

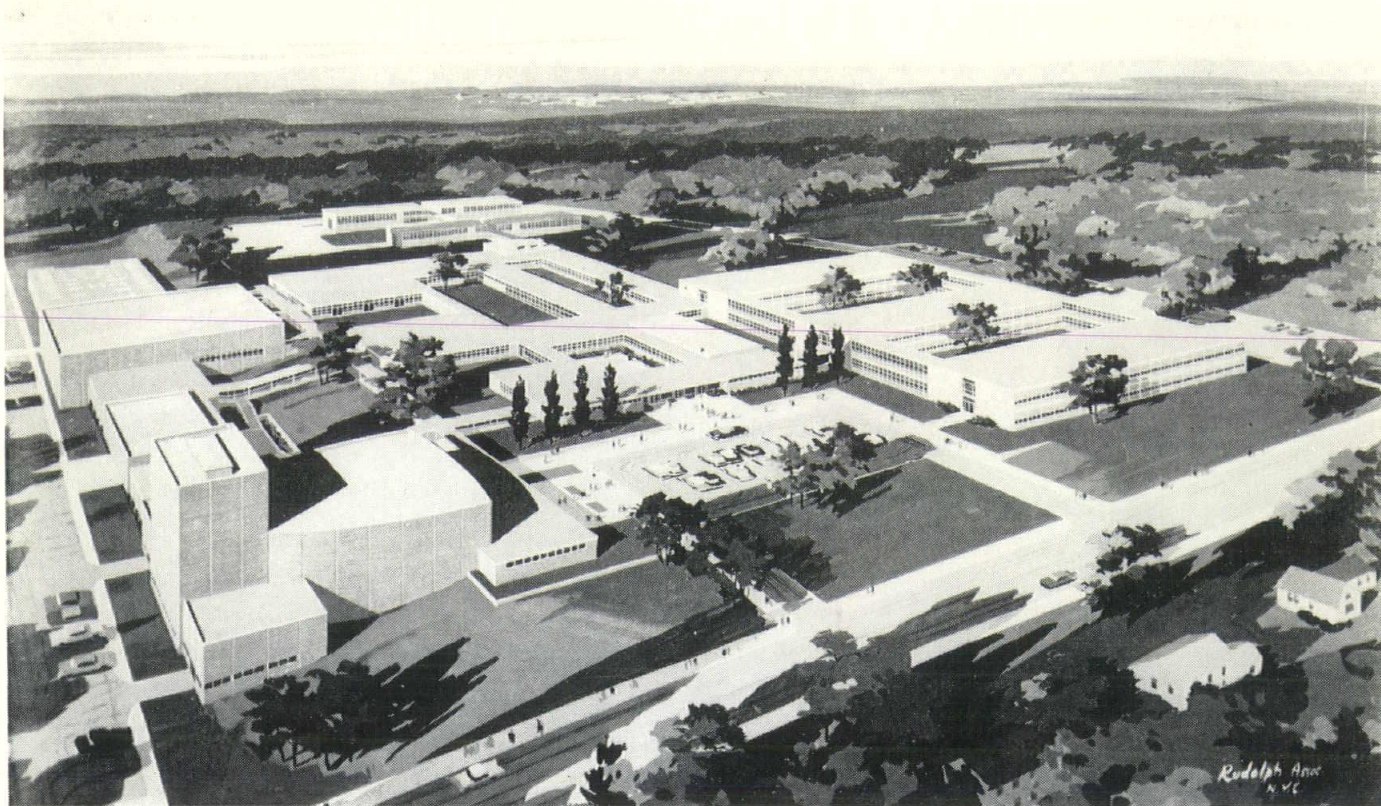
ARCHITECTURE

SOUTH CAROLINA

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SPRING 1960



Spartanburg High School, Spartanburg, S. C.

RAY LILLARD, A.I.A., of HAROLD WOODWARD ASSOC., Spartanburg, S. C., Architect; RAYMOND J. GAUGER, Augusta, Ga., Structural Engineer; FISKE-CARTER CONSTRUCTION CO., Spartanburg, S. C., Contractors.



CITATION for Design

Spartanburg High was among 29 schools to receive a recent AASA* citation for design. 250 schools exhibited.

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was interesting *texture*. Solite masonry units provided a natural beauty perfectly in keeping with the indoor-outdoor plan of low buildings and grassy courtyards. Still another reason was Solite's *natural resistance to fire*—a vital factor with parents and educators.

Quiet, beautiful and safe, Solite is playing an increasingly important role in such thoughtful, modern designs as this. In fact, Solite's many natural advantages . . . its compatability with all building materials and techniques . . . makes it the *logical* choice for outstanding projects.

*American Association of School Administrators

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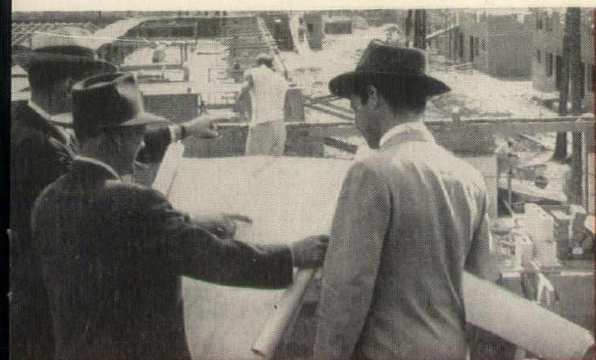
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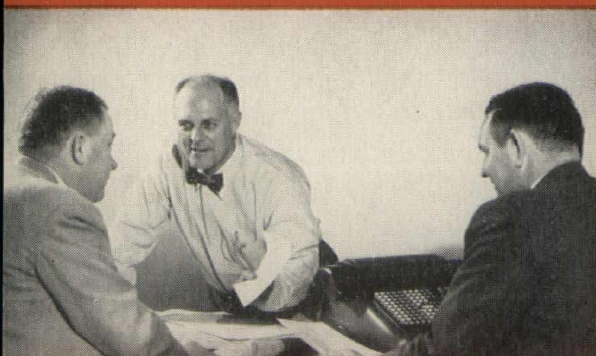
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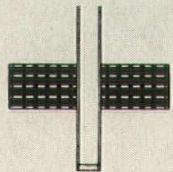
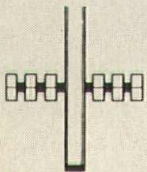
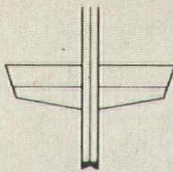
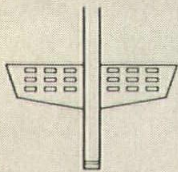
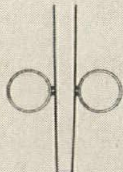
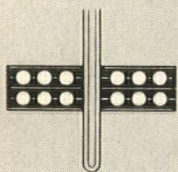
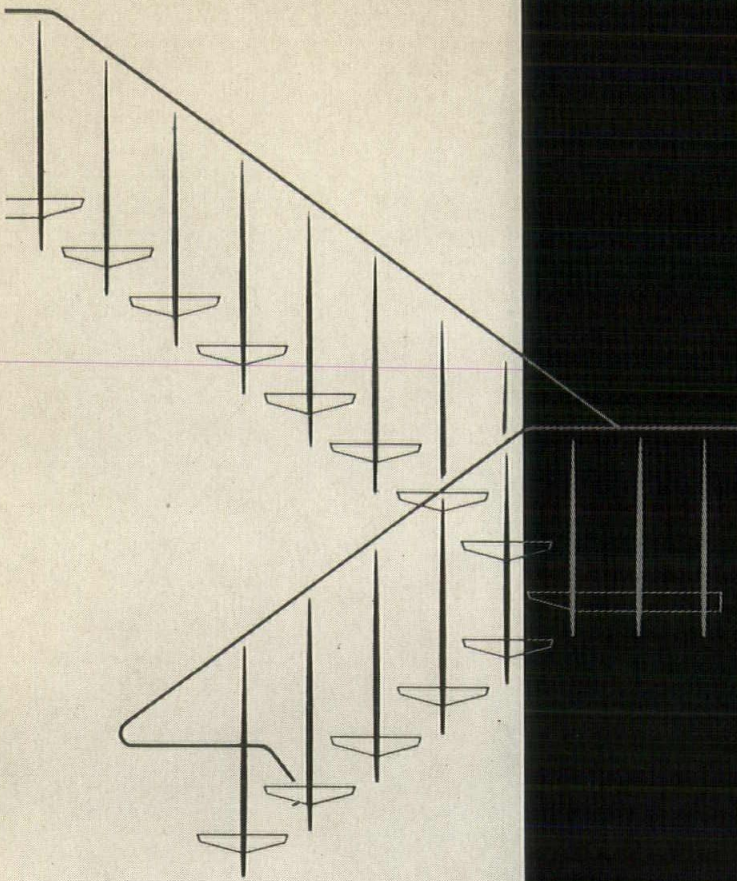


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ARCHITECTURE - SOUTH CAROLINA

Official Publication of The South Carolina Chapter
of The American Institute of Architects

Vol. 2—Issue 1

Spring, 1960

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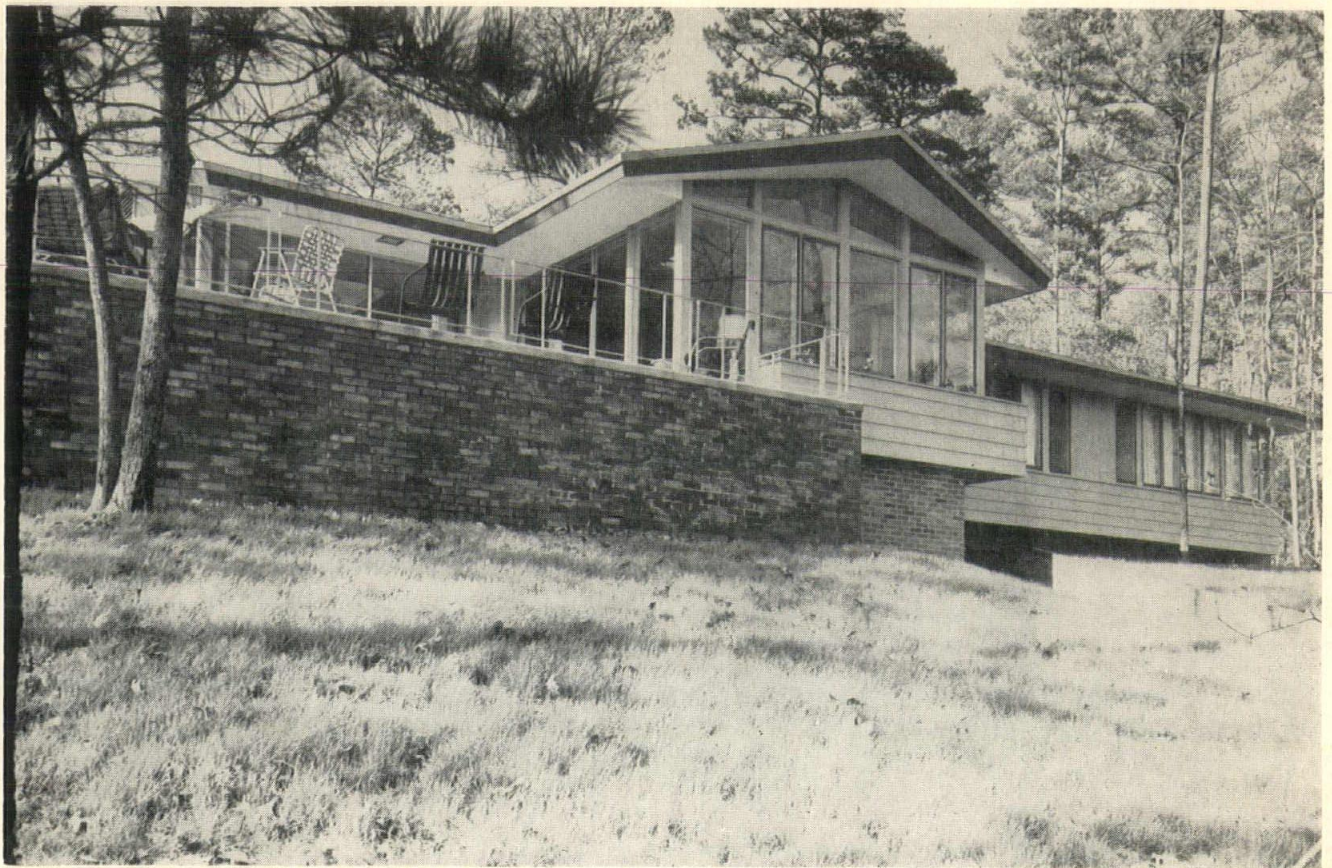
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RESIDENCE FOR MR. AND MRS. J. D. RUFF
LAKE KATHERINE, COLUMBIA, SO. CAR.

Heyward S. Singley was born in Prosperity, S. C. in 1902, educated at Clemson, and engaged, during the greater part of his professional life, in Architectural practice in Columbia. Active in the affairs of the Institute, he served as Secretary-Treasurer of the South Carolina Chapter of the AIA in 1939-40, and as President he held the Chapter together during the war years from 1941-46. His period of membership on the S. C. Board of Architectural Examiners spanned eleven years from 1943-54, a time characterized by rapid expansion in Architectural activity; and he was Chairman during the last two.

In consideration of his outstanding services to the art and profession of Architecture, he was elevated by the American Institute of Architects to Fellowship in 1956. After this recognition, Heyward was even more responsible in Chapter and professional affairs. No meeting of the State Board of Architectural Examiners passed without his friendly and helpful visit. His sharp comments and constructive criticism were particularly welcomed by the younger members of the Board.

As a practitioner, Heyward maintained a relatively small office and personally interested himself in every detail during the development of a project. He worked closely with clients, spent much time on the drawing board, and followed the jobs as they progressed in the field.

It is possible to give to Heyward Singley all of these accolades, so richly deserved, and yet fail to describe the man. To his friends and colleagues throughout the State, his refreshing frankness, his robustness of spirit, and his high good humor will be remembered quite as much as his considerable contribution to our profession.

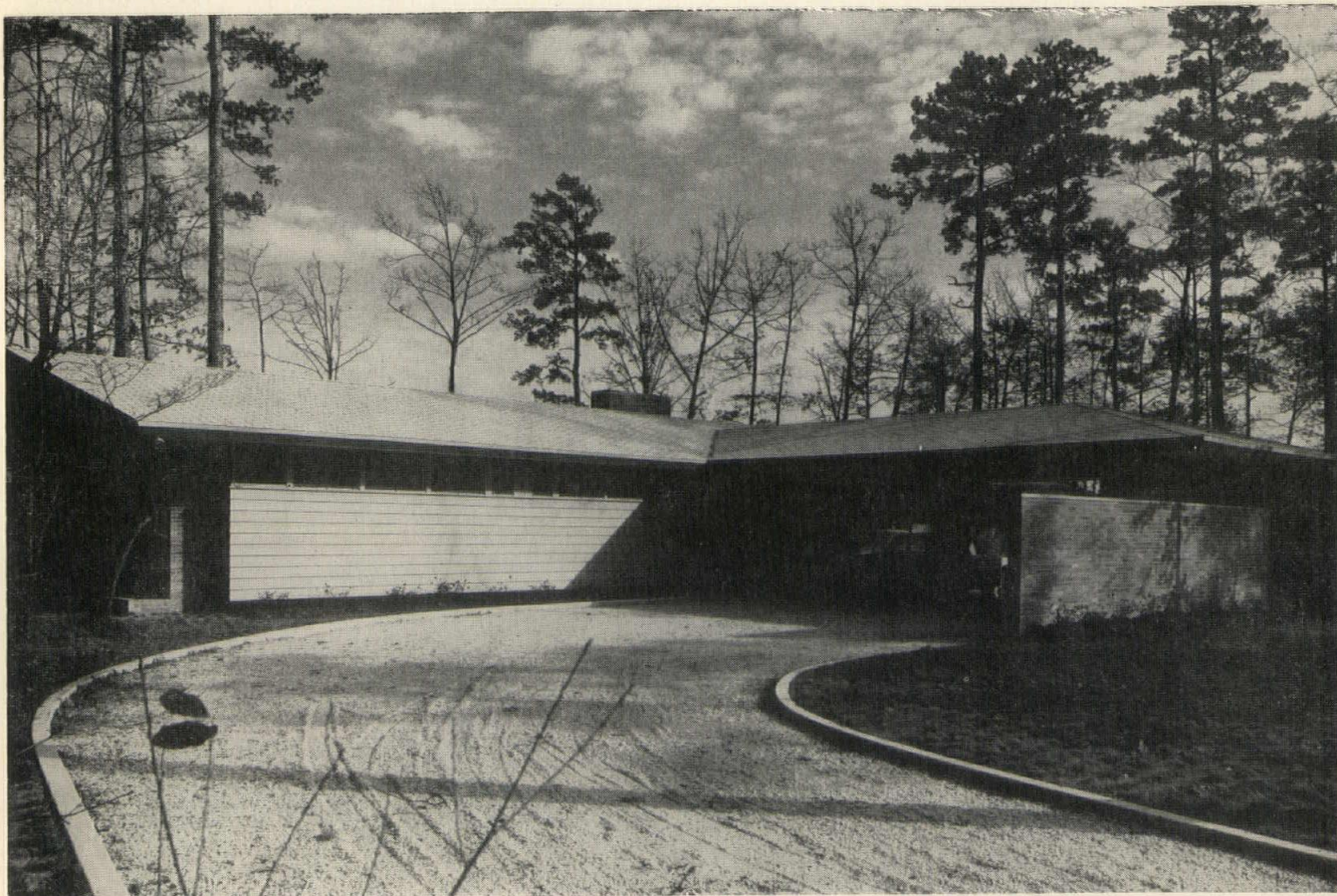
For all these reasons, it is in gratitude to Heyward Singley that the South Carolina Chapter of the American Institute of Architects dedicate the Spring Issue of ARCHITECTURE-SOUTH CAROLINA.

H. E. McC.



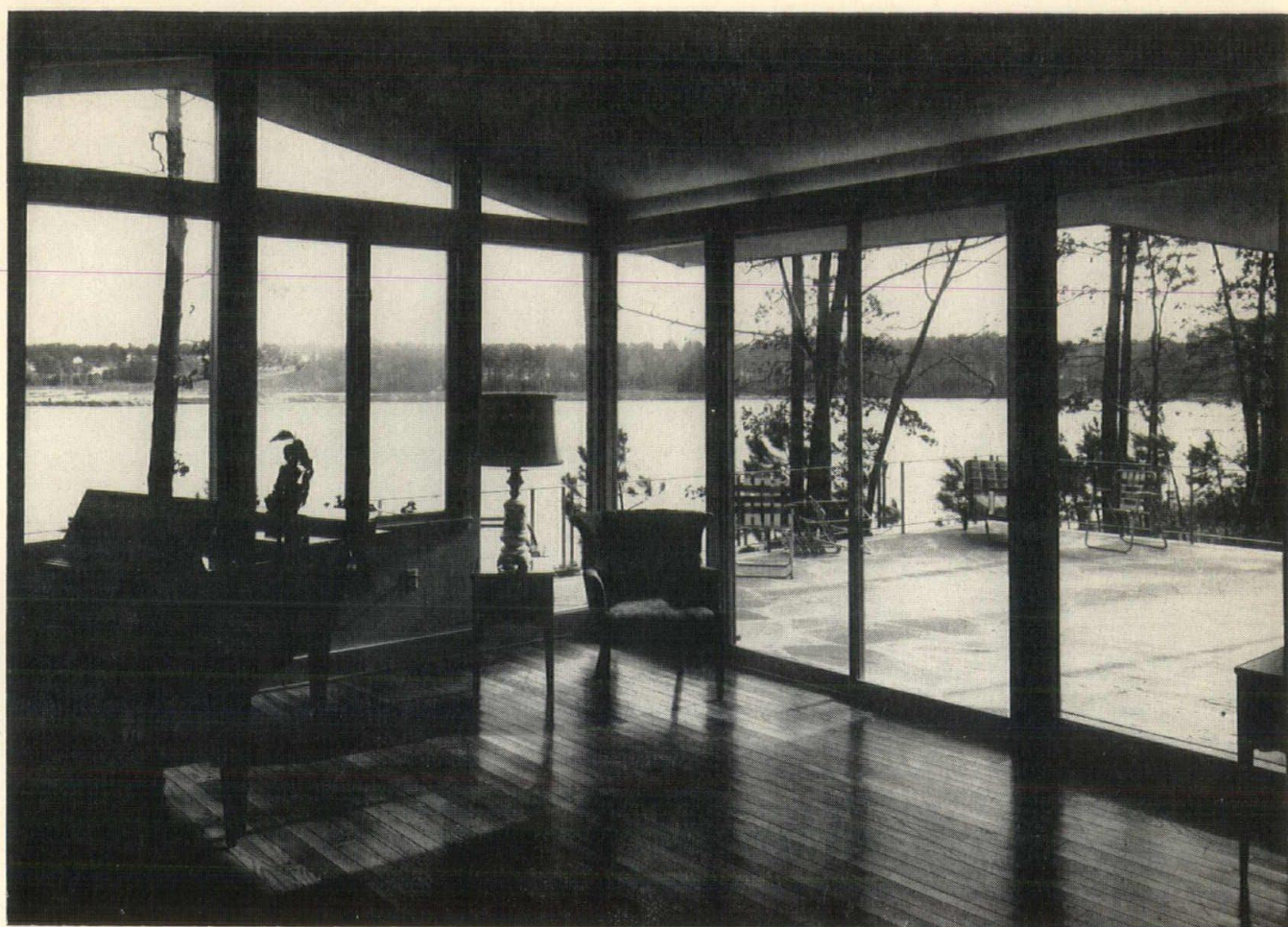
TERRACE VIEW

RUFF HOUSE



APPROACH SIDE

RUFF HOUSE



INTERIOR: LIVING ROOM

RUFF HOUSE

The residence for Mr. and Mrs. J. D. Ruff, designed for the shore of Lake Katherine in Columbia, S. C., by Heyward Singley is shown on this and the preceding two pages.

The Architect composed the house in such a manner as would provide privacy on the approach side, where the Motor Court and Carport occur, and maximum enjoyment of natural amenities on the other sides.

Almost 3,500 square feet have been arranged within the house in close consideration of terraces and lake views. Spaces specifically included are Living Room, Dining Room, Kitchen-Utility area, Family Room, three Bedrooms, and two and one-half baths. A Play Room has been included in the Basement. The visitor is impressed with the quality of workmanship, especially in view of the fact that the interior cabinet work was executed in its entirety by the General Contractor on the job. The General Contractor was J. D. Ruff of Columbia, also the owner. The Electrical Contractor was The Owens Electric Company of Columbia; the Heating Contractor, H. R. Hartin of that city; and Plumbing by C. D. Radford, also of Columbia, S. C.

HEYWARD S. SINGLEY

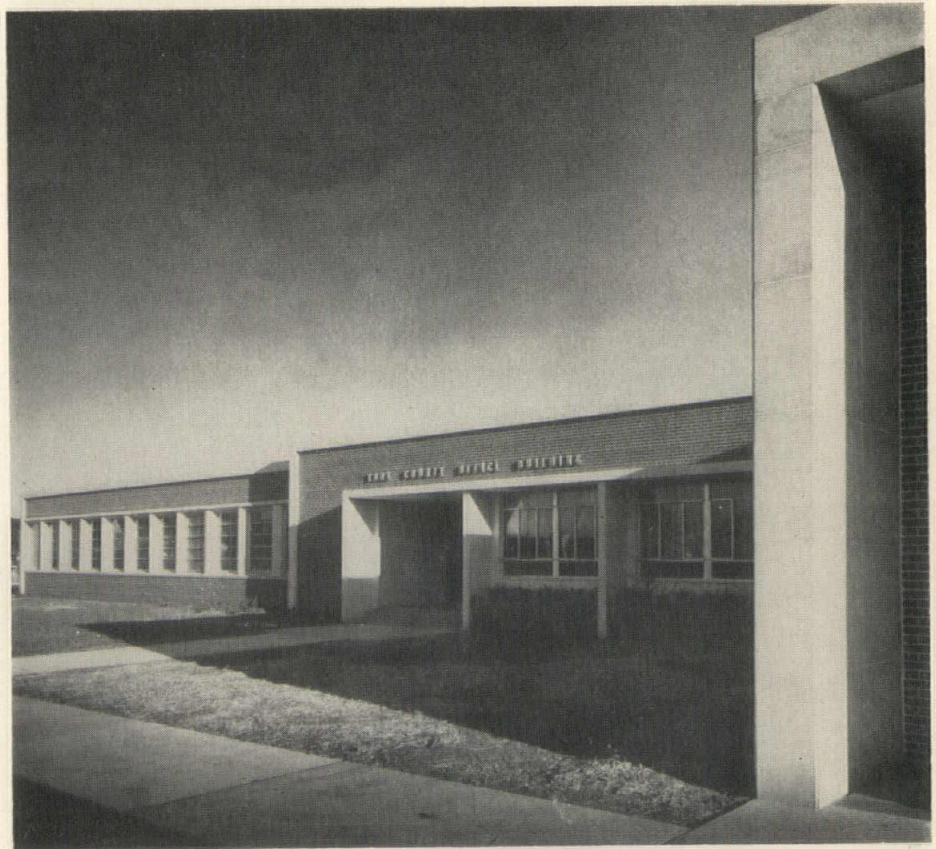
The Children's Building of the Shandon Methodist Church in Columbia, S. C. was completed in December of 1957. The Architects designed the building to function as an addition to the existing Church. On the first floor, provision was made for eight classrooms, with individual toilets for each as required for younger classes, a kitchen and storage facilities. The second floor is generally similar with eight classrooms, toilets and storage. Construction is concrete block, with brick veneer, steel joists, and reinforced concrete stairs. The general contractor was the C. J. Craig Construction Company of Columbia, S. C.



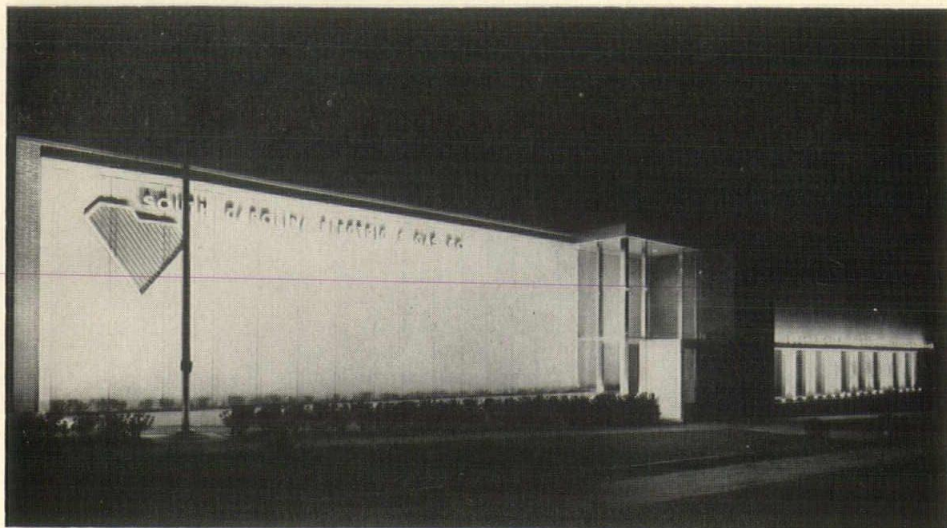
SHANDON M. E. CHURCH—CHILDREN'S BLDG.

Shown to the right is the York County Office Building in Rock Hill, S. C., which was completed in January of 1956. The general contractor was R. H. Pinnix of Gastonia, N. C. Included in the structure are County Offices, Courtroom, City Jail, Police Headquarters, and Health Department.

The wall construction is block and brick, and roofs built of bar-joists. The Courtroom is treated as a distinctive wing—the Jail developed behind the Court and around a private Courtyard.



YORK, S. C. COUNTY OFFICE BUILDING



**SOUTH CAROLINA ELECTRIC AND GAS CO.
OFFICE BUILDING**

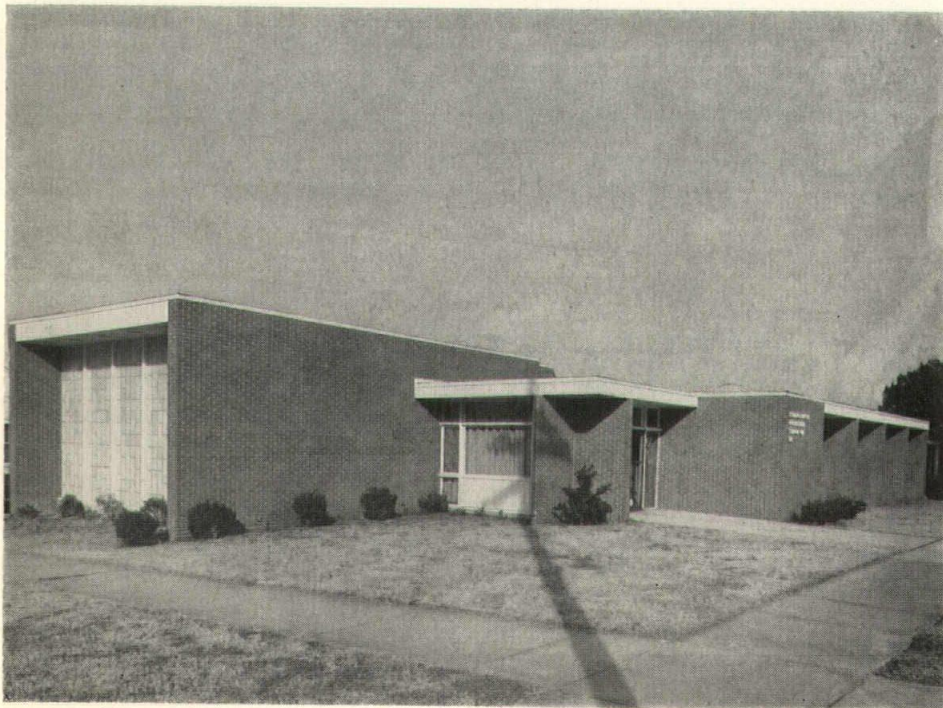
COLUMBIA, SOUTH CAROLINA

The Office Building shown in night view to the left was built for the South Carolina Electric and Gas Company and completed in the spring of 1957. Behind the facade is a surprisingly large quantity of space disposed on four floors, two above the street and two below that level. Incorporated therein are central accounting offices and flexible clerical and office spaces.

HEYWARD S. SINGLEY, F. A. I. A., Architect
ATLANTIC BUILDING CORP., Contractors

**LUTHERAN SYNODICAL OFFICE BUILDING
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EVANGELICAL LUTHERAN SYNOD OF SO. CAROLINA



HEYWARD S. SINGLEY, F. A. I. A., Architect
ATLANTIC BUILDING CORP., Contractors

The Evangelical Lutheran Synod of South Carolina engaged Heyward Singley to design a much-needed Headquarters and Office Building. It was completed in August of 1958. The State-wide Organization has Conferences and Meetings of many sorts and this necessitated the provision of a large Meeting Room, Work Room and Conference facilities, as well as Synod Offices. The Contractor was the Atlantic Construction Company of Columbia, S. C.



D. W. DANIEL HIGH SCHOOL, CLEMSON

R. H. PINNIX, Gastonia, N. C., Contractor

The D. W. Daniel High School is named for a beloved retired English teacher at Clemson College, and serves as a Pickens County Consolidated School, accommodating children from Central, Six Mile and Clemson. It was occupied in 1955, and facilities include eighteen classrooms, shop, Home Economics spaces, Auditorium, Library, Science Labs, and Gymnasium. Construction is of block and brick. The Contractor was R. H. Pinnix of Gastonia.



**SCULPTURE PANEL
SOUTH CAROLINA NATIONAL
GUARD ARMORIES**

HEYWARD S. SINGLEY, F.A.I.A., Architect
WILLARD HIRSCH, Sculptor

ARCHITECTS AND THE PAINTING TRADE

A speech delivered by Albert Simons, F. A. I. A., member of the firm of Simons, Lapham and Mitchell, Architects of Charleston, S. C., before the Carolina Council of the Painting and Decorating Contractors.

In the course of some forty odd years spent in the active practice of Architecture I well know how much I have learned from those engaged in other fields of the building industry and not least from the Painters and Decorators.

The success of the Architect on any project is closely allied with the success of the Painter and Decorator. It is by the final visual effect of any building that the public judges whether the Architect has succeeded or failed.

For this reason the Architect must depend on the painter as his most indispensable ally in achieving a total and compelling success. For no matter how completely his drawings and specifications are prepared much will depend in execution upon the technical skill, experience and the integrity of the painter.

We architects, therefore, have a very real interest in the efforts of your Council in raising standards of technical proficiency and maintaining ethical practices. This close inter-relation is not something new, but of long standing. In the Middle Ages in Western Europe when all professions and trades were organized under the Guild System the physicians, apothecaries, painters, architects and sculptors all belonged to the Guild of St. Luke, who is reputed by tradition to have been both a physician and a painter. In those far off days for example Mr. Ferguson would have bought his supplies not from Wm. M. Bird and Co. but from Frierson's Drug Store.

However, that may be, assuming that the Architect of today has in his specifications provided for the proper preparation of all surfaces and an adequate number of coats of recognized quality brand paints, there still remains the question of color.

Now when I speak of the Color Question I am not referring to the ever present Race Problem. I shall discreetly leave that to the Charleston News and Courier to set straight. I am thinking of color as it exists in the Solar Spectrum and as man has imitated nature by the use of pigments.

With modern Architecture tending consistently towards extreme simplicity and austerity of form, Architects are

turning more and more to the skillful and imaginative use of color to enliven and enrich their buildings.

Gone are the days, we hope, when the interiors of public buildings are expected to be painted in monochromes of institutional browns and grays. Cheerful and spirited color schemes are no longer regarded as ipso facto evidence of frivolity or irresponsible extravagance.

I find that in the early days of the New England Colonies that the Puritans regarded any painting at all as a sign of worldliness and vanity and it is a matter of record that "in 1630 a clergyman in Charlestown, Mass. was hailed before the City Council, charged with the serious crime of painting his house."*

In my own childhood, which followed not so very long after the disasters of the Confederate War and the oppressions of Reconstruction it used to be often said that Charlestonians were too poor to paint and too proud to white wash.

Such limited house painting as was done in those days was restricted to a few more fortunate families and followed a patriarchal pattern. All of the homes of one family connection would be painted cafe' au lait with chocolate trim, another, pea green with olive trim and one clan was especially resplendent in canary yellow with Venetian red accents. These eminently Victorian color schemes were invariably dictated by some unusually successful grandfather who footed the painting bills.

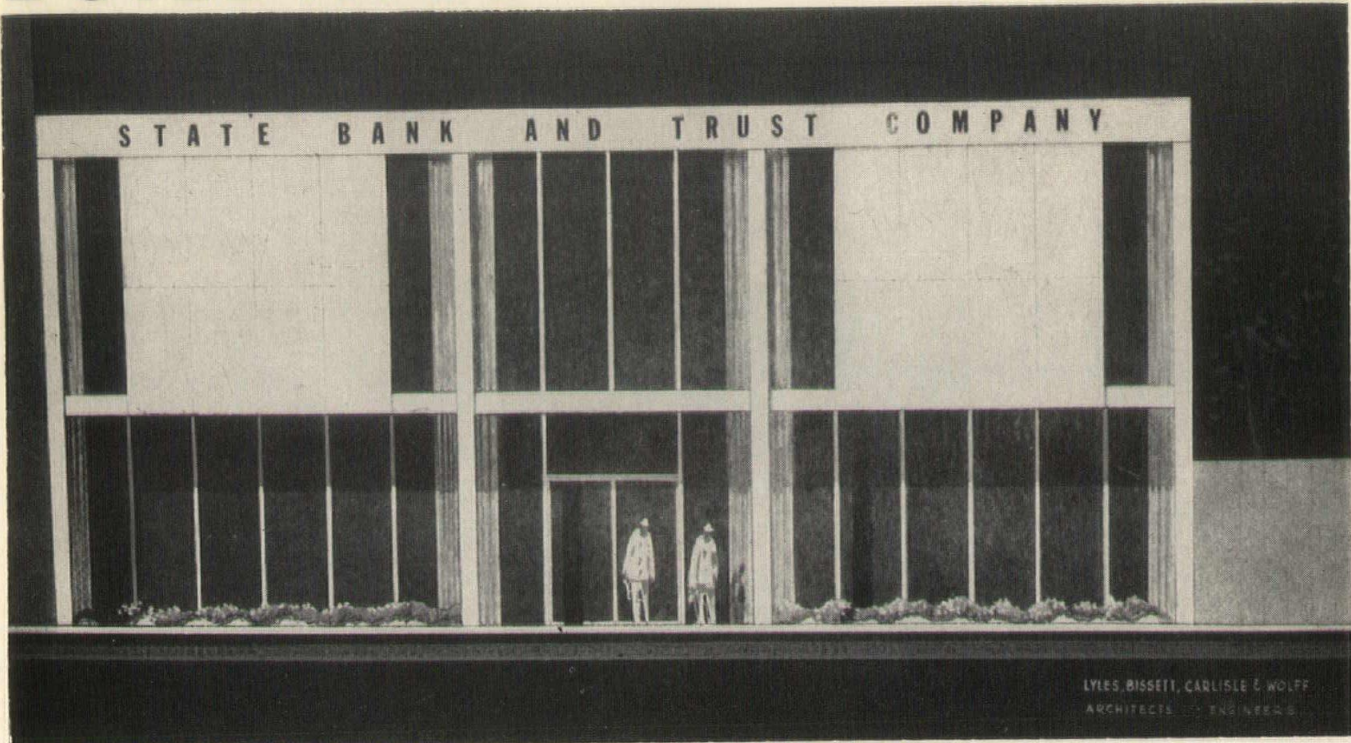
Today, because of income taxes and other economic changes grandfathers are in a state of almost total eclipse and the ever increasing influence of women in commercial, professional and public, as well as domestic affairs is in the ascendant.

This feminine influence is significantly expressed in a greater preoccupation with color effects. In all honesty it must be admitted at the start that as a rule women are by natural endowment often better equipped than men to perceive and evaluate the emotional impact of colors.

(Continued on Page 25)

*Page 168 Paint Power and How to Sell It by Lonore Kent, publ. Wash., D. C. Nat. Paint Varnish & Lacquer Assn. Inc. & Business Education Serv. Vacat. Div. U. S. Office of Education.

BUILDINGS—IN—THE NEWS



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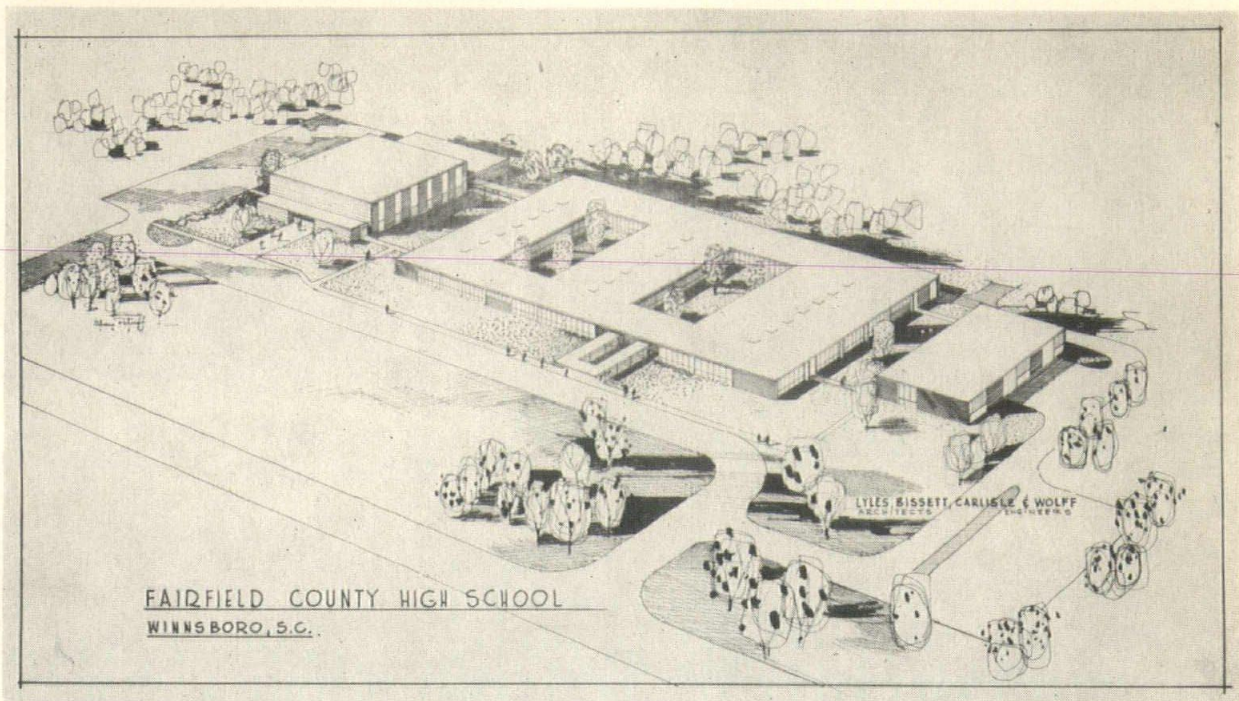
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G. M. A. C. OFFICE BUILDING
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MAYNARD PEARLSTINE, Architect
COLUMBIA, S. C.

BUILDINGS-IN-THE-NEWS



FAIRFIELD COUNTY HIGH SCHOOL
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COLUMBIA CITY SCHOOLS, COLUMBIA, SOUTH CAROLINA

P. B. HARRISON, JR., Architect, A. I. A.

The Belvedere Elementary School was designed for the Board of School Commissioners of Columbia, S. C., and completed in September 1957 in time for occupancy that academic year.

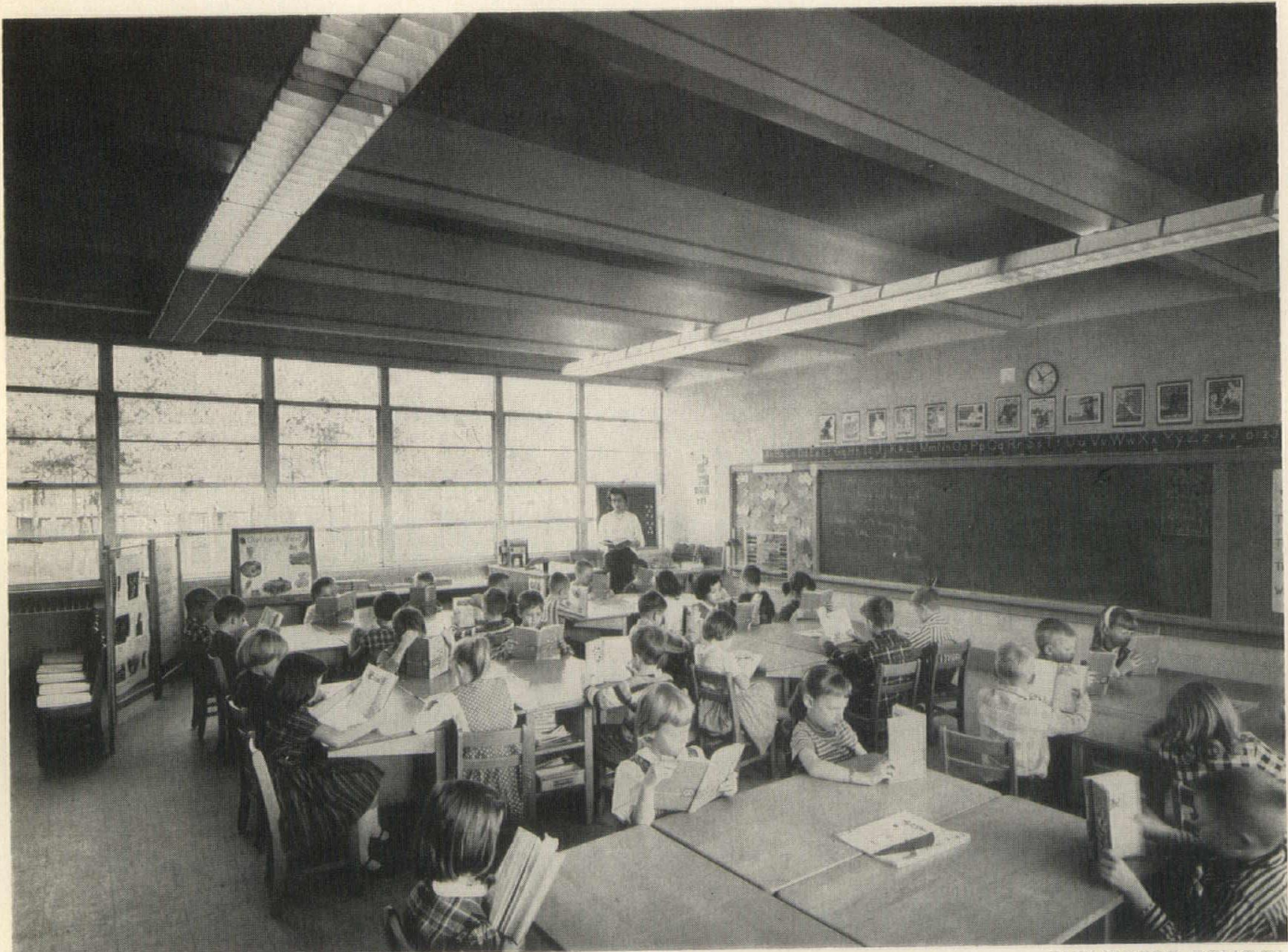
Erected by the Spong Construction Company of Columbia at a cost of only \$9.00 per square foot, the building provides facilities for elementary education and for community functions during evening hours. The finger-plan utilizes single loaded corridors, and classrooms have North-South orientation. A multi-purpose space serves as Cafeteria and Auditorium.

Construction is as follows:

Exterior Walls: Brick; Interior Walls: Painted Block
Ceilings: Sprayed acoustic plaster on underside of decking
Framing: Exposed concrete joists in classroom areas; Exposed steel joists in Cafeteria-Auditorium
Windows: Aluminum projected sash
Floors: Concrete slab on grade covered with quarry tile and asphalt tile
Project landscaping included a Little League baseball field.

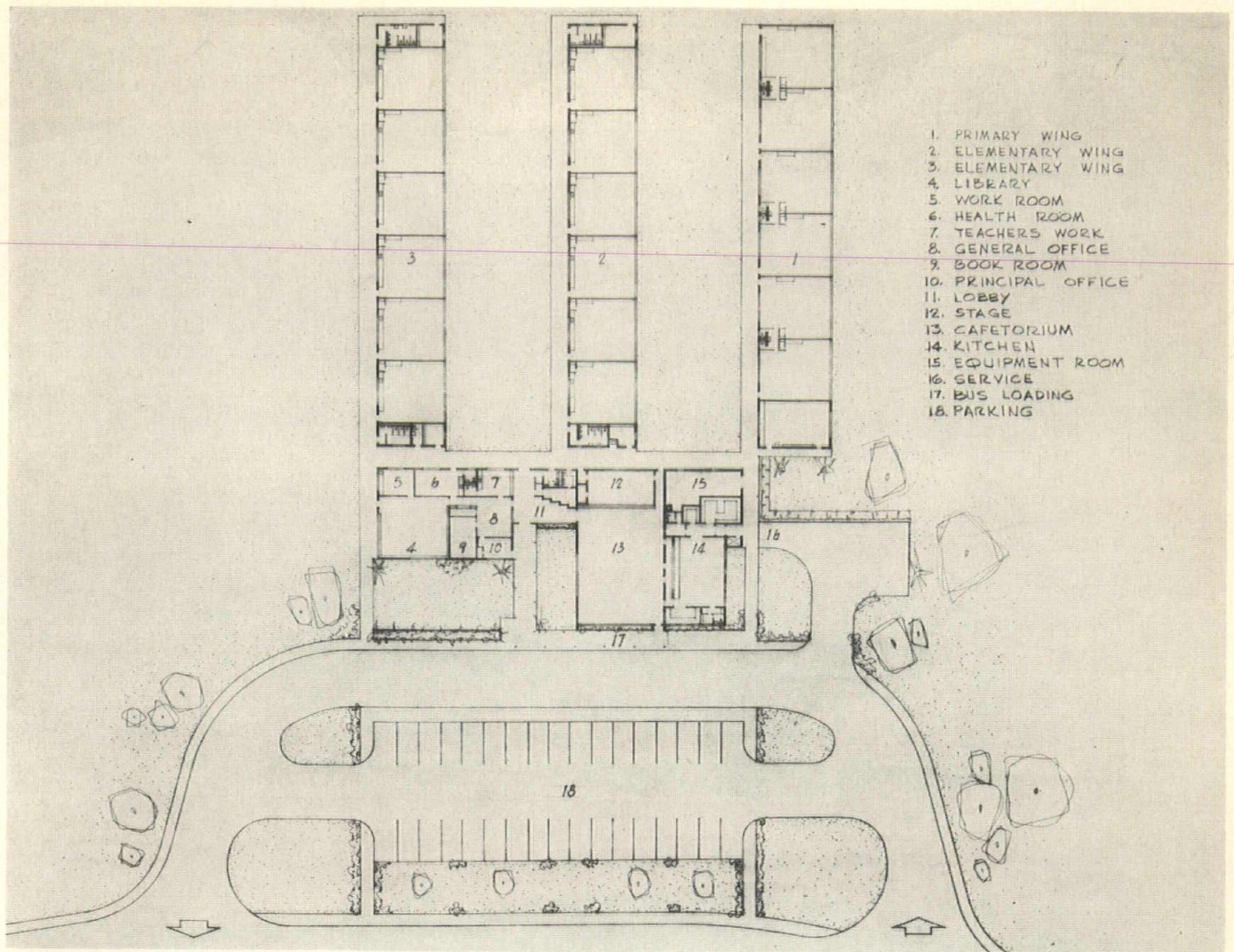
The School costs were broken down as follows:

General Construction	\$186,446.00
Plumbing and Heating	51,100.00
Electrical	23,254.00
Landscaping	20,000.00
Total Contract	\$280,800.00



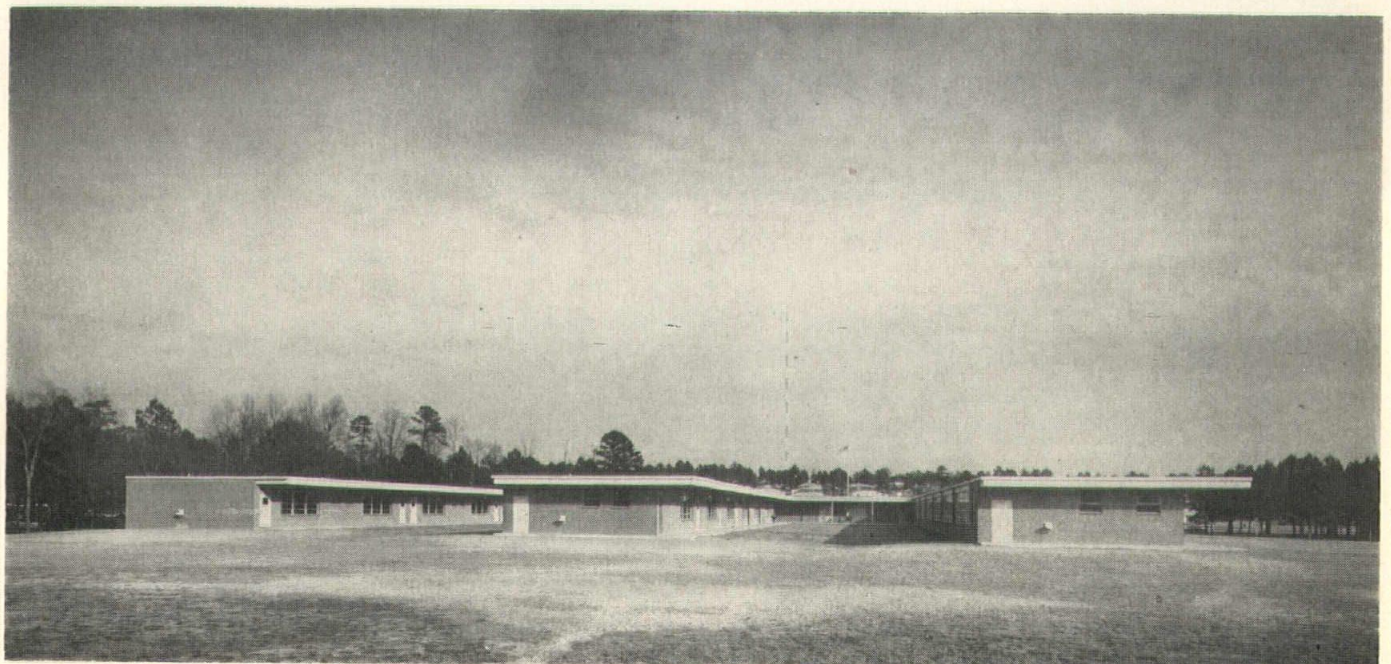
TYPICAL CLASSROOM

BELVEDERE SCHOOL



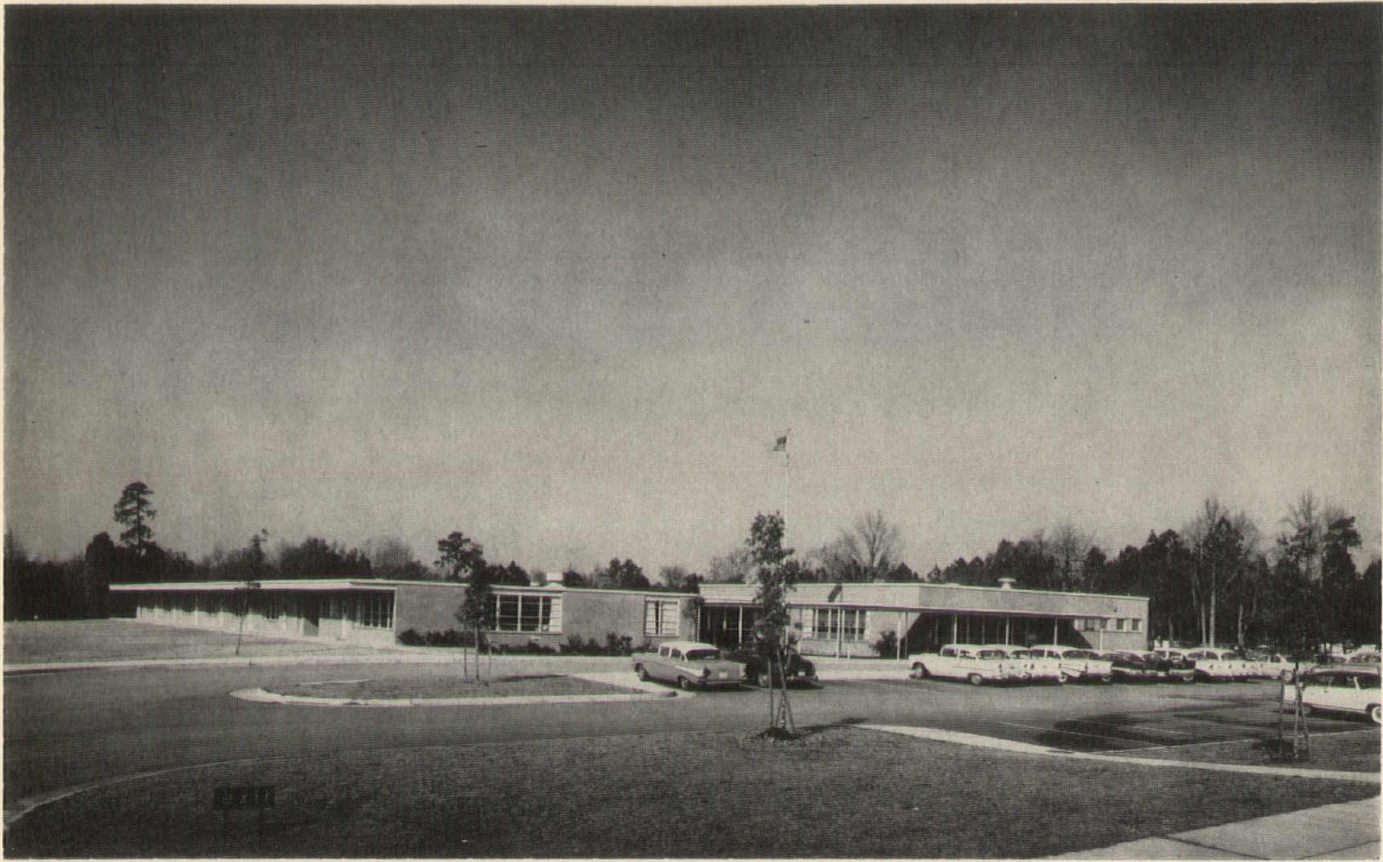
PLAN

BELVEDERE SCHOOL



APPROACH SIDE

BELVEDERE SCHOOL



PLAYGROUND SIDE

BELVEDERE SCHOOL

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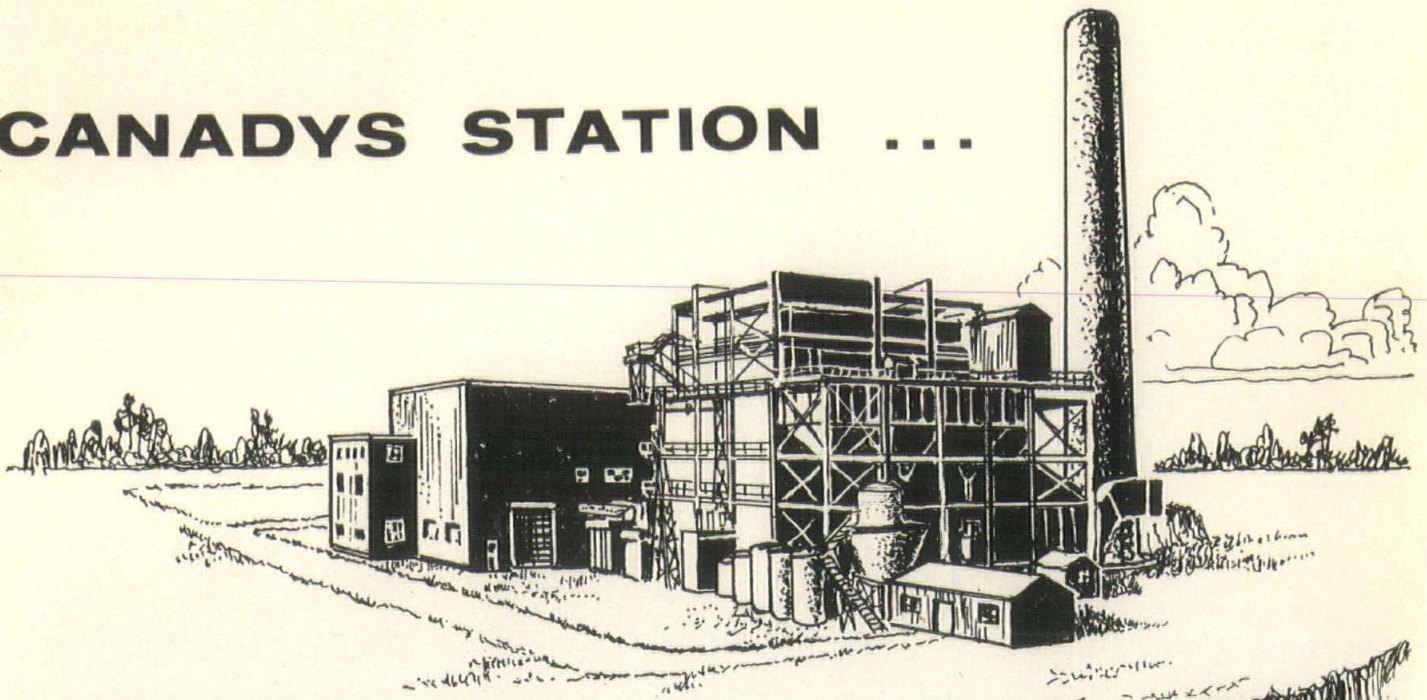
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This new plant will provide many other things too. For example, during the construction period, hundreds of South Carolinians will have jobs helping build this new industry. Many factories and businesses will be busily engaged in manufacturing and supplying the materials used in the construction. In other words, the \$23,000,000 being spent are already helping the economy of our state.

When completed, it will continue to make a substantial contribution to our economy. There will be new permanent jobs for people who will operate this plant. These employees will spend their earning in South Carolina. More money will be spent for fuel and other supplies to keep the plant running. As the electricity is sold, taxes will be paid to local, state and federal governments.

Every penny of this huge investment in South Carolina's future came from individuals, private citizens like you. **NOT ONE CENT WILL BE SUPPLIED BY THE GOVERNMENT.**

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39. GAINES, Leonard C.—183 King St., Charleston
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59. JAMES, Robert S.—128 East Liberty St., Sumter
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133. KENDRICK, Thomas Benjamin, Jr.—1020 Montgomery Bldg., Spartanburg

APPLICATION PENDING FOR ASSOCIATESHIP

134. LUCAS, Frank Edward—26 Moore Drive, Westwood, Charleston

ANNUAL REPORT—CLEMSON ARCHITECTURAL FOUNDATION—1959

PART I

As the Clemson Architectural Foundation is in its Fifth Year of vigorous support of Architectural Education in South Carolina, it is again time to report fully to the members on the program of the calendar year 1959.

As you will recall, the financial affairs of the Foundation were placed on an academic year basis as an action of the General Members Meeting at Clemson College in February 1958. This arrangement permits the membership to approve a Foundation Budget for the coming academic year at its annual Winter Meeting, and this timing is properly related to the Educational Program the Foundation serves. We find, however, that our Reports to you, the Members, must necessarily be on a calendar year basis, because of the timing of the Annual Meeting, and thus this Report includes that portion of the academic year 1958-59 occurring after the General Meeting one year ago.

The projects listed in the following section have lent great vitality to the educational program at Clemson. The sums actually spent in their realization were less than the total in last year's approved budget. This reflects the contribution pattern for that period. It is to be hoped that next year will show larger contributions so greatly needed.

PART II

FOUNDATION PROJECTS IN 1959

A. Lecturers and Critics

During the second half of the academic year 1958-59, the following visiting Lecturers and Critics were at Clemson under Foundation sponsorship:

1. Feb. 5- 6 Vincent G. Kling, AIA, Philadelphia, Pa. Visiting Lecturer in Design (Would not accept honorarium or expenses)
- Feb. 5- 8 Frederick G. Roth, AIA, Philadelphia, Pa. Visiting Lecturer and Critic in Design (Would not accept honorarium or expenses)

- Feb. 1- Prof. Roy C. Jones, F.A.I.A., Minneapolis, Minn. Visiting Lecturer and Critic in Design (Accepted honorarium for only half of residence)
- March 15
- Feb. 6- 7 Fred N. Severud, New York, N. Y. Visiting Lecturer in Structures
- Mar. 1-15 Prof. John Rood, University of Minnesota. Visiting Sculptor
- Apr. 1-15 Garrett Eckbo, Los Angeles, Calif. Visiting Critic in Landscape Architecture
- May 4- 5 Peter Shephard, London, England. Visiting Lecturer in Regional Design

And in the first half of the academic year 1959-60, the following have served in these capacities:

2. Nov. 15-24 Buckminster Fuller, New York, N. Y. Inventor and Engineer—Visiting Lecturer and Critic in Design
- Nov. 22-28 Prof. Neil Mitchell, Tufts University. Structural Design Lecturer and Critic
- Dec. 1- 4 Willard Hirsch, Charleston, S. C. Visiting Sculptor
- Dec. 8 Prof. Albert Bush-Brown, Massachusetts Institute of Technology. Visiting Lecturer in Architectural Criticism

B. Exhibitions

During the academic year 1958-59 and 1959-60, announcements of Exhibits shown in the Rudolph E. Lee Gallery of the School of Architecture under Foundation sponsorship were widely distributed. The Exhibitions have been a splendid adjunct to teaching in Design as well as in Architectural and Art History and Drawing and Painting. They are visited by the entire Clemson Community as well as the professional students of Architecture, and by many other interested persons from throughout the region.

(Continued on Page 22)

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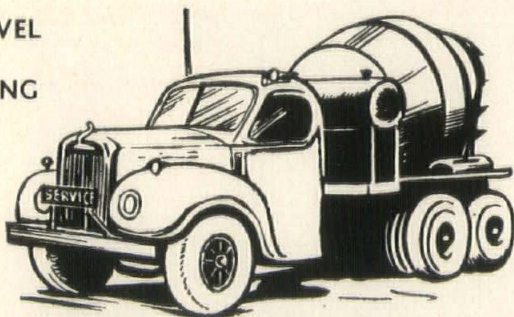


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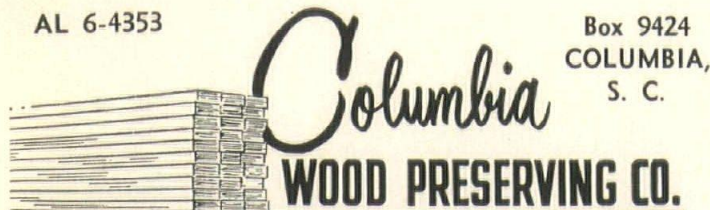
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—CLEMSON ARCHITECTURAL FOUNDATION

(Continued from Page 20)

C. Scholarships, Prizes, and Student Loans

During the past year, Prizes and Scholarships have been awarded in accordance with the wishes of Donors preferring to earmark their gifts for these purposes. In addition a very large number of loans were made from the general fund of the Foundation to assist needy and deserving students over rough spots. These loans from the general fund bear interest at 5%. A fund has also been donated for this purpose by the Tile Council of America, stipulating that loans are to be interest-free. The History of loan repayment has been excellent.

Awards in 1959 included:

Carolina Solite Awards—for Distinguished Fifth Year Theses

V. D. Ramseur Awards for Scholarship

Illuminating Engineering Society Awards

Taylor-Colquitt Award for Scholarship and Need
S. C. Masonry Association Awards

Lyles, Bissett, Carlisle & Wolff Award—for Graduate Study

Southern Brick & Tile Awards

Second Annual High School Art Contest

D. Staff Grants for Scholarly and Professional Meetings

During 1958, due to academic calendar conflicts, it was not possible for the Faculty to participate to the extent anticipated in important meetings. Fortunately this situation was reversed in 1959, and the Staff were able to attend and contribute to the proceedings of significant Conventions and Meetings on local, regional, and national levels.

A School delegation attended the Regional ACSA Meetings in Florida, and six of the Faculty were given Foundation assistance to attend the National Meetings of ACSA in New Orleans, where the Dean of the School was elected President. They were able to stay on and participate in the National AIA Convention which followed immediately. Prof. Hunter was sent in June to Grindstone Lake, Wisconsin, to the Fourth Annual ACSA-AIA Architectural Teacher Training Conference. This two week course has proven to be of great benefit to Faculty participants.

E. Library and Visual Aids

For the Fourth consecutive year since the reorganization of the School, accessions to the Architectural books of the Library, through College Library funds were outstanding. This support has enabled the Library to keep at least abreast of current book publications of quality in the field. Periodicals are not available through these sources, nor are the slides and films so important in Architectural education. These have been provided both with ear-marked Foundation Gifts and Grants from the General Fund. The Library is fast becoming not only an essential facility for education, but for use by the practicing profession as well.

F. Field Trips

Experience has shown that many short trips carefully developed in connection with studio and theoretical course work contribute most to the enrichment of the Architectural education of the younger undergraduates. Obviously, these trips are less expensive and offer less conflict with other academic responsibilities. Student representatives were sent to the National Architectural Student Congress in Washington, D. C., for the Fourth Year, and the Fifth Year Class made a very rewarding trip to New York City. As this group of 19 is the largest Fifth year Class in the School's history, the effect of the trip has permeated the School.

G. Promotion and Public Information

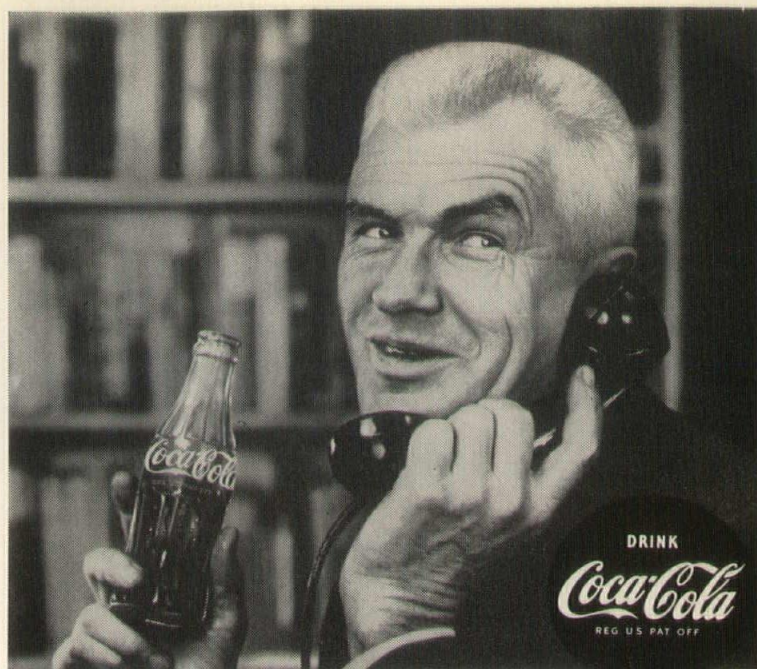
The amount shown in this particular in the annual Balance Sheet which was distributed, is primarily the pre-determined portion of the public relation counsel's fee shared by the S. C. Chapter AIA and the Foundation.

Overhead costs, as in the past, have been largely absorbed by the School staff and kept to a negligible minimum. Special thanks are due to Mrs. Wagener for secretarial services, and Prof. George Means for meticulous service as Assistant Treasurer and Comptroller. Only the Auditor, who examined and approved the books at the end of the academic year in June 1959 and the end of the calendar year in December 1959 received a fee.

H. Foundation-Sponsored Publications

Early in the autumn, the School of Architecture, with Foundation support, produced a catalogue-

(Continued on Page 24)



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—CLEMSON ARCHITECTURAL FOUNDATION

(Continued from Page 23)

handbook outlining in detail the program and facilities of the School, the nature of the profession and other material of use to the student and the prospective candidate for admission. At the same time, a new booklet was published, bringing the Foundation Story up to date. This document is being distributed to prospective donors. Newsletters have been sent out, and, as has been our custom, speakers and exhibitions are publicized through printed announcements.

PART III

PROPOSED BUDGET—ACADEMIC YEAR 1960-61

Program Expenses

a. Visiting Lecturers and Critics	\$ 5,500.00
b. Exhibitions, Fees, Shipping and Installation Costs	1,500.00
c. Scholarships, Prizes and Educational Loans	3,800.00
d. Staff Travel and Educational Grants	1,000.00
e. Library and Visual Aids	1,000.00
f. Student Field Trips	1,200.00
g. Promotion	1,000.00
h. Publications and Public Information	1,500.00
i. Research will be subject to Sponsorship of Ear-marked Gifts	
	\$ 16,500.00

This Budget was unanimously approved by the General Members assembled at the Wade Hampton Hotel, 4:00 p. m., Saturday, February 6th, 1960.

CONTRIBUTIONS TO THE CLEMSON ARCHITECTURAL FOUNDATION

September 30, 1959-December 31, 1959

Quarterly Report

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Cambridge Tile Manufacturing Co.	Charlotte, N. C.	100.00
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Giant Portland Cement Co.	Charleston, S. C.	250.00
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Morris Construction Co.	Greenville, S. C.	100.00
Owen Steel Co., Inc.	Columbia, S. C.	100.00
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—ARCHITECTS AND THE PAINTING TRADE

(Continued from Page 12)

Women are seldom if ever color blind and men not infrequently are.

Frank Lloyd Wright took cognizance of this feminine preoccupation when he said—"Women are people who spend their lives matching colors." Some years ago the New Yorker Magazine published a drawing depicting an harassed painter surrounded by scores of paint cans confronting in dismay a wall covered with color samples and a grim and determined woman breathing down his neck and the wretched man protesting, "Lady are you sure there is such a color?!"

There was also another cartoon I recall disclosing the tragic scene of a painter in overalls, brush in hand, stretched out at a lady's feet. The caption explained that the lady had approved a color and the painter had fainted from unexpected shock.

There is also the happier story of the lady who gave the painter an olive and told him to match it and went off for an hour's phone conversation with a friend. When she came back the olive exactly matched the paint. The ingenious painter had dipped the olive in the paint and set it out to dry.

All of us, I wager, have more than once been victims of such time consuming and frustrating experiences—but do not let us become bitter about the dear ladies, for remember that there would be far less painting to be done if it were not for them.

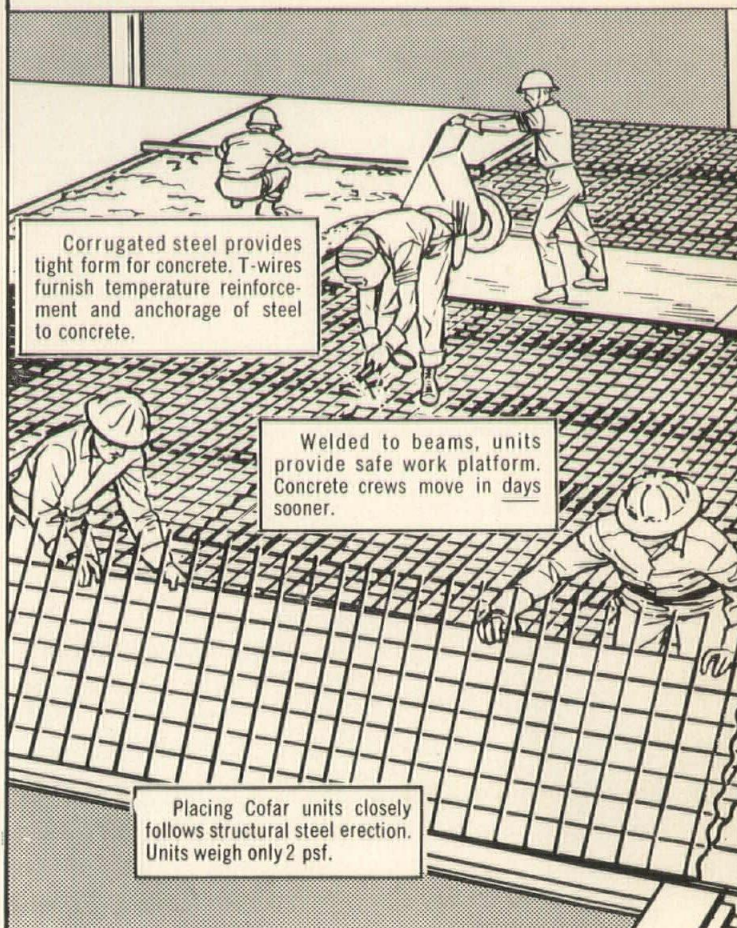
There is, however, relief in sight; for the paint manufacturers have come to our rescue by providing color sample kits giving innumerable graduations of quite lovely colors for almost every requirement. This has saved hours of color mixing and nerve tension.

With modern advances in artificial illumination interiors are no longer dependent on daylight and its reflection from pale tinted walls. Some years ago we were limited to only very light pastel tints and I remember visiting a very dignified and scholarly architect in charge of one of the departments in the Congressional Library in Washington who occupied a spacious room decorated in sky blue, white and gold. As I entered it occurred to me that this room seemed more like a Nursery in Heaven than the domain of a venerable scholar.

Pastel colors though easily harmonized invariably seem

(Continued on Page 26)

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—ARCHITECTS AND THE PAINTING TRADE

(Continued from Page 25)

a bit saccharine and infantile—much too much like vanilla ice cream—all right if you happen to like vanilla.

On the other hand I recall one job where we were handed a committee to determine colors presided over by a lady, who was an artist of some distinction with a sensitive and well developed sense of color, but who lacked the experience in this field to realize that a color that seemed acceptable in a small sample would prove much too intense when expanded over the four walls of a room. The result was that most of the colors were much too strident and over-stimulating causing perceptible nerve fatigue to persons remaining in these rooms for any length of time.

Many of the paint manufacturers are now providing kits of skillfully muted colors; that is, colors of low intensity and value consisting of hues that are quite distinguishable but tending towards grayish tones. Such colors are readily harmonized and are more restful than pastel colors and are highly effective as backgrounds for objects of more brilliant hues as in the display of merchandise. Because these muted colors absorb more light they are best used in connection with spot lighting focused on the objects on display.

We must never forget that the enjoyment of color is a highly personal matter and the same colors have entirely different connotations to different people arising from the experience of the individual extending back into early childhood.

Whenever I see a certain combination of green and gold I recall instinctively a visual impression received some sixty years ago made by polished brass vases filled with golden rod placed against green altar hangings in a small church in the mountains of North Carolina. Likewise some people object to orange because as small children they were given plugged oranges every time they were given a dose of castor oil. A color combination attractive to some may be repulsive to others and if so should be discarded without argument.

In general, monotony should be avoided and even good combinations should not be repeated too often lest they become commonplace and tiresome.

It has been suggested that as nature avoids monotony of color not only by the constantly changing seasons of the year, but in hourly changes of the sun's light and the

(Continued on Page 28)

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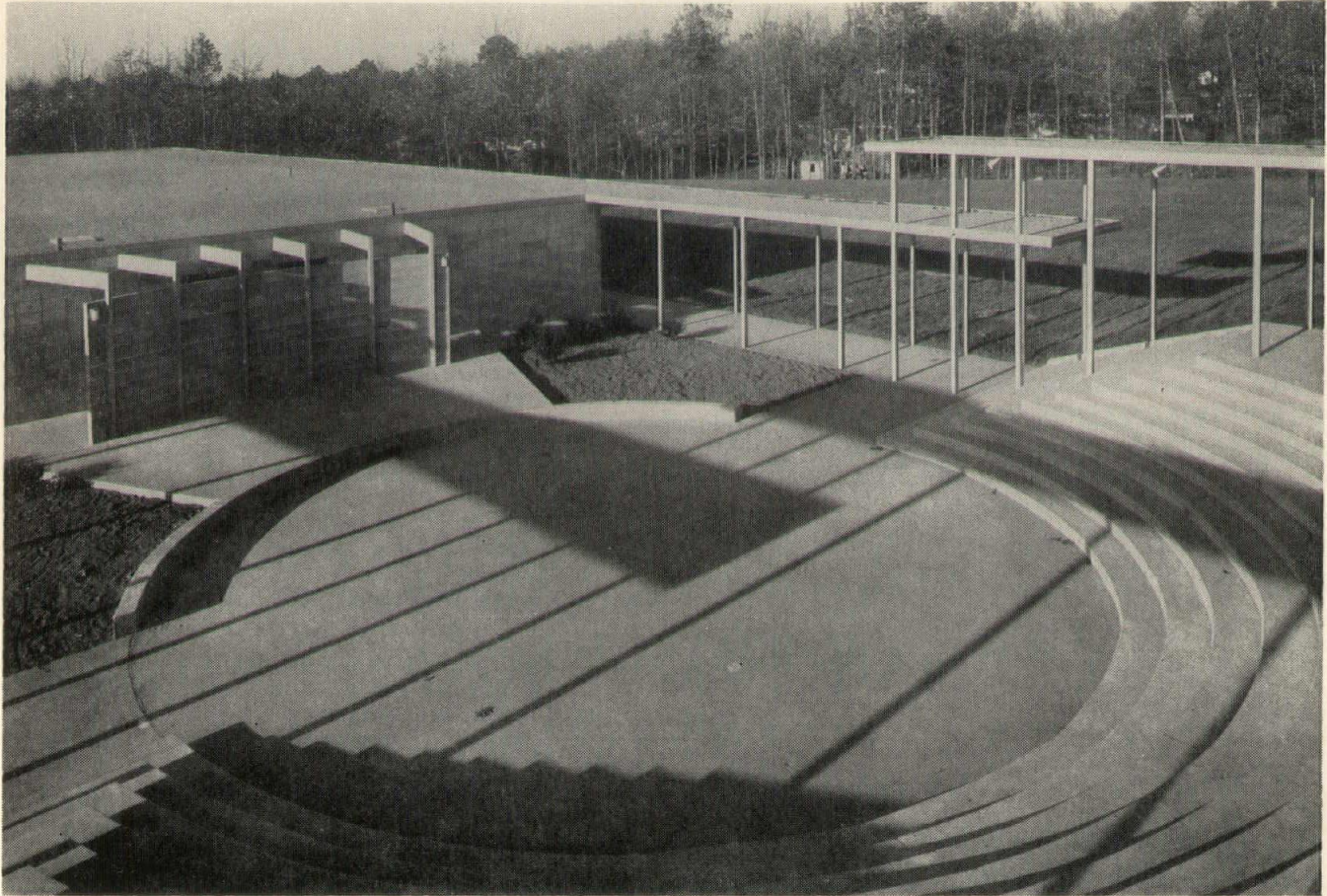
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AMPHITHEATER AT SIRRINE SCHOOL



CHARLES J. POTTER, JR., Architect

An architectural innovation in a Greenville school that has proved inexpensive and yet serves many uses is the subject of an article in the November issue of *School Management Magazine*.

Headlined "An Extra Classroom For \$1,000", the article discusses the multi-purpose amphitheater built into Sirrine School in the Belle-Meade-Woodfields area and is illustrated by two photographs of the theater in use.

When architect Charles Potter, Jr. of Greenville designed the school, he had to cope with a sloping, irregular site. Three classroom units were involved and one building of necessity had to be placed lower than the others on the site.

"This grading 'problem', thanks to a little stretching of the architect's imagination, has been converted into a teaching area that has become the most widely used facility in the school," the magazine says.

To connect the buildings, Mr. Potter designed an amphitheater in lieu of a graded lawn and steps. The

cost of the concrete steps, paving and stage was under \$1,000.

The area is being used as a classroom, theater and assembly area and has won great favor as a student meeting place, according to Mrs. Nellie Suber, school principal.

"It is not only a thing of beauty, but a thing of many uses," Mrs. Suber says.

"It is ideal for weekly assembly programs. Brownies and Girl Scouts find it a good place to meet. Older children enjoy rhythms and games and the younger children clap, skip and keep time to marches," she said.

Since the theater is almost surrounded by wings of the buildings, it provides a warm assembly area, even in winter.

Last spring the amphitheater was the scene of the school's "Spring Festival" with a record attendance of parents and friends, and it will be the setting for the students' Christmas activities.

—ARCHITECTS AND THE PAINTING TRADE

(Continued from Page 26)

humidity of the atmosphere from dawn to dewy eve, so in our homes we might enjoy a constantly changing environment by installing an electric lighting system that varied the color effects in our living room as the evening progressed. This might prove a useful hint to absent minded guests by producing an effect of deepening twilight as bedtime approached.

Artificial lighting has a determining effect on the appearance of color. I am told that in certain municipal parks in some of our great cities public love making has been practically eliminated by installing lights that make red lipstick look black.

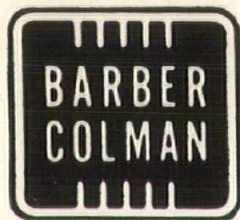
In general incandescent lamps give colors a warmer and pleasanter tone than many kinds of fluorescent tubes which tend to bleach out colors and make them look cold. I understand that in super markets fluorescent lights are not used in the meat department as their effect on the wares discourage sales.

The painter and the architect should know, therefore, in advance what kind of lighting is to be used before establishing the color scheme. So here again we must have the cooperation of another trade. Hence the Architect finds himself in the position of the conductor on a podium leading with his baton a great orchestra of all the modern building trades and crafts. To produce the compelling harmony he desires he must know intimately the especial quality of each player and to exercise effective guidance he must deserve the confidence that only true leadership can inspire. This is no small responsibility.

We are living in an age of increasing technical resources in all fields and I am confident that each of you here today will live to see your vocation achieving a roll of ever expanding importance in the great fraternity of trades, that make up the building industry.

I wish you well in achieving your objectives and thank you for this opportunity to share my thoughts with you.

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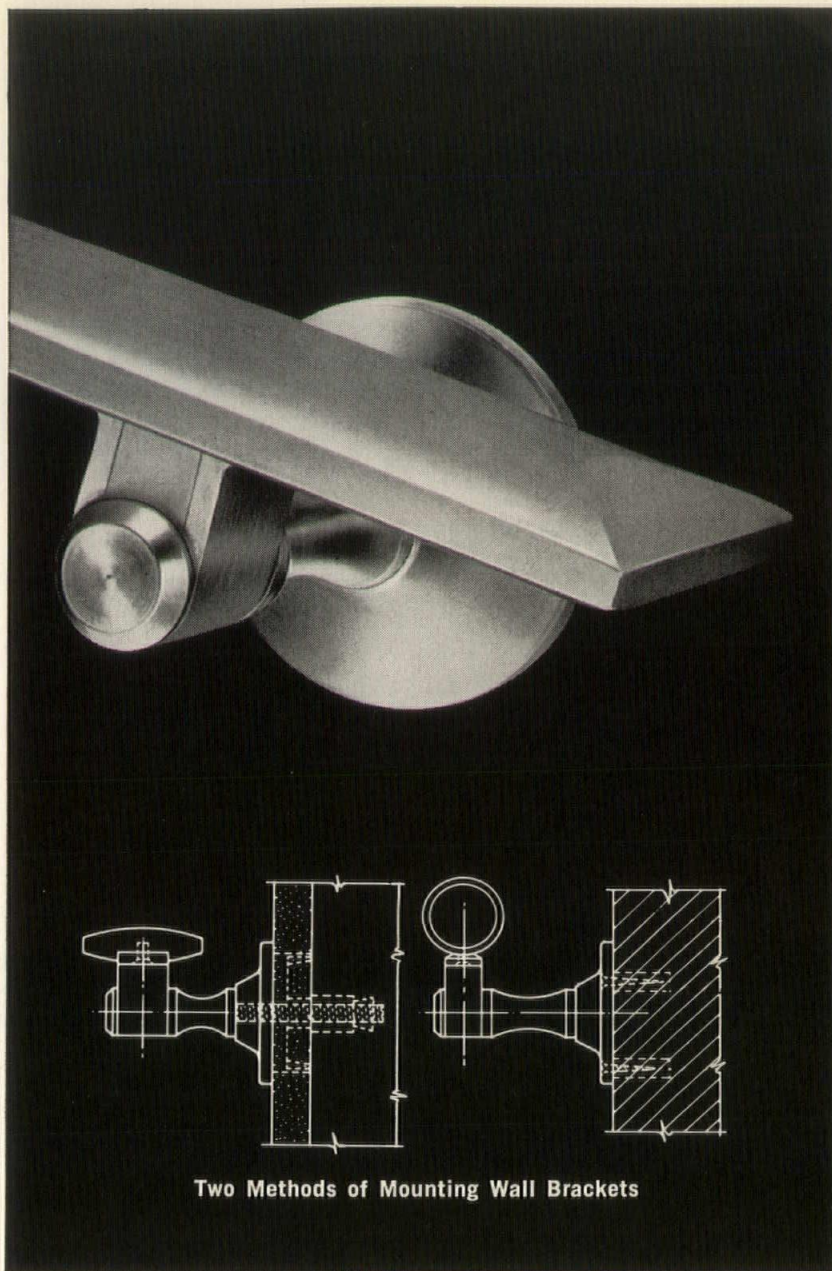
Charles B. Laws has been appointed southern regional sales manager for the Southern Lightweight Aggregate Corporation, Richmond, Va., it was announced today by A. Cabell Ford, director of sales for the company.

Law's territory will include North Carolina, South Carolina, Georgia and Florida. He was formerly district sales manager for Carolina Solite Corporation, a wholly owned subsidiary. He maintained offices in Charlotte, N. C.

Southern Lightweight Aggregate Corporation are producers of Solite lightweight aggregate for use in Solite lightweight structural concrete and masonry units. The company operates three wholly owned subsidiaries: Virginia Solite, Carolina Solite and Florida Solite, with offices in Charlotte, N. C., and Jacksonville, Fla. The parent company, Southern Lightweight Aggregate Corporation, maintains offices in Richmond. Plants are operated at Brems Bluff and Leaksville Junction, Va., Aquadale, N. C. and Green Cove Springs, Fla.

Laws is a native of Charlotte, N. C. During World War II, he served as Captain of Field Artillery with the Third Army, European Theater.

(Continued on Page 30)



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WEST COLUMBIA, SOUTH CAROLINA

— CHARLES B. LAWS

(Continued from Page 29)

He was general manager of Acousti Engineering Company, Charlotte, before joining Southern Lightweight Aggregate Corporation in 1953.

Laws is a member of the board of directors of the Carolina Ready Mix Association and the North Carolina Concrete Masonry Association. He is a member of the Mecklenburg Kiwanis Club and an associate elder of the Myers Park Moravian Church. He is married to the former Martha Hardin, of Charlotte, and they have two daughters.

Laws will make his headquarters at the offices of the parent company in Richmond.

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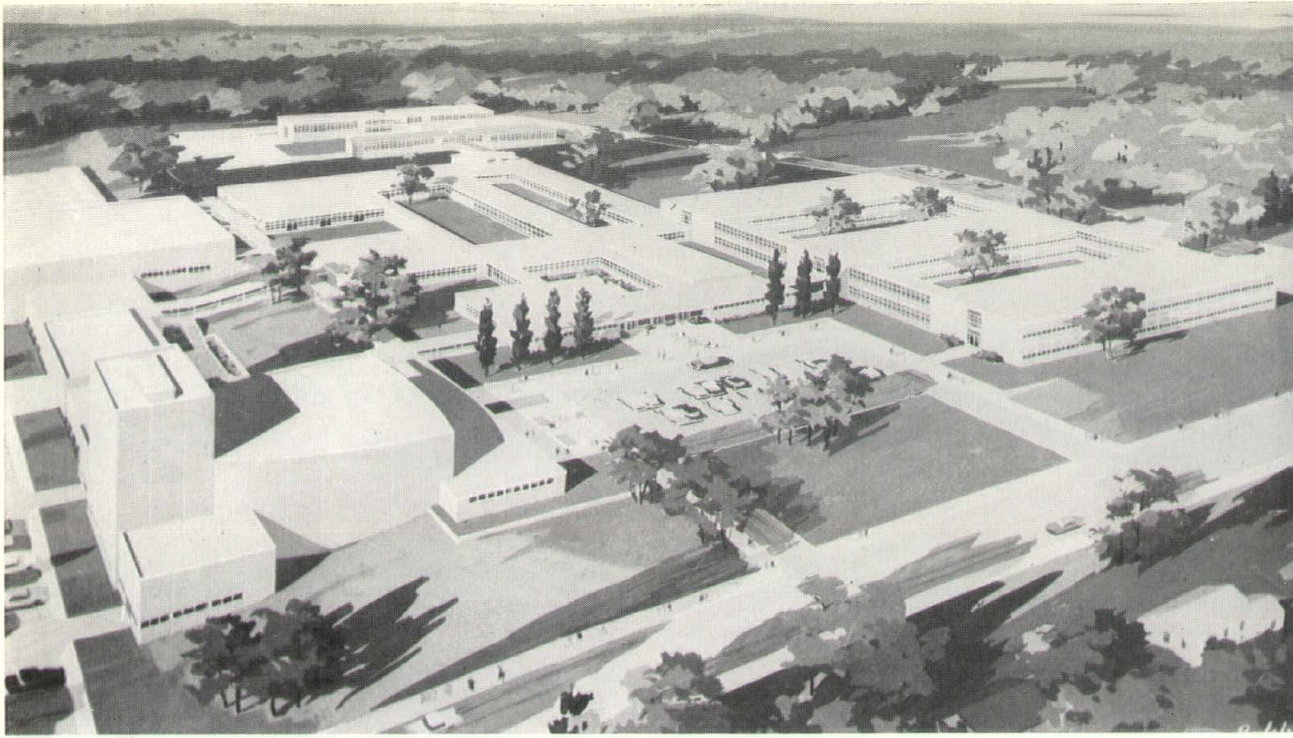
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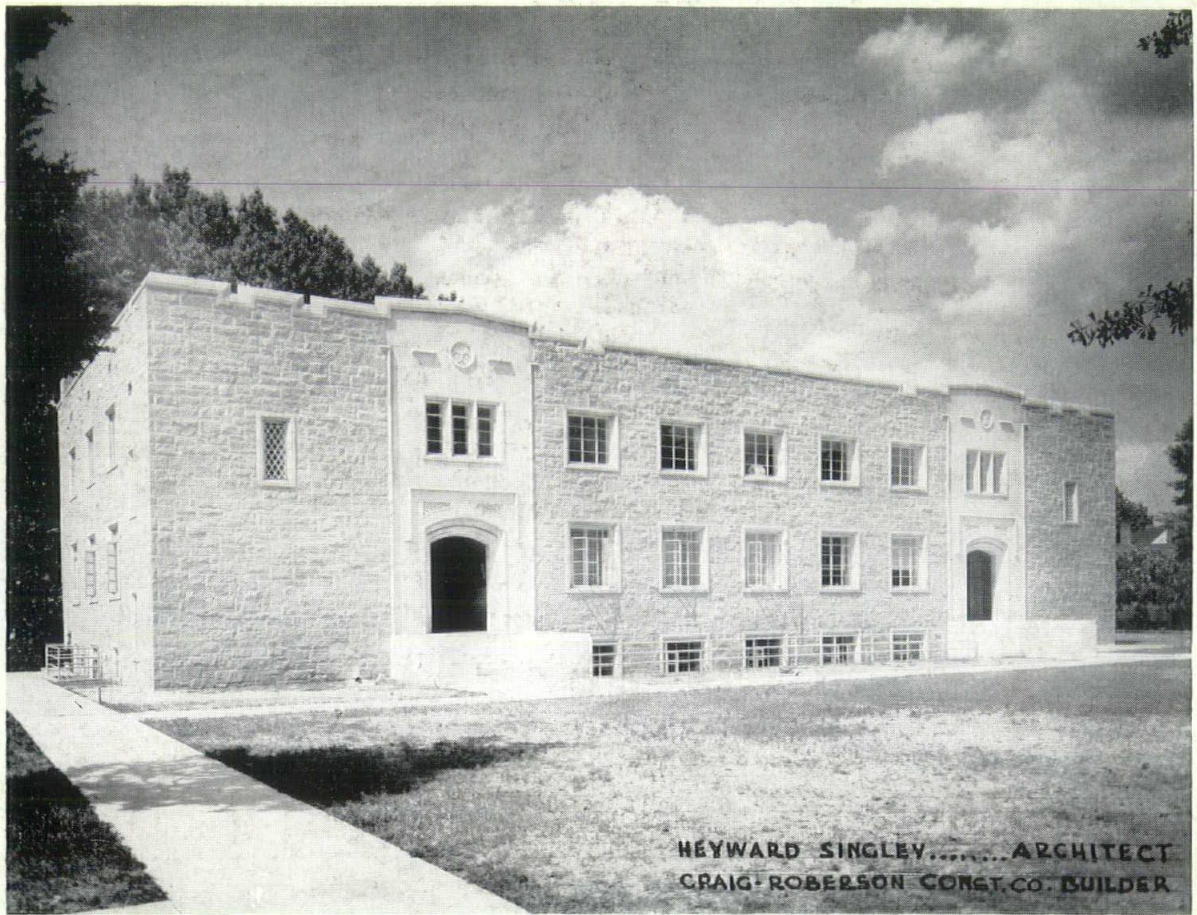
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