Hardy Oliver and Oliver and
Dickson (1946-1950)

General Contractor: John C. Heslep Company,
Columbia, AGC

Photo by B. L. McGraw, Columbia



B. L. MONTAGUE COMPANY, INC., BUILD-
ING, Charleston

Architects: James & DuRant, Sumter

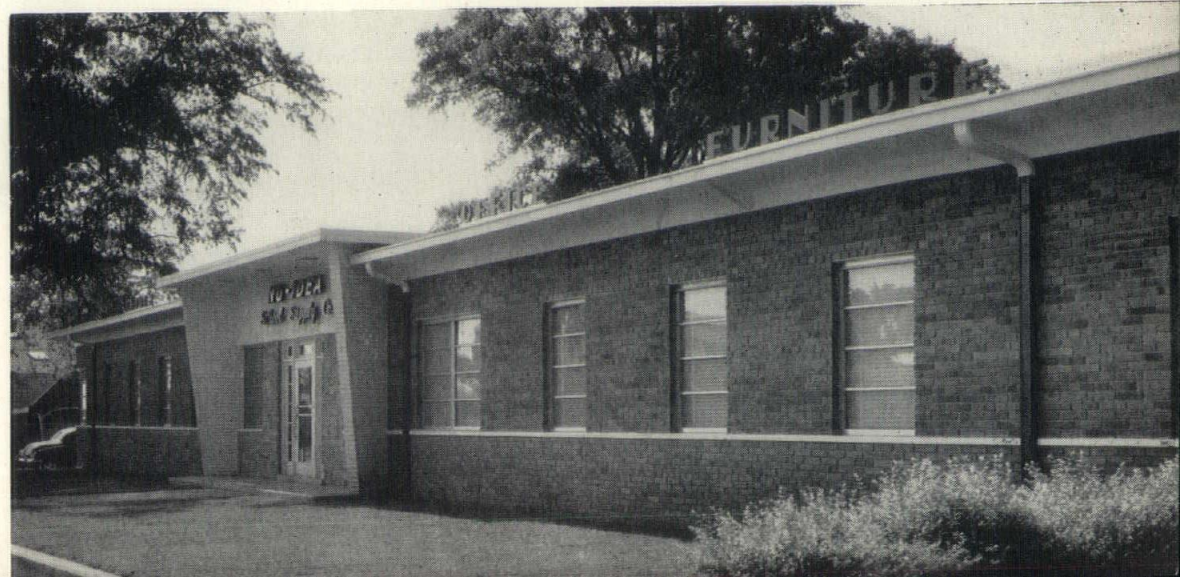
General Contractor: Skinner & Ruddock, Charle-
ton, AGC

NU-IDEA SCHOOL SUPPLY COMPANY, Sumter

Architects: James & DuRant, Sumter

General Contractor: Avery Lumber Company, Sumter, AGC

Photo by Joseph W. Molitor, New York



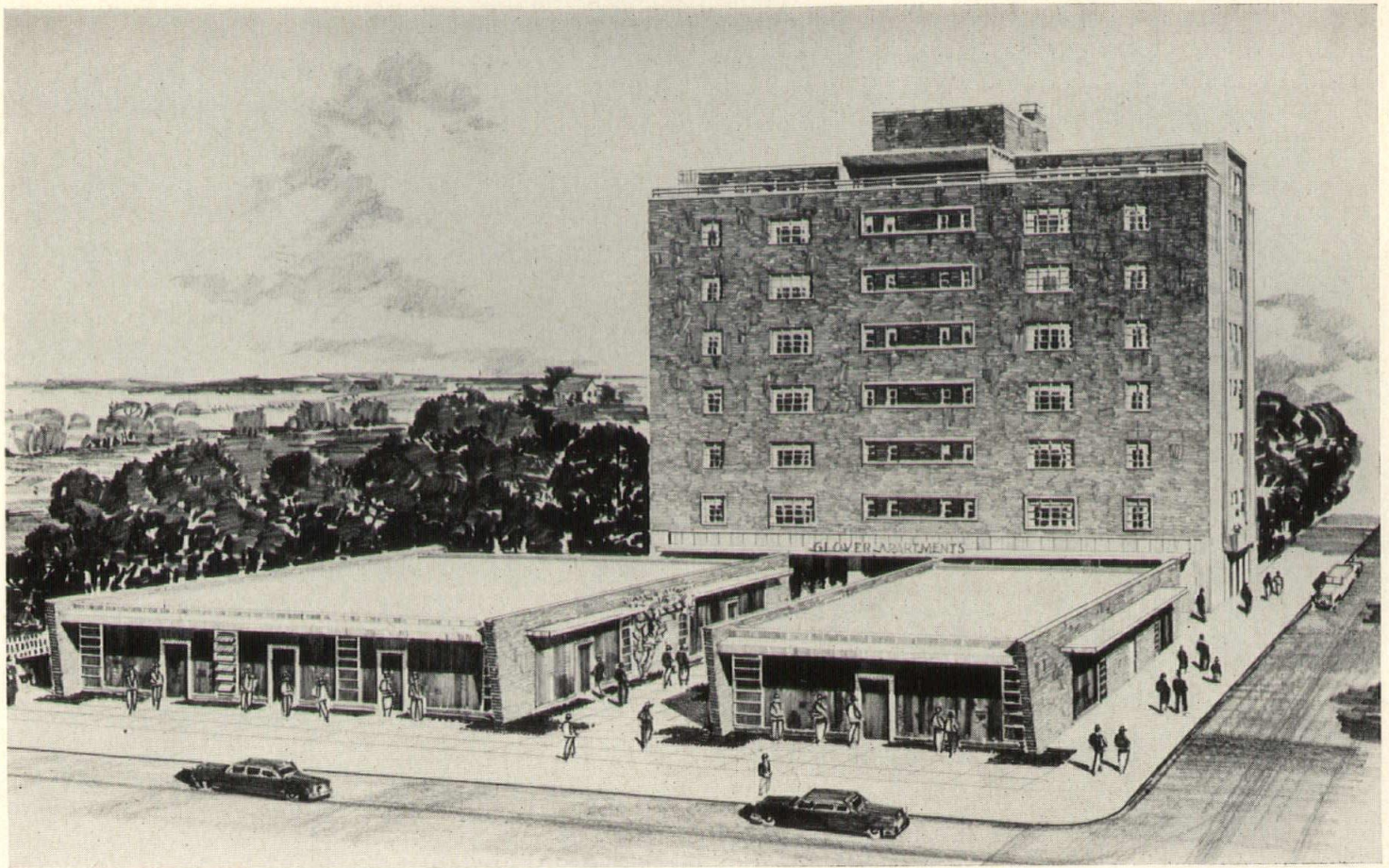
ELKS CLUB, Greenville

Architect: William R. Ward, Greenville

General Contractor: Morris Construction Company, Greenville, AGC

Photo by Gillespie-Cole, Greenville

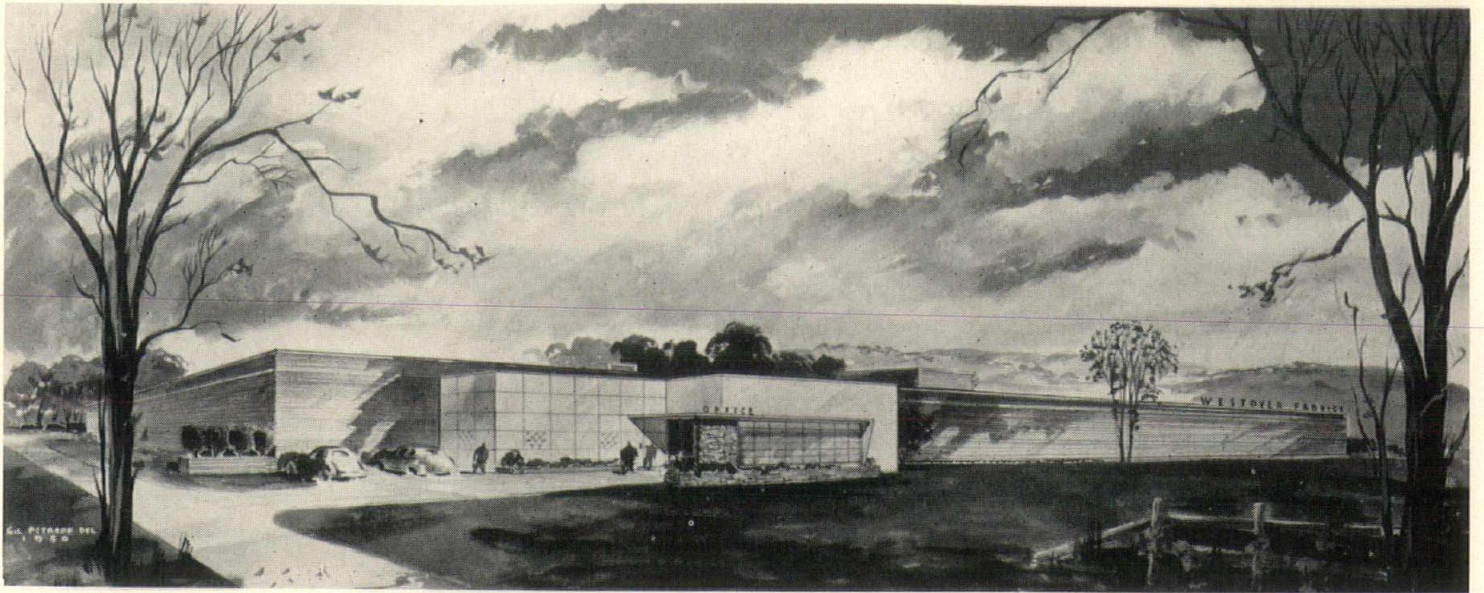




GLOVER APARTMENTS AND SHOPPING CENTER, Orangeburg

Architect: H. Reid Hearn, Jr., Columbia

General Contractor: M. B. Kahn Construction Company, Columbia, AGC



WESTOVER FABRICS, INC., BUILDING, Honea Path

Architects: William G. Lyles, Bissett, Carlisle & Wolff, Columbia

General Contractor: Daniel Construction Company, Inc., Greenville, AGC

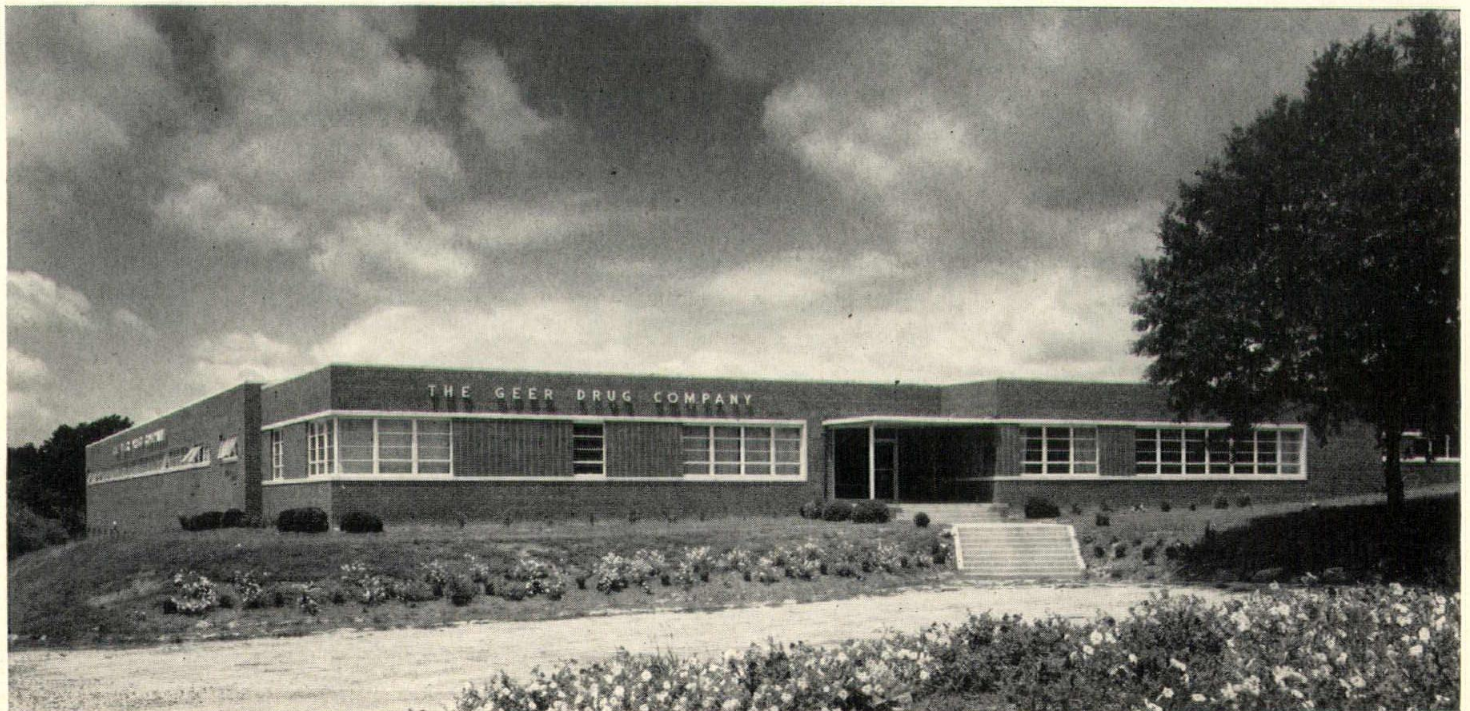
Photo of Sketch by Alt-Lee, Columbia

GEER DRUG COMPANY BUILDING, Spartanburg

Architects: Hudson & Chapman, Spartanburg

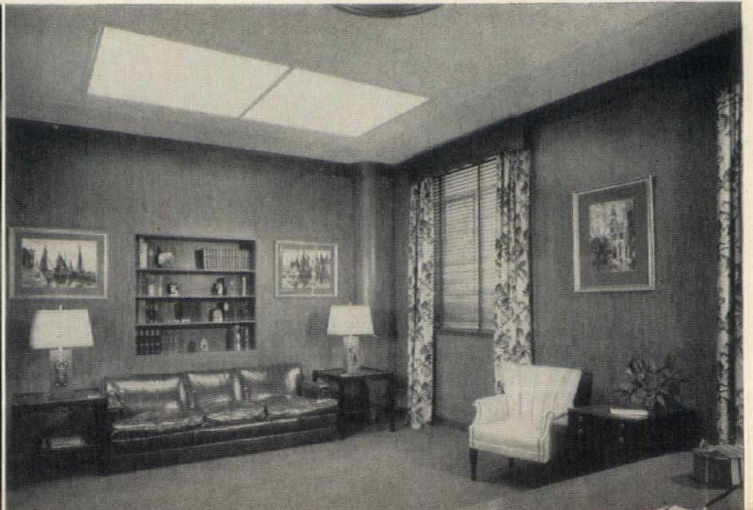
General Contractor: Fiske-Carter Construction Company, Spartanburg, AGC

Photo by Joseph W. Molitor, New York





CAROLINA LIFE INSURANCE COMPANY BUILDING, Columbia
Architects: Lafaye, Fair, Lafaye & Associates, Columbia
General Contractor: General Construction Company, Columbia, AGC
Photos by Joseph W. Molitor, New York





COURT YARD—JACK KRAWCHECK'S STORE, Charleston

Architects: Simons & Lapham, Charleston

General Contractor: Dotterer Engineering Company, Charleston, AGC

Photo by Louis I. Schwartz, Charleston



LAKE SHORE MOTOR COURT, Hartsville

Architect: G. Thomas Harmon, Columbia

General Contractor: General Engineering Company, Florence, AGC

Photo by Joseph W. Molitor, New York

MARION COCA-COLA BOTTLING COMPANY BUILDING, Conway

Architects: Hopkins, Baker & Gill, Florence

General Contractor: Moore Construction Company, Myrtle Beach, AGC

Photo by Joseph W. Molitor, New York



SERGEANT JASPER APARTMENTS, Charleston

Architects: William G. Lyles, Bissett, Carlisle & Wolff, Columbia

General Contractor: Skinner & Ruddock, Inc., Charleston, AGC

Photo by Joseph W. Molitor, New York

COLUMBIA STATE FARMERS MARKET, Columbia

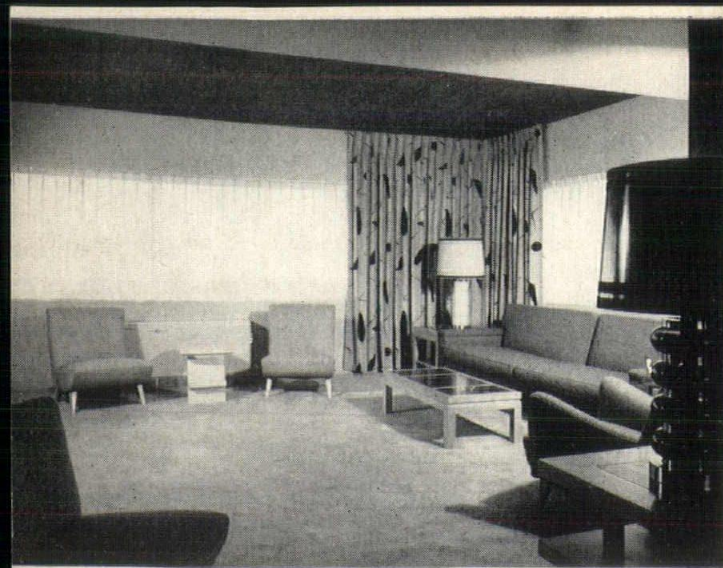
Architect: Heyward Singley, Columbia

General Contractor: Charleston Constructors, Inc., Charleston

Photo by Joseph W. Molitor, New York



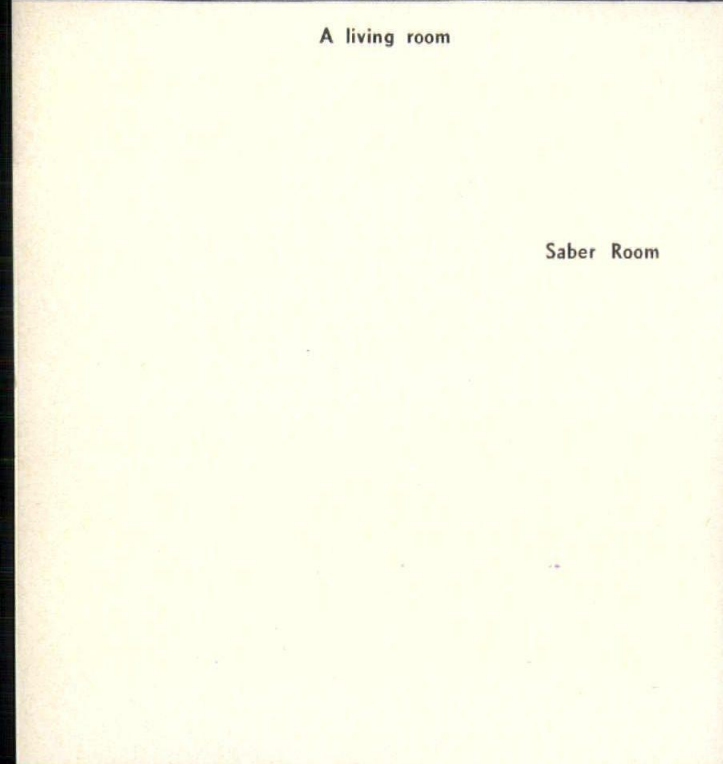




A living room



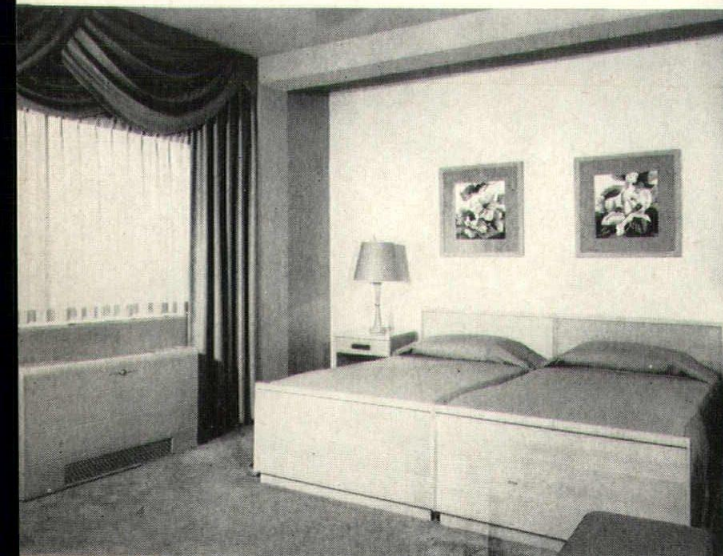
Lounge



Saber Room



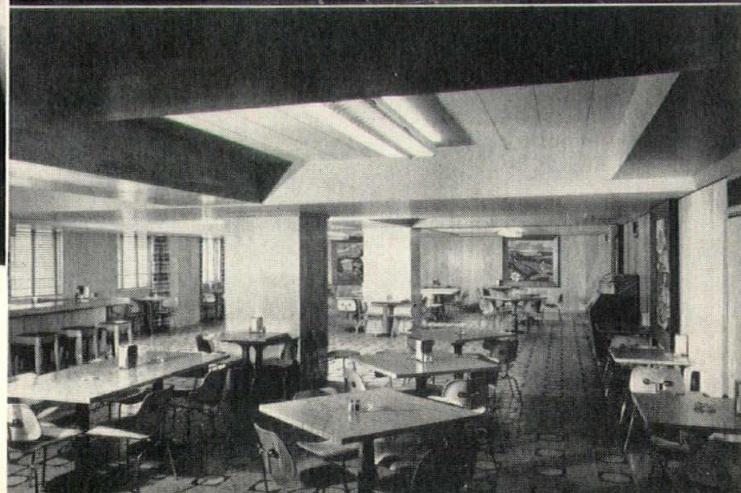
Front entrance



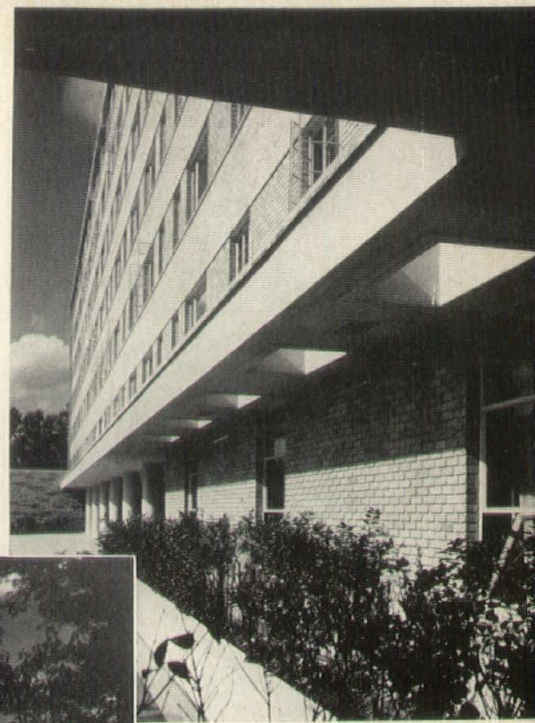
A bedroom



Lobby



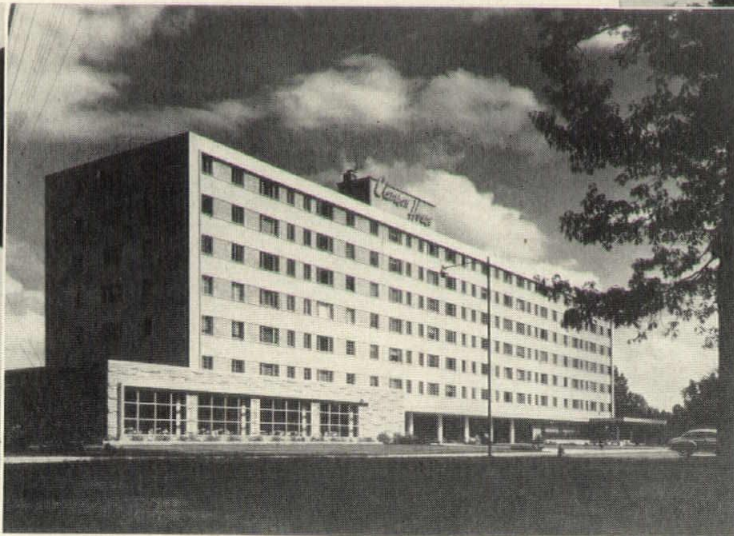
Iptay Tavern



An angle shot of the exterior



ggia showing reflection pool and sculpture..



Front facade

CLEMSON HOUSE, Clemson

Architects: William G. Lyles, Bissett, Carlisle & Wolff, Columbia

General Contractor: Daniel Construction Company, Inc., Greenville, AGC

Photos by Joseph W. Molitor, New York



GOVERNOR YEAMANS HOUSING PROJECT, North Charleston

Architect: H. Reid Hearn, Jr., Columbia

General Contractor: Ruscon Construction Company, Charleston, AGC

Photo by Joseph W. Molitor, New York

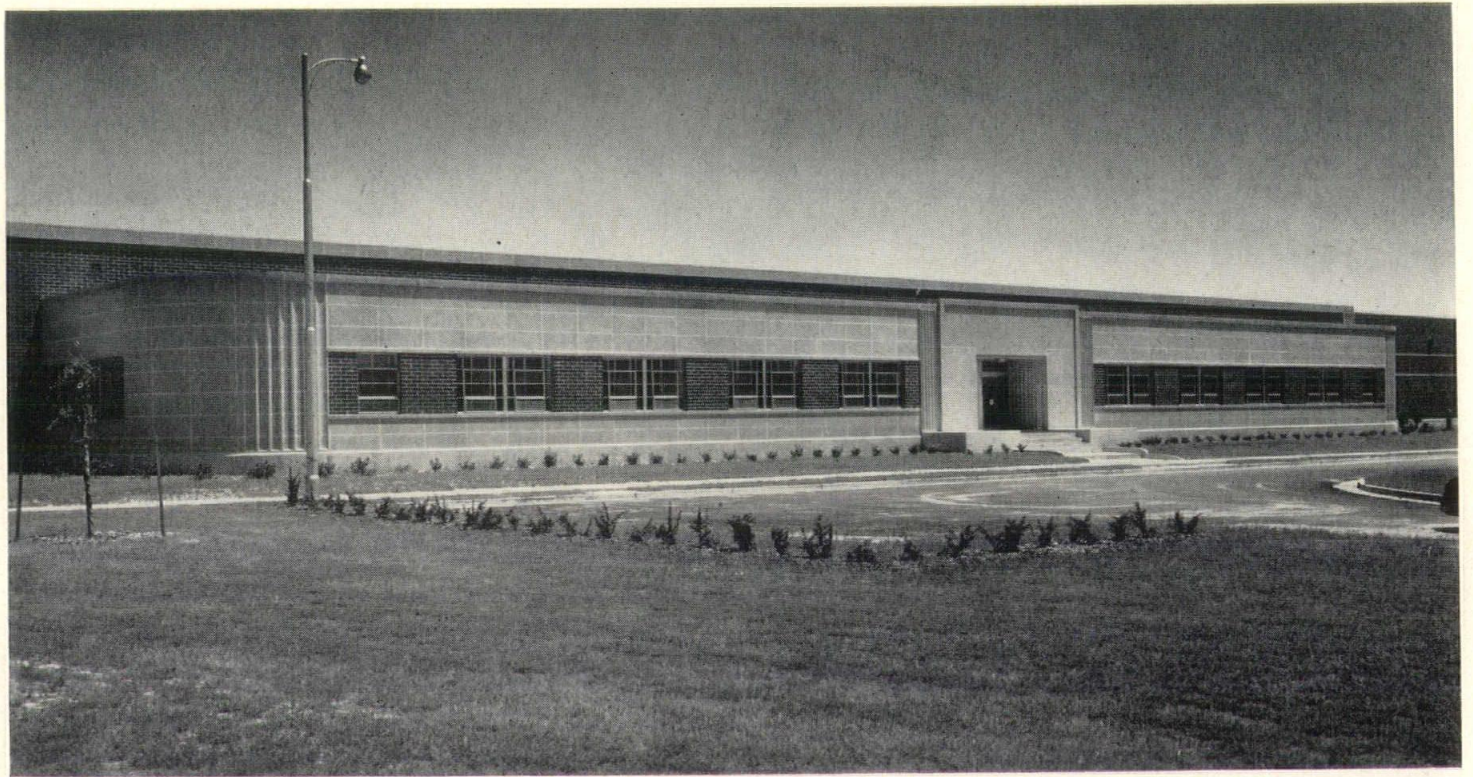
HALTIWANGER'S STORE, Columbia

Architect: Heyward Singley, Columbia

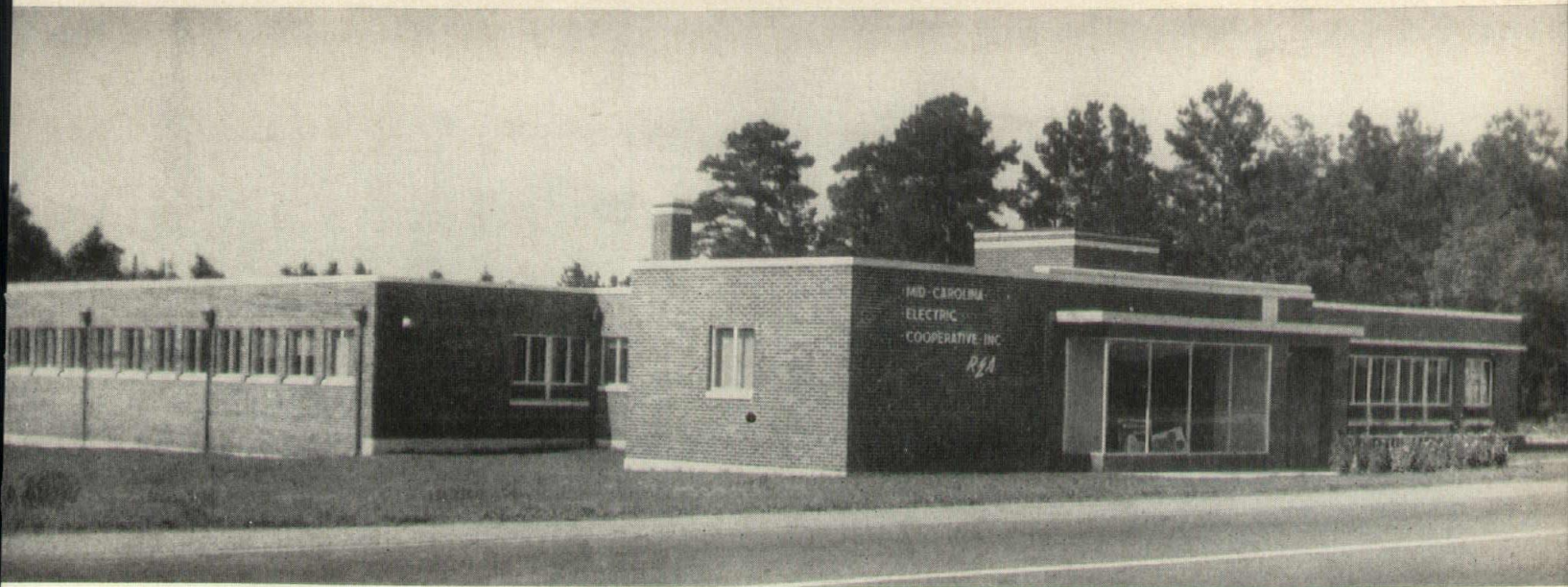
General Contractor: John C. Heslep Company, Columbia, AGC

Photos by Joseph W. Molitor, New York



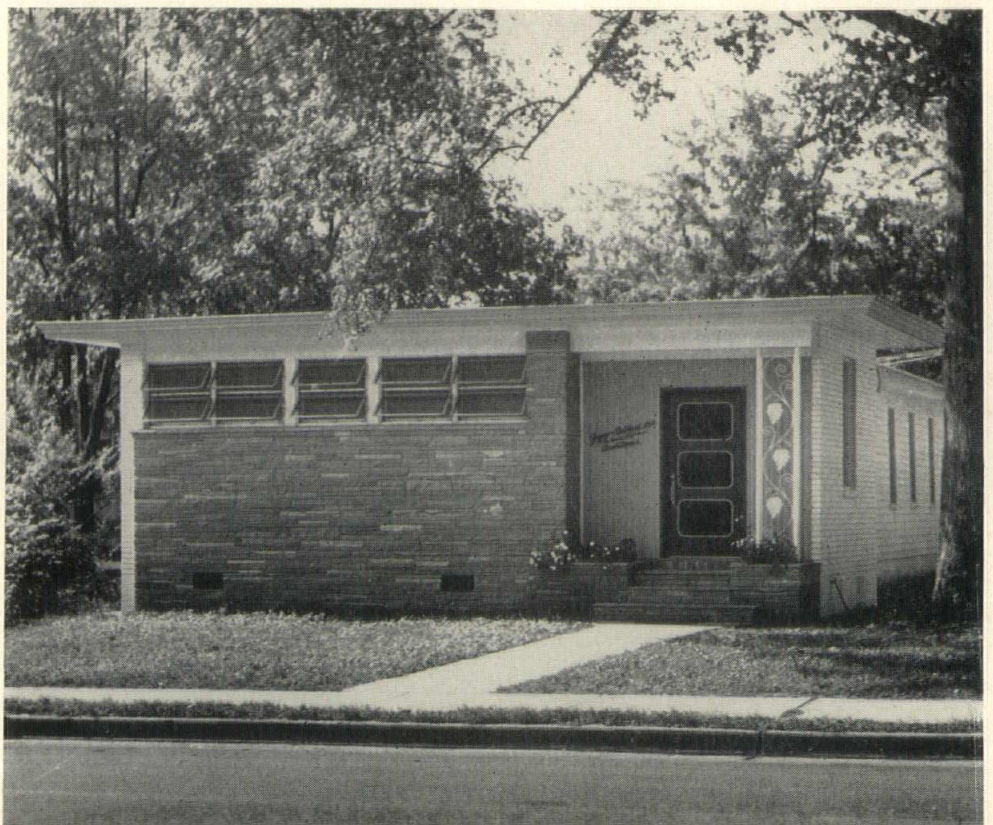


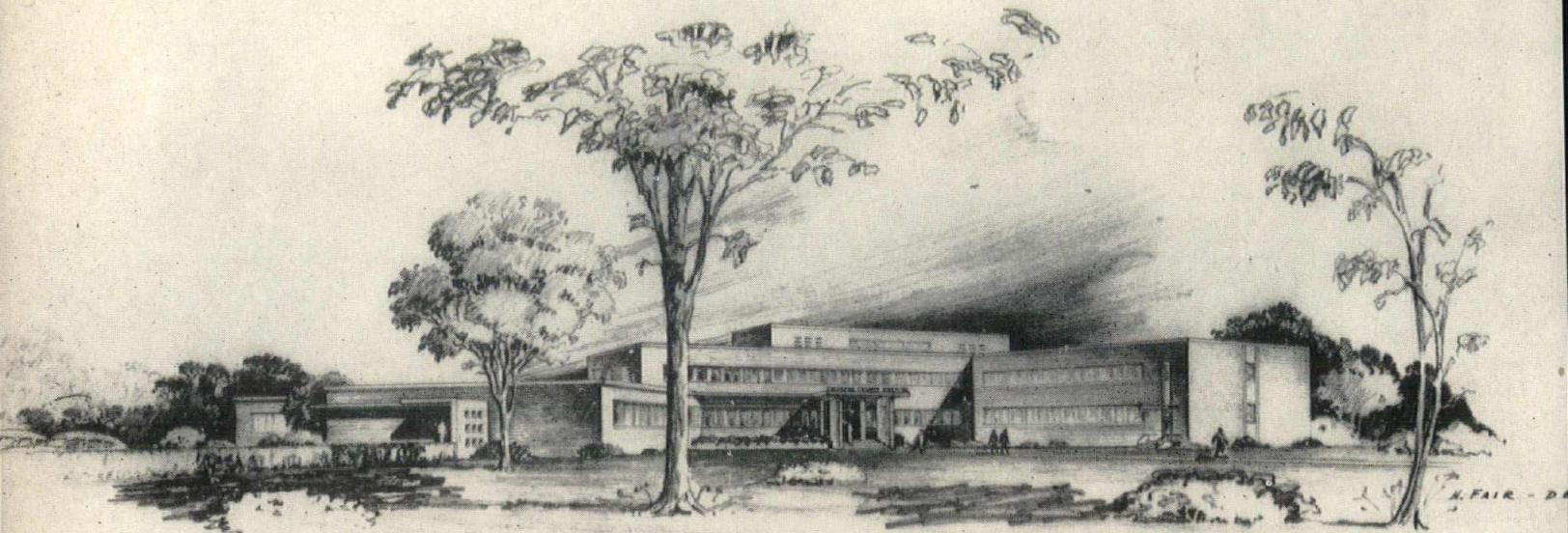
HARRIS PLANT, GREENWOOD MILLS, Greenwood
Architect: The McPherson Company, Greenville
Photo by Joseph W. Molitor, New York



HEADQUARTERS BUILDING FOR MID-CAROLINA ELECTRIC COOPERATIVE, INC., Lexington
Architect: J. Whitney Cunningham, Sumter
General Contractor: Builders, Inc., Columbia

ARCHITECTURAL OFFICE, Sumter
Architects: James & DuRant, Sumter
General Contractor: R. L. Burgess, Sumter

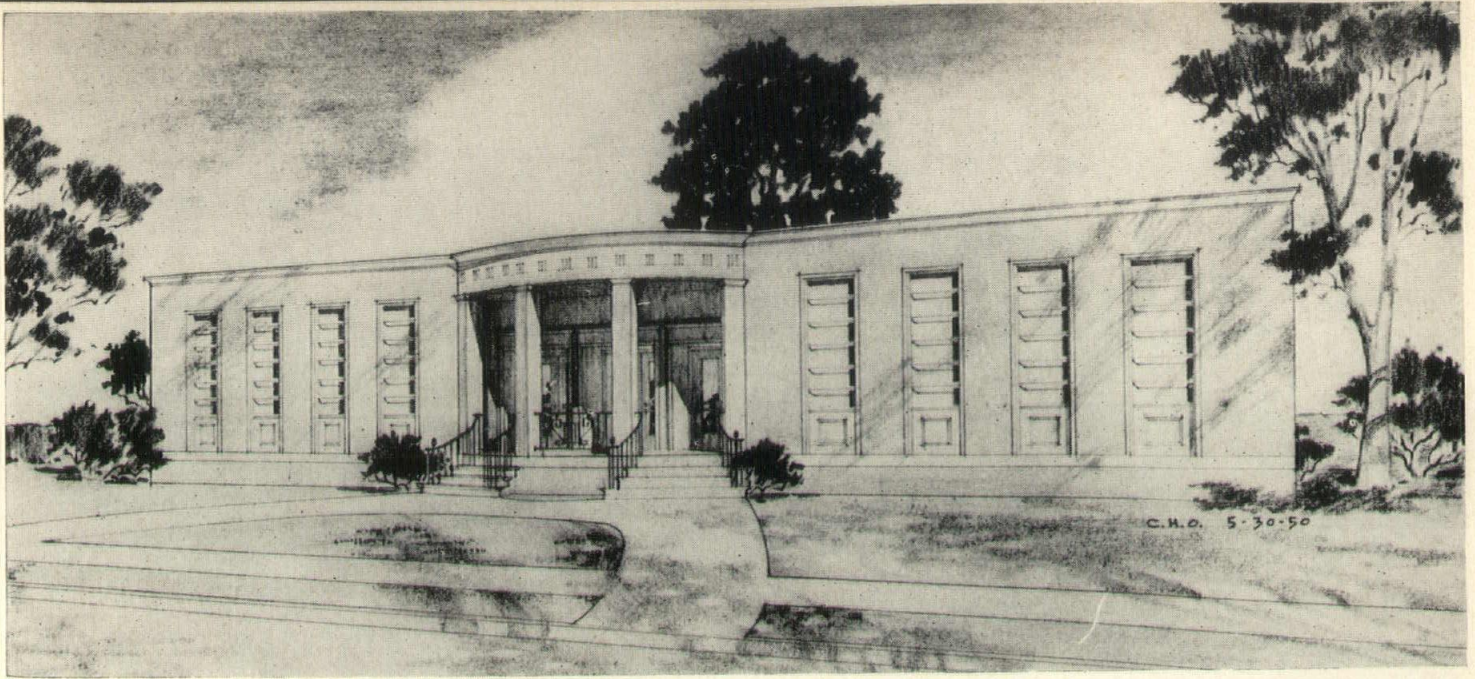




*Colleton County Hospital
Walterboro, S.C.*

*Lafaye, Lafaye & Sair
and
John H. Truluck
Architects*

COLLETON COUNTY HOSPITAL, Walterboro
Architects: Lafaye, Fair, Lafaye & Associates, Columbia, and John L. Truluck, Associated Architects
General Contractor: George L. Fuller Construction Company, Augusta, Ga.



MUSIC BUILDING, COKER COLLEGE, Hartsville

Architect: C. Oliver Hardy, Columbia

General Contractor: Fiske-Carter Construction Company, Spartanburg, AGC

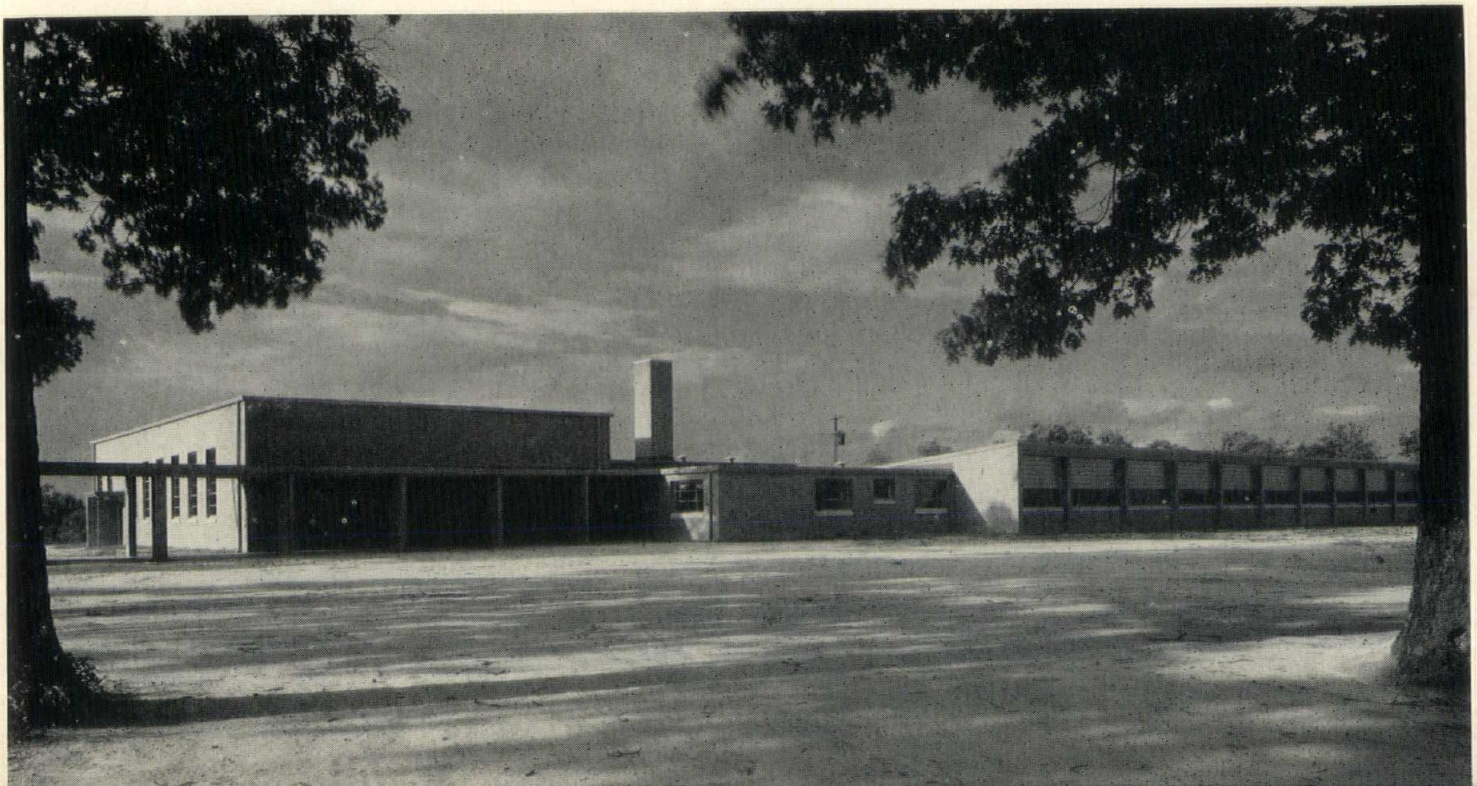
Photo of Sketch by John Hensel, Columbia

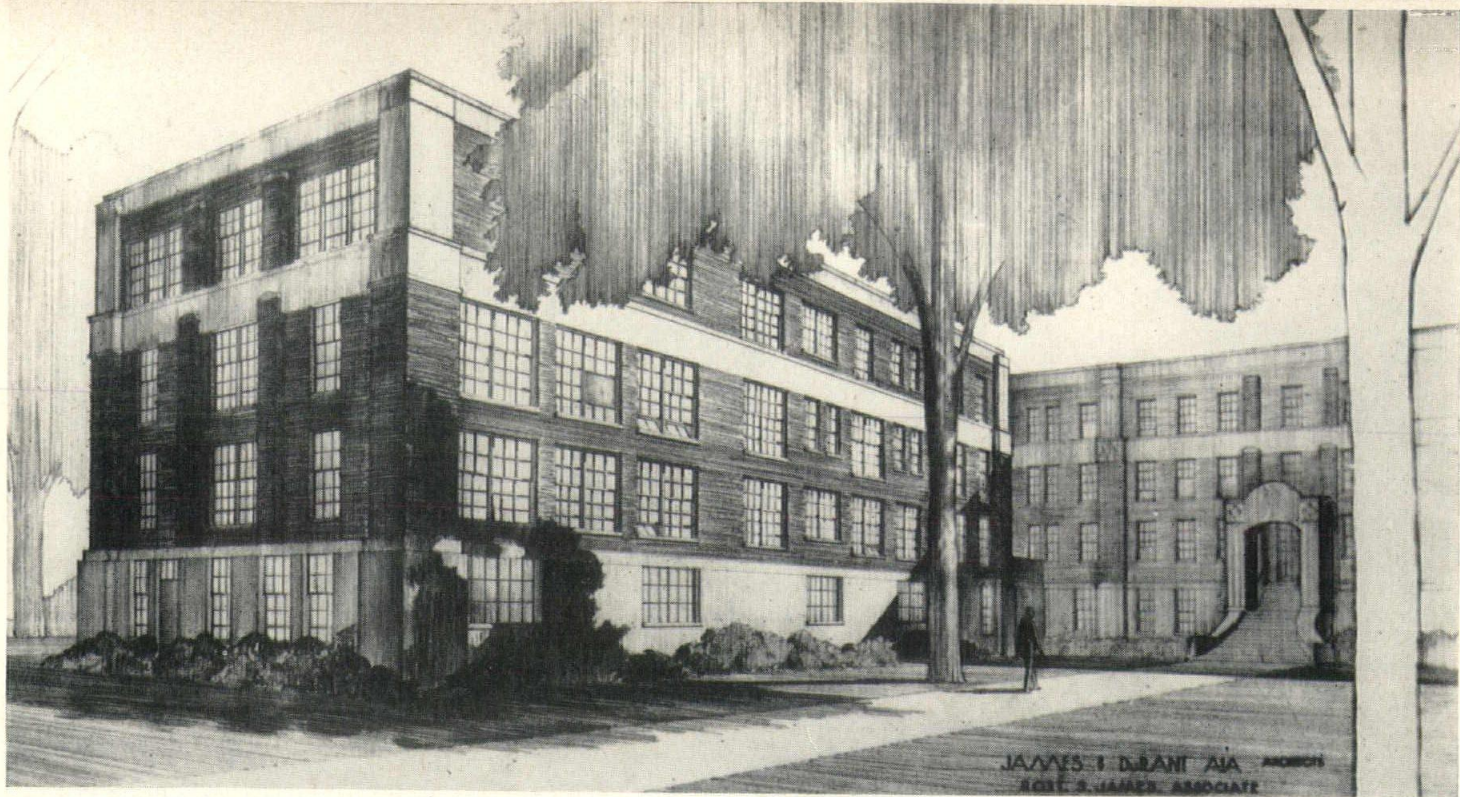
MOUNT HOLLY ELEMENTARY SCHOOL, Mount Holly

Architects: Harold Woodward, Architect & Associates, Spartanburg

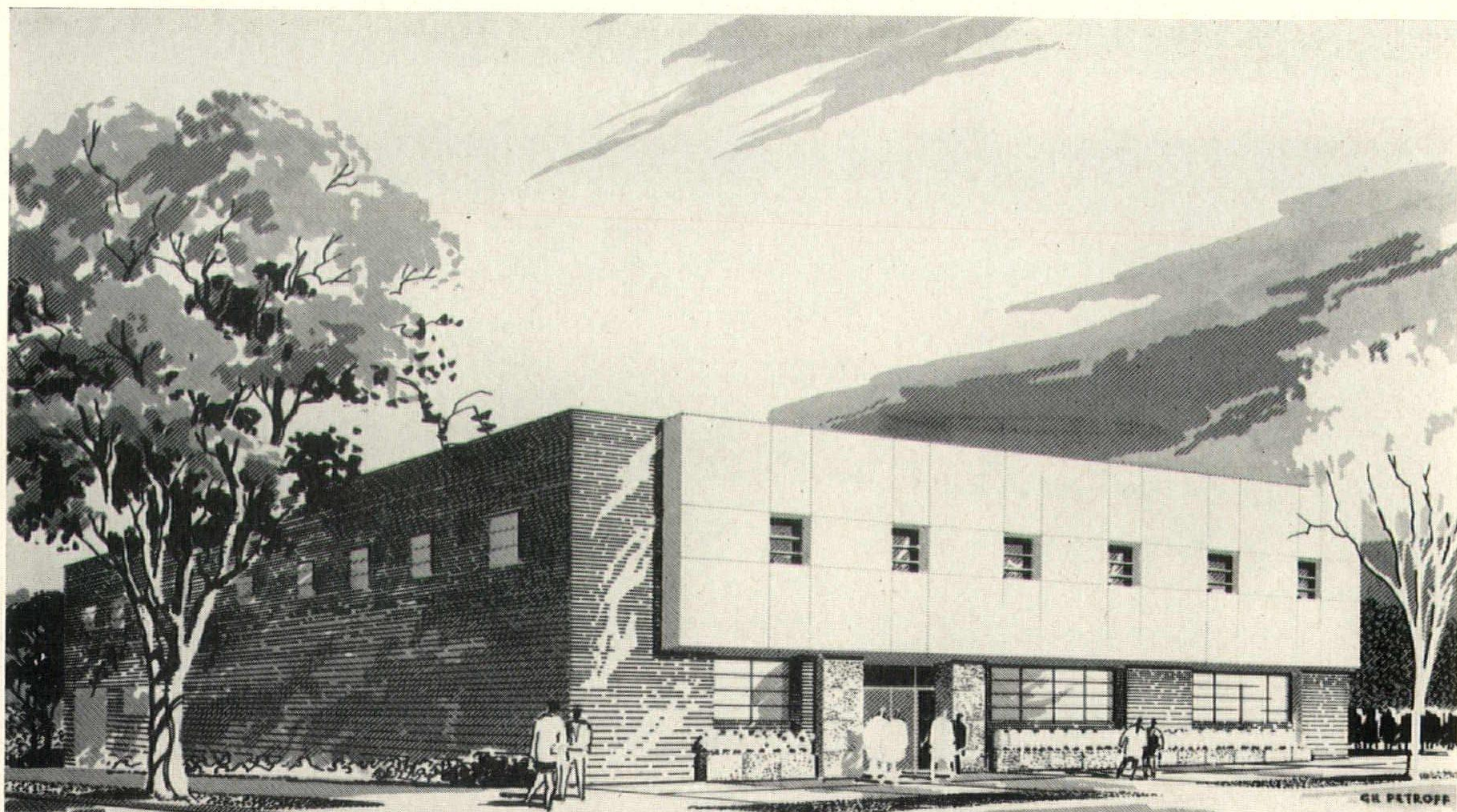
General Contractor: George L. Fuller Construction Company, Augusta, Ga.

Photo by Joseph W. Molitor, New York





OFFICE BUILDING FOR THE STATE OF SOUTH CAROLINA, Columbia
 Architects: William G. Lyles, Bissett, Carlisle & Wolff, Columbia
 General Contractor: Atlantic Building Corporation, Columbia, AGC
 Photo of Sketch by Alt-Lee, Columbia

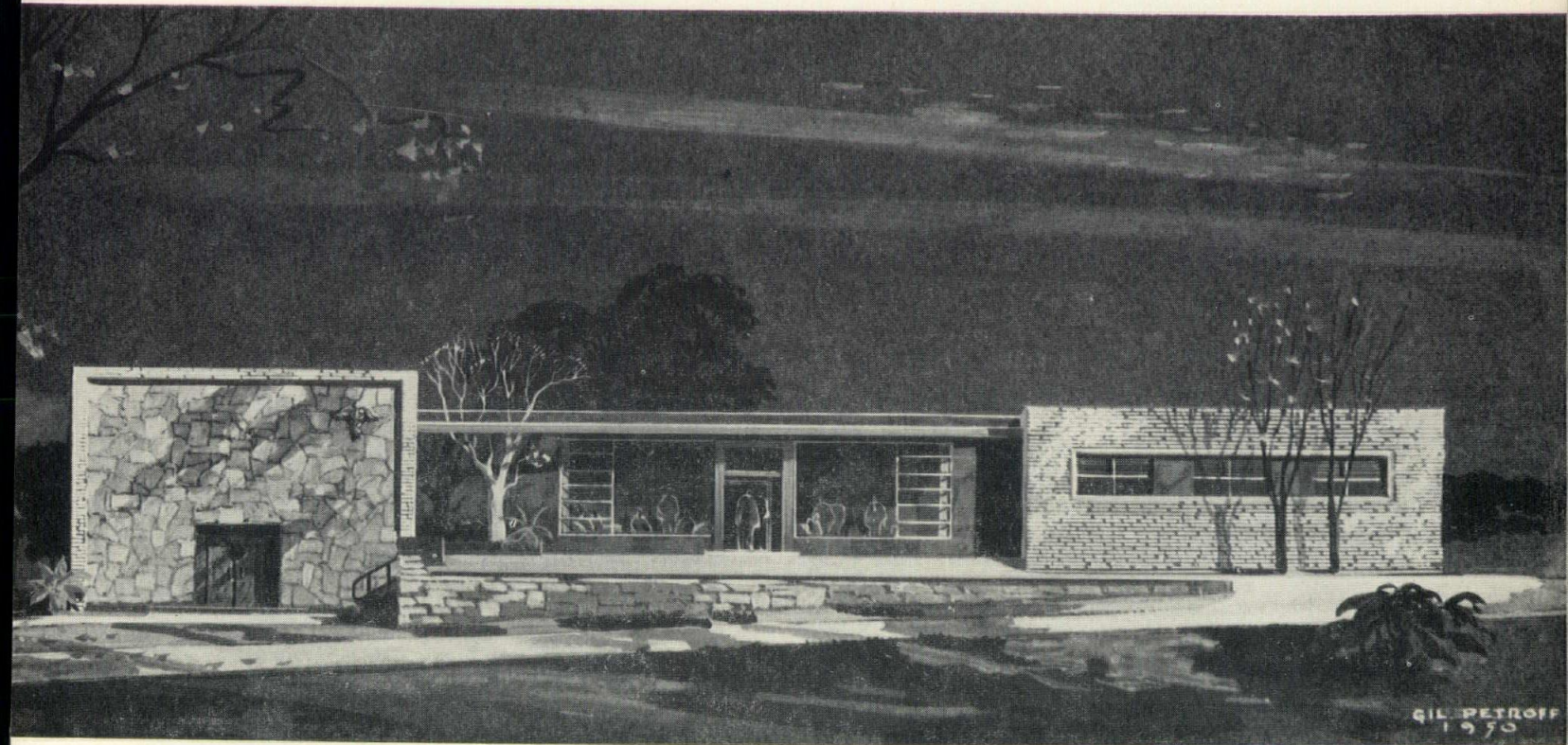


William G. Lyles, Bissett, Carlisle & Wolff
 Architects - Engineers

TUOMEY HOSPITAL, Sumter

Architects: James & DuRant, Sumter

General Contractor: George L. Fuller Construction Company, Augusta, Ga.



LAURENS COUNTY HEALTH CENTER, Laurens

Architects: William G. Lyles, Bissett, Carlisle & Wolff, Columbia

General Contractor: Spong Construction Company, Columbia, AGC



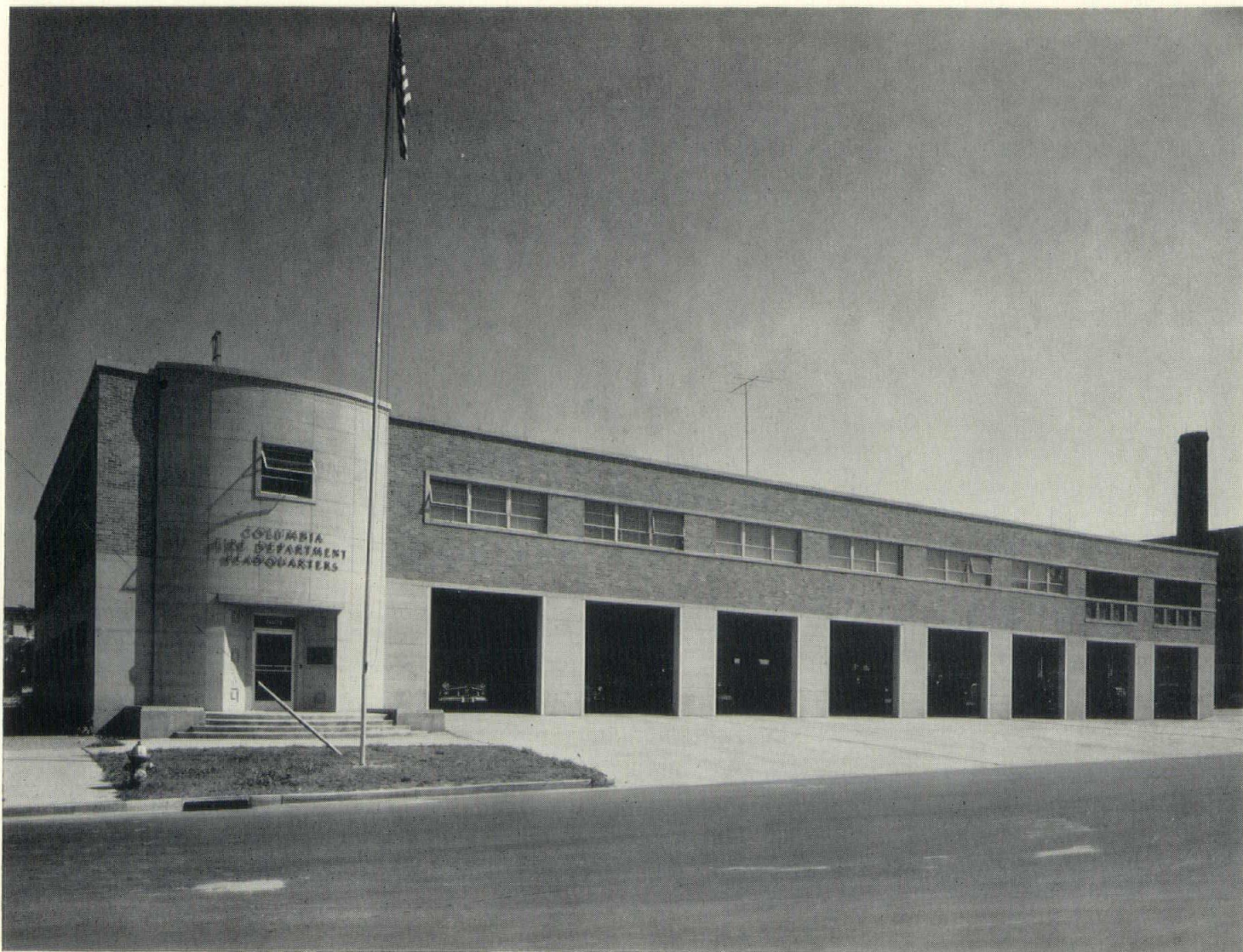
SHILOH BAPTIST CHURCH, Bennettsville
Architect: H. D. Harrall, Bennettsville

HEADQUARTERS FIRE STATION, Columbia

Architect: Heyward Singley, Columbia

General Contractor: Atlantic Building Corporation, Columbia, AGC

Photo by Joseph W. Molitor, New York





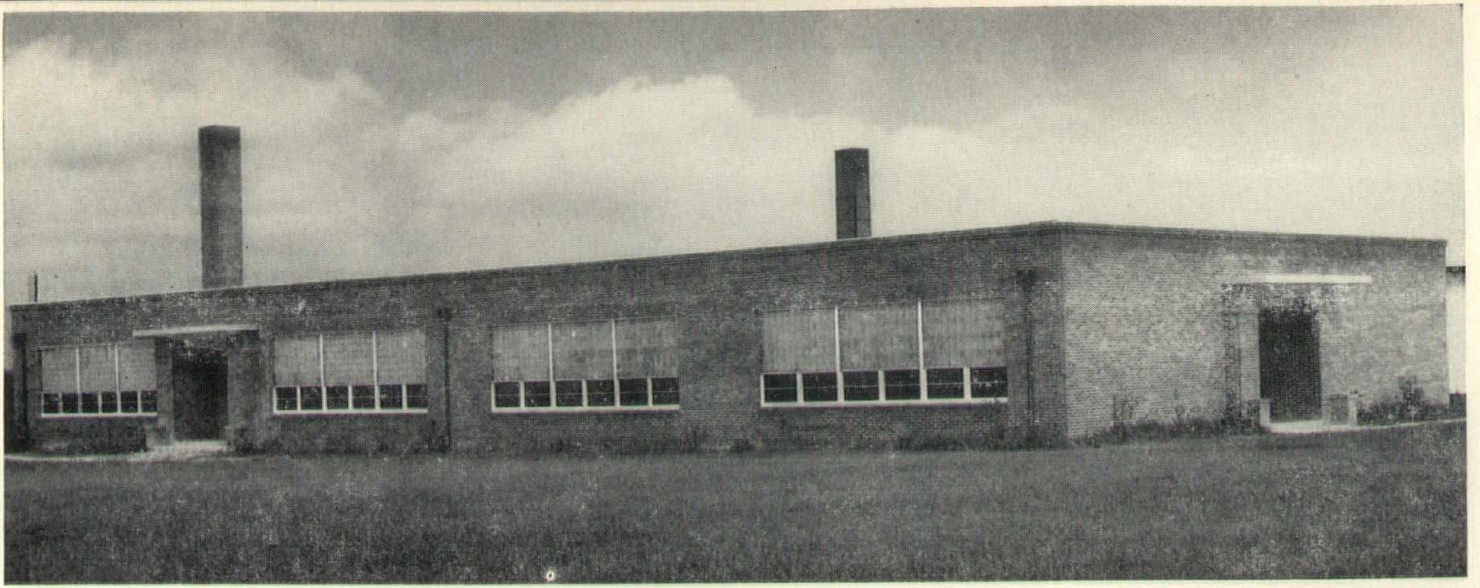
COLUMBIA AIRPORT TERMINAL, Columbia

Architects: Lafaye, Fair, Lafaye & Associates, Columbia

General Contractor: Spong Construction Company, Columbia, AGC

Photos by Joseph W. Molitor, New York





DORCHESTER TERRACE SCHOOL, WEST WING, District No. 4, Charleston County

Architects: Halsey & Cummings, Charleston

General Contractor: M. L. Stephenson, Charleston



JOHN WESLEY METHODIST CHURCH, Charleston

Architects: Stephen Thomas and Halsey & Cummings, Charleston

General Contractor: Dawson Engineering Company, Charleston



BARNWELL COUNTY COURT HOUSE AND OFFICE BUILDING, Barnwell

Architects: Hopkins, Baker & Gill, Florence

General Contractor: Manor Construction Company, Inc., Columbia, AGC

Photo by Joseph W. Molitor, New York

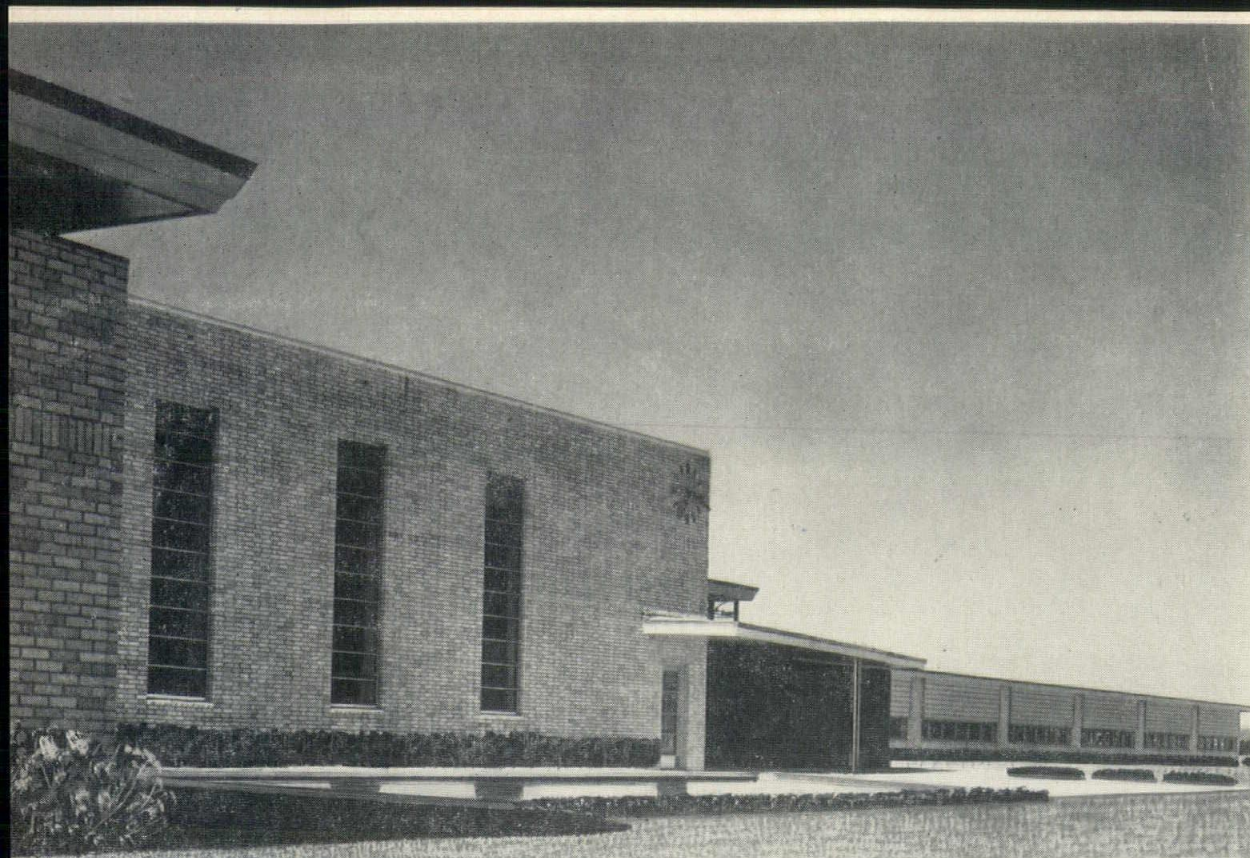
PARK STREET BAPTIST CHURCH, Columbia

Architects: Lafaye, Fair, Lafaye & Associates, Columbia

General Contractor: Mechanics Contracting Company, Columbia

Photo by Joseph W. Mollitor, New York





YORK HIGH SCHOOL, York

Architects: William G. Lyles, Bissett, Carlisle & Wolff, Columbia

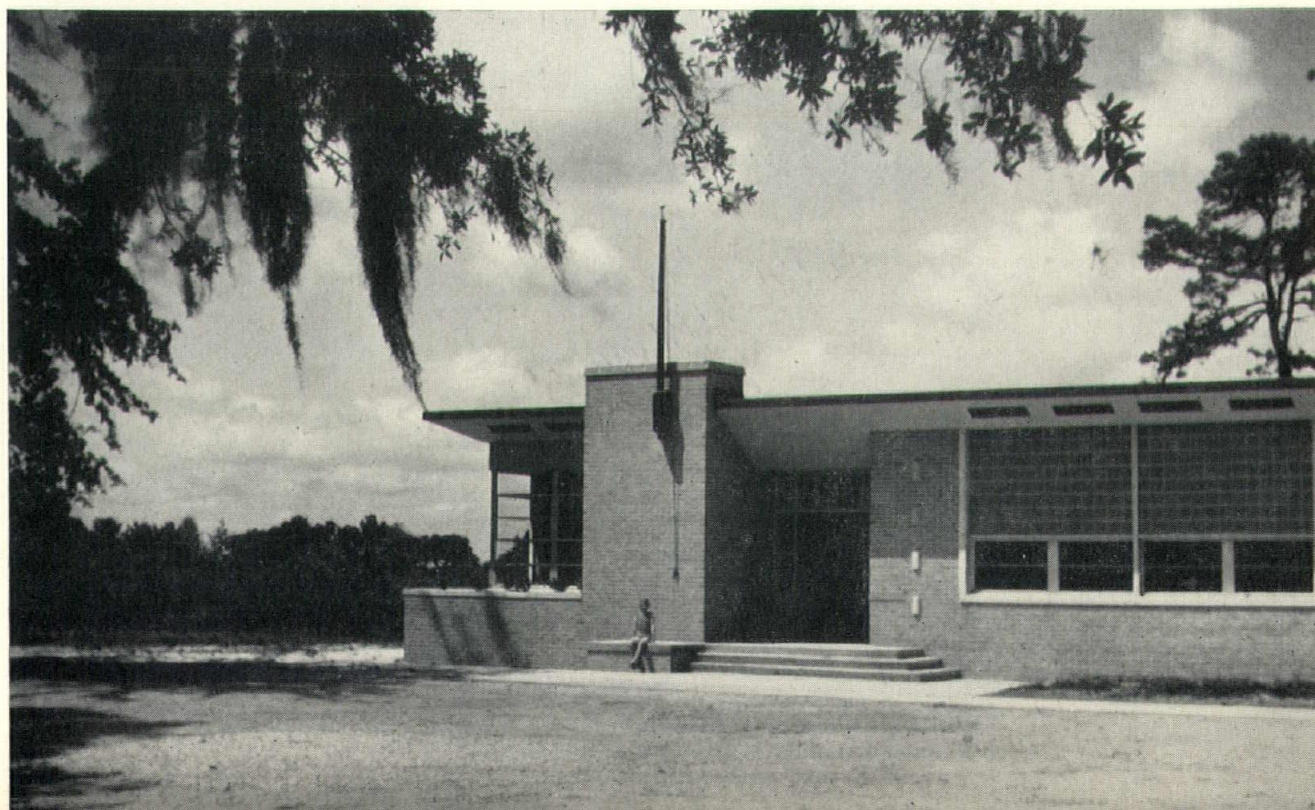
General Contractor: W. Herbert Stiefel Company, Aiken, AGC

LOBECO ELEMENTARY SCHOOL, Lobeco

Architect: Heyward Singley, Columbia

General Contractor: Dawson Engineering Company, Charleston

Print by Munn & Teal, Columbia
from Kodachrome by Anderson Riley



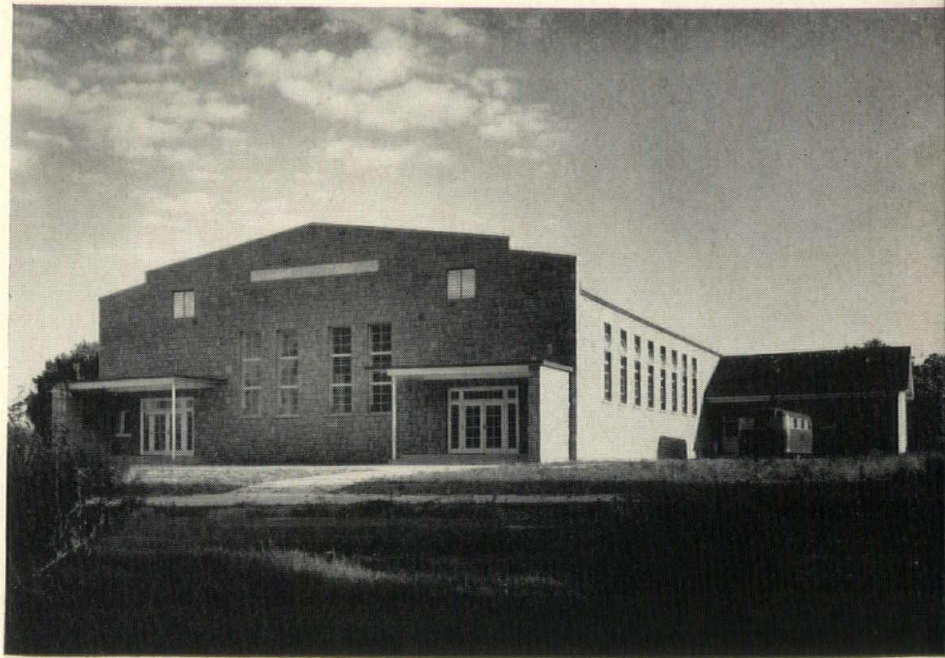


K. K. BETH-ELOHIM TABERNACLE, Charleston

Architects: Simons & Lapham, Charleston

General Contractor: Claude W. Blanchard, Charleston

Photo by Louis I. Schwartz, Charleston

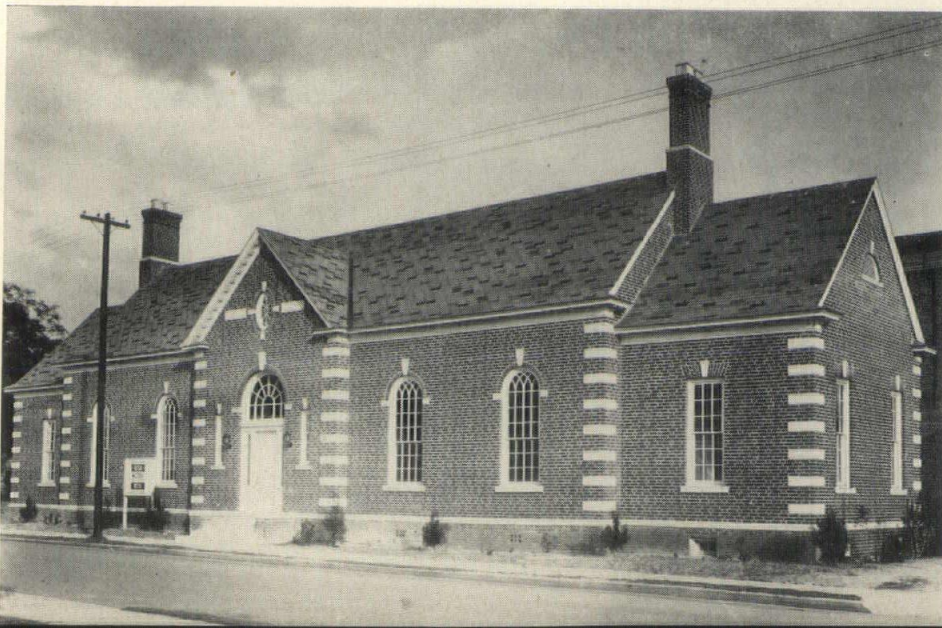


THORNWELL ORPHANAGE SCHOOL GYMNASIUM, Clinton

Architect: The McPherson Company, Greenville

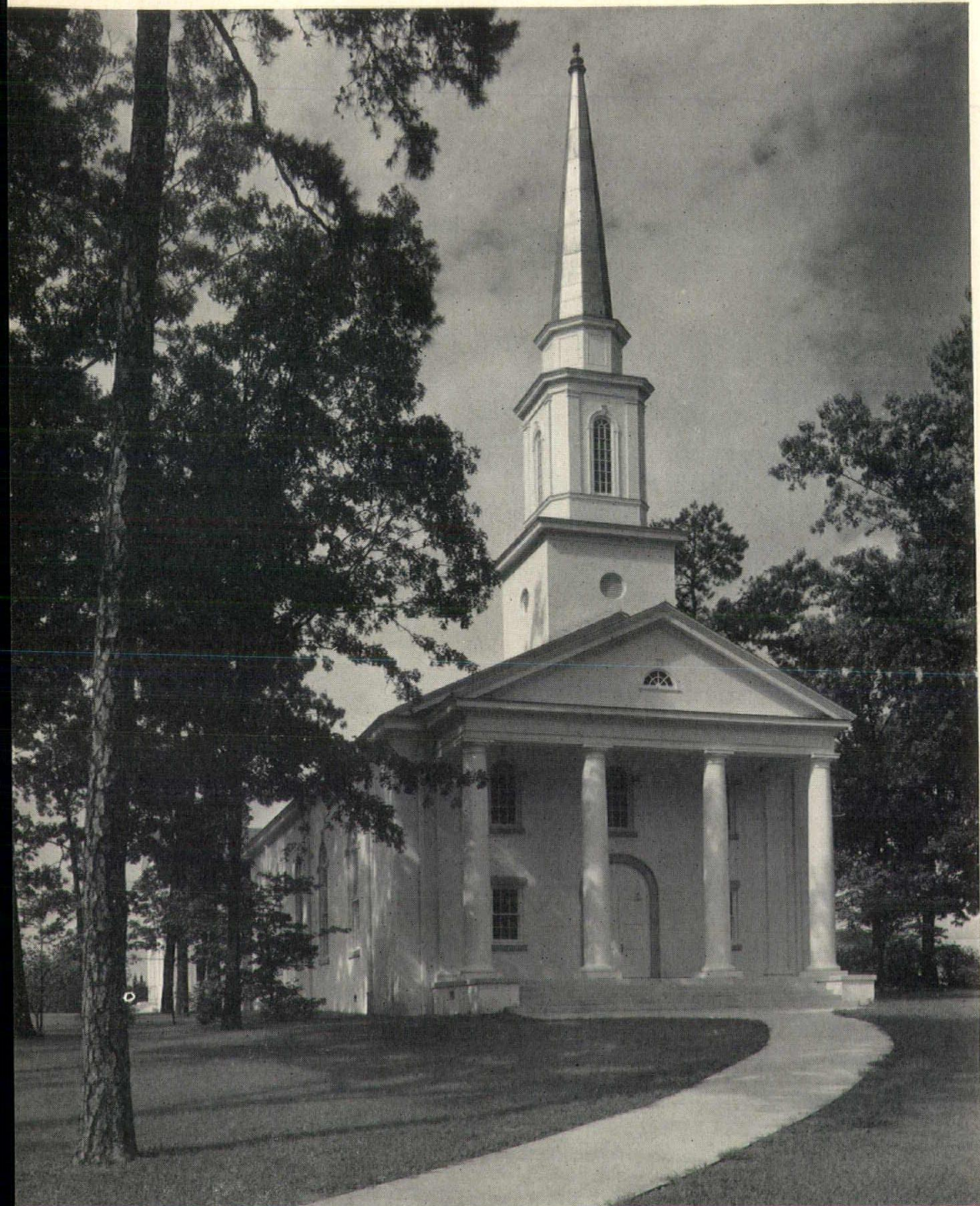
General Contractor: Crosland Construction Company, Columbia, AGC

Photo by Joseph W. Molitor, New York



MARLBORO COUNTY PUBLIC LIBRARY, Bennettsville

Architect: H. D. Harrall, Bennettsville

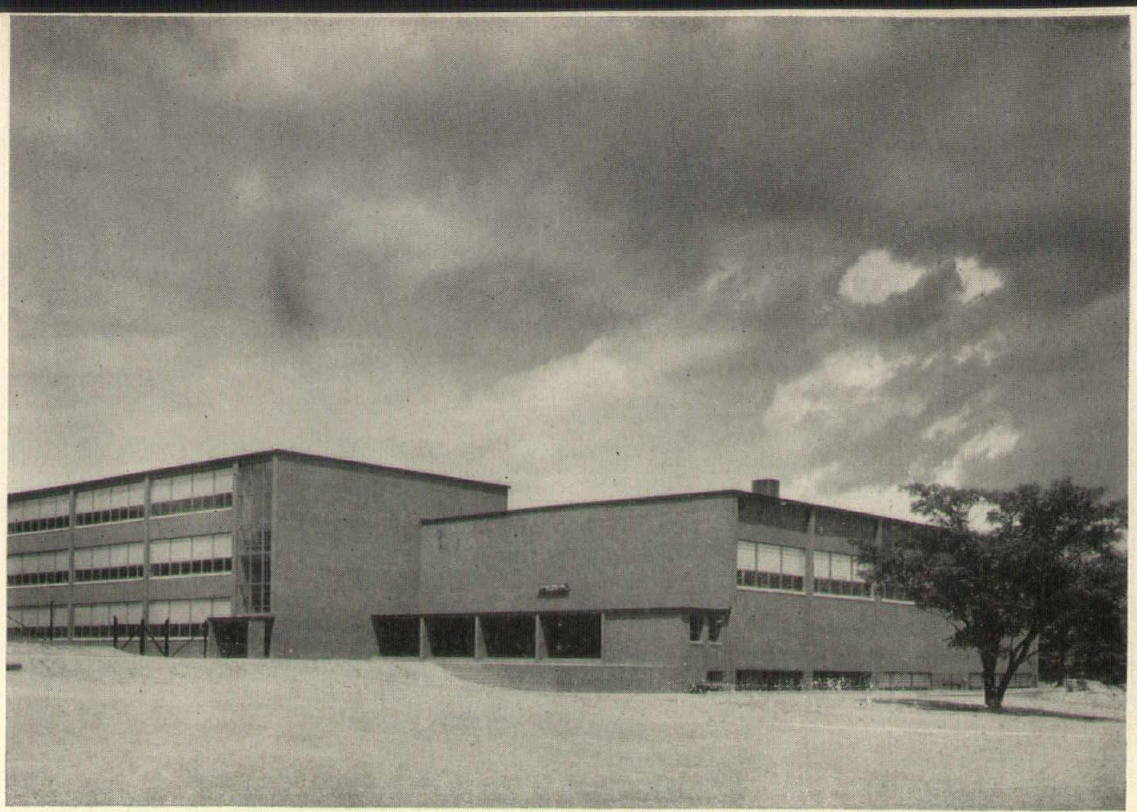


YOUNG MEMORIAL A. R. P. CHURCH, Anderson

Architect: Charles William Fant, Anderson

General Contractor: Cromer & Sullivan Construction Company, Anderson, AGC

Photo by Joseph W. Molitor, New York



CARVER HIGH SCHOOL, Spartanburg

Architects: Harold Woodward, Architect & Associates, Spartanburg

General Contractor: W. M. Fine, Spartanburg, AGC

Photo by Joseph W. Molitor, New York

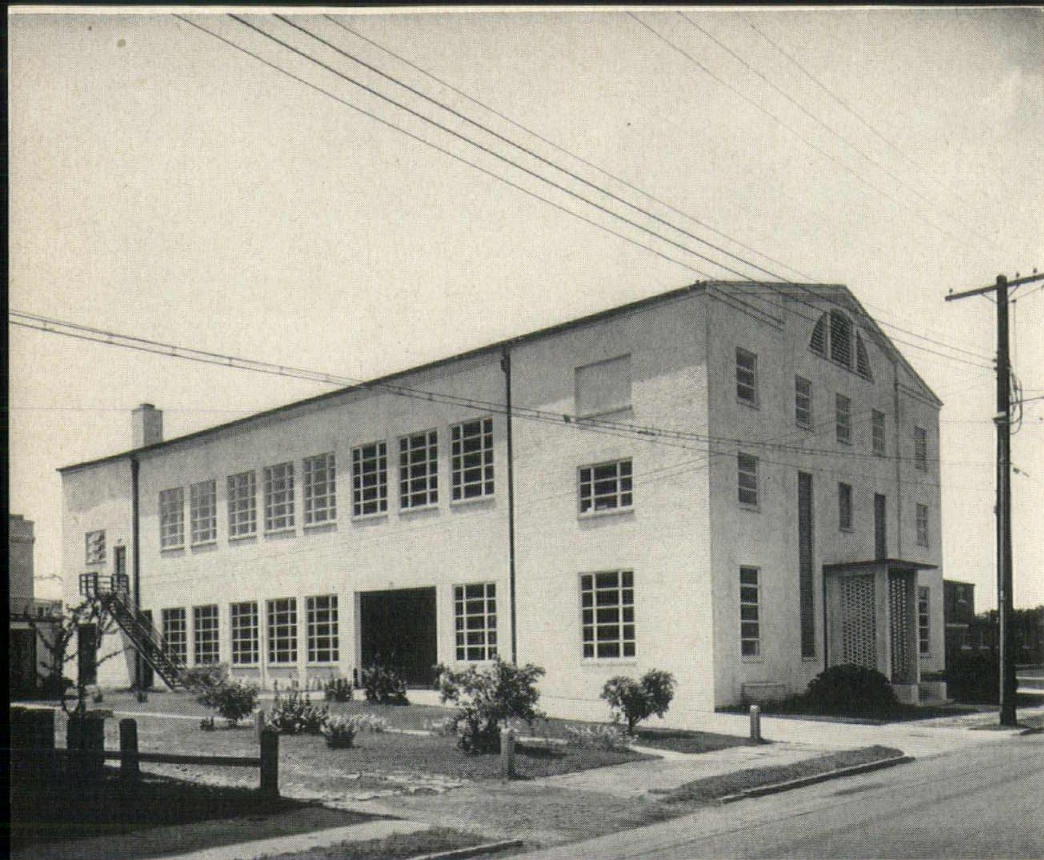
SALUDA HIGH SCHOOL, Saluda

Architects: Harold Woodward, Architect & Associates, Spartanburg

General Contractor: W. Herbert Stiefel Company, Aiken, AGC

Photo by Joseph W. Molitor, New York





ANNEX—MURRAY VOCATIONAL SCHOOL, Charleston

Architects: Simons & Lapham, Charleston

General Contractor: Charleston Constructors, Inc., Charleston

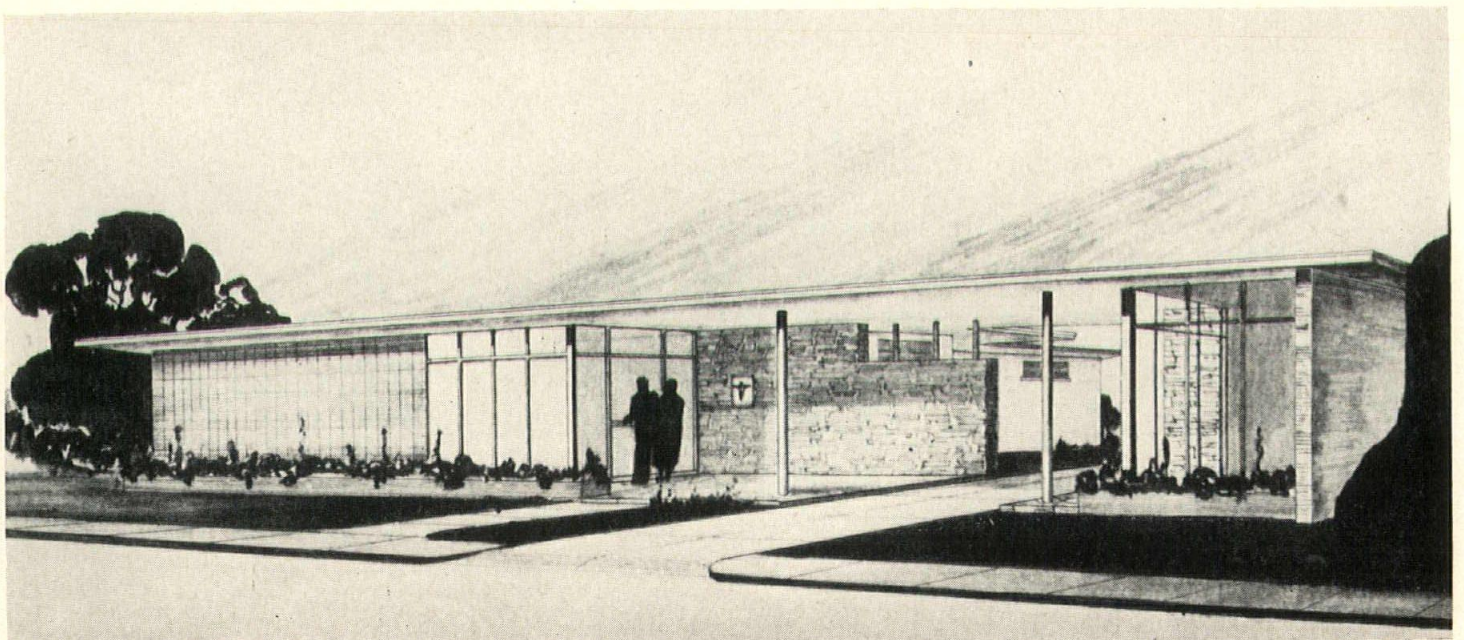
Photo by Louis I. Schwartz, Charleston

SCHNEIDER MEDICAL CLINIC, Ninety Six

Architect: John M. Lambert, Jr., Anderson

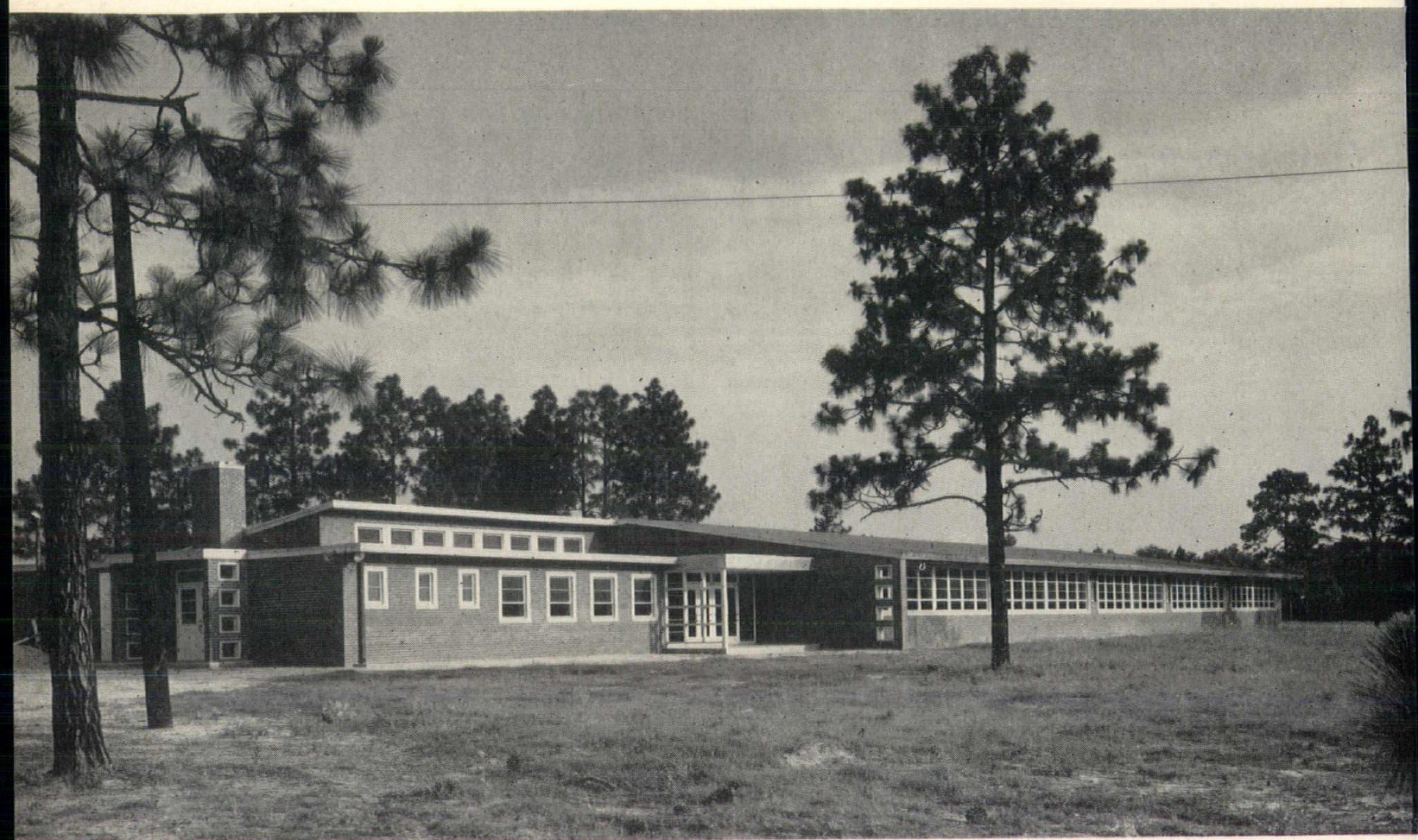
General Contractor: E. H. Hines Construction Company, Greenwood, AGC

Photo of Sketch by Richard Castleberry, Jr., Anderson





ORANGEBURG PRESBYTERIAN CHURCH, Orangeburg
Architects: Lafaye, Fair, Lafaye & Associates, Columbia
General Contractor: Crosland Construction Company, Columbia, AGC

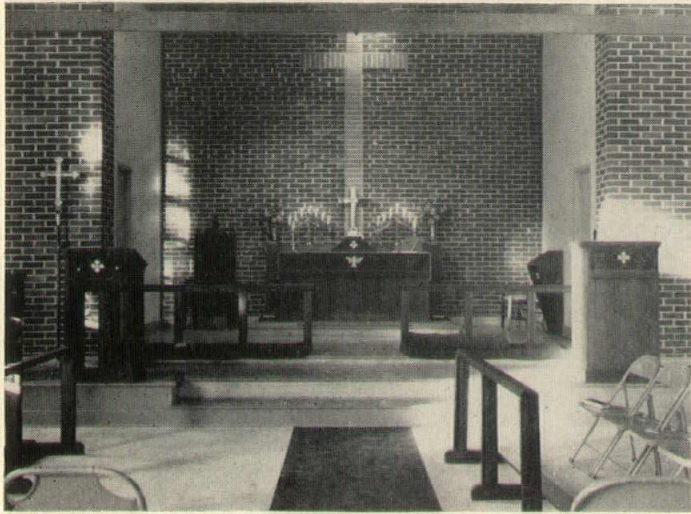


NORTH HARTSVILLE ELEMENTARY SCHOOL, Hartsville

Architects: C. Oliver Hardy and Oliver & Dickson (1946-1950), Columbia

General Contractor: General Engineering Corporation, Florence, AGC

Photo by Joseph W. Molitor, New York



ST. MARTINS-IN-THE-FIELDS EPISCOPAL CHURCH, Columbia

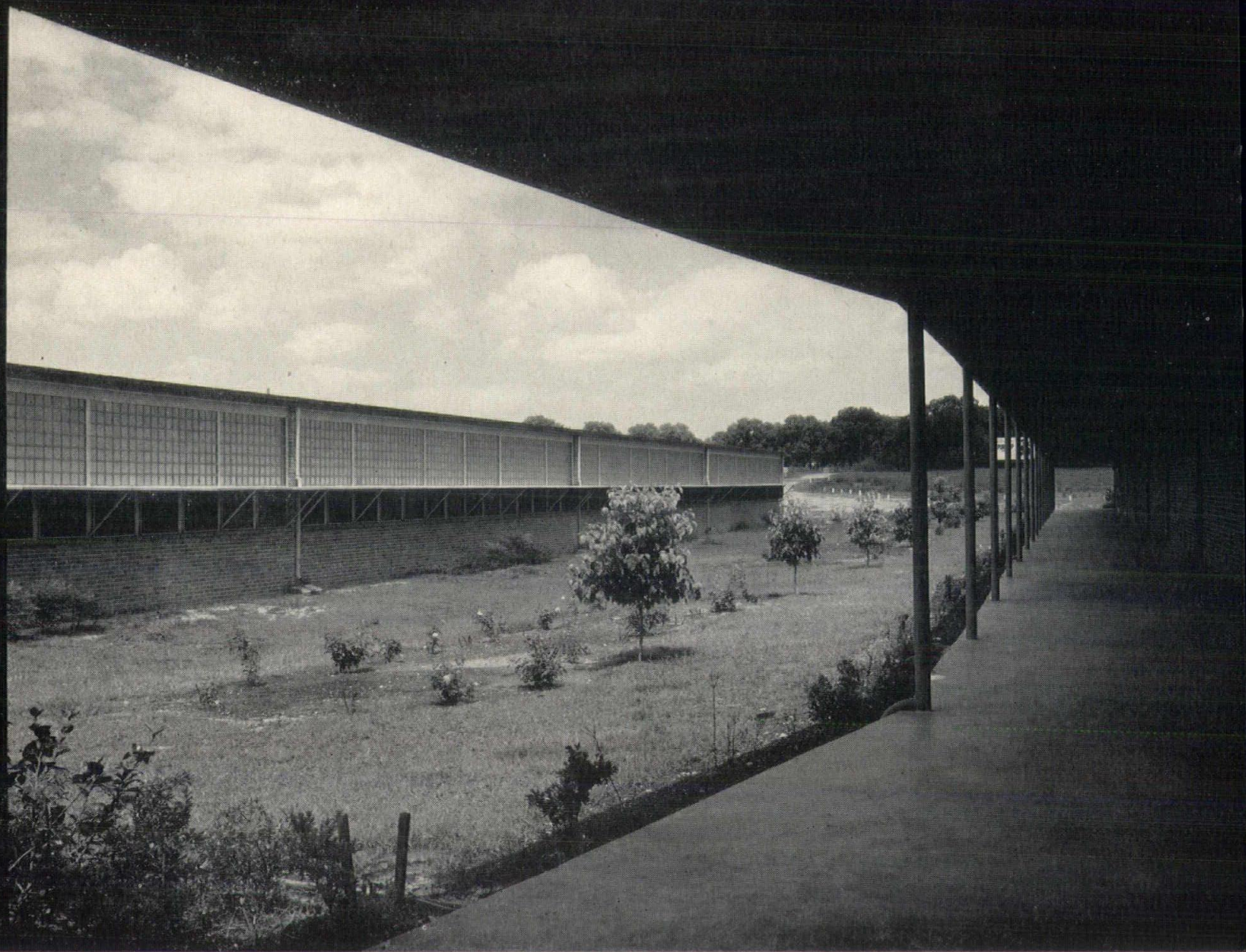
Architects: Lafaye, Fair, Lafaye & Associates, Columbia

General Contractor: John C. Heslep Company, Columbia, AGC

Photo of Exterior by Joseph W. Molitor, New York

Photo of Interior by Augustus Fitch, Columbia





ORANGEBURG JUNIOR HIGH SCHOOL, Orangeburg

Architect: G. Thomas Harmon, Columbia

General Contractor: Spong Construction Company, Columbia, AGC

Photo by Joseph W. Molitor, New York

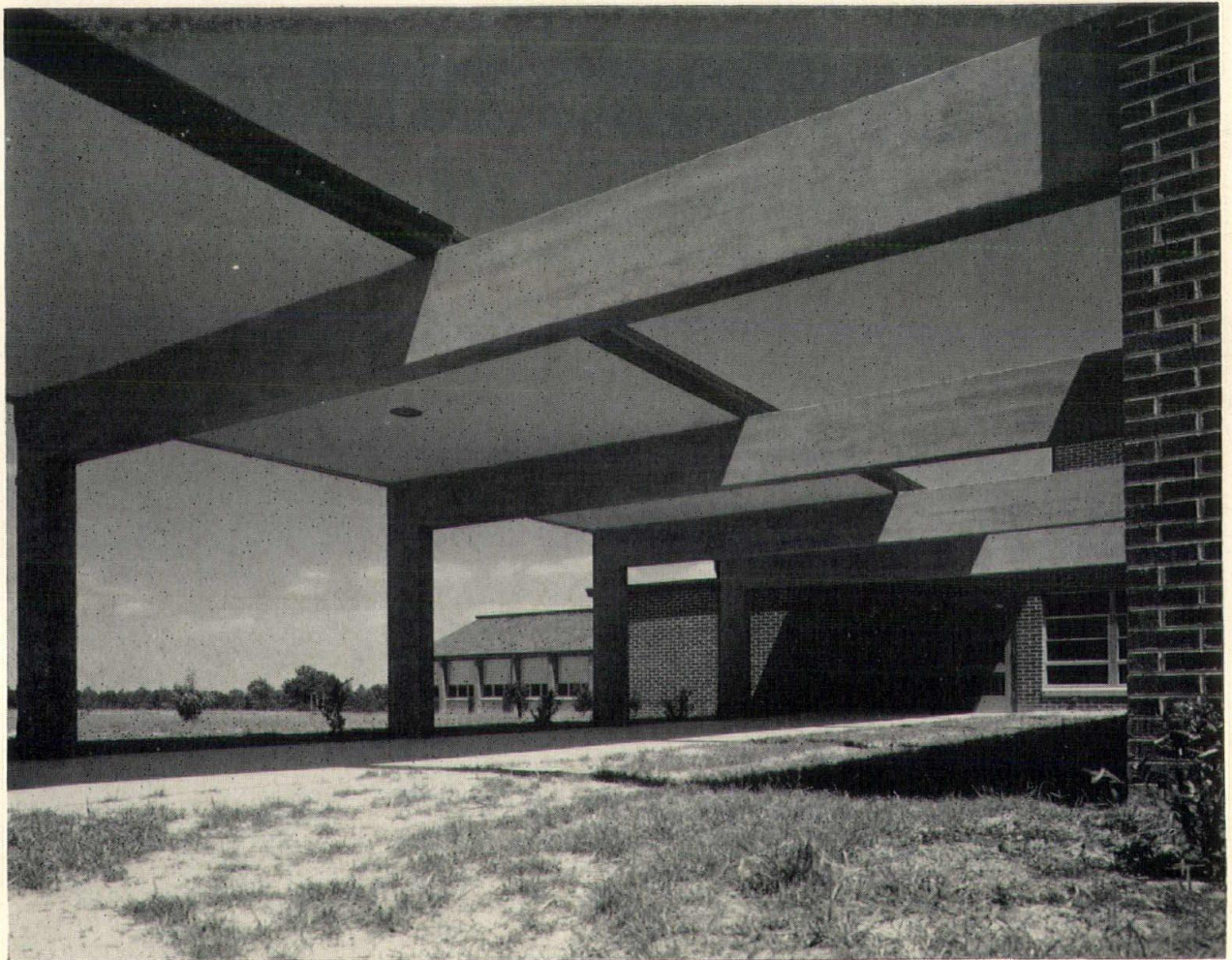
NEGRO GIRLS' TRAINING SCHOOL, Columbia
Architect: The McPherson Company, Greenville
General Contractor: The Dawson Engineering Company, Charleston
Photo by Joseph W. Molitor, New York



HARRIS ELEMENTARY SCHOOL, Greenwood

Architects: Harold Woodward, Architect & Associates, Spartanburg

Photo by Joseph W. Molitor, New York





**BREWER HIGH SCHOOL AND GYMNASIUM,
Greenwood**

Architect: James C. Hemphill, Greenwood

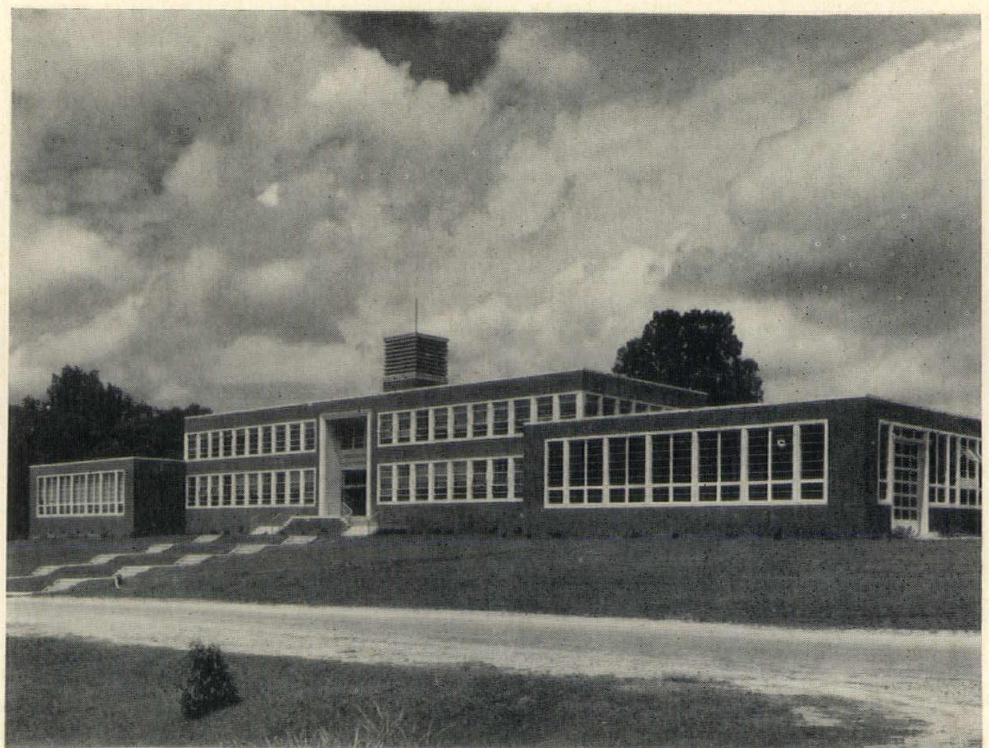
**General Contractor: H. L. Eargle Construction
Company, Columbia, AGC**

**AGRICULTURAL ENGINEERING BUILDING,
CLEMSON COLLEGE, Clemson**

**Architects: C. Oliver Hardy and Oliver &
Dickson (1946-1950), Columbia**

**General Contractor: Brissey Lumber Company,
Anderson, AGC**

Photo by Joseph W. Molitor, New York

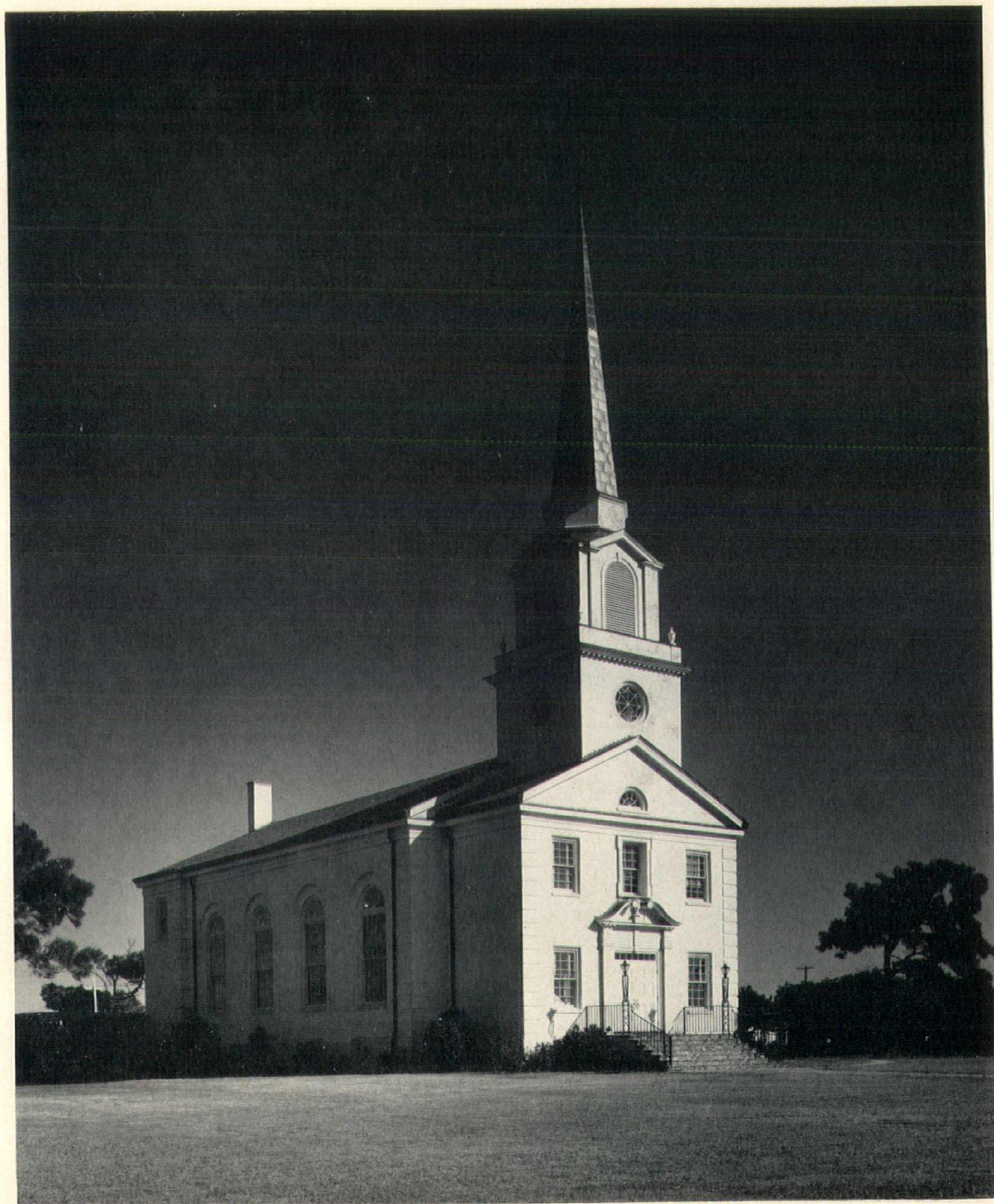


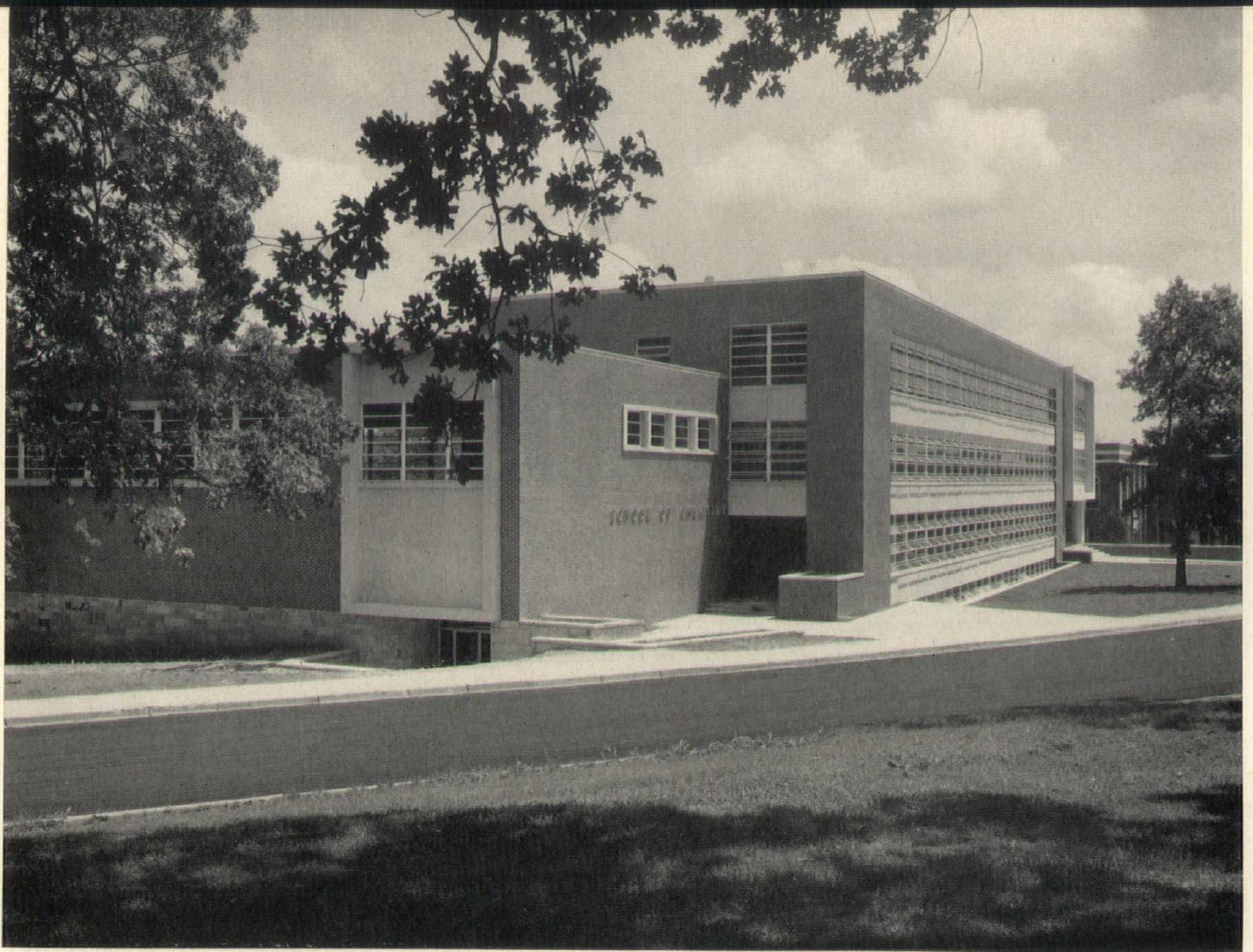
PRESBYTERIAN CHURCH, Myrtle Beach

Architects: Hopkins, Baker & Gill, Florence

General Contractor: Moore Construction Company, Myrtle Beach, AGC

Photo by Joseph W. Molitor, New York





CLEMSON COLLEGE CHEMISTRY BUILDING, Clemson

Architects: Hopkins, Baker & Gill, Florence

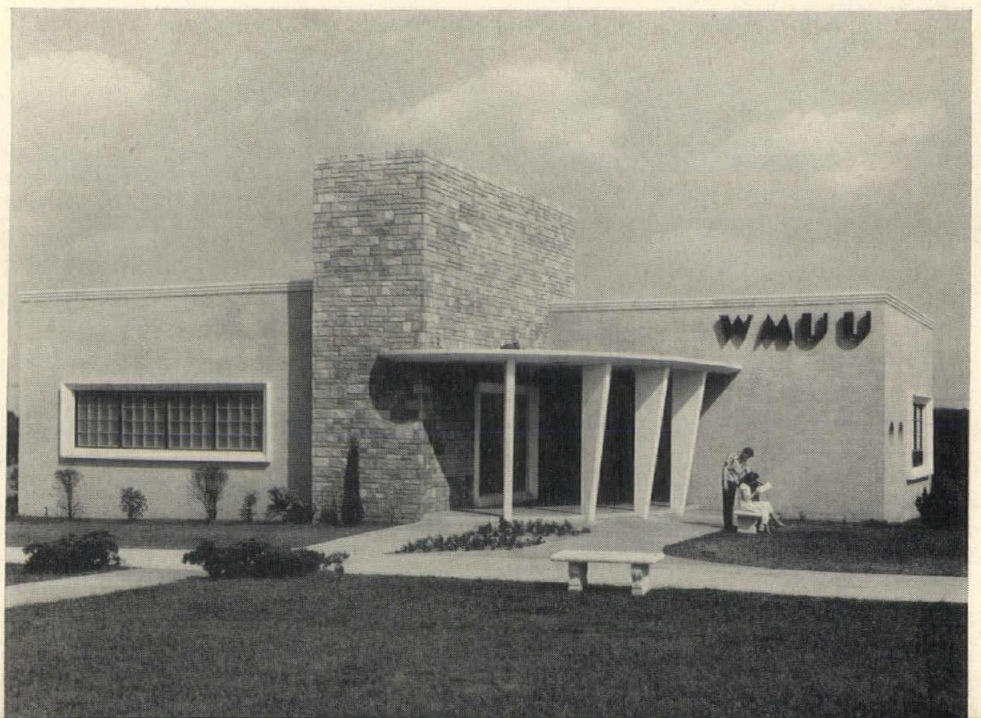
General Contractor: Industrial Builders, Inc., Anderson, AGC

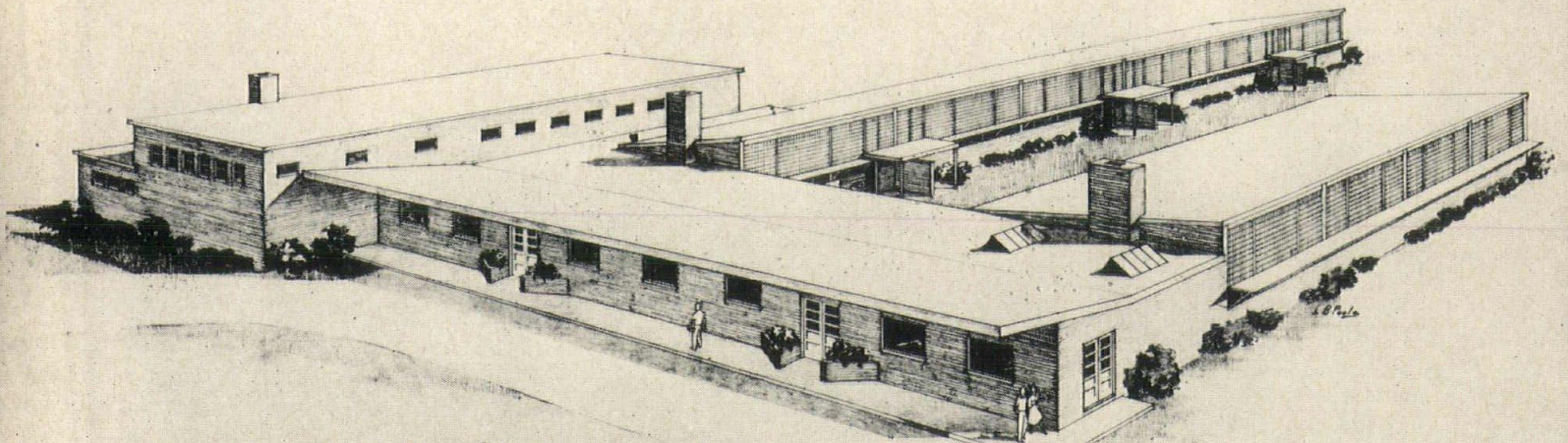
Photo by Joseph W. Molitor, New York

**RADIO STATION, BOB JONES UNIVERSITY,
Greenville**

Architect: W. E. Freeman, Jr., Greenville

Photo by Henry Elrod, Greenville

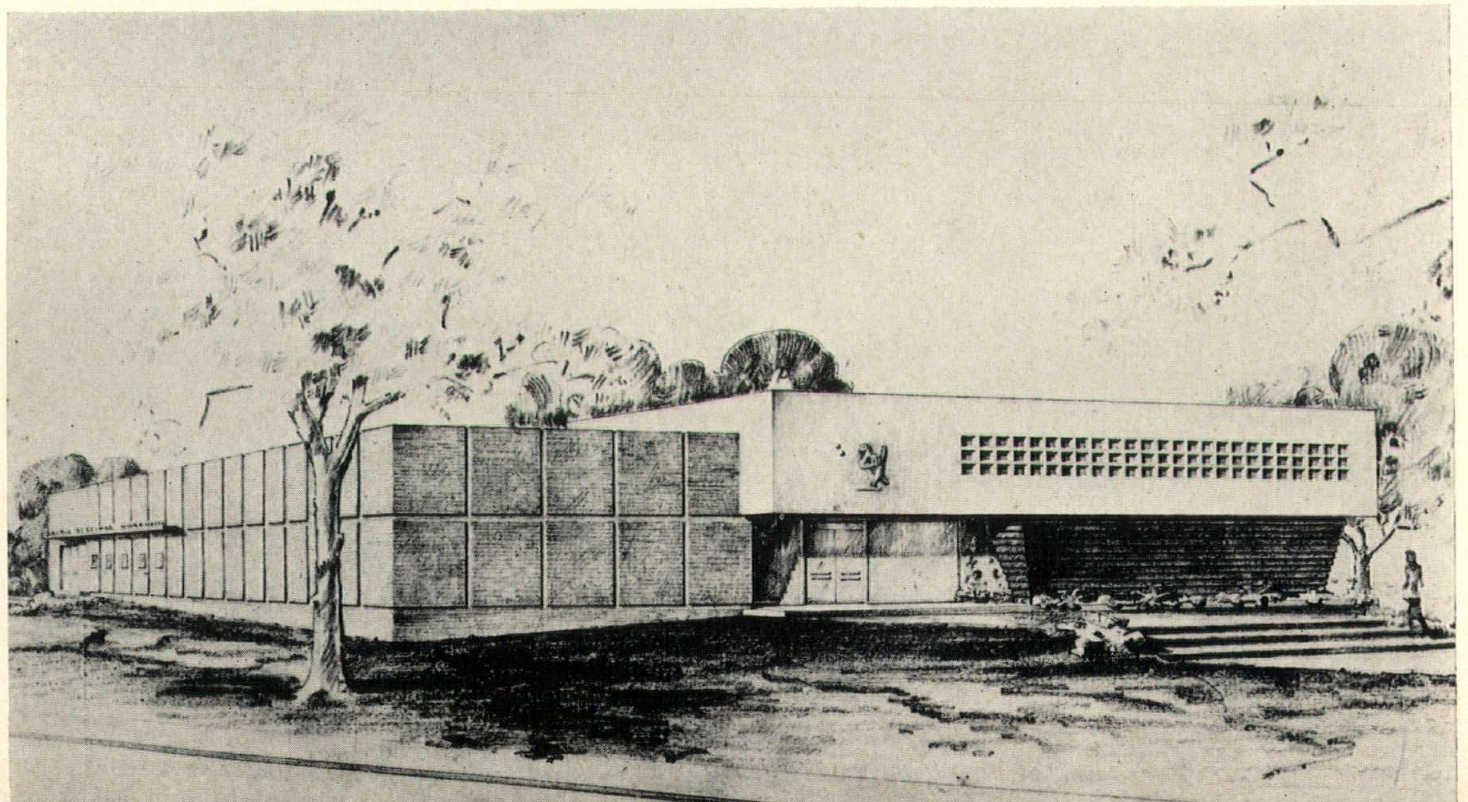




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SYLVIA CIRCLE SCHOOL, Rock Hill
Architect: G. Thomas Harmon, Columbia
General Contractor: Dawson Engineering Company, Charleston

MUSEUM BUILDING, BOB JONES UNIVERSITY, Greenville
Architect: W. E. Freeman, Jr., Greenville



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SOUTH CAROLINA

—THE EVOLUTION OF ARCHITECTURE IN SOUTH CAROLINA

(Continued from Page 11)

tages", each a story and a half high set upon a high basement and ornamented by a simple portico. They have become scarce, which is to be regretted, for they were an attractive type.

Shortly before the end of the eighteenth century, a new architectural influence became apparent in this state, the Adam style. As a matter of fact, it was long overdue, having been the rage in England practically ever since Robert Adam began practicing in 1758. Bulfinch, of Boston, sometimes is credited with having first introduced the style to America, but South Carolina would seem to have been abreast of New England. The long and lofty portico which was added to the house at Hampton plantation in 1790 was derived straight from the villa at Hampton on the Thames, designed by Adam for the actor, Garrick. The Charleston county courthouse, completed in 1792, which was designed by Judge William Drayton, shows Adam proportions in its main facade.

Gabriel Manigault, a rice planter with a European education, was the outstanding South Carolina architect of this period. An amateur architect, but an excellent one, he interpreted the Adam manner with unusual success. The dwelling he designed for his brother Joseph, at Charleston, is valuable not only for its delicate but lively decoration but also for its plan, which includes a curving staircase of great beauty and a bowed dining room. A lavish use of color adds to the gay feeling of the interior.

Manigault also designed the Orphan House Chapel and the South Carolina Hall and is credited with the plan of the Bank of the United States building, now the City Hall of Charleston. These structures show that he was no mere copy-cat of attractive detail but was possessed of remarkable sensitivity in applying it and also that he understood the fundamentals of planning.

Apart from Manigault's work, the Adam influence in Charleston pops up most often in superficial matters of decoration, such as graceful fanlights and composition-ornamented mantels and cornices. Occasionally a larger borrowing may be found, as in the case of the First (Scotch) Presbyterian Church, built about 1814, where the twin towers with their cupola-crowned turrets are reminiscent of those on Robert Adam's church at Mistle Spa, Essex. Unfortunately, the architect of the Presbyterian church is unknown.

The Adam influence was to linger for years. It was shown clearly in the Old Medical College (no longer standing)

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designed by Frederick Wesner in 1827, though Wesner was influenced also by the Greek Revival. It may be traced in the embellishments of several handsome wooden houses associated with the Bennett family, including the Governor Thomas Bennett House. Nor should one overlook a flock of attractive brick "single houses", built around 1800, which are so alike that it seems probable that all were designed by one man, whoever he may have been. Charlestonian in plan, they owe most to the Adam style in decoration, though a few show a Regency influence.

In the early 1800's, the composition ornaments were supplemented or superseded by an American development, the lavish use of small wood detail, especially reeding and gouge-work and the fluted or reeded ellipse (often called the sunburst pattern) and fan. You may find examples from Ohio to Savannah, but strangely enough, the two strongholds of this type of decoration were South Carolina and New York State! In the latter it was prevalent in the Hudson Valley and parts of Long Island and even extended over the border into New Jersey. In South Carolina it is found in somewhat restrained form at Charleston and much more exuberantly in Upper St. John's, Berkeley, where it reached its most elaborate at Springfield plantation. It also penetrated inland and a superior example may be seen in the drawing-room mantel at Cedar Grove plantation, near Edgefield.

The explanation of how two such widely separated states as New York and South Carolina came to share a style probably lies in the popularity of Northern carpenters in the Low Country, plus the fact of occasional importations of woodwork from the North, a case in point being the sunburst-adorned mantel at the Rocks plantation. While interesting, this style could hardly be termed important, except for one thing—it seems to be the earliest instance of an architectural impulse coming to South Carolina from another part of the United States, rather than from England.

By 1820, however, all minor trends were dwarfed (which does not mean that they vanished entirely) by a mighty power abroad in the land—the Greek Revival. It probably is not oversimplifying matters to say that in this state the Greek Revival may be divided into two parts, the work of Robert Mills, done mainly in the 1820's, and the work of others, accomplished principally after 1838. The intervening eight years saw relatively little building in the state, due to adverse economic conditions.

Mills, native son and architectural genius, was born at or near Charleston

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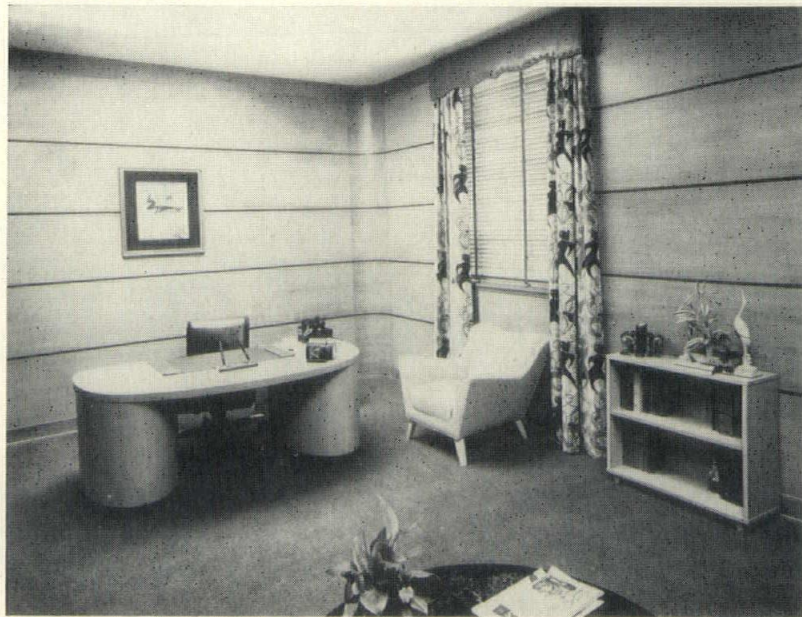
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in 1781 and received the best education the city afforded, before going to work with Thomas Jefferson on Monticello and Hoban at Washington. In 1804 Mills returned briefly and designed the Circular Congregational Church in Charleston which inaugurated a new and radical departure in church design, the auditorium form. He repeated it twice at Philadelphia, in 1808 and 1813, and at Richmond in 1812.

In the 1820's, this hard-working, patriotic and it would seem, inspired man, returned again for a decade which enriched South Carolina with a quantity of admirable structures. How many buildings are due to Mills is unknown. He undoubtedly had his imitators and several structures, especially dwellings, which tradition links with him may be their work. Enough that his influence was good.

Buildings in this state generally considered to be of his design include the courthouse and Bethesda Presbyterian Church, at Camden; courthouses at Lancaster, Kingstree, Walterboro, Conway, Georgetown, Winnsboro and Marlboro; the oldest building of the South Carolina State Hospital and the second Ainsley Hall dwelling (later the Columbia Theological Seminary) at Columbia, and the First Baptist Church, old jail annex, Marine Hospital and Fireproof Building at Charleston. Others of his buildings, such as the courthouse at Greenville, no longer stand.

Many other states, north and south, possess structures which Mills designed, while nationally he is known for his Washington monument.

Mills is classed among the leaders of the Greek Revival school, but his approach was unarchaeological and his work shows more Roman influence than Greek. Moreover, he was an innovator. His rotunda-form auditorium churches have been mentioned. His State Hospital, begun in 1822, had a roof garden, window bars arranged to look like ordinary muntins so as not to distress the patients, and a hot air heating system. The old Record Building at Charleston is said to have been the first attempt at fireproof construction in this country. He was largely instrumental in persuading the Charleston merchants to finance the building of a railroad from that city to a point on the Savannah River opposite Augusta. When completed in 1833, it was the world's longest passenger steam railroad.

Mills' buildings are austere, astonishingly so when compared with later examples of Classic Revival work in this state. South Carolinians, in spite of their traditional conservatism, never have hesitated to be individualistic when it suited

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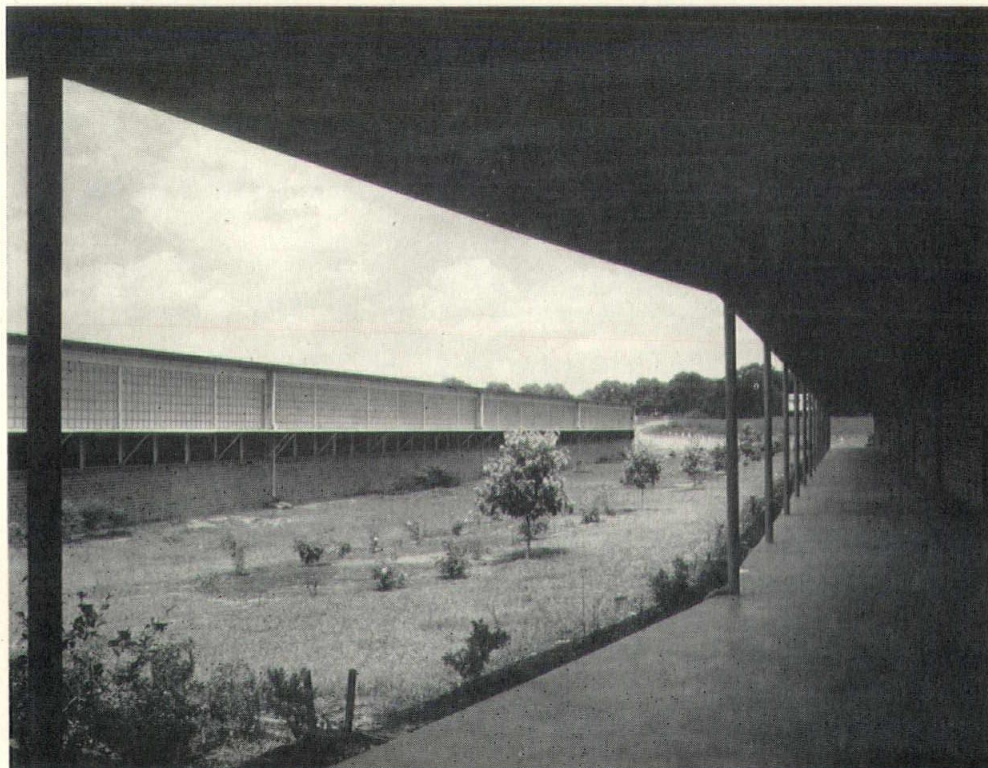
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them, neither have they feared size or embellishment. In common with the rest of the South, they interpreted the Classic Revival in a liberal manner and with zest. The results were more imaginative than academic and sometimes appear wayward and eccentric, or overpoweringly grandiose, yet often these unorthodox buildings exercise considerable charm. The effect is sometimes lush but seldom crass. The worst examples show a tendency toward coarsely executed detail, stocky columns and other clumsy proportions. The best examples are, as their makers intended them to be, magnificent.

Milford, Governor John L. Manning's home, built about 1852, near Stateburg, is one of the South's great houses. Its six-columned Corinthian portico and the acroteria of its parapet which are echoed but not exactly copied by those above the front doorway, are the most striking exterior features of this truly imposing building. Unfortunately, its architect is unknown.

The Hasell Street Synagogue, Beth Elohim, designed by Cyrus L. Warner, of New York, and built 1840-41, probably is the most important Greek Revival building in Charleston. Of temple form, with a portico inspired by that of the Theseum, the entire structure has dignity and sophistication. The Charleston Hotel, designed by Charles F. Reichardt, a German, and built in 1839, has a row of fourteen columns set on a cryptoportico, which Talbot Hamlin, authority on the Greek Revival has termed "one of the most superb street facades the movement produced."

Also noteworthy in Charleston are the Kerrison, Mikell, Roper and Edmondston-Allston houses, and several excellent but generally over-looked dwellings in lower Pitt Street.

At Newberry, the Old Courthouse, with its high Doric portico, built 1850, deserves praise. A vanished example of great worth was the old courthouse at Spartanburg. It was destroyed late in the last century but an old photograph of Morgan Square reveals its Doric dignity.

The State House at Columbia, designed by John R. Niernsee, of Baltimore, shows a handsome colonnade but the dome, by another man, is not what Niernsee intended.

These buildings are noticeable among the Greek and Classic Revival work in this state, but every reader should be able to think of others of merit, probably right in his own neighborhood. Nor should one forget the minor but often pleasant results of the style. Many a staid farmhouse suddenly acquired a handsome portico. This most often hap-

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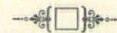


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pened after a good cotton season, and one can almost generalize that when cotton was high, columns would soon be likewise. Sometimes these classic porches betray a hitched-on look but many were genuine improvements. Fort Hill, John C. Calhoun's home, furnishes the most famous example of an added portico, but there were plenty of others.

Accompanying the Greek Revival was the Gothic Revival, though it was restricted mostly to churches and military halls, and on the whole was less successful. Robert Mills seems to have designed the first Gothic Revival church in this state, a cruciform Roman Catholic church, built in the 1820's at Columbia. His Marine Hospital, built in the 1830's at Charleston, also struck an unarchaeological but pleasing Gothic note.

The second Gothic Revival church in this state seems to have been the Huguenot Church, built 1844-45, at Charleston. It was designed by Edward B. White, who was responsible also for a quantity of other Gothic churches, including Trinity Protestant Episcopal, at Columbia, and the outwardly unpretentious but inwardly dramatic Chapel of the Cross, at Bluffton. Edward C. Jones' Church of the Holy Cross, at Stateburg, is an example of this style carried out in terre pise. An example in stone is furnished by St. Mary's Roman Catholic Church, at Edgefield, designed by Niernsee.

The Ante-Bellum years were a period of eclecticism, when South Carolina architects, like their contemporaries elsewhere, followed a variety of styles. Charleston even has a Moorish bank building and an Egyptian tomb. The so-called "Italian villa" style can rampant and produced a number of near-monstrosities but also, occasionally, when in capable hands, something of beauty, like the admirable tower at Furman University.

This state was fortunate in the 1840's and 50's in having a number of able resident architects. These included Edward B. White, George E. Walker and Edward C. Jones and Jones' partner, Francis D. Lee. Jones & Lee's practice extended over the state and into Georgia and North Carolina. The term architect was understood as it is today and members of the profession were employed as a matter of course to design any building of importance.

These two decades saw an immense amount of building activity which ended abruptly (like so much else) with the outbreak of the War Between the States. There had been a last minute burst of mansions in 1859 and 1860, perhaps a trifle overblown in style. The tendency was to be heavy and increasingly spa-

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cious. But in judging these immense, high-ceiled houses we must remember that they were not always quite so un-functional as we find them today. They were built for an era when servants were plentiful, fuel was cheap, and the way of life demanded space—Victorian families, hoopskirts, hospitality and even the fashionable dogs being large.

The war saw the destruction of many buildings and others, especially plantation houses, were burned during Reconstruction, some from malice but more from neglect. In the years following the Confederacy, few South Carolinians had money for building. It was an era of patching, of making do. Even when economic conditions improved in the 1880's and 90's, the condition of architecture was far from good. Taste, practically everywhere, was at a low ebb and the jigsaw pattern, corner turret and top-heavy mansard were in fashion. Anyone who cared to call himself architect did so. In most cases, buildings were erected without the aid of professional advice, on a plan furnished by the carpenter or contractor. When architects were employed, they often were out-of-state men, selected with little knowledge of their ability or lack of the same.

The few architects of talent in the state at that time, such as William Martin Aiken and Rutledge Holmes, found it difficult to meet the unprofessional competition and generally sought their living elsewhere. Holmes went to Florida and Aiken to New York. The latter became supervising architect of the Treasury, 1895-96.

In 1901, the South Carolina Association of Architects was formed at Columbia, with Charles C. Wilson as president. This group reorganized in 1912, again headed by Mr. Wilson, and a constitution and by-laws copied from those of the American Institute of Architects were adopted. These steps at once proved ben-

eficial, both in promoting good feeling among the architects of the state and in checking unregulated competitions.

At a joint meeting in 1913, the South Carolina Chapter of the American Institute of Architects was organized with six charter members. One of these, A. W. Todd, who became a state legislator, was instrumental in obtaining passage of an act which became effective in 1917, defining qualifications for the practice of architecture and providing for registration of architects. Achievements of the chapter include the preparation of the state school building code, adopted in 1924, and an important share in drafting the state building code.

During the 20's, building for the most part was steady but unspectacular. The bungalow type was popular for small dwellings. The end of this decade, however, saw an unexpected demand for a limited number of elaborate plantation houses when Northern capitalists bought Low Country estates for winter homes and shooting preserves. They restored the old houses, or, where these had vanished, built new ones. The impulse soon flagged, however, because of the depression.

This crisis was weathered, in part, with the aid of the Historic American Building Survey, which employed twenty-three South Carolina architects and draughtsmen in 1933-34. Albert Simons, of Charleston, was one of four architects chosen from the entire country to serve as collaborator-at-large of this survey.

In recent years, building has been brisk over the state. New types, skyscraper apartments, radio stations, airport buildings, recreational centers, medical centers, tourist courts and supermarkets have been handled with a high degree of success. Housing projects embracing hundreds of units and private dwellings ranging from traditional styles to ranch-type and "modern" (but seldom

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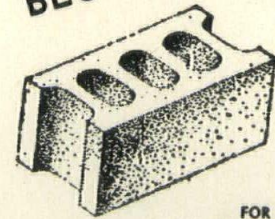
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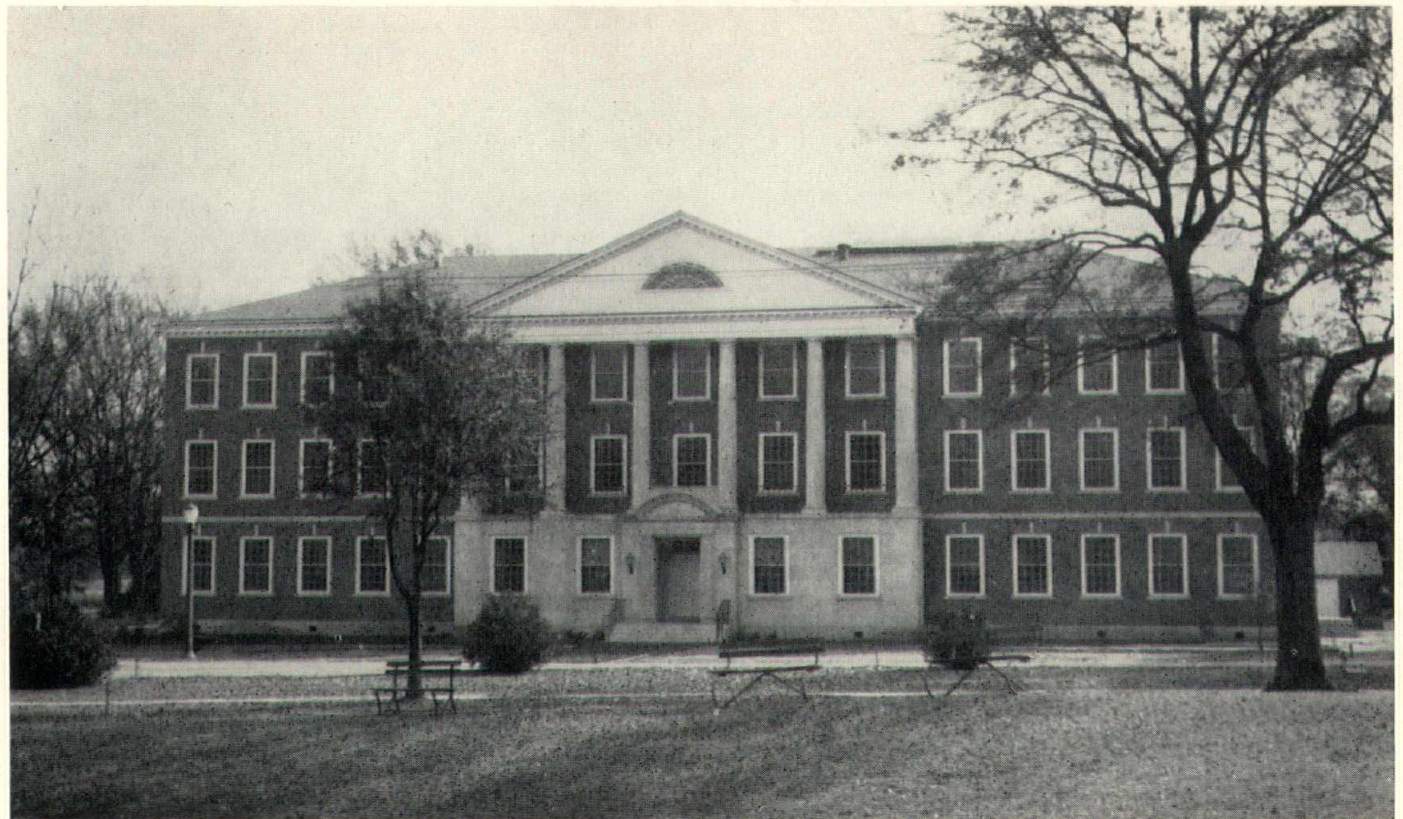
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"ultra-modern") have displayed skill and imagination.

The story of South Carolina architecture is that of some ten generations who built under a number of influences from within and without, including the fashion of their day, the climate, the available materials and especially their own individualistic spirit. This independence has always, for better or for worse, characterized our people in dealing with more things than architecture. In general, South Carolinians showed conservatism as to style but great freedom in its adaptation. During colonial times they sought and achieved elegance. Later they paid their respects to grandeur. At present, they have a sort of double-barrelled quality, engaged on the one hand with traditionally-inspired buildings and on the other with new types, apparently with equal ease and facility.



—THE AMERICAN INSTITUTE OF ARCHITECTS

(Continued from Page 13)

aspires—the constant betterment of the architects' competence through mutual sharing of knowledge and experience, the constant improvement of the safeguards that law and codes impose, the constant betterment of the education necessary for the practice of architecture, the development of an atmosphere of public taste and social responsibility in which this nation will want, and may finally achieve, great architecture, an architecture worthy of our civilization.

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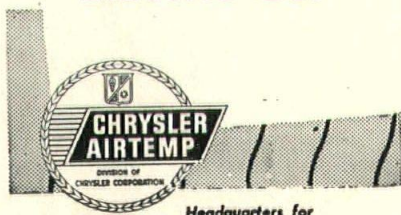
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247½ E. Main St.
Spartanburg, S. C.

**ADDITIONAL MEMBERS SINCE
MARCH 1, 1951**

James, Robert Shelton
318 N. Main St.
Sumter, S. C.

Poole, Lester B.
3350 Millwood Ave.
Columbia, S. C.

McNulty, Donald Wilbur
2817 Monroe St.
Columbia, S. C.

Richards, John G. IV
Camden, S. C.

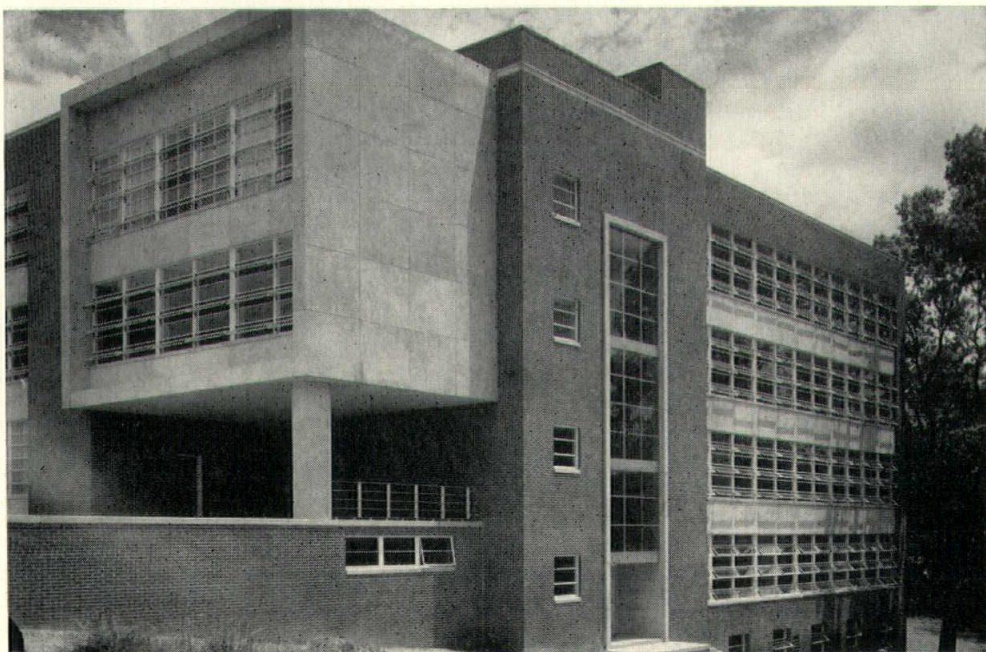
Mitchell, John Magill, J.
17 Broad St.
Charleston, S. C.

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