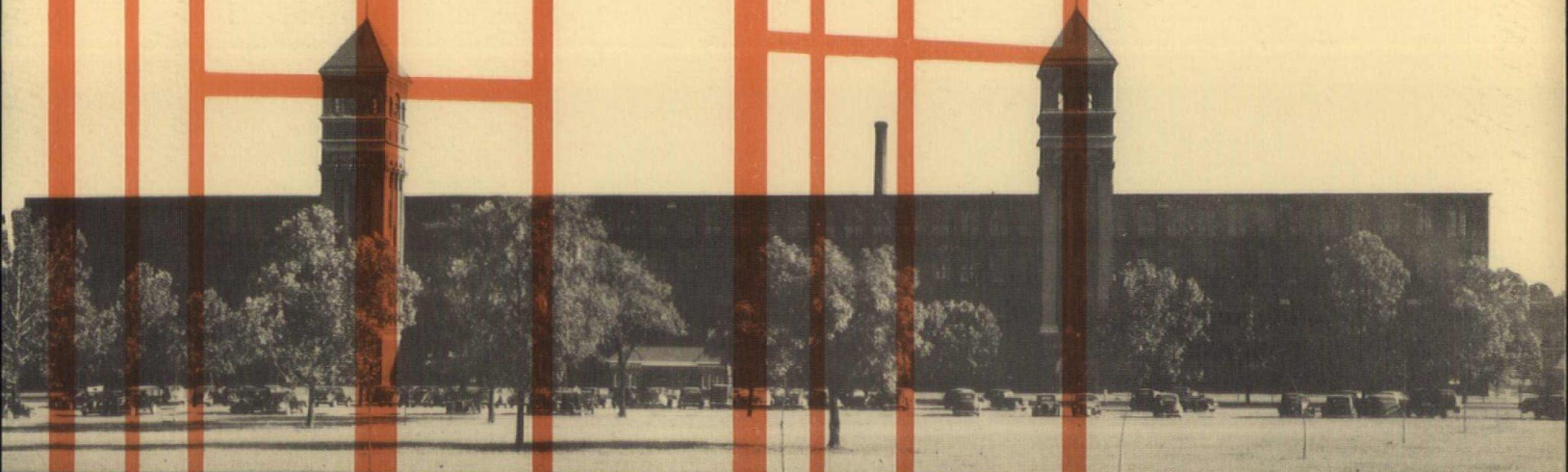


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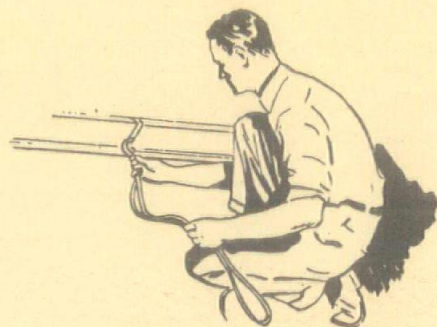
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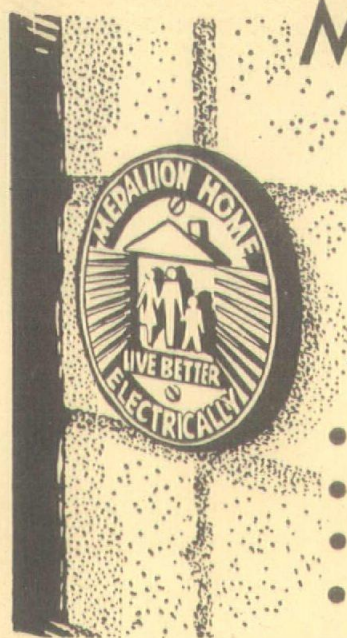
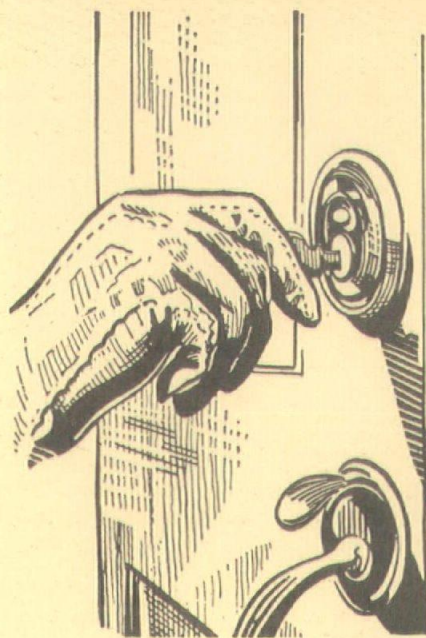
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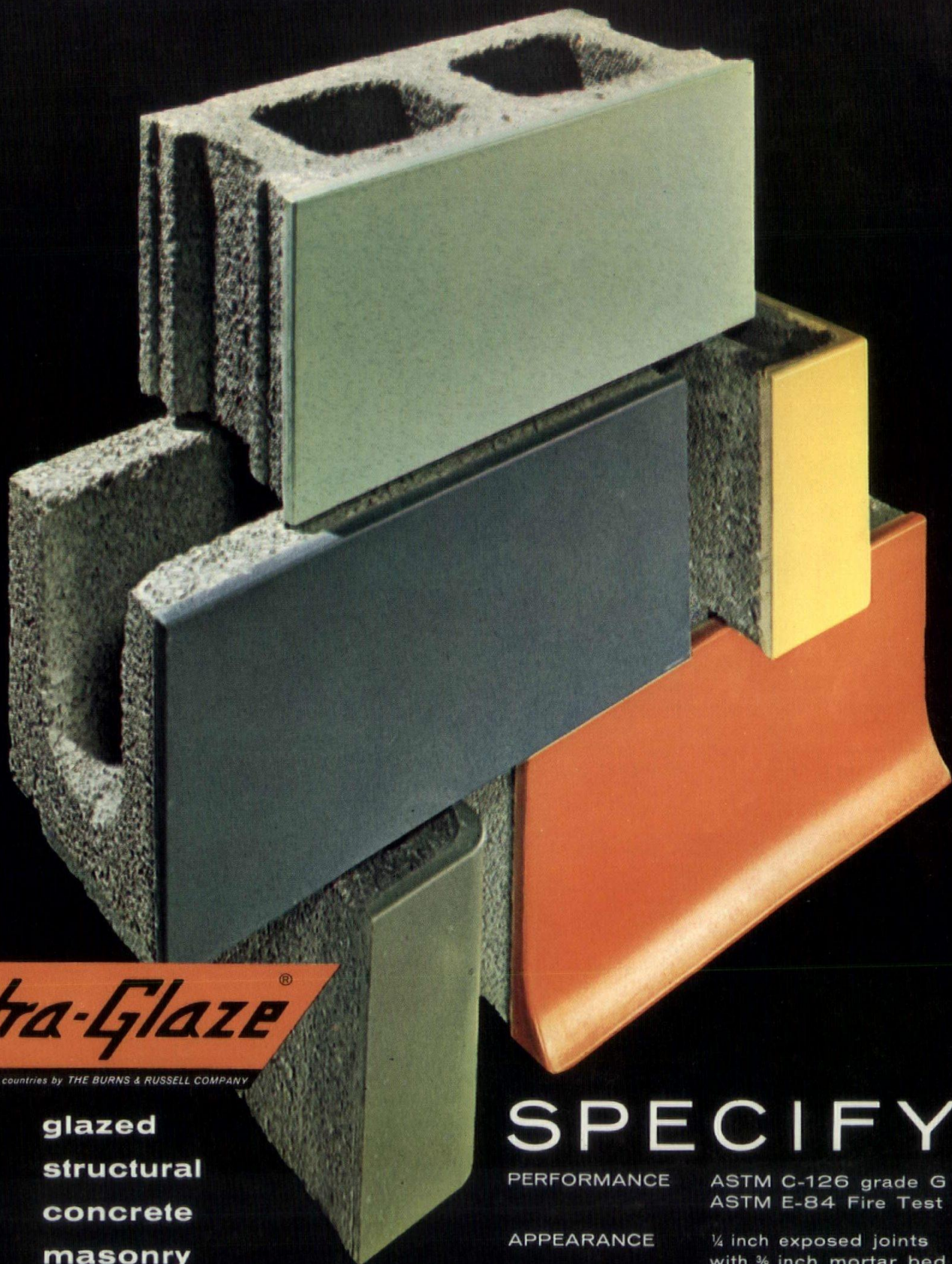


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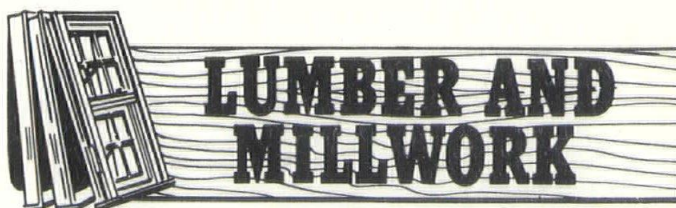
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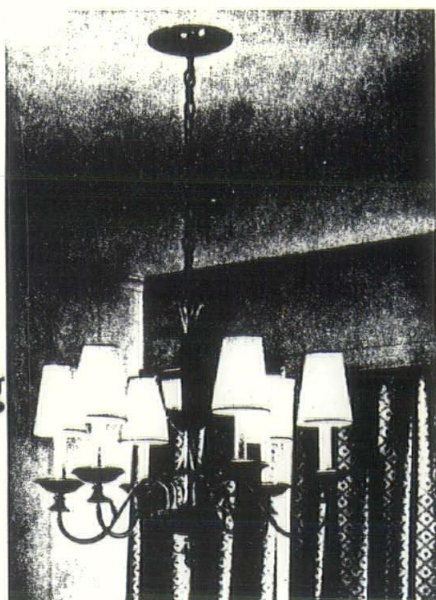
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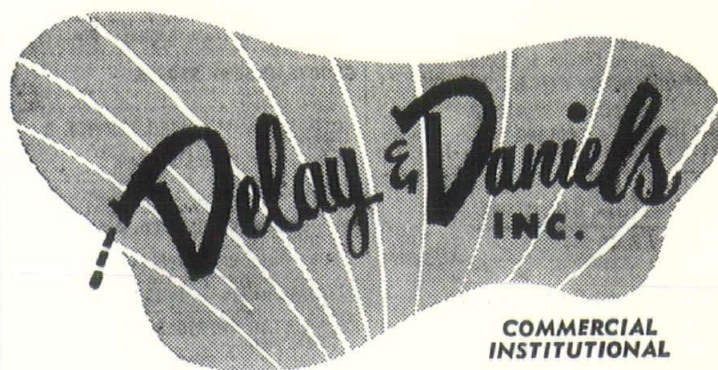
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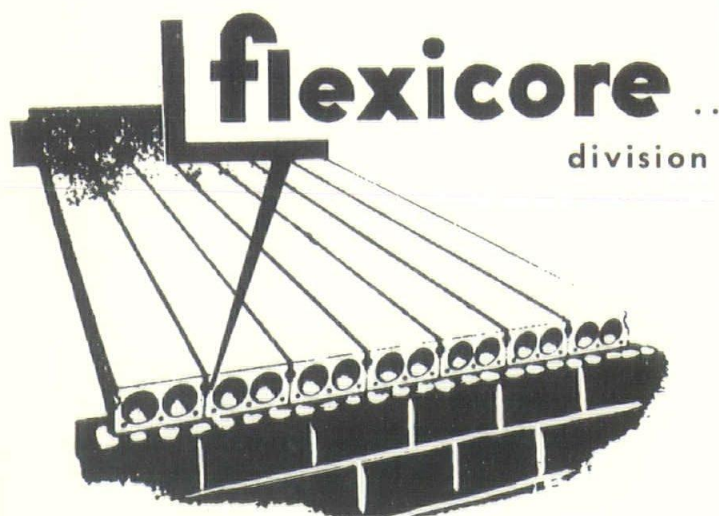
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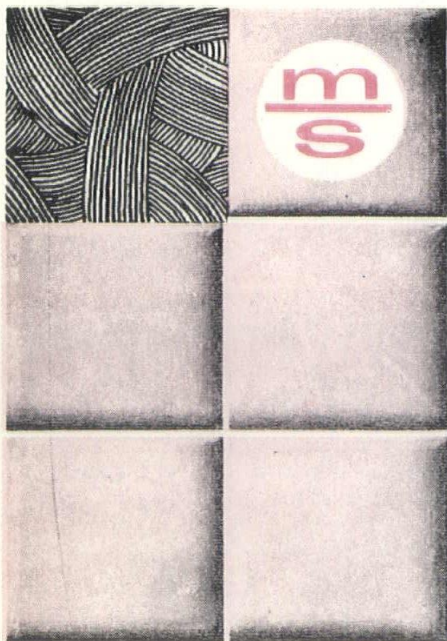


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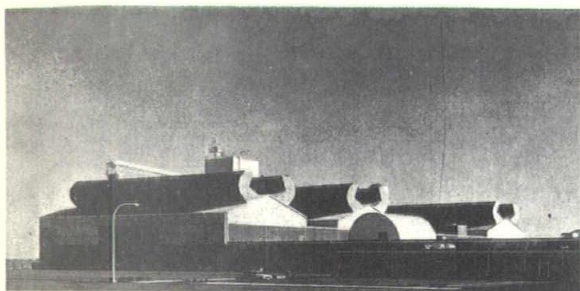
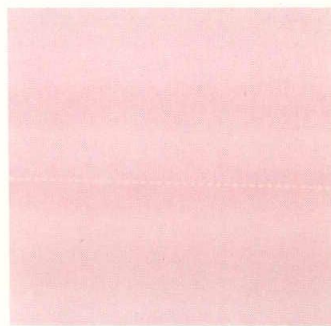
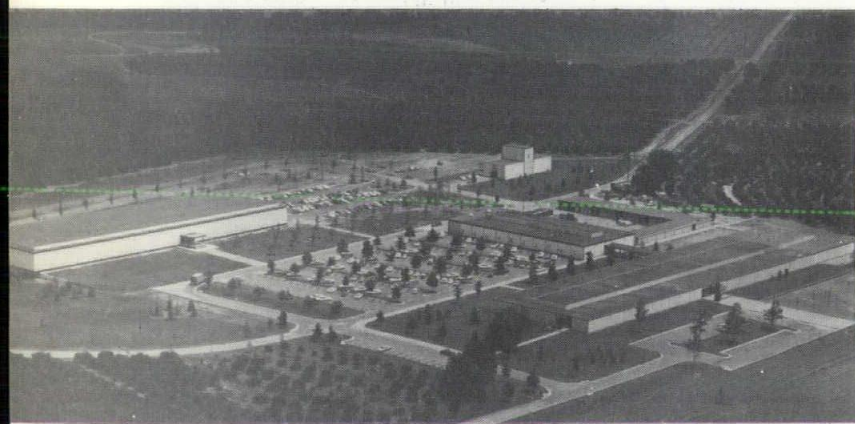
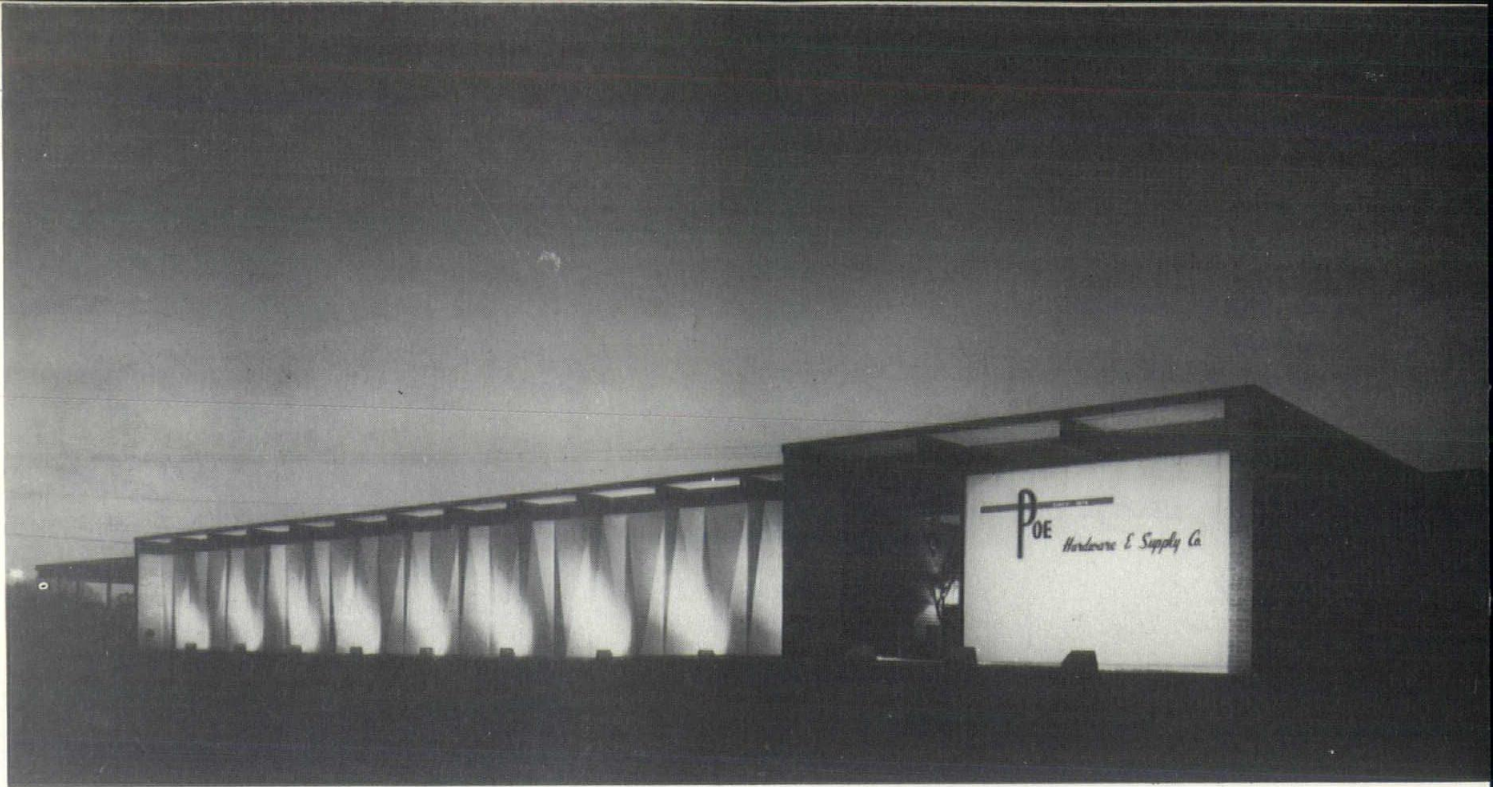
EDITORIAL NOTES

The development of this issue of the REVIEW OF ARCHITECTURE has brought to light again some of the real problems that are encountered in this business of applying architecture to the requirements and special functions of industry. In general, the most satisfactory solution for these requirements seems to be based on the old architectural axiom, "form follows function." Adding to this idea a great deal of inventive study and thought, architects have brought forth handsome solutions for industrial buildings that, rather than being ugly eyesores, are a real asset to the surrounding areas.

We are indebted to the South Carolina State Development Board for their assistance, advice, and time in the preparation of this issue. In addition the Technical Education Committee has been very generous in offering their assistance in this issue.



The cover symbolizes the changing face of ARCHITECTURE IN INDUSTRY. The building photograph is the Olympia Plant of Pacific Columbia Mills, Inc., which for many years after its construction was the world's largest cotton mill under one roof.



ARCHITECTURE IN INDUSTRY

All across South Carolina new industry is rising, and the State is sustaining an interest in continued industrial development which reached almost fever-pitch several years ago. At the same time, State leaders are daily witnessing an ever-increasing realization by South Carolinians of the importance of the traveler to the State's economy.

These two important factors of South Carolina's successful economic growth are being brought together in many ways, one of which has been through the efforts of architectural and engineering firms directly involved in the State's industrial development program. Companies which have decided to expand by locating new plants in South Carolina have realized the necessity of an industrial building which is both functional — one where the manufacturing processes can be accomplished in the most economical and efficient manner, and one, which through its physical appearance will, in effect, be a public relations asset.

In fact, firms have actually used as one criteria in certain instances of site selection a site from which an attractive plant

can be spotted easily from one of the State's network of highways by both South Carolinians traveling within the State and the growing number of visitors to the State from outside South Carolina.

A good number of the State's new firms, as well as well-established ones which were also designed from an engineering and architectural standpoint, are actually becoming tourist attractions through an increase in the number of those with regularly-scheduled plant tours. These are firms which are rightfully proud of their physical plants and of which South Carolinians are rightfully proud because of the creation of new jobs and buildings which have been and are being designed in such a manner that the landscape itself is improved.

The story of South Carolina today is the story of how a state can retain those physical and sociological values necessary for growth stability while at the same time sharing in the mainstream of the nation's prosperity.

Just how vital the appearance of these industrial buildings is to the overall attractiveness of the State is brought into proper fo-



ARGUS CAMERA PLANT West Columbia, S. C.

Architects: **Smith, Hinchman & Grylls Associates**

The Argus Camera Plant, designed by Smith, Hinchman & Grylls Associates, is a large, L-shaped industrial building located in West Columbia, South Carolina. The building features a flat roof and a series of windows along its length. The site is landscaped with trees and a winding path, and a parking lot filled with cars is visible in the foreground. The building is surrounded by a field and more trees in the background.

Three important factors in the design of the Argus Camera Plant were the need for a large, open interior space, the need for a flat roof, and the need for a series of windows along the length of the building. The building was designed to meet these requirements by using a simple, rectangular form with a flat roof and a series of windows along its length. The building is surrounded by a landscaped area with trees and a winding path, and a parking lot filled with cars is visible in the foreground.

cus with a look at what has been accomplished through a coordinated, statewide program of industrial development during the past few years.

Expenditure for new and expanded industrial construction has been in excess of \$200 million dollars for each of the past three years. And South Carolina this year is continuing to experience an extremely rapid rate of industrial development as construction of new industrial facilities and the expansion of existing facilities continues at the same high rate as in the previous record-breaking years. Not only has the rate of industrial construction soared but, perhaps even more significantly, the type of new plants being built and their locations are such that the state is fast reaching a far more balanced economy than it has ever enjoyed. This economy has become more balanced both geographically and by the very nature of the new plants themselves.

Within the past few months in the realm of large industrial plants there have been announcements that such products as rotary calculators, wrist watches, a newly designed line of miniature and micro-miniature electrical components, and a new line of industrial electronic products will now be made in South Carolina by South Carolinians. Production has already begun at plants

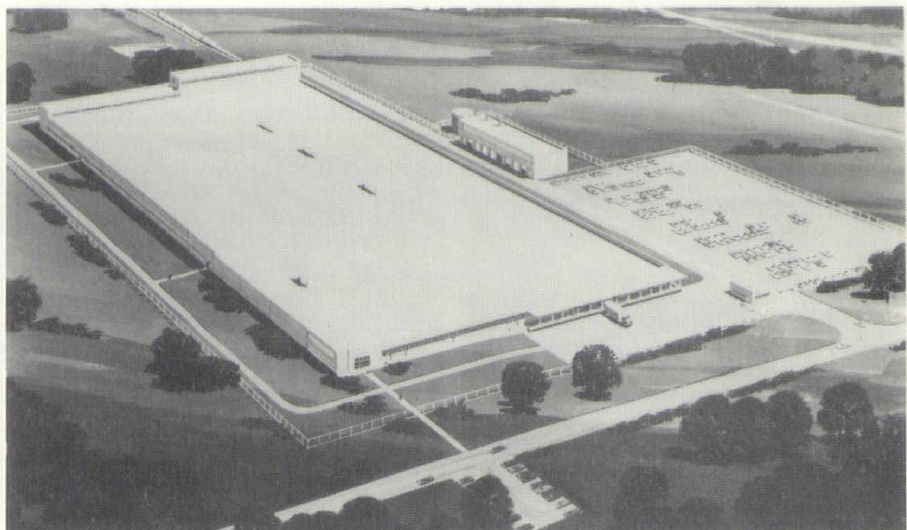
making automobile grills, bathroom fixtures, material handling equipment and a wide variety of other products, products that at one time many observers thought would never be manufactured in South Carolina. A very important factor in the new balanced economy is the actual location of these plants. They literally cut across the state. On the coast at Georgetown, upstate at Spartanburg, in the midlands at Batesburg and Camden. Two are at Orangeburg and another at Florence.

In addition, there have been steadily increasing investments of considerable amounts in the textile industry, the pulp and paper field, and the manufacturing facilities for synthetic fibers and chemicals.

The nationally known firms which have found new homes in South Carolina are ones which the State has been proud to welcome. Smith - Corona Marchant, Inc., Westinghouse Air Brake Co., Kelsey-Hayes Co., Stone Container Corporation, Jeffrey Manufacturing Co., Firestone Tire & Rubber Co., Tennessee Eastman Co., Franklin Brass Co. — these are but a few of the firms which have within the past year joined the S. C. industrial community which already included such names as General Electric, Chemstrand, Owens-Corning Fiberglas, Allied Chemical, and Argus

KOHLER COMPANY
Spartanburg, S. C.

Architect: **Lockwood Greene**
Engineers, Inc.



Camera.

Meanwhile, those firms which have been a part of the State's industrial community for many years have also been prospering and expanding. Such firms as Deering Milliken, Greenwood Mills, Woodside Mills, and Stone Manufacturing Co. are but four examples of "home" industries which have shared in the economic boom. Since locating in South Carolina, companies such as General Electric, Chemstrand, and Owens-Corning have expanded their facilities anywhere from 40 per cent to 200 per cent.

Although the greatest interest in recent years has centered on large new industrial installations and similar type facilities throughout the state, smaller manufacturing plants, research buildings, and a great number of varied facilities related to industry have been built or are being planned for the near future. A great number of these operations that for

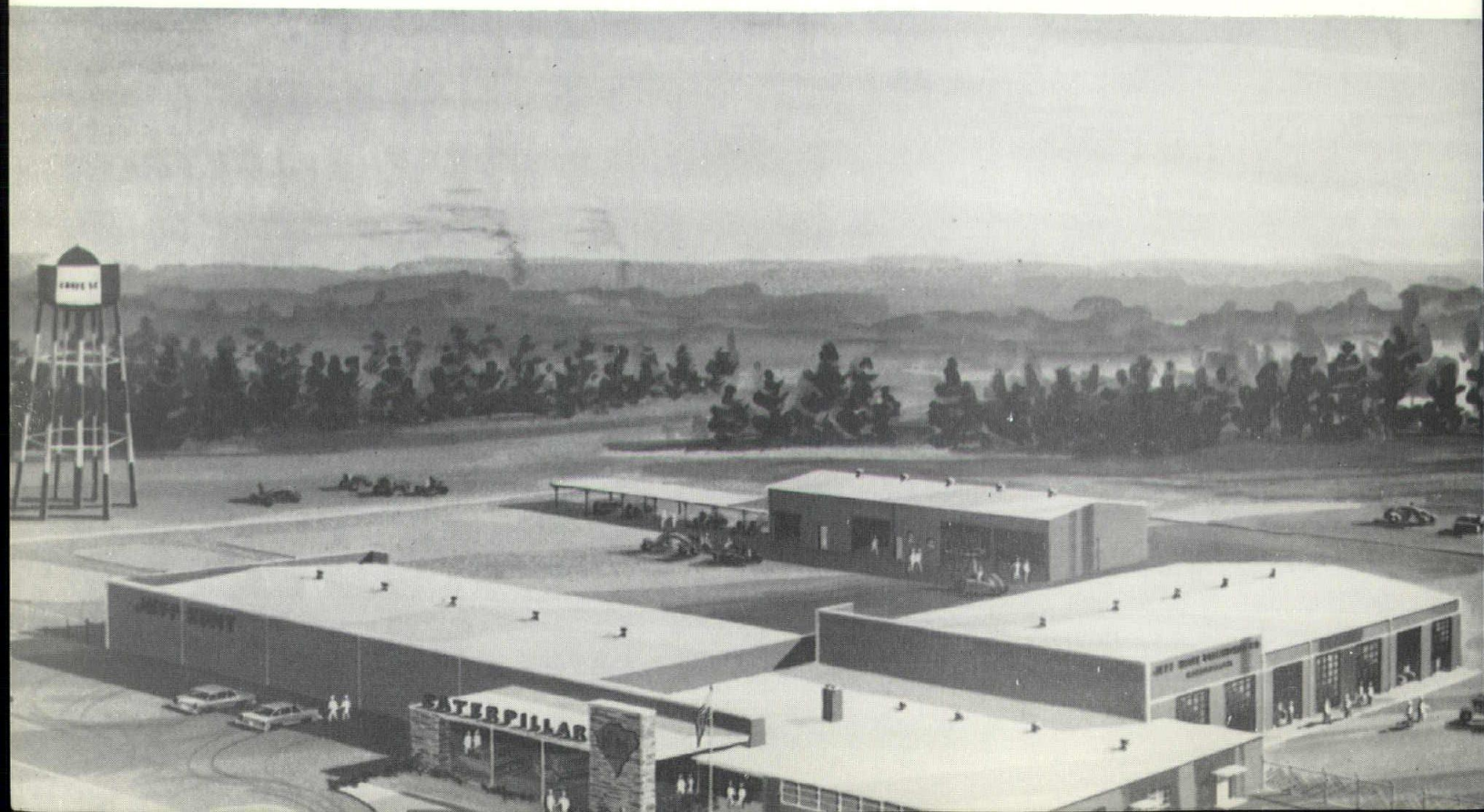
years felt the need for no more than a minimum structure to house their activities, have found that handsome architectural treatments and planning have paid off handsomely in public relations and good will. And, these buildings, probably to a greater extent than large industrial plants, have benefited from the efforts of the architect to make them more attractive because of their location within densely populated areas.

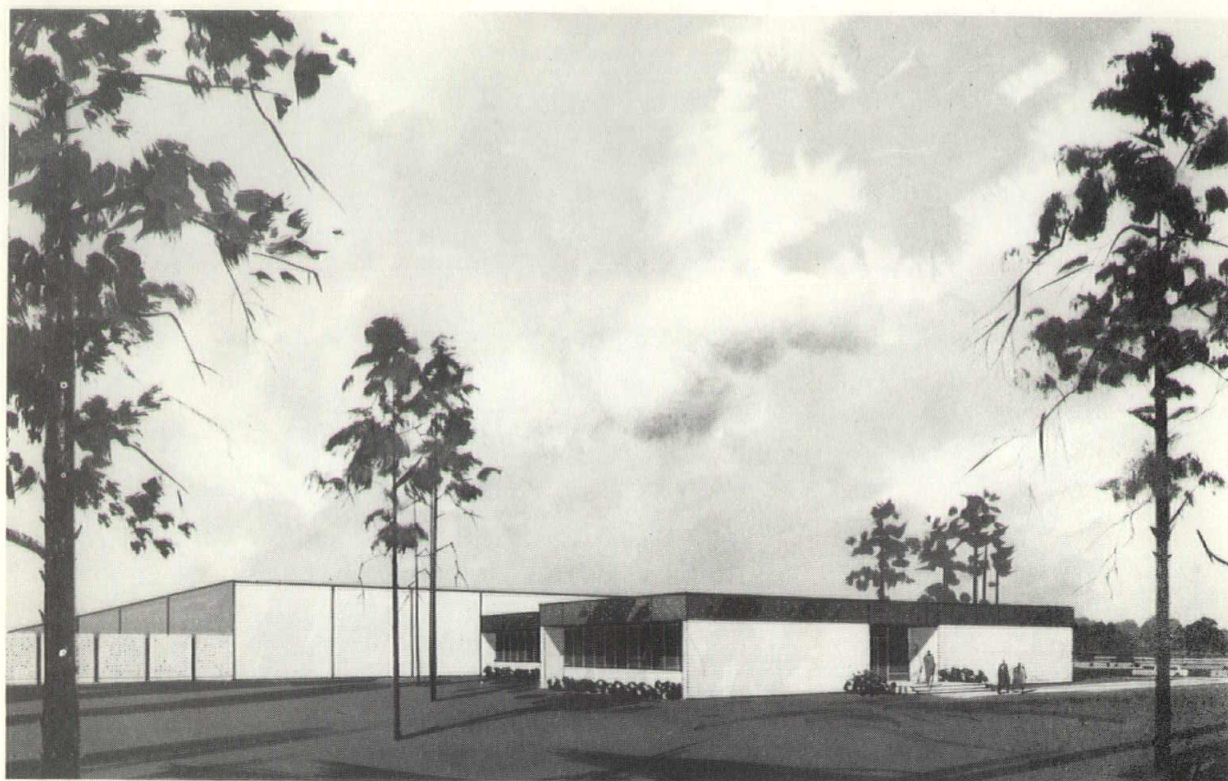
As the state grows and more specialized industries move into South Carolina, or local industries expand, the role of the architect as the coordinator of the entire building phase, from functional layout for efficient operations, study of economic feasibility, location of site, overall costs, to the actual use of materials and the finished appearance of the entire project becomes more and more vital to the intelligent growth of industry in the state.

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Architects: James & DuRant, AIA & Associates



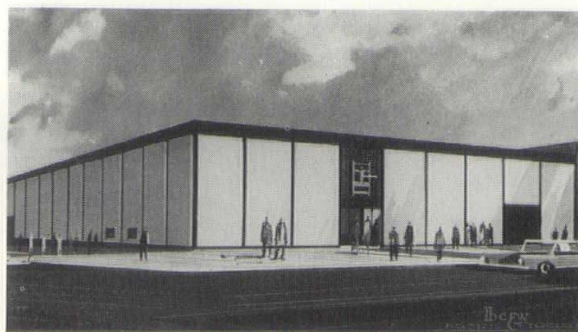


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Architects: Lyles, Bissett, Carlisle & Wolff

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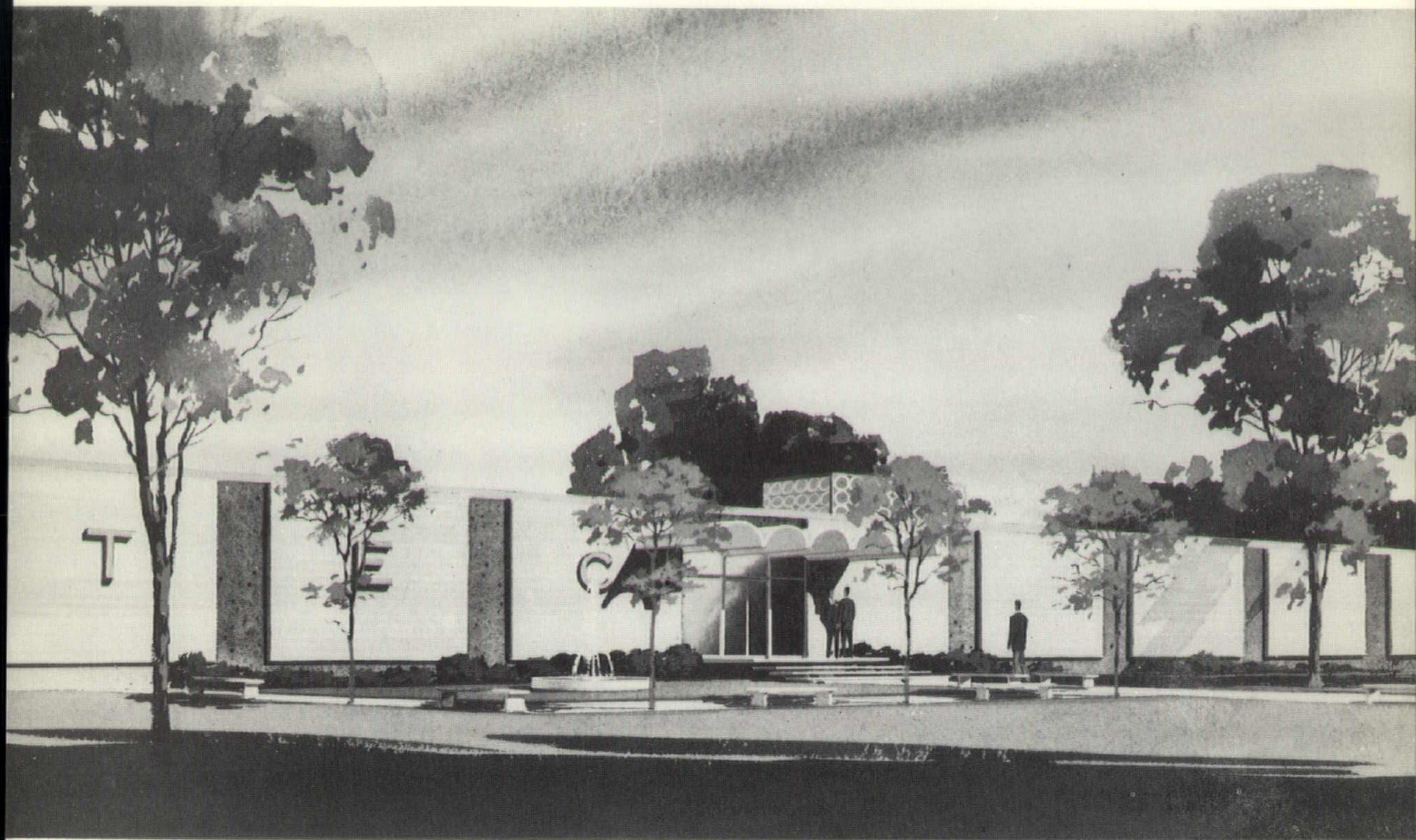
Architects: Lyles, Bissett, Carlisle & Wolff

SUMTER TECHNICAL EDUCATION CENTER

Sumter, S. C.

Architects: Demosthenes, McCreight & Riley





TRAINING FOR INDUSTRY

With the ever increasing industrial activity in South Carolina, the need has arisen for a means of educating South Carolinians in the many skills and specialized training necessary for these industries. Consequently, in 1959 studies were made relative to the needs for a program of technical education throughout the state. As a result of this, the Governor and a Legislative Study Commission put together a proposal for the development of a state-wide system of technical education centers. In 1961 a program for the state was inaugurated through the formation of the Technical Education Committee, appointed by the Governor, headed by O. Stanley Smith, Jr. of

Columbia, and comprising one representative from each of the state's six Congressional Districts, plus two ex-officio members, the State Superintendent of Education and the Director of the State Development Board.

"TEC", as the program is called, began activities in September of 1961 with the appointment of A. Wade Martin as Coordinator. Mr. Martin had formally directed North Carolina's Industrial Education effort.

Conceived as individual community or regional projects, the need for the centers in each area has been determined by local committees, who in turn are required to acquire the site and construct the building under the

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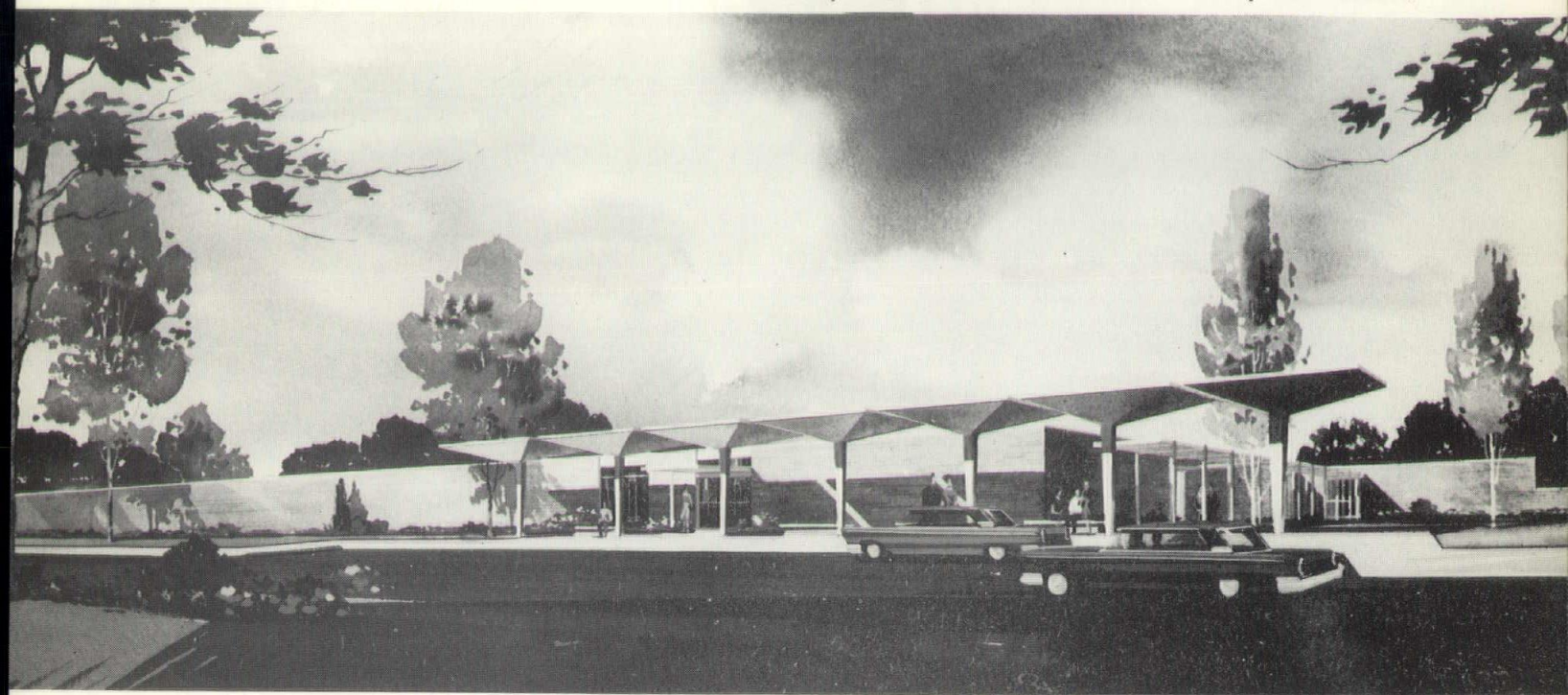
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guidance and approval of the state coordinator. The state provides furnishings and equipment. The State Committee has thus far approved the construction of nine centers. These will be in Greenville, Charleston, Columbia, Rock Hill, Lancaster, Florence-Darlington, Sumter, and Spartanburg. In addition a center to serve the three counties of Anderson, Oconee and Pickens will be located in Pendleton.

The first center completed, by architects J. E. Sirrine & Company in Greenville, opened on the first of September with 50,000 square feet of air conditioned space, offers courses in such varied fields of interest as textile technology, data processing, chemical technology, technical drafting and design, electronics, air conditioning and refrigeration, and even a course to produce technical secretaries for industrial work.

Spartanburg's center by Lockwood Greene Engineers and Architects is scheduled to open in

March of 1963. The building will be in a "T" shape with its design allowing for future expansion. It is planned to take care of up to 450 students.

In Sumter a 40,000 square foot building has been designed by architects Demosthenes, McCreight & Riley of Sumter, and it is anticipated that construction will have begun by October 1962, looking forward to a completion date of May 1963.

In Columbia, the Richland Technical Institute by architects Lyles, Bissett, Carlisle and Wolff has been designed as a series of three buildings grouped into a campus plan on a sloping site, and linked by covered walks. This arrangement allows for the greatest amount of flexibility in future expansion, while offering somewhat of a collegiate atmosphere for the students.

The Tri-County Technical Education Center at Pendleton by architects Linley and Watkins is in the final stages of planning as is the center at Lancaster.



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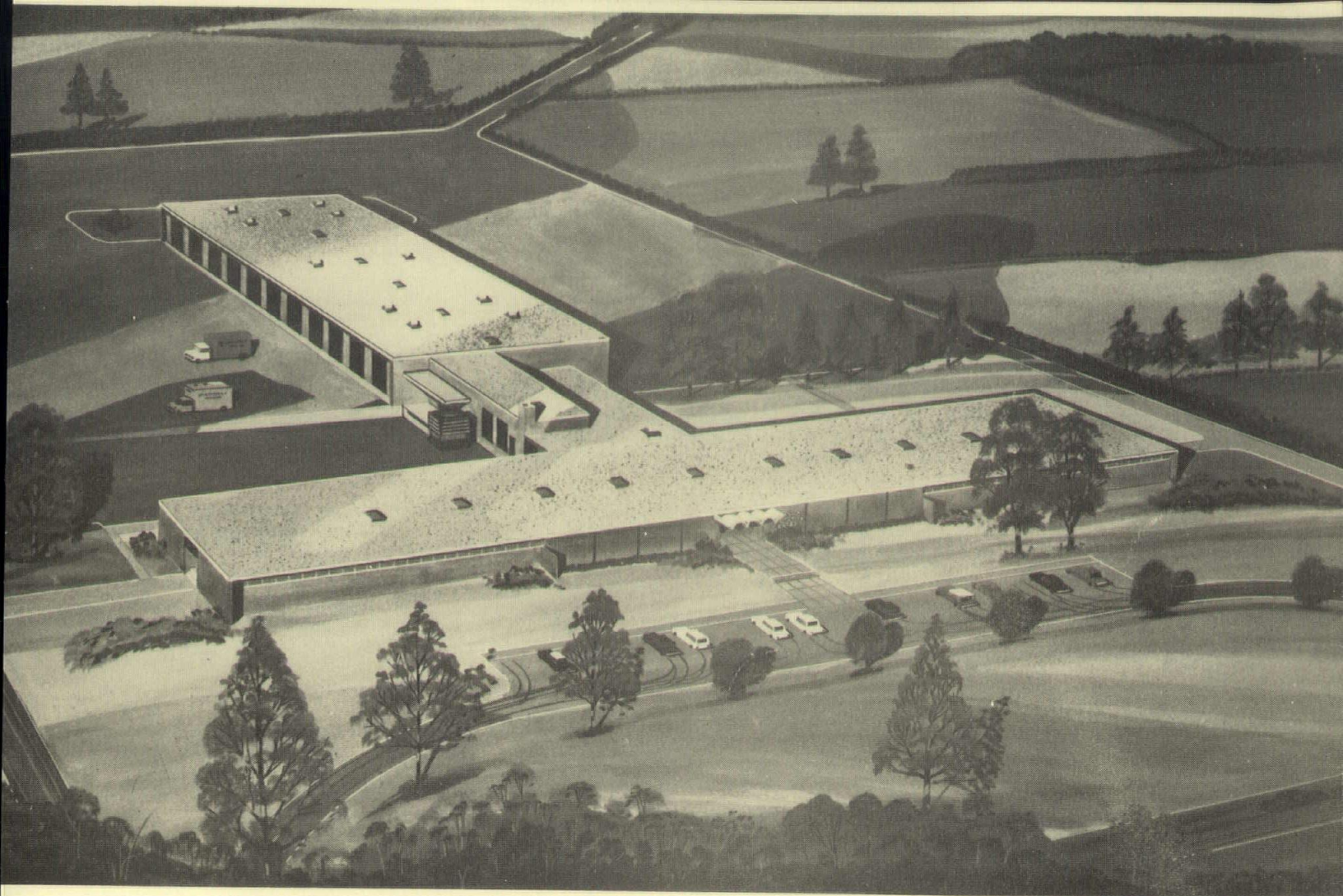
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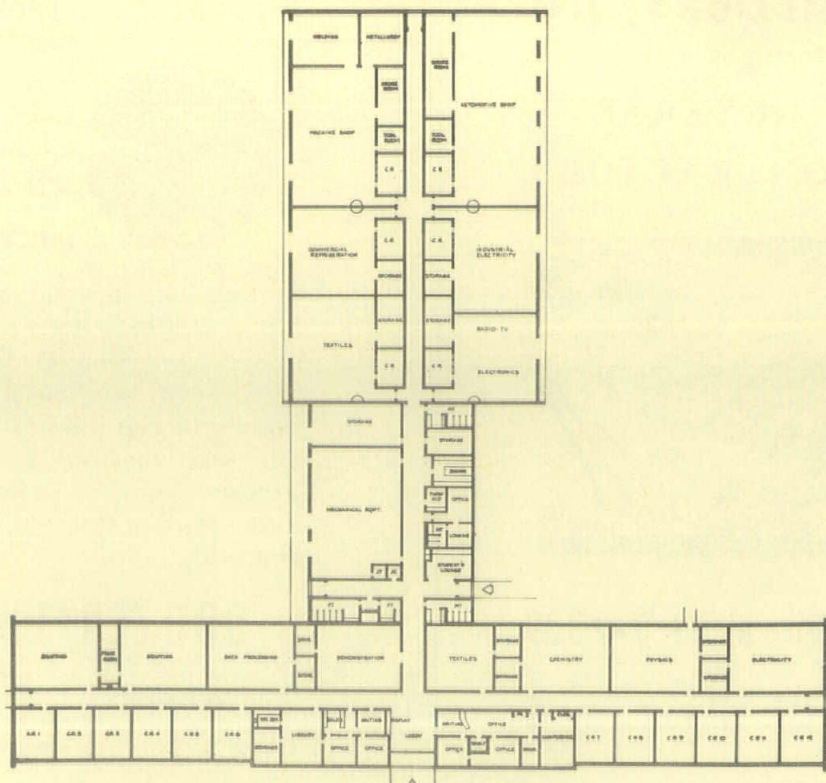
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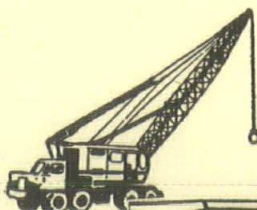
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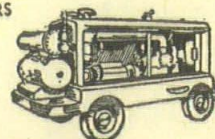
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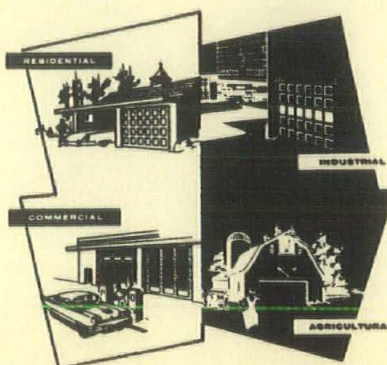
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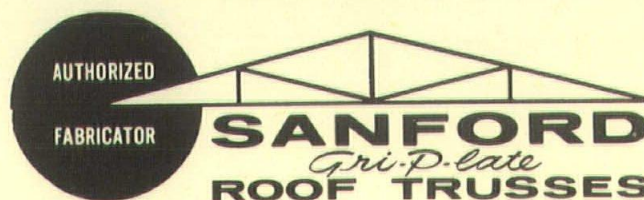
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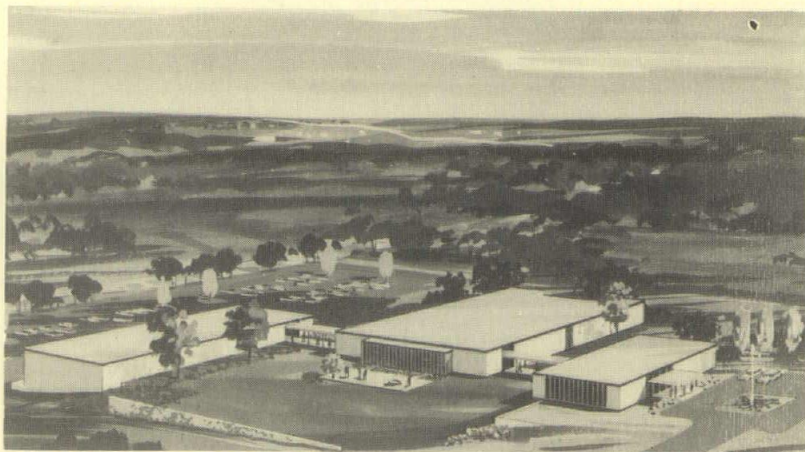
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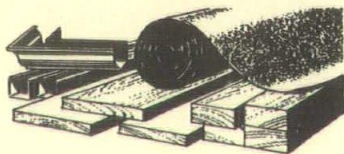
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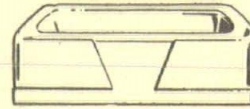
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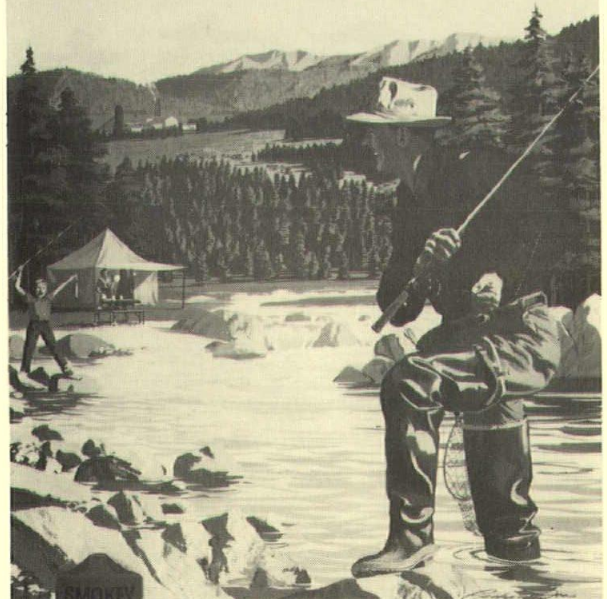
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Ralph H. McPherson, the genial president of the South Carolina Chapter of the American Institute of Architects, carries into its fourth generation a family tradition . . . a family whose members have excelled in the fields of design and building for nearly a century.

Ralph, as Executive Vice-President of the Greenville based McPherson Company, continues with his brother Bruce, company president, to pace the rapid growth of the Architectural and Engineering firm founded by his late father, J. A. McPherson.

His father and a brother, John, both are past state presidents of the South Carolina Society of Engineers. His great-grandfather before them was an engineer and a leader in the profession.

His father was for many years associated with the J. E. Surrine Company, Engineers of Greenville and it was only natural that as a boy, Ralph and his brother should begin work after school and during vacations for the J. E. Surrine Company. As a result, Ralph had gained considerable practical experience as an engineer by the time he was graduated from Furman University.

He was licensed as an engineer with the J. E. Surrine Company in 1951. During the earlier part of World War II he was in charge of waterfront design and engineering for the J. E. Surrine Company.

He entered the navy in 1943 and subsequently served with distinction during two tours of duty in the Pacific Theater of opera-

tions. Originally he was assigned the 98th Construction Battalion during his Pacific tour, and subsequently was assigned to the staff of Admiral Chester Nimitz for a second tour of duty in the Pacific.

Upon his return to civilian life at the conclusion of World War II he joined the staff of the McPherson Company which had been organized by his father, and he has continued to lead the firm to a position of prominence among southeastern engineering and architectural firms. He was licensed as an Architect in 1950 and was elected president of the S. C. Chapter of the American Institute of Architects for 1962-63.

The work of the McPherson Company is outstanding in the field of Industrial Building. Here in South Carolina a few of the outstanding industrial buildings they have designed are the Dixie Cup Plant at Darlington, the Greenwood Mills Harris plant at Greenwood, the Texize Chemicals plant at Greenville and Haynsworth Mills at Anderson.

In other Southeastern states the Timme Corporation plant at Wilmington, N. C.; Ames Textile Corporation at Cleveland, Georgia; Burlington Mills at Neuse River, N. C.; Mooresville Cotton Mills at Mooresville, N. C.; United Elastic Company, Inc., at Francisco, N. C.; the Dixie Cup Plant at Lexington, Ky.; and the American Hospital Supply Company plant at Johnson City, Tenn., are outstanding examples of McPherson Company industrial work.

In the Institutional field the new Easley Junior High School, the Blue Ridge High School of Greenville County, the Anderson Memorial Hospital, and the Greenville County Courthouse are fine examples of the McPherson Company work.

The versatile McPherson's have not limited their work to the Industrial and Institutional fields however. They have designed two nuclear reactors for the atomic energy commission. One was a reactor for research at Oak Ridge, Tenn. The other was a Multicure Fission Laboratory at Oak Ridge.

Much of the work at the U. S. Navy Yard at Charleston and the U. S. Minecraft base at Charleston has been done by the McPherson Company.

The McPherson Company was chosen several years ago by the U. S. Government to design the ideal cold storage plant for foods. These different pilot plants for use in different sections of the country were designed.

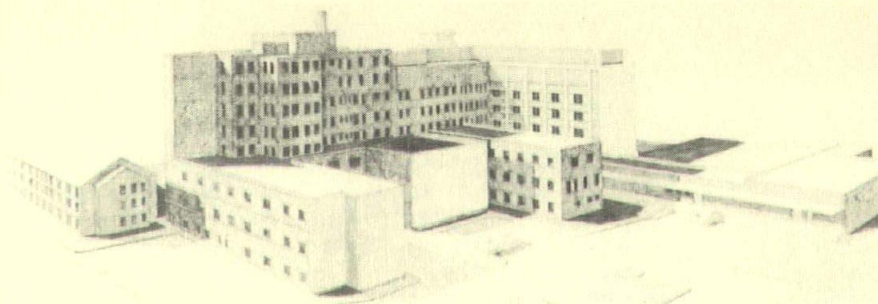
In addition to his membership in the S. C. Chapter of the American Institute of Architects, Ralph McPherson is a member of the

American Society of Civil Engineers, the S. C. Society of Engineers, and the Society of American Military Engineers, and he is a past president of the Piedmont chapter of the Society of Professional Engineers.

In August 1962, Ralph McPherson unveiled his company's preliminary design for a multi-million dollar civic center complex and redevelopment program of an area in downtown Greenville. Photographs of models of the proposed Greenville Civic Center appear elsewhere in this issue of the REVIEW OF ARCHITECTURE.

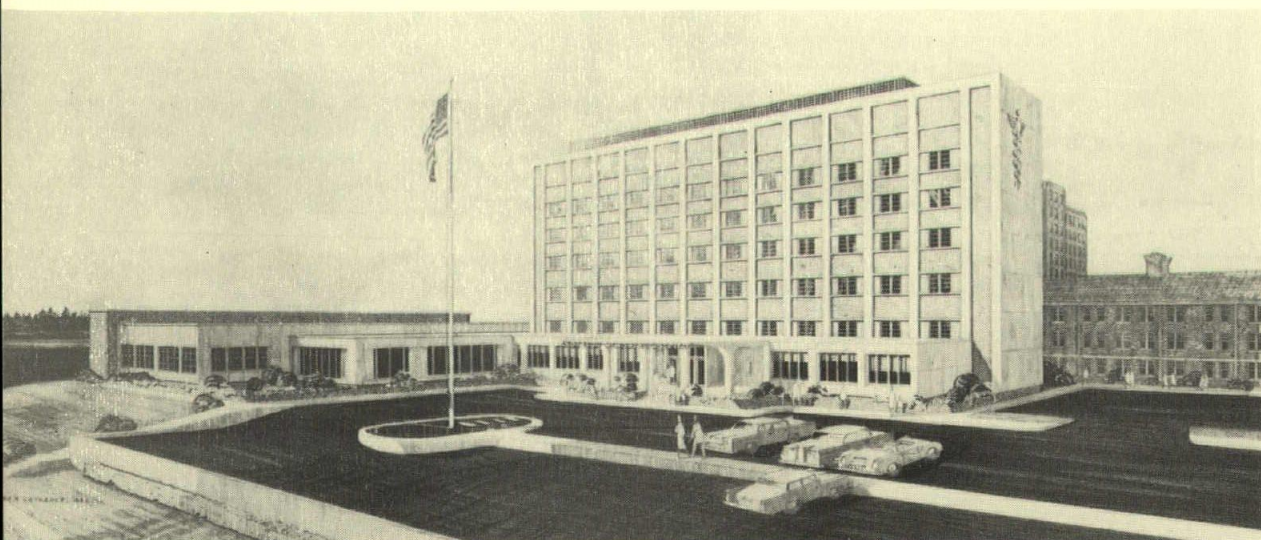
In a letter to Greenville's Mayor and City Council concerning the bold new Civic Center complex program, Ralph McPherson wrote:

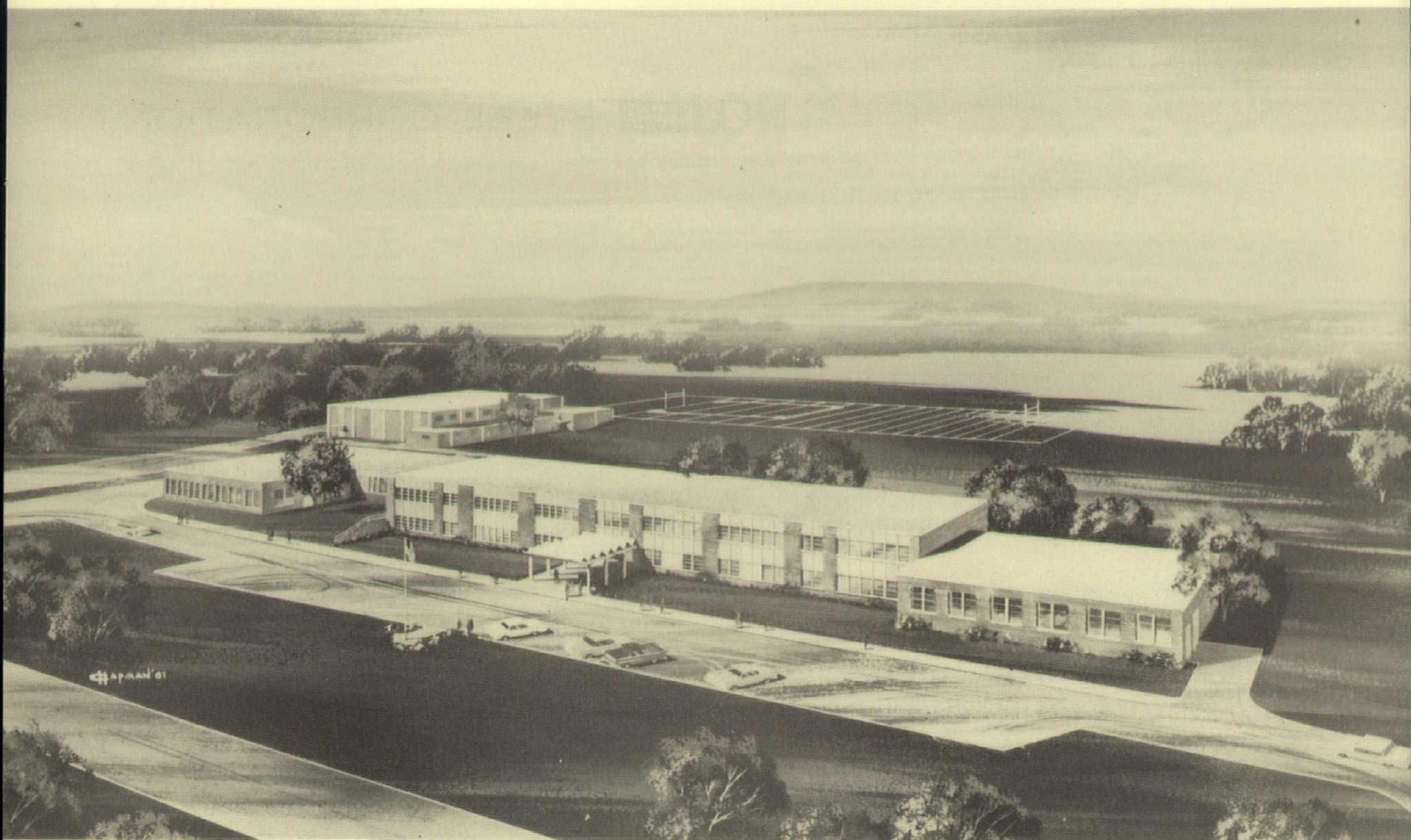
"It is hoped that the Center will breathe new life into the fast decaying Main Street area, a vital visual link between downtown Greenville and proposed developments to the South. In addition, it will utilize to a great extent existing City facilities and provide expansible space for growth of the City activities and functions."



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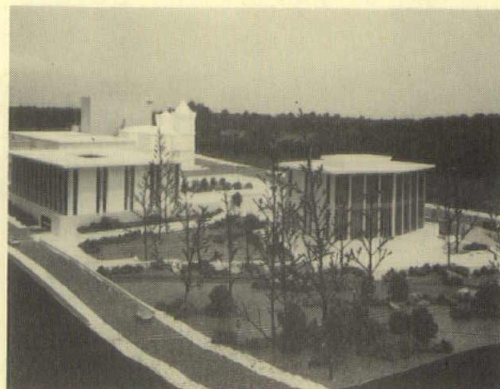
Architects: The McPherson Company





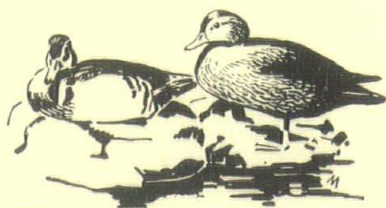
EASLEY JUNIOR HIGH SCHOOL, Easley, South Carolina

Architects: The McPherson Company



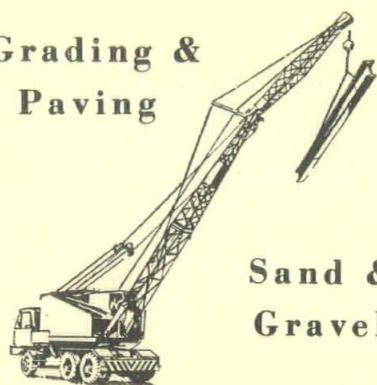
**PROPOSED CIVIC CENTER FOR
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Architects: The McPherson Company



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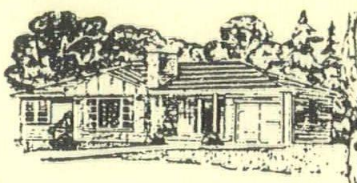
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In researching a professional problem, when your own or your public library fails to come with the books required to provide answers, ask your public librarian to try the Interlibrary Loan and Reference Service. This program of the South Carolina State library Board was established specifically to meet such needs.

Recognizing that many county or regional public library budgets can not stretch to cover the highly specialized, the rare, and the unusual books required by professionals or South Carolinians with special interests, the Board has inaugurated the service to make such volumes available through your own public library.

In the field of architecture as in many other areas, the State Board has set up a special library in Columbia to which your local librarian may apply for a loan of such books for from two weeks to one month. In some cases, books may also be borrowed from other public libraries in the state.

If you have no specific book in mind, your librarian may submit your requirements in the form of a subject request, such as: architectural acoustics, Baroque architecture, or solar heating.

The cost is limited to the amount of postage and insurance required to return the book or books from the borrowing library to the State Library Board.

The following list is typical of some of the books available to you through the Interlibrary Loan and Reference Service:

THEORY, FORM, AND DESIGN

Curtis, Nathaniel. *Architectural Approaches* architectural composition primarily through the study of the plan. Analyzes the elements of architecture and composition, the primary rules of composition, the program of the building, and the parti. With drawings by the author.

Forman, Robert . . . *Architectural Models*. The Studio, 1946. An elementary guide to the making of architectural models. Clearly illustrated with drawings and diagrams.

Halse, Albert O. *Architectural Rendering*. Dodge, 1960. An analysis of the pictorial method of design which enables the architect to visualize structures while they are still in the design stage. Drawings, plans, and photographs.

Hamlin, Talbot F. *Forms and Functions of Twentieth-century Architecture*. 4 Vols. Columbia U. P., 1952.

An authoritative treatment of the art and science of building in both its aesthetic and physical aspects. Contents: The elements of building; the principles of composition; building types; the community as architecture.

Hornung, William J. *Architectural Drafting*. 2nd ed. Prentice-Hall, 1955. Deals

with the execution of the architect's ideas by the draftsman. A complete teaching unit containing a large number of drawing problems

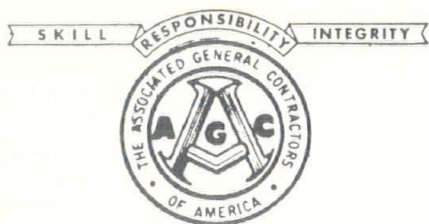
Hunt, William D. *The Contemporary Curtain Wall: Its Design, Fabrication, and Erection*. Dodge, 1958. A detailed examination of the curtain wall and skeleton frame construction. Analyzes and evaluates the walls, their functions and malfunctions, component parts, materials, and installation.

Neutra, Richard J. *Survival Through Design*. Oxford U. P., 1954. A revolutionary book on design and its vital significance for the very survival of the human race. One of today's foremost architects advocates design adapted to actual living processes to protect life and health.

Raafet, Aly Ahmed. *Reinforced Concrete in Architecture*. Reinhold 1958. Examines the revolutionary impact of reinforced concrete upon architectural design. Attempts to bridge the gap between architectural knowledge and recently developed engineering principles. Hundreds of drawings and photographs.

Ramsey, Charles G. and Sleeper,

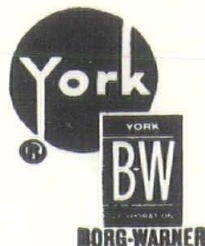
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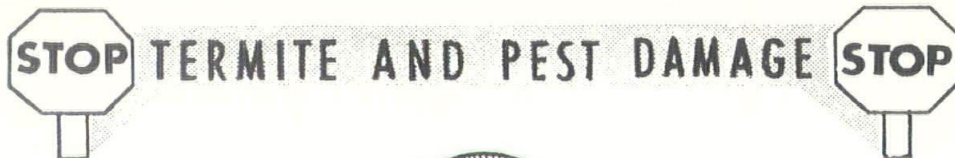


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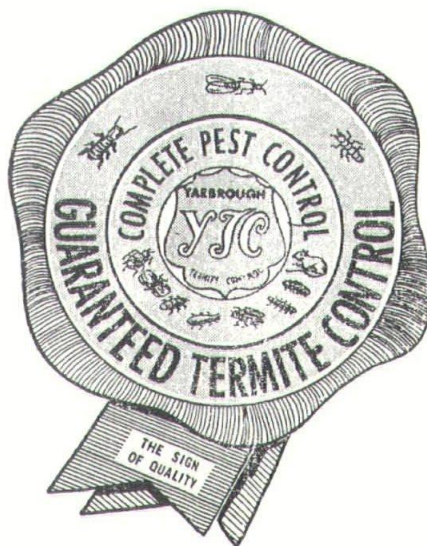
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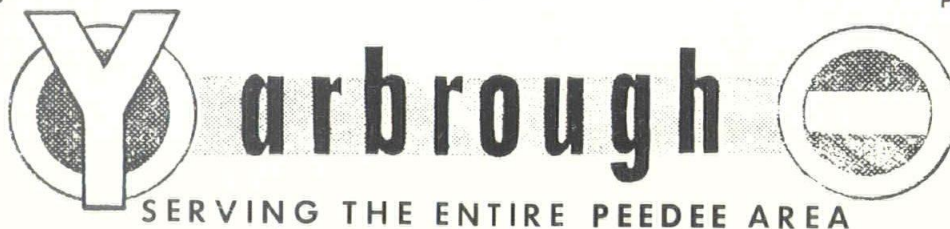
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H. R. Architectural Graphic Standards for Architects, Engineers, Decorators, Builders, Draftsmen, and Students. 5th ed. Wiley, 1956.

An encyclopedic handbook that gather into one well-organized source the vast and important factual references necessary to architectural practice. Presents a wealth of technical data and up-to-date standards, illustrated by accurate and detailed drawings and diagrams.

Sleeper, Harold R. Building Planning and Design Standards for Architects, Sultans, Building Committees, Draftsmen and Students. Wiley, 1955.

A compilation of technical information needed for the planning of buildings of many types. Supplies data required for making comprehensive progress and also for making schematic and preliminary drawings.

Zevi, Bruno. Architecture as Space; How to Look at Architecture. Horizon, 1957.

A pioneer work by a noted Italian architect that reveals the spatial essence of architecture. Causes buildings to come alive in a new way and take on new meaning. Includes a magnificent series of photographs, drawings and plans.

GREAT ARCHITECTS AND THEIR WORK

Gunnar Asplund

De Mare, Eric S. Gunnar Asplund; A great Modern Architect. Art and Technics, 1955. Attempts to relate the work of the leading Swedish architect of his generation to the whole modern movement in architecture. Illustrated.

William Buckland

Beirne, Rosamond R. and Scarff, John H. William Buck-

land, 1734-1774; Architect of Virginia and Maryland. Maryland Historical Society, 1958.

The life and work of one of America's foremost colonial architects whose achievements were unrivaled in their time and place. Describes many buildings which still stand today.

Le Corbusier

Papadaki, Stano, Ed. Le Corbusier, Architect, Painter, Writer. Macmillan, 1948. Traces the dominant features of the work of Le Corbusier (Jeanneret-Gris) in architecture, town planning, painting and writing. Highlighted by carefully chosen illustrations and plans.

Jeanneret-Gris, Charles E. New World of space. Reynal and Hitchcock, 1948. An artistic autobiography that expounds Le Corbusier's conviction that modern architecture is an adventure in space, modern art a new conception of space. With drawings, paintings, and photographs.

Louis Sullivan

Connely, Willard. Louis Sullivan As He Lived; The Shaping of American Architecture. Horizon, 1960.

The fascinating personal story of the daringly imaginative architect who created new forms in modern building. Views the artistic triumphs and the personal tragedies of the man who was Frank Lloyd Wright's "beloved master."

Swarjowski, John. The Idea of Louis Sullivan. U. of Minnesota Press, 1956.

The philosophy and architectural genius of Louis Sullivan expressed in brilliantly executed photographs and excerpts from his writings. Captures the mind and spirit of the man and the time.

Pier Nervi Luigi

Nervie, Pier Luigi. The Works of Pier Luigi Nervi. Praeger, 1957. All the completed works, dramatically described and illustrated in detailed construction sketches of one of the masters of concrete construction. Shows the development of prefabricated materials and of new methods of construction.

Sir John Soane

Summerson, John N. Sir John Soane, 1753-1837. Art and Technics, 1952. Describes the work of the eccentric English genius who was a precursor of modern architecture. Probes the mysteries of the Soane style and its sources. Includes an illustrated, chronological review of the master's work.

Frank Lloyd Wright

Wright, Frank Lloyd. Writings and Buildings. Horizon, 1960. A compact anthology that surveys the immense range of Frank Lloyd Wright's lifework. His achievements are presented in his own words and works complemented by an abundance of drawing, plans, and sketches from the early 1890's to 1959.

An American Architecture, edited by Edgar Kaufmann, Horizon, 1955.


Drawings for a living Architecture, selected by Edgar Kaufmann and Ben Raeburn. Horizon, 1960. Frank Lloyd Wright on Architecture; Selected writings, 1894 - 1940, edited by Frederick Gutheim. Duell, Sloan and Pierce, 1941.

Hitchcock, Henry R. In the Nature of Materials; 1887-1941; The Buildings of Frank Lloyd Wright. Duell,

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Sloan, and Pearce, 1942.
The Masters of World Architecture Series. G. Braziller, 1960.

Concise, well - written narratives of the achievements of outstanding architects of the twentieth century. Profusely illustrated with photographs of important buildings designed by each architect. The series includes:

Alvar Aalto, by Frederick Gutheim

Le Corbusier, by Françoise Choay

Antoine Gaudi, by George R. Collins

Walter Gropius, by James M. Fitch

Eric Mendelsohn, by Wolf Von Eckardt

Ludwig Mies Van Der Rohe, by Arthur Drexler

Pier Luigi Nervi, by Ada Louise Huxtable

Richard Neutra, by Esther McCoy

Oscar Niemeyer, by Stama Papadaki

Louis Sullivan, by Albert Bush-Borwn

Frank Lloyd Wright, by Vincent Scully, Jr.

Collective Works:

Blake, Peter. **The Master Builders**, Knopf, 1960.

Critical evaluation of the work of Le Corbusier, Mies van der Rohe, and Frank Lloyd Wright. Contains many striking illustrations.

McCoy, Esther. **Five California Architects**. Reinhold, 1960.

The work of Bernard Maybeck, Irvin Gill, Charles and Henry Greene, and R. M. Schindler in text and pictures.

In addition to those volumes, two more sections have been selected. One covering Architecture in History and Architecture at Home and Abroad and the other including volumes on public buildings, dwellings and other books of special interest to architects.

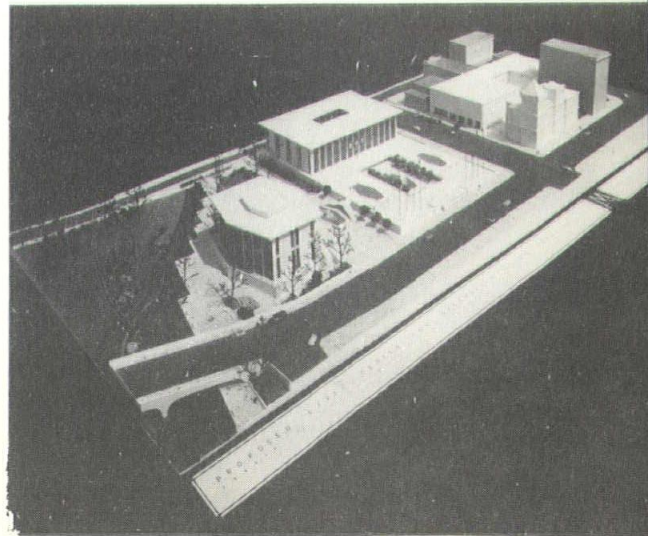
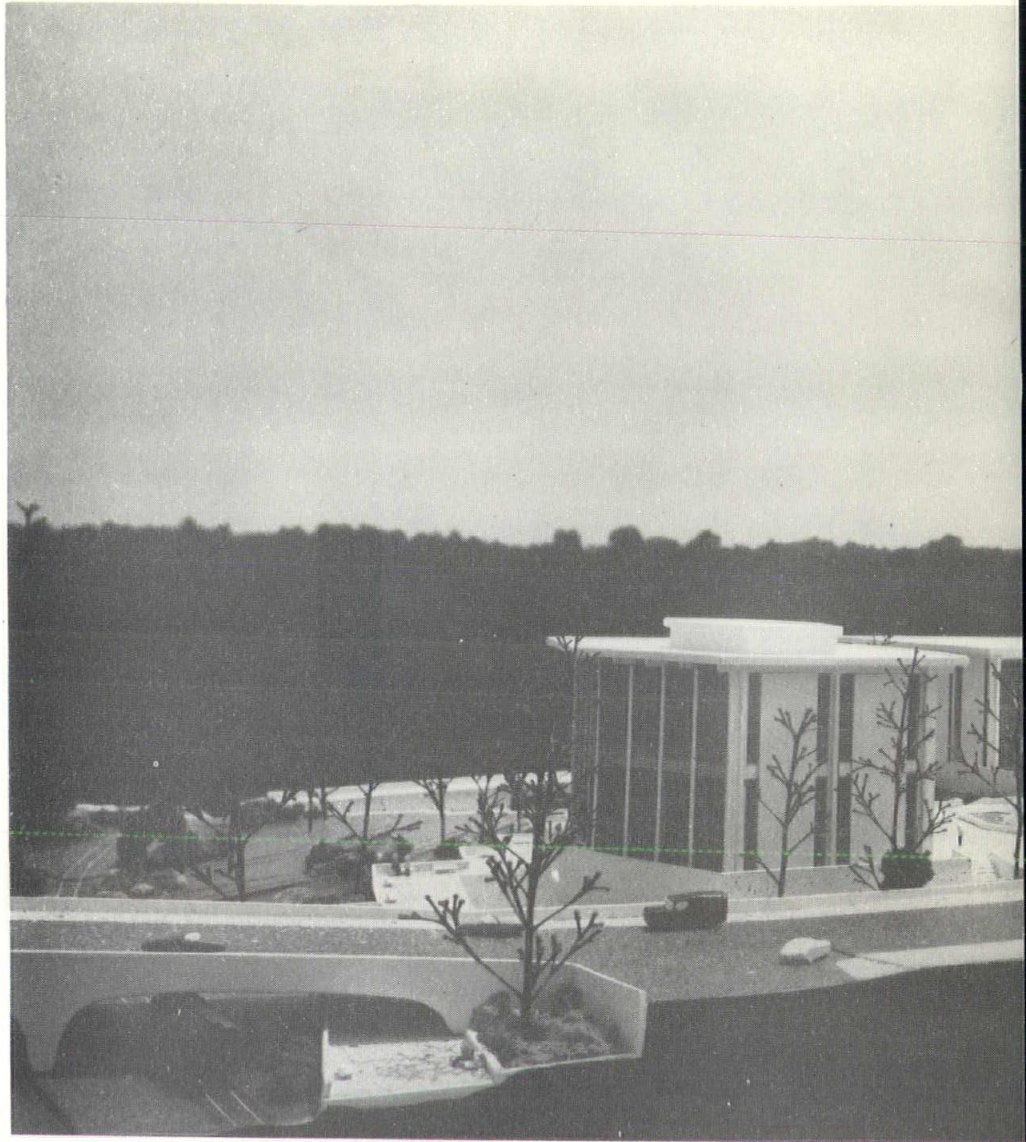


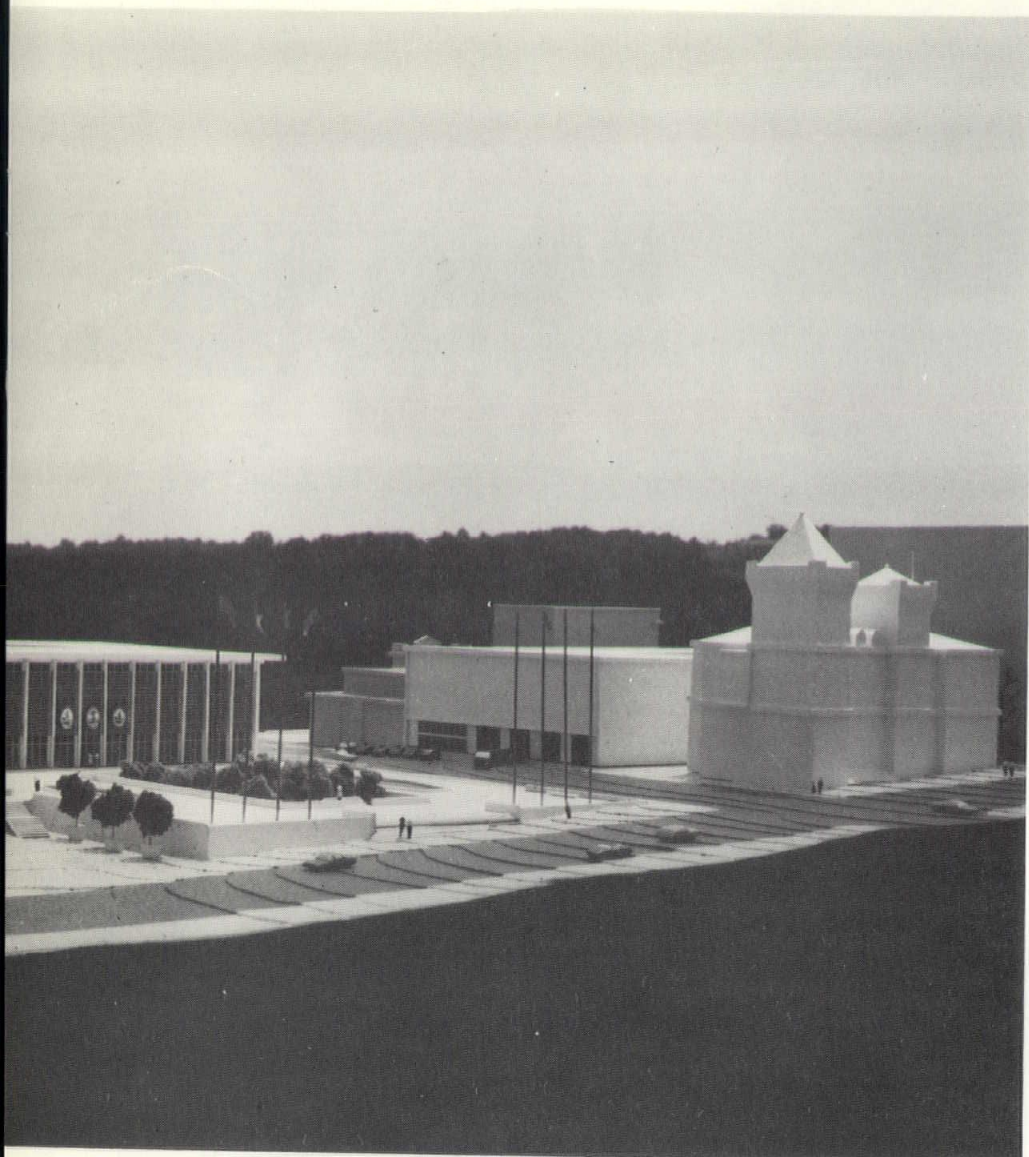
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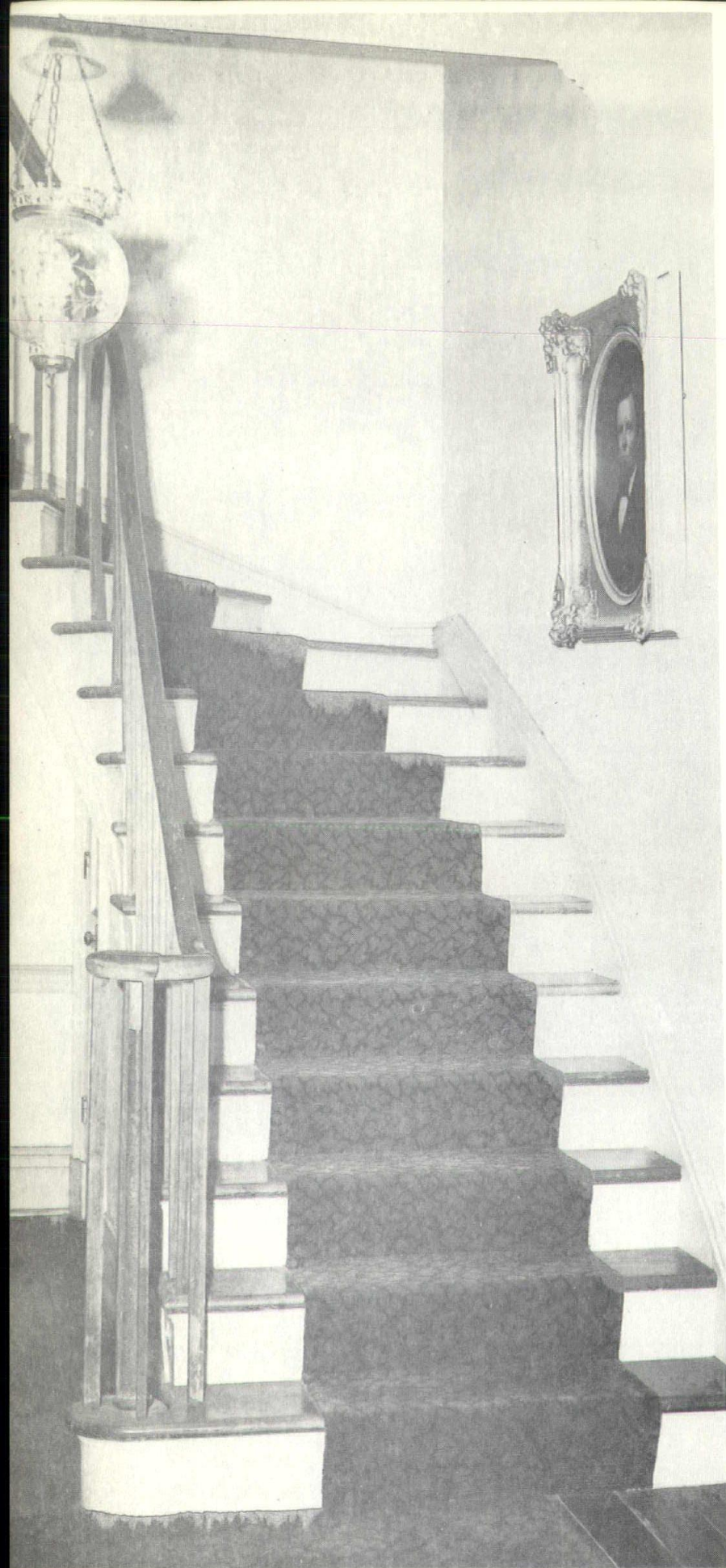




BUILDINGS IN THE NEWS

PROPOSED CIVIC CENTER FOR GREENVILLE, SOUTH CAROLINA

Architects: The McPherson Company



ROSE HILL

In December, 1860 William Henry Gist, then governor of the State of South Carolina, sent forth a request that the South Carolina General Assembly call for a Convention of the People in order that the possibility of secession be seriously discussed and voted on. Thus the ball began to roll. First came the Ordinance of Secession, the firing on Fort Sumter, and war.

When Sherman made his march through the South, among the many things he sought to destroy was the home of Governor Gist, Rose Hill. But because of its location in the deep forest of what is now Union County, Rose Hill was not found. Thus it stood, abandoned for many years. Rose Hill decayed and became nearly a shamble.

In 1940 Mr. Clyde T. Franks of Laurens purchased the property and house, and began restoring this once fabulously beautiful home. Many of the pieces he placed in Rose Hill are priceless, and his work on the exterior changed it into an estate recapturing most of its awesome look. Then in 1960 the State of South Carolina bought this land and house for a nominal price compared to its intrinsic and extrinsic value. Through the efforts of Mrs. Dora Gray Crouch of Dora Gray Studios, Mrs. W. Bedford Moore of Columbia, and Mr. C. West Jacobs, State Park Director, the North Carolina and South Carolina Chapter of American In-

Adam minor, Chert glass with mahogany frame and a Chippen date chest of drawers.

Another of the renderings is of the Child's Room. The walls and woodwork are painted an alabaster white. The curtains are to be a replica of an old French print "Fleur-de-lis", with cream and rose fringe down center edges. The bed is very small, slender four-poster mahogany with hump tester and slats on the sides. The tester valance is of cream eyelet embroidered bolsters with plain pastels lining. On the bed is a spread of cream "Falmouth Quilt," a small down pillow covered with plain pastels and eyelet-embroidered ruffles lies at the top of the bed, and at the foot is an ivory pulled comforter.

stitute of Interior Designers volunteered their services to be combined with the efforts of the State Forestry Commission to undertake the tremendous project of completely restoring Rose Hill.

First an Acquisitiuos Committee was appointed under the direction of C. West Jacocks, Director of State Parks, and Mr. F. Marion Dwight, Assistant Director in charge of historic areas. The Acquisition Committee is composed of Mrs. W. Bedford Moore, Columbia, Chairman; Mrs. Dora Gray Crouch, Columbia; Mrs. E. J. Brennan, Columbia; Mrs. Archie Watson, President of S. C. Division of U. D. C., Columbia; Mrs. D. M. Eaves, Union; Mrs. R. C. Jeter, Union; and Mr. C. West Jacocks.

It was suggested by Mrs. Dora Gray Crouch that some plan should be designed to promote the acquisition of authentic pieces from the 1860 period for Rose Hill. Water color renderings of each room illustrating nearly every piece of furniture and accessories needed to restore Rose Hill were created by Marguerite Sinkler Valk. They were exhibited at the Dora Gray Studios as well as other sections of the South. Those planning to contribute to the refurbishing of Rose Hill were now given some idea as to the type of antiques needed to restore Rose Hill to its original appearance.

Before any piece is placed in

cream with a touch of biscuit. The curtains are of imported English Kensington Rose hand painted linen, with blue and green fringes, and cream velvet case.



Bust of Gov. Gist

Rose Hill, an Authentication Committee composed of Mrs. Dora Gray Crouch, Mrs. Marguerite Sinkler Valk, Charleston, and Mr. Harold Shuttles of Asheville, North Carolina, must pass it as an original from the early 19th century.

The floor plan of Rose Hill is the same as it was a century ago. The first floor has a center hall with a spiral stairway. On the right is the dining room and on the left of the hall is the living room. The beautiful and impressive large ball room is on second floor, extending across the entire depth of the house. On the left is Governor Gist's bedroom and behind it is a child's bedroom. Behind the ball room is a small powder room. On third floor there are two rooms with windows at the gable ends of the house. Behind the house is an outside kitchen of brick, with a large open fireplace.

The only room completed is the dining room. The most impressive item in the dining room is the beautiful crystal chandelier, hanging majestically from the ceiling. The sidewalls of the dining room are painted alabaster white with a flat finish. The ceilings are a lighter shade of alabaster and the woodwork is alabaster with a semi-gloss. The curtains are of chinese red damask and are hung from gold leaf poles with acanthus leaf finials, with brass rosette tiebacks. The



After restoration

Sheraton mahogany turned-leg banquet table is in three sections. The end sections are placed on either side of the door leading into the office. A portrait of Governor Gist in a gold leaf frame is hung over the mantle. Below the painting on the mantle is a marble and bronze clock, and a pair of canton temple jars with covers. On the hearth there are brass andirons and fender. Another exquisite piece is the Sheraton china cabinet with Worchester Rose family tea set displayed on the cabinet. On the floor of the dining room lies a variegated antique Oriental rug. Although the dining room is essentially complete there is still a need for a few more Sheraton chairs with seats upholstered in embroidered tapestry.

The remaining rooms, when completed will look very similar to the renderings done by Mrs. Valk.

The parlor has walls, woodwork and ceiling of soft alabaster white. The gold-green silk damask curtains are woven in original "Rose Hill" design with narrow fringe down the center edges of the curtains. The antique aubusson carpet is of soft shades of gold-green, apricot, gold and blue on a cream ground. The Sheraton sofa is upholstered in gold-green ribbed silk with two pillows in gold silk velvet and one pillow in imported embroidered old-gold damask. When com-

pleted the parlor will be a most impressive room. The walls will be painted a light cream color. The ceiling will be painted a light blue. The floor will be covered with a gold-green silk damask carpet. The Sheraton sofa will be upholstered in gold-green ribbed silk with two pillows in gold silk velvet and one pillow in imported embroidered old-gold damask. When com-



Before restoration

pleted the parlor will have two regency chairs upholstered in old-gold embroidered damask, two colonial chairs with upholstered gold velvet seats, a wing chair upholstered in old gold embroidered silk damask, and a Martha Washington chair upholstered in gold-green ribbed silk. The rendering shows on either side of the sofa mahogany forcheresses holding chrysal candelabra with cream colored wax candles. Next to the wall opposite the fireplace is a Chippendale secretary with fretwork. In front of the fireplace is a Queen Anne stool with seat in gold velvet and in front of the wing chair is a Chippendale tea table. Hanging from the ceiling is a beautiful chrysal and ormolu chandelier with chain wrapped in deep green velvet.

According to the water color rendering, the first floor bedroom has walls and woodwork painted bisque with ceiling paint-

ed cream with a touch of bisque. The curtains are of imported English Kensington Rose hand-painted linen, with blue and green fringe, and cream violet case-ment curtains. The carpet is a bisque color of velvet finish. The center of attraction is the lovely Sheraton four-poster bed with straight tester side curtains of Kensington Rose linen, and an antique marseille bedspread. On one side of the bed stands mahogany bed-steps, at the foot of the bed is a small Victorian sofa upholstered in deep-green velvet, and in the corner is a washstand with pitcher and basin. The fireplace is decored with an oil landscape over the mantle. On the mantle is a bronze clock and covered canton jars, and on the hearth are brass andirons, fender, firetools and wood basket.

Not shown in the rendering is a chippendale lowboy to be used as a dressing table, a Sheraton bench with Kensington Rose seat,

Adam mirror, Cheval glass with mahogany frame and a Chippendale chest of drawers.

Another of the renderings is of the Child's Room. The walls and woodwork are painted an alabaster white. The curtains are to be a replica of an old French print "Fleurette", with cream and rose fringe down center edges. The bed is very small, slender four-poster mahogany with hump tester and slats on the sides. The tester valance is of cream eyelet-embroidered batiste with plain batiste lining. On the bed is a spread of cream "Falmouth Quilt", a small down pillow covered with plain batiste and eyelet-embroidered ruffle lies at the top of the bed, and at the foot is an ivory quilted comfort with small pink embroidery quilting, bound with pink satin ribbon and lined with china silk. Among the many pieces of furniture to be in the child's room is a rocking chair upholstered with print

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"fleur-de-lis", early American cherry highboy, pembroke mahogany table, small wing chair upholstered with rose "Falmouth Quilt", highchair, corner washstand, and brass andirons with fender, firetools, and wood basket.

One of the most interesting rooms is Governor Gist's bedroom, and one of the most impressive pieces is the large colonial four-poster bed as shown in the rendering. This four-poster's tester valance has a French border print with fringe and is lined with cream cotton taffeta gathered to center rosette. The backdrop is of cream cotton taffeta and the side curtains have cotton taffeta edged with a strip from french border print. The bedspread is a creamy white George Washington with cotton taffeta skirt valance and quilted of border print and taffeta. Beside the bed are mahogany bedsteps. Governor Gist's bedroom is painted a shadow-blue with the ceiling a cream with touch of blue. The curtains have a valance of French border print, dipped to obtain antique color. The rug is Oriental in colors of beige, rose and blue. This room it to be furnished with a pair of Hepplewhite side chairs with black horse hair seats; a wing chair upholstered in imported Indian crewel work with shades of blue on natural; a Martha Washington armchair upholstered in crewel work; a colonial bench in front of the fireplace. The fireplace has brass firetools andirons, fender and wood basket. On the mantle there is a bronze clock, a pair of astral lamps, and several miniatures. Not shown in the rendering is a mahogany wardrobe by the wall next to the child's bedroom. Also not shown is a Jacobean all bronze chandelier to be hung from the ceiling.

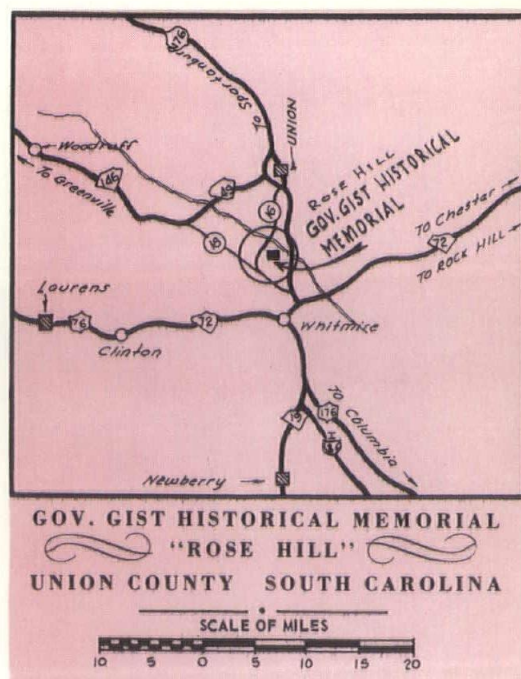
The most majestically impressive and best known room is the ballroom. This is the room in which Governor Gist entertained. The finest and most important people of that era had probably at one time or another been

a guest in the ballroom. Tremendous in size, it covers nearly one whole side of the second floor, extending the complete length of the house. The walls, woodwork, and ceiling are painted alabaster white. According to the rendering the curtains are of apricot silk damask with swags clearing the floor and fringe down the center edge. There are two large gold leaf mirrors on the two mantels and porcelain half-round bowls of roses, and at each fireplace are fender, firetools and andirons. Two beautiful Regency chandeliers with teardrop crystals hang majestically from the ceiling. On one side is a Spinet piano with stool upholstered in cut velvet, an adjustable music stand, and on top of the Spinet is a silver candelabra. There are several Victorian chairs upholstered in Italian cut velvet, apricot velvet on beige satin background. Next to one of the walls is a half-round hepplewhite table with a cream and white jardeonhair.

As stated before there is only one room of Rose Hill completed. Many of the rooms have some pieces, but there is quite a number of items still needed to completely restore Rose Hill to its original beauty and elegance. With the continuing efforts and untiring dedication of the many pledged to the restoration of Rose Hill, this mansion will in the near future again possess its antebellum elegance.

The Acquisition Committee, the AID, the State of South Carolina through the S. C. Forestry Commission, and others who have help cannot complete the job they've unless interested Southerners give them aid, either through money grants enabling the committee to buy the necessary items, or through donations of authentic pieces of the period around 1860.

Take a look at two pictures of Rose Hill, one is before 1940 and the other after restoration began. This is a miracle that takes place when someone takes interest.



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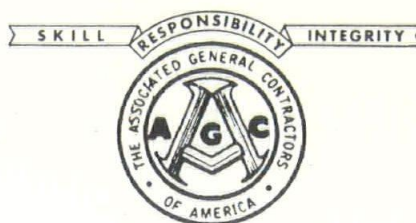
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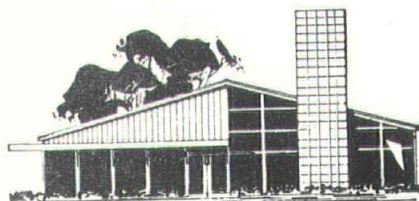
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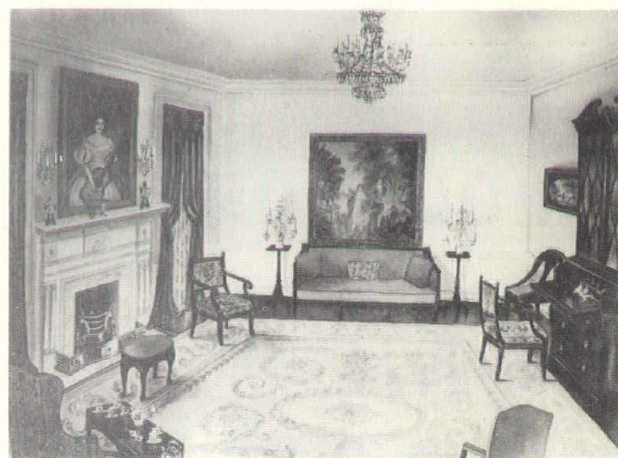
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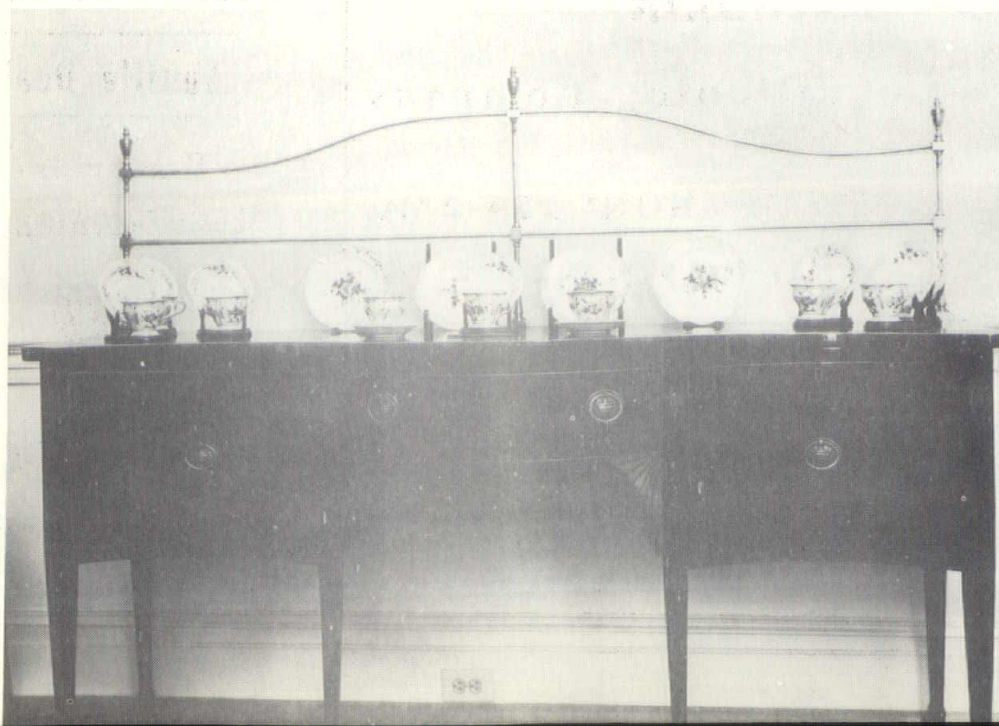
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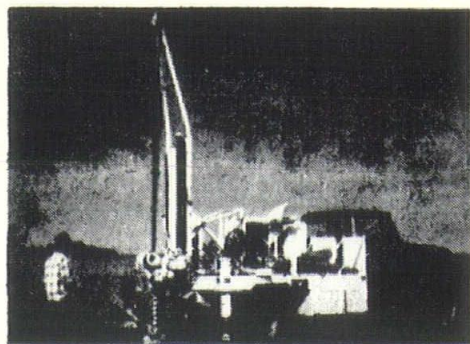
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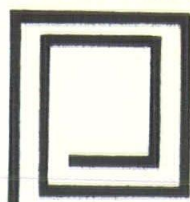
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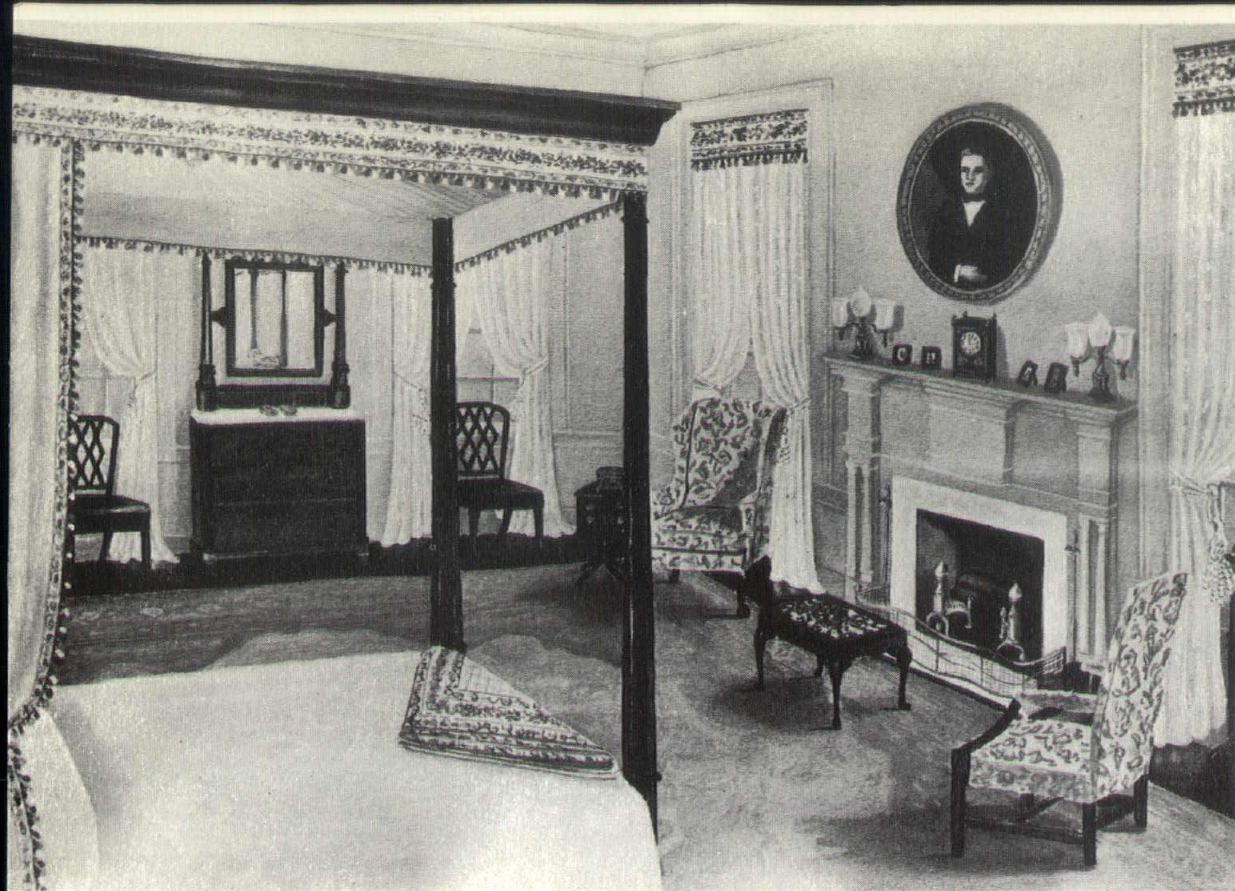


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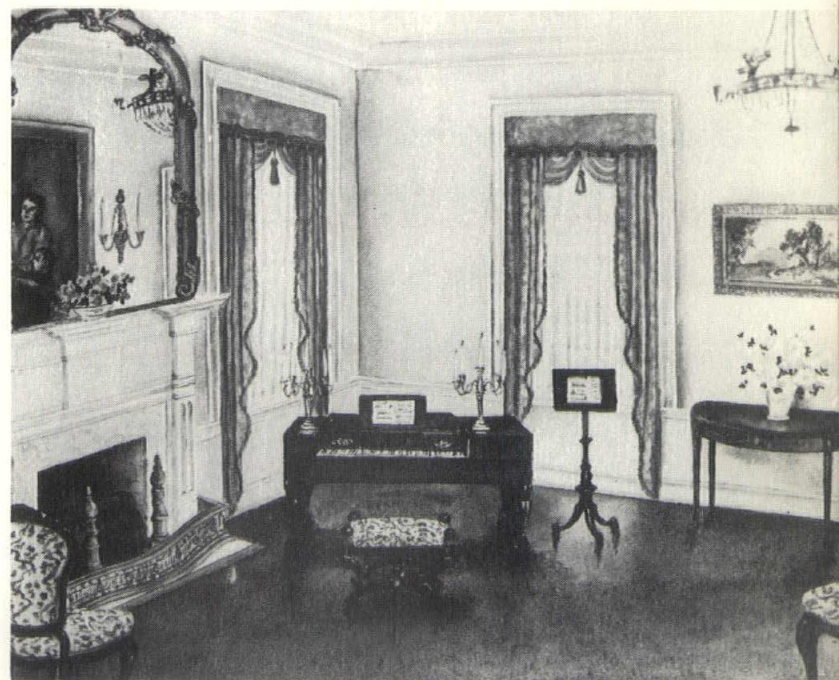
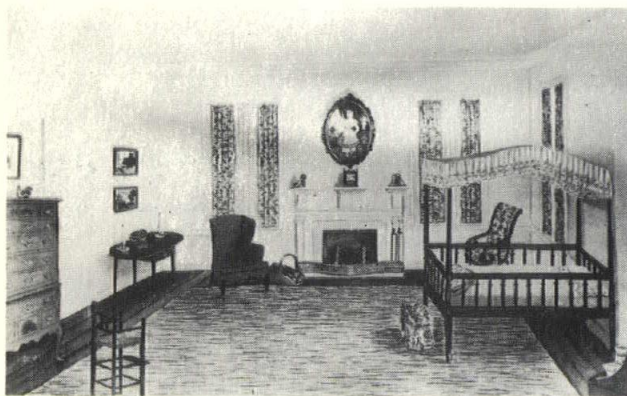
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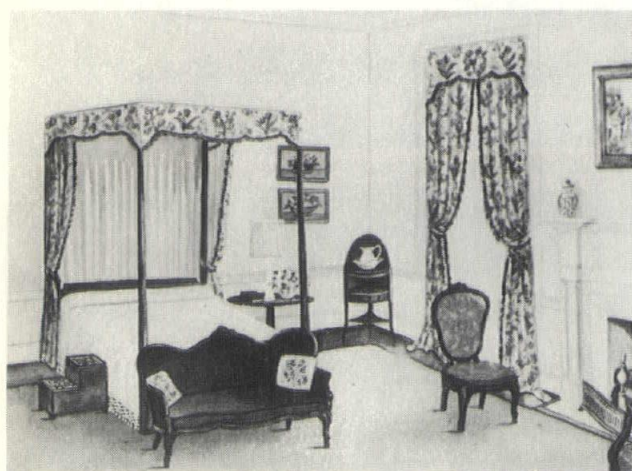


GOV. GIST BEDROOM

CHILD'S ROOM



BALLROOM



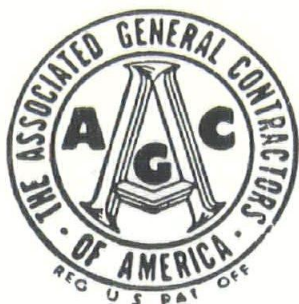
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