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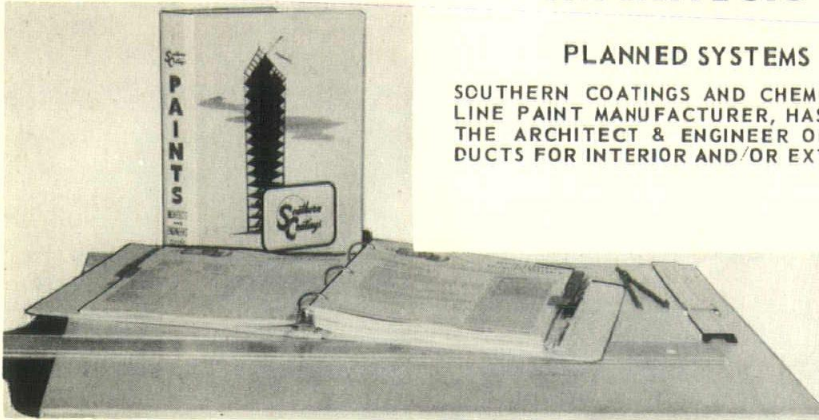
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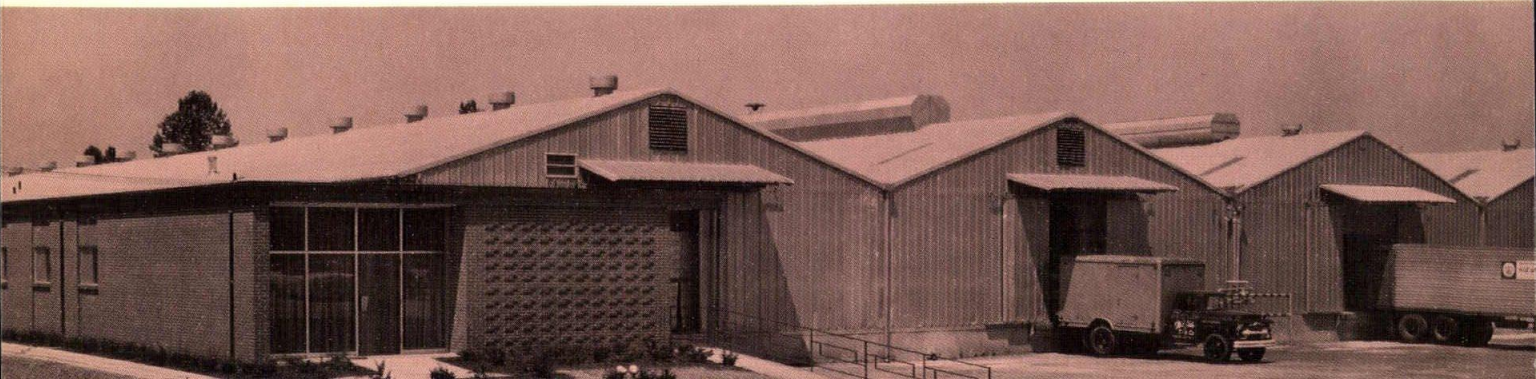
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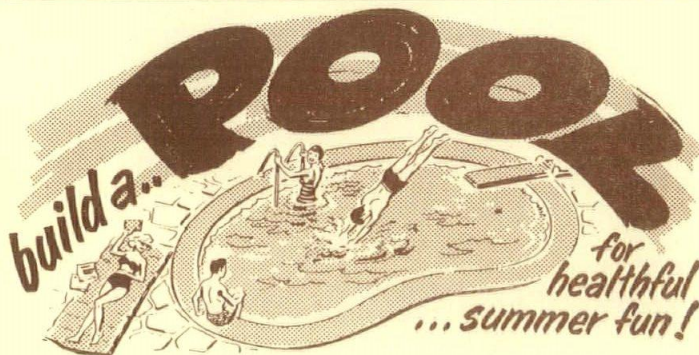
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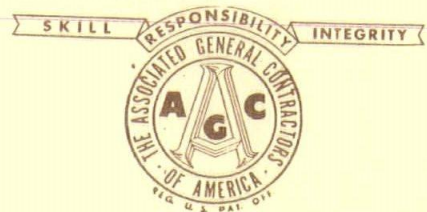
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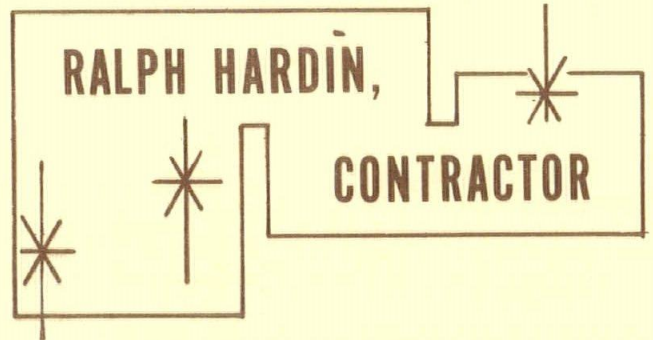


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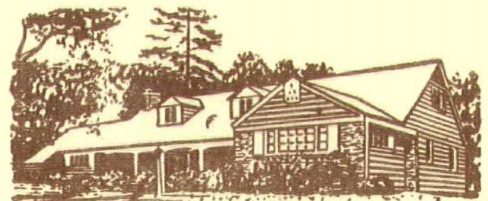
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## EDITOR'S NOTES

At the recent architects' regional conference, all of the points offered to solve the "Equation For Excellence" had the same underlying idea—an idea which is becoming more and more important in the thinking of every architect, and which should be on every person's mind whether he is a lawyer, doctor, or engineer. This is the need for a program to combat the ugliness around us in this country. This is not a problem for architects only - to be solved by designing handsome buildings - but for all of us who must live and work in these buildings, see their surroundings and maintain them.

A.I.A. president A. G. Odell said at the conference: "The ugliness which threatens to blight our cities, large and small, is now the subject of a great public groundswell of interest in the country.

"Long of concern to architects, the problem of the ugliness of our environment has now aroused the public, and government is beginning to feel the pressure of public opinion."

Mr. Odell felt strongly, and rightly so, that the work of architects must become the most important factor in the

campaign against ugliness and said:

"Thus, it is no longer enough for us to criticize, we must follow criticism up with constructive action. This is the architectural profession's biggest challenge and biggest opportunity today. You must lead the campaign to bring harmony, order and beauty to our national physical environment.

"At the national level, A.I.A. has moved into action with urban design projects, seminars with the press and programs with public relations groups," he said. "Now local chapters must pick up the lead in forming and developing volunteer committees in the community which will seek out the good elements and hold them, and seek out the ugly areas and work out plans for changes."

He quoted a statement from FORTUNE magazine, "It is very much a part of businesses' business to create an environment in which the citizen can grow and thrive." And he climaxed his talk with a plea to his fellow architects "to make American cities a place where a citizen will come, not just to live but to live the good life."

Enough said.

Stuart Baesel, Editor.

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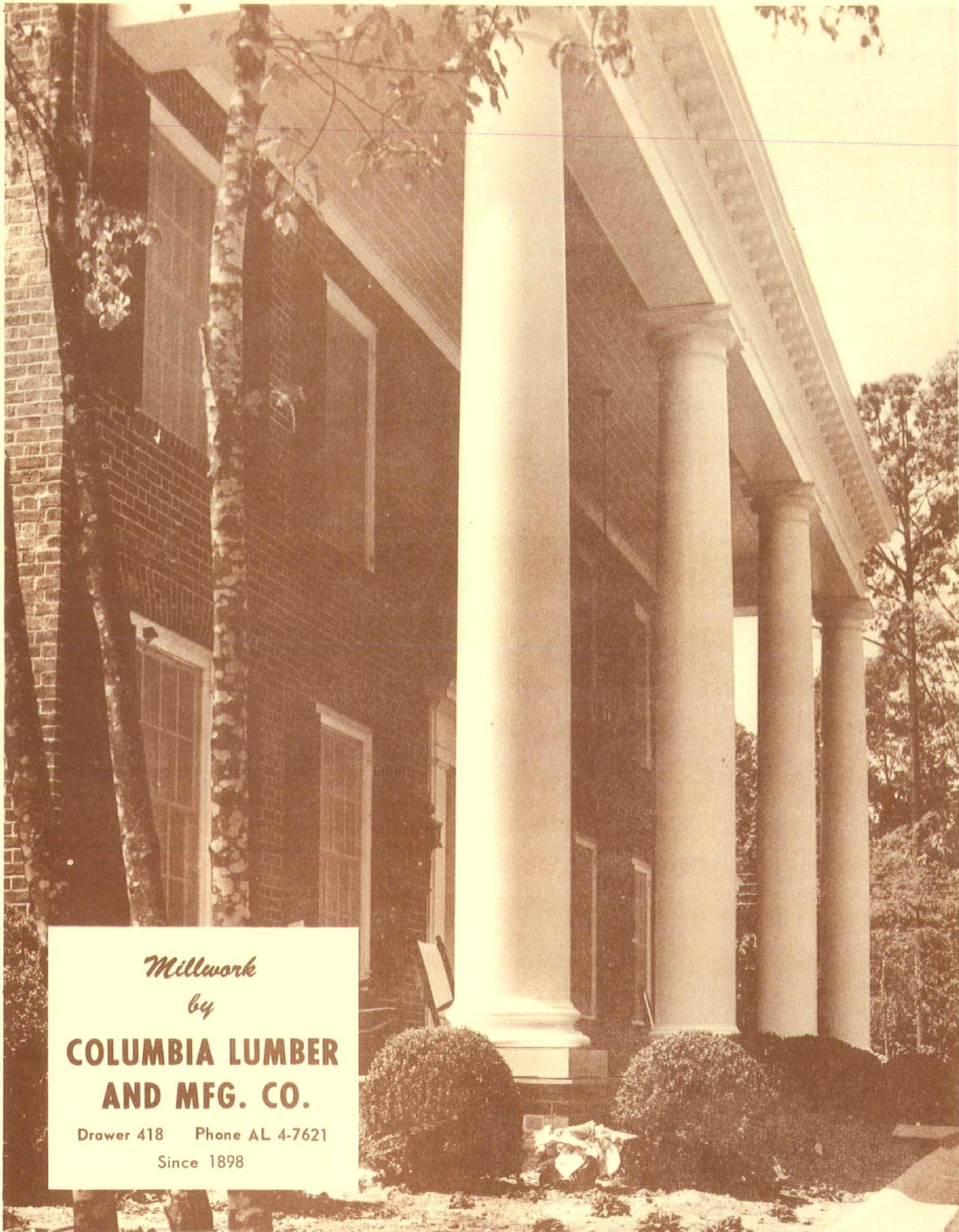
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At the South Atlantic Regional Conference F. Earle Gauden of Greenville was elected president of the S.C.A.I.A. Other chapter officers elected were Harold J. Riddle of Myrtle Beach, vice president; Phelps H. Bultman of Columbia, secretary and treasurer; and Avery W. Wood Jr. of Greenville, Board of Directors.

Bernard Rothchild of Atlanta was nominated for the regional directorship held by W. E. Freeman Jr. of Greenville. The official election of Mr. Rothchild will not be until the national association's meeting next June.

Mr. Gauden succeeded John W. Weems Jr. of Aiken as the state president. He had previously served the state chapter as secretary-treasurer and vice president before assuming the presidency.

---

We welcome the new members to the A.I.A. and encourage their participation in chapter activities. The new members for 1964 are listed below.

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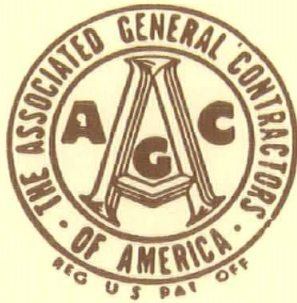
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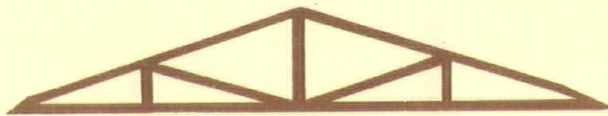
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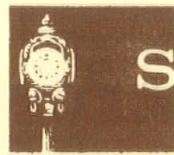
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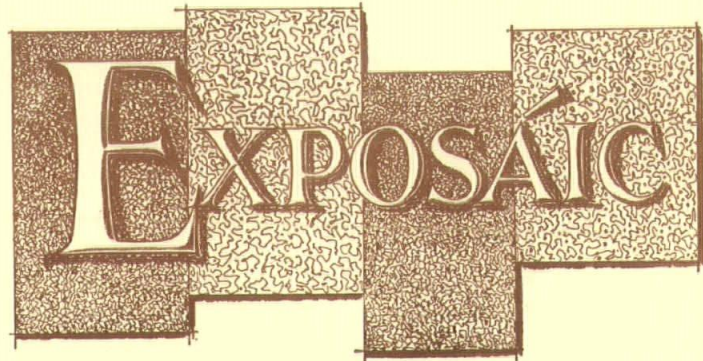
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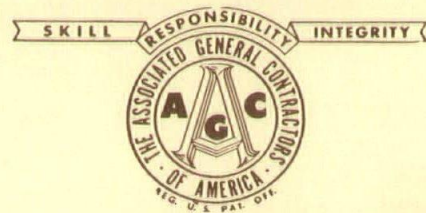
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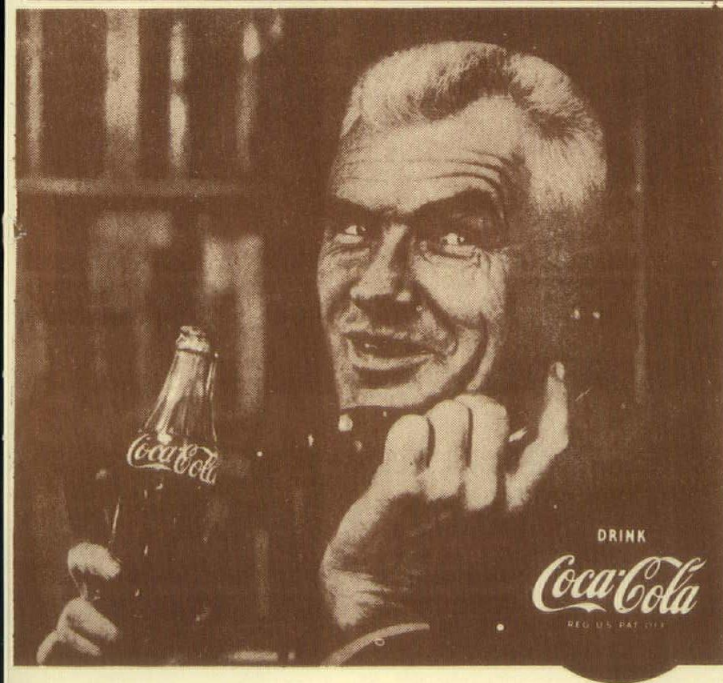
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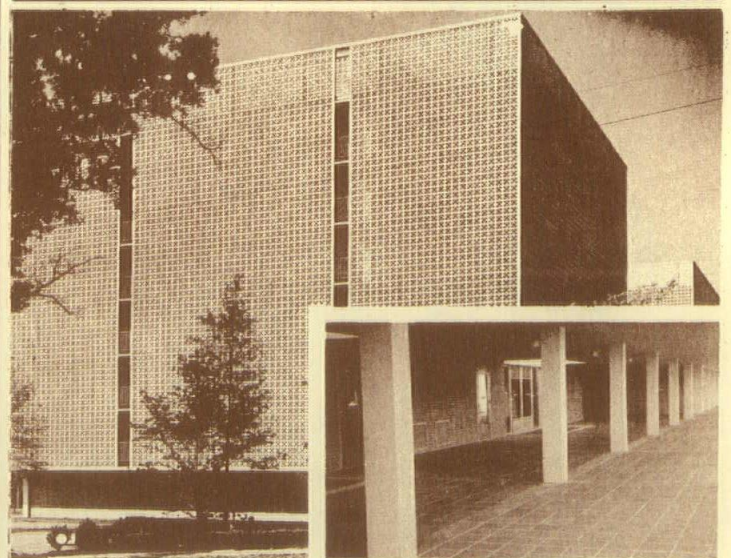
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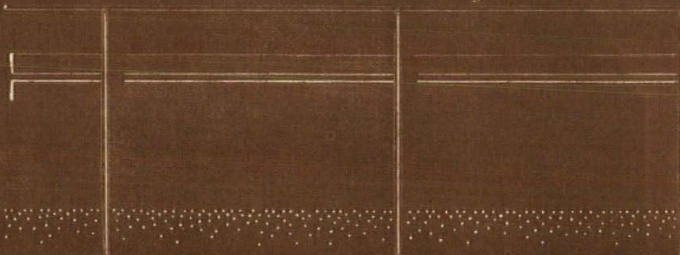
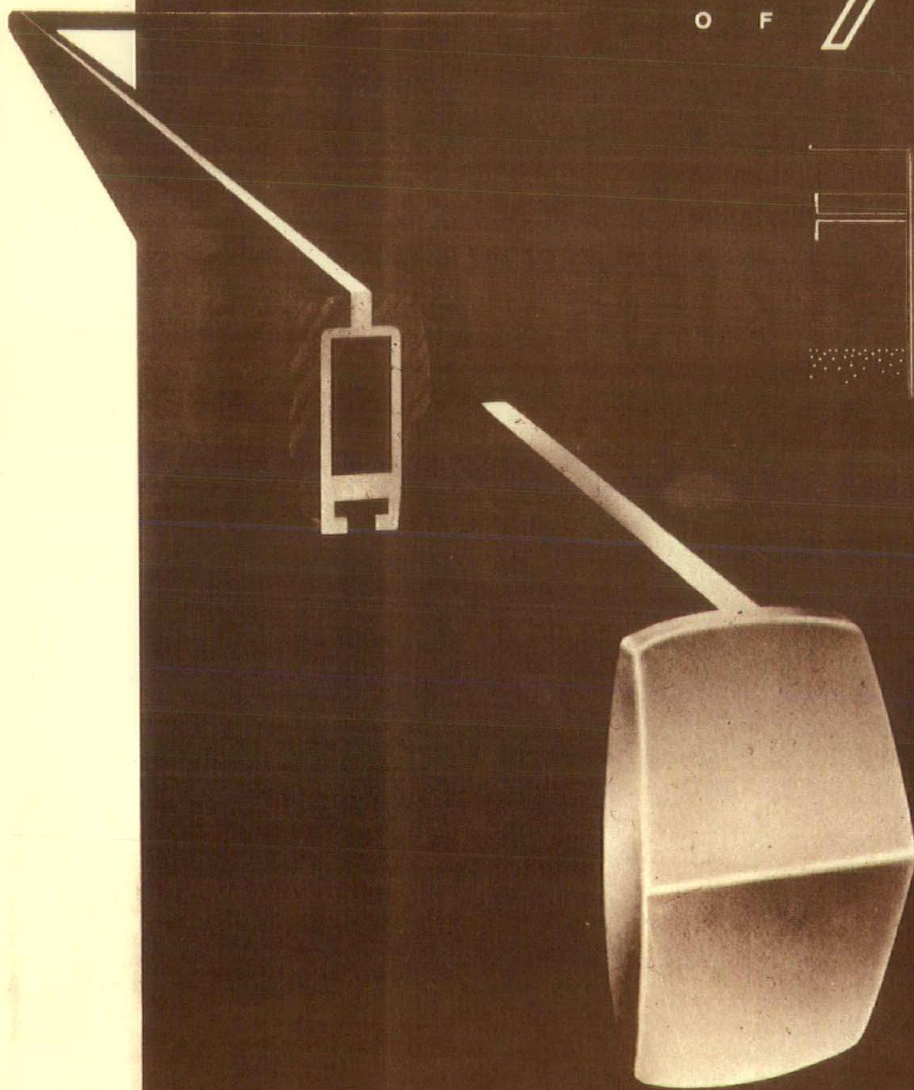
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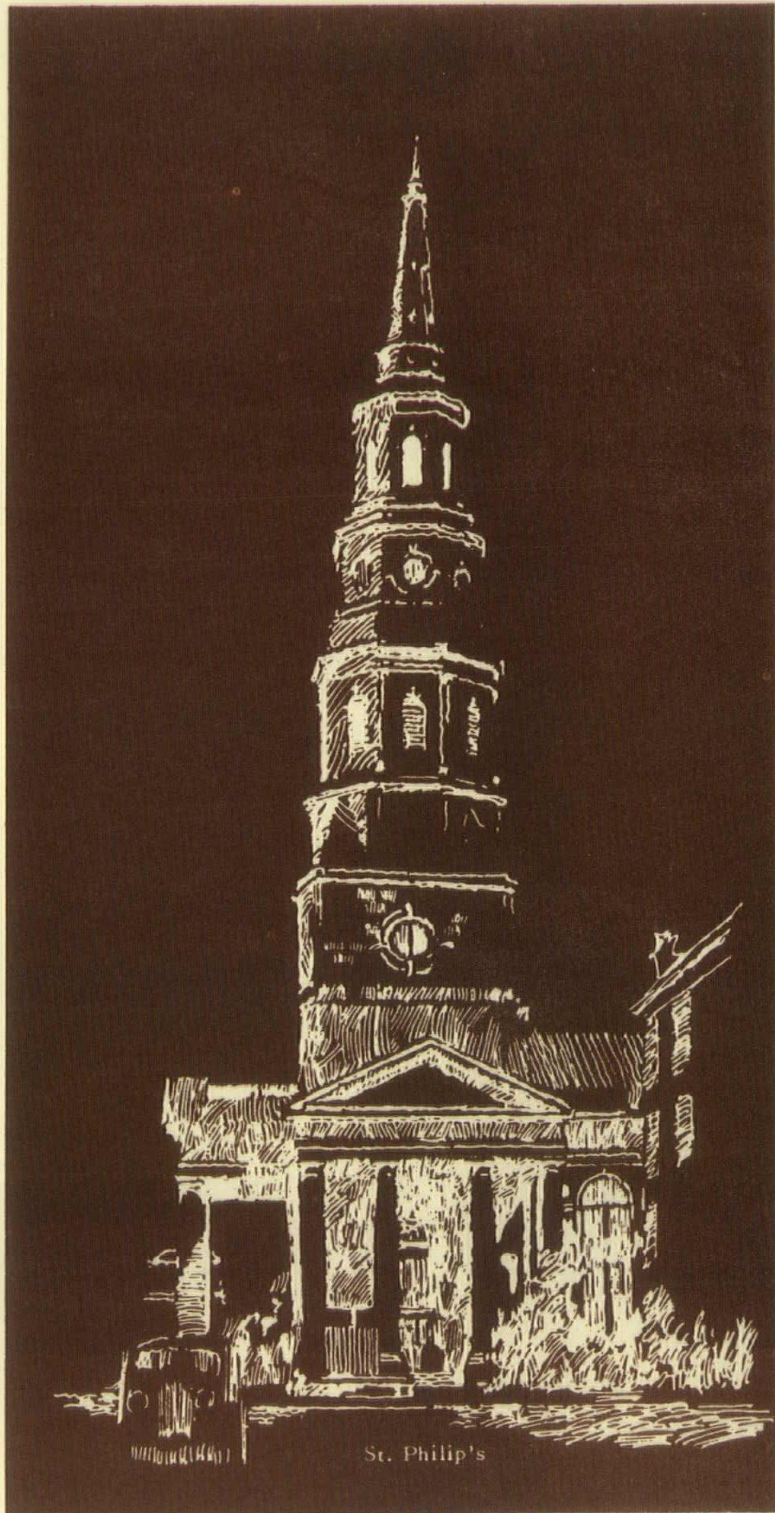


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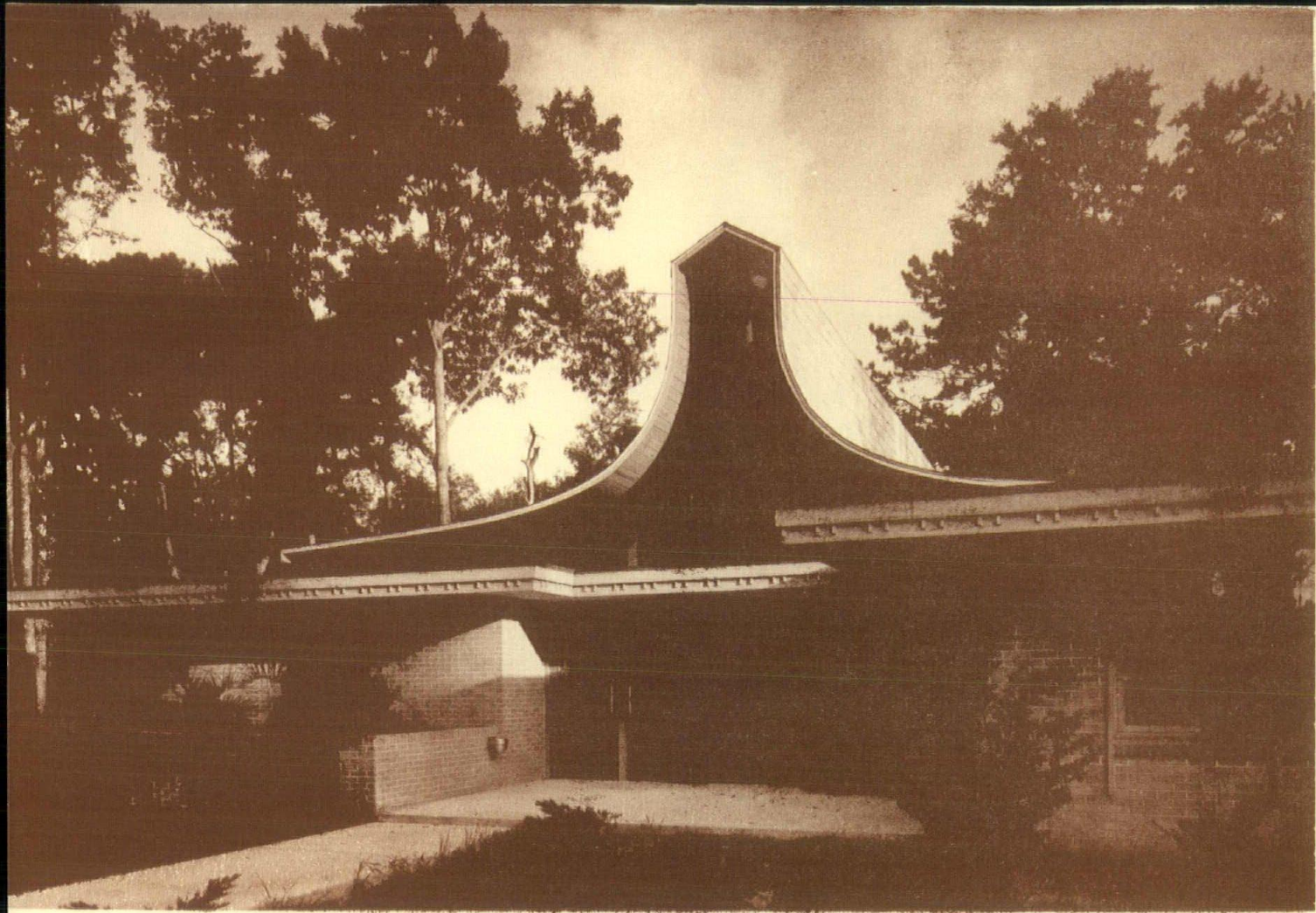


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## A PORTFOLIO OF CHURCHES

On the following pages is presented a Portfolio of Churches, some extremely modern, some modern, some traditional, all reflecting the desires of their congregations for hallowed space. It has been said that the church of today has replaced the movie palace as the number one victim of "pop" architecture in which weird shapes, decorations, and color schemes are all combined in the name of religious architecture. We should be pleased that sane, sensible, but dramatic architecture still dominates the religious scene in South Carolina.



MARTIN LUTHER  
LUTHERAN CHURCH

Charleston

Architects: Tarleton & Tankersley

Greenville





**CHESTNUT STREET  
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Architect:  
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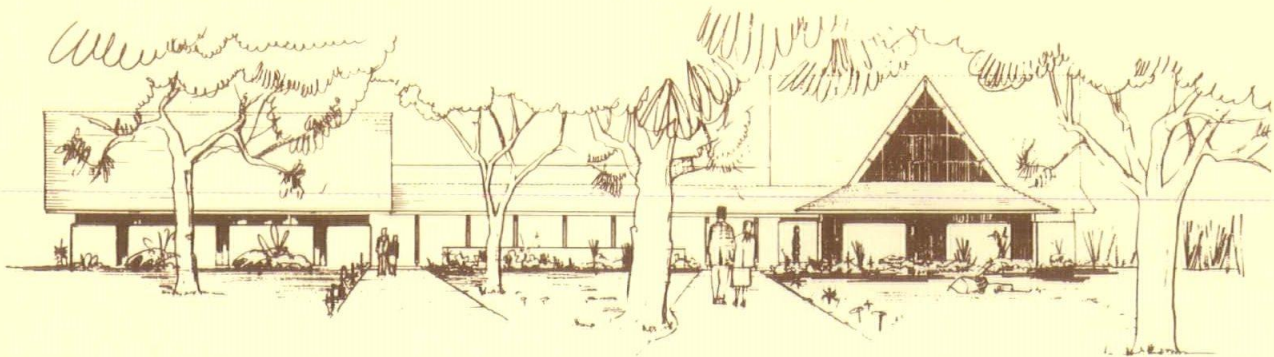
PROPOSED CHAPEL AND EDUCATIONAL BUILDING  
TRINITY METHODIST CHURCH  
Blythewood, S. C.  
Architects: Reid Hearn & Associates  
Columbia





**PARK HILL BAPTIST CHURCH**  
Spartanburg  
Architects: Lillard-Westmoreland-McGarity  
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## ST. LUKES EPISCOPAL CHAPEL

Hilton Head Island  
Architects: McGinty & Stanley  
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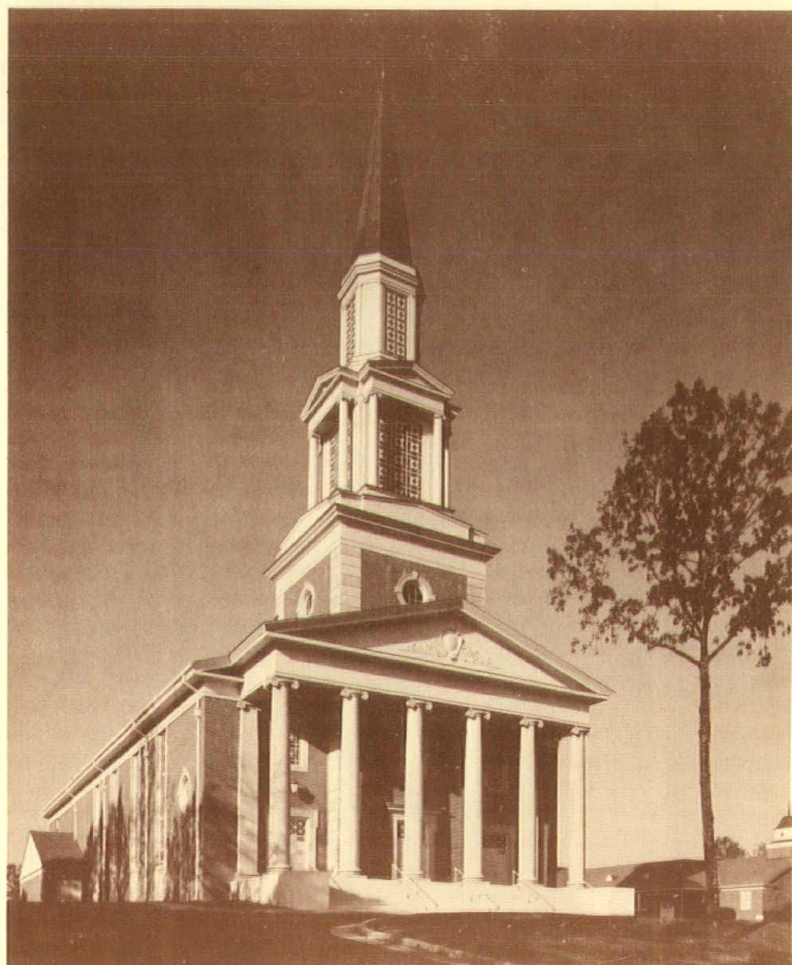
Ground breaking ceremonies were held on April 16, and construction began immediately on St. Luke's Episcopal Church.

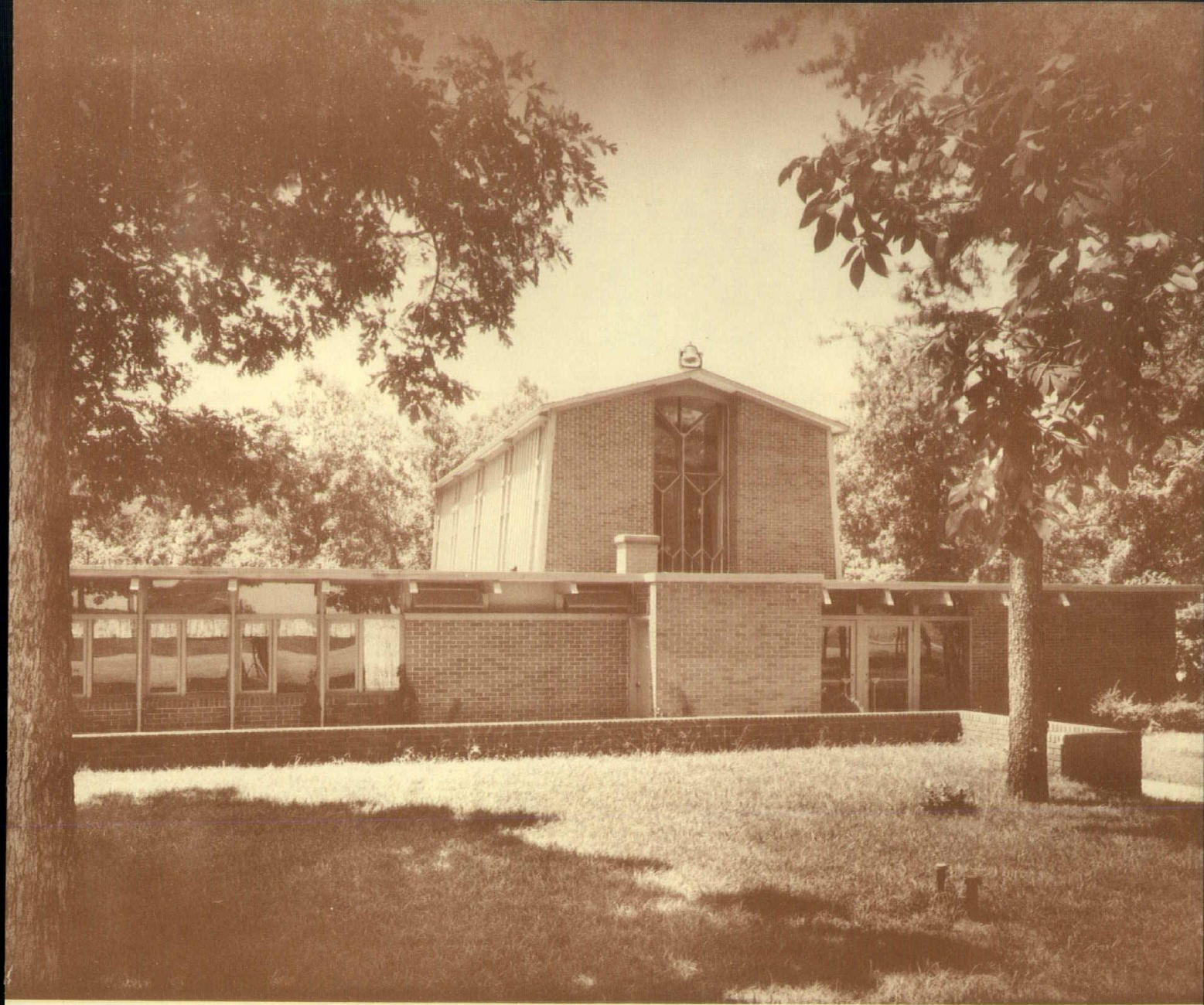
The \$93,000 church is to have a seating capacity of 140. It is to be constructed with tabby stucco walls and battenboard cypress. These materials have long been used in church construction in Low Country South Carolina. The design is contemporary however, and will be compatible with residential and commercial construction in near-by Sea Pines Plantation. Similar landscape blending materials are used there.

Windows in the new church building will be seeded marine glass. There will be a free standing bell tower and altar. Laminated arches will be used in the interior construction.

## AUGUSTA HEIGHTS BAPTIST CHURCH, GREENVILLE

Architects: Chas. Potter Jr. and Alison Lee





**TRINITY PRESBYTERIAN CHURCH**  
Travelers Rest  
Architects: Tarleton & Tankersley  
Greenville

FIRST METHODIST CHURCH

Wadesboro, N. C.

Architect: Charles N. Robinson  
Lancaster





**BETHEL METHODIST CHURCH, Columbia**  
**Architects: Geiger & Califf Associated Architects**



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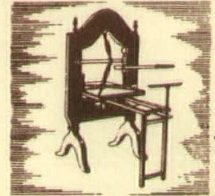
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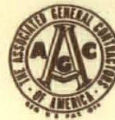
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No doubt about it, "Mr. Architect" in Columbia is Bob Lafaye. With fifty one years of architectural practice and all but two of it in Columbia, he knows and can tell you more about architecture and building in Columbia than any other architect in town. It is fascinating story told by a fascinating man who came to Columbia from New Orleans and stayed to become senior partner of one of Columbia's largest and most important firms.

This story starts in 1900 when two young architects from New Orleans came to Columbia to work for W. B. Smith Whaley, Architects-Engineers, originally a Boston firm and one that was a pioneer industrial developer of the southeast. These two men were George E. Lafaye, Bob's older brother, and Sam Stone. Wanting experience outside of their home state, they planned to work in Columbia for one year. After the year Stone returned to New Orleans, but George Lafaye stayed on as head of Whaley's architectural department.

Three years later, when Whaley closed his office and returned to Boston, Lafaye and Gadsden E. Shand from Columbia, decided to continue together as Shand and Lafaye, Architects-Engineers, an association that continued for about four years until it was dissolved to

# ROBERT S. LAFAYE

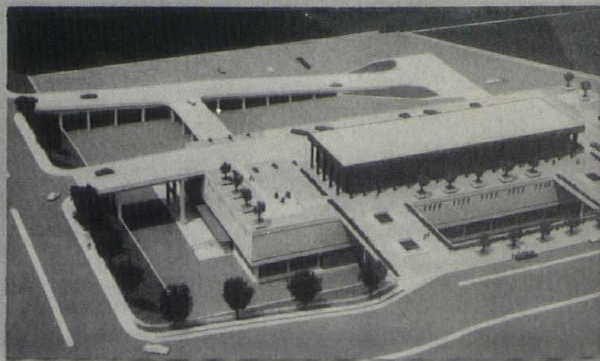
separate the architectural work from the engineering work-although they continued to share the same offices and staff. So George continued without a partner until 1912, when he asked his younger brother, Robert (as he was always called by his family in New Orleans) to join the firm.

Bob Lafaye was fifteen years younger than George, and George had always been an inspiration to him and had encouraged him to become an architect. In fact Bob had started his architectural education at Tulane, but was forced to drop out because of financial problems and was working as a salesman for Titchner's Tonic selling a mineral water that was a great cure for everything including hangovers.

After a year of this, Medicine Man Lafaye was pleased to accept his brother's invitation to join him in Columbia. For over two years while working for George, Bob studied at night to earn a degree from International Correspondence School. I. C. S. gave him a procedure for architectural study, and this, with the architectural experience he was getting from his brother, fitted him well for the work he was to undertake in future years.

By this time World War I had begun and construction in South Caro-

National Loan & Exchange Bank  
Columbia, 1919

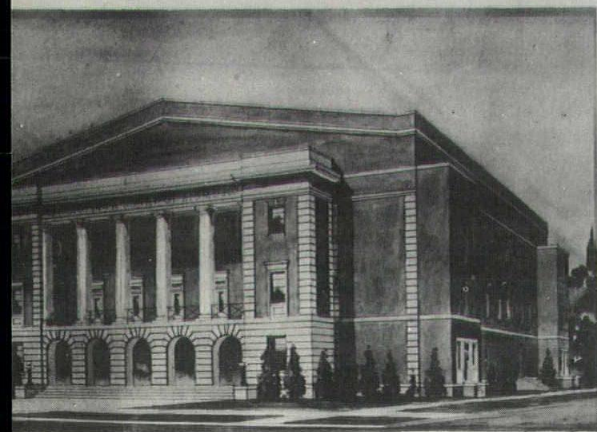
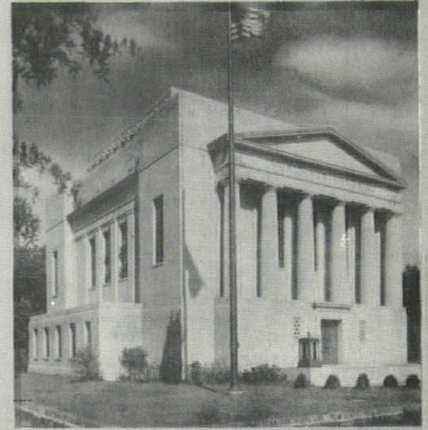


Columbia Post Office  
Columbia, 1964

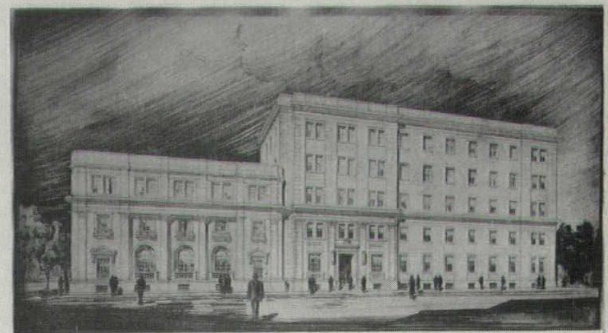
Bernard Baruch Residence, Georgetown, 1930



World War Memorial  
U.S.C. Columbia, 1934



Columbia Township Auditorium, 1929



Federal Landbank Addition  
Columbia, 1935

lina had almost stopped. So Bob Lafaye moved to Miami and, since Miami's development was just beginning he had an active part in adding buildings to its skyline. He worked with Augustus Geiger, A. E. Lewis, and others who were actively tied in with the Chamber of Commerce promoting building construction. Bob designed the first skyscraper in Miami, the eight story Ralston Building. He also designed the Miami Bank and Trust Company Building. For Carl Fisher he planned the first pool in the United States to be immediately adjacent to the ocean. These were busy and fascinating days for Bob. He designed residences for shoe manufacturer John J. Hannan and machinery manufacturer Ralph Worthington, and assisted architects Paul Chaafin and Bural Hoffman on plans for the five million dollar Deering estates with its million dollar orchid garden. This estate, now Villa Viscara, has become a museum in recent years. Bob Lafaye also designed the nationally known Fashion Beaux Arts Building at Palm Beach.

After two years in Miami he returned to Columbia and enlisted in the South Carolina National Guard Engineers of Mexican border fame (later part of the 117th Engineers Regiment of the 42nd Rainbow Division). In 1919, after service in France, Bob returned to South Carolina and the practice of architecture with his brother. The following year he passed the South Carolina Architectural Registration Examination and was issued his license to practice architecture, license number 51.

When in partnership with his brother George, the firm name was Lafaye until 1935. Then with George, Jr. and Herndon Fair, the firm practiced as Lafaye, Lafaye and Fair until brother George's death in 1939. After the death of George Lafaye, the firm was reorganized under the name of Lafaye, Fair, Lafaye and

Wade Hampton State Office Building  
(Hopkins & Baker Associated) Columbia



South Carolina State College  
Orangeburg



Educational Bldg., First  
Baptist Church, Columbia

Associates, with the associates being Walter F. Petty, J. DeWitt McCall, Jr., James F. Tupper, Charles F. Carter, Jr., and George S. McKibben. On the Death of Herndon Fair in May 1964, the new firm was designated Lafaye, Lafaye and Associates, the associates being Walter F. Petty, J. DeWitt McCall, Jr., Charles F. Carter, Jr., James L. Tupper, George S. McKibben, John G. Richards, IV, and Bond R. Sedberry, Jr.

Bob Lafaye has been one of the most sought after architects in the State, and the firm has been responsible since 1902, for some of the most important architecture in South Carolina. The addition to one of Columbia's first office buildings, the National Loan and Exchange Bank, now the First National Bank, the original South Carolina National Bank Building, the recently demolished Colonia Hotel building, the Y.M.C.A. Building and the Township Auditorium were among their earlier works in Columbia. The work to this date on the Columbia Hospital, the original planning, remodeling and building of Columbia College, the planning and building work at the State Hospital and the Palmetto State Hospital, other hospitals, college buildings, churches throughout the entire state have come from this firm. And to top this off, some of the most handsome residences to this day in Columbia were done personally by Bob Lafaye.

One of Bob's most interesting recollections is the work done for Mr. Bernard Baruch at "Hobcaw Barony" near Georgetown in 1930. Mr. Baruch's home had recently burned and he had just about made up his mind to abandon rebuilding when Mr. Christie Benet, an attorney and friend, convinced him that he should rebuild with South Carolina architects and contractors handling the job. Benet suggested Lafaye's firm

with J. C. Heslep as contractor.

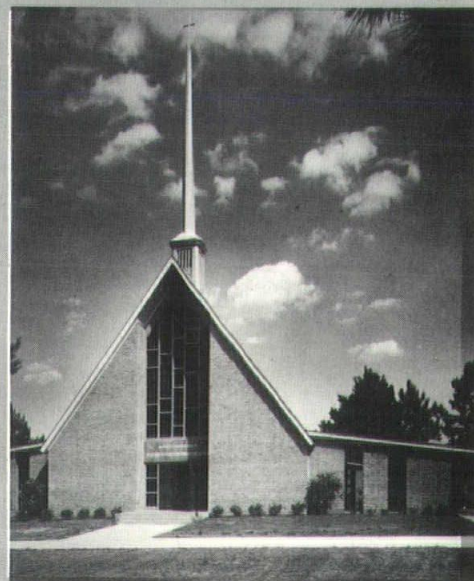
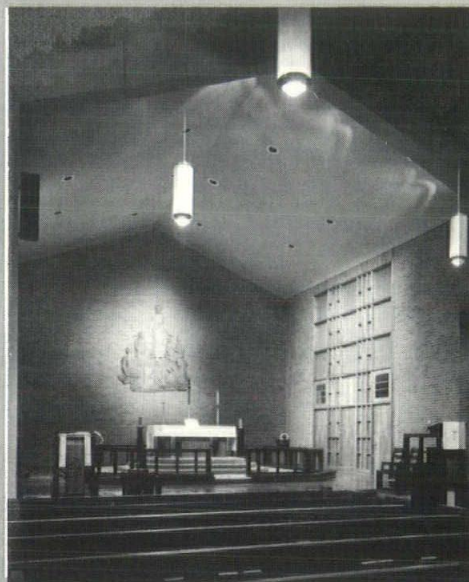
George and Bob got to Georgetown in less time than it takes to spell Hobcaw Barony and met with Mr. Baruch in his hotel suite, George with Mr. Baruch in the living room and Bob in the bedroom making sketches for the new structure to be built on the spot of the old home. Bob's ideas met with the approval of Mr. Baruch who then left for Europe. Final sketches were sent to him for approval, and the home was constructed immediately.

Bob Lafaye laughs as he tells his stories about his dealings with some of his clients. One in particular is about the headstrong Colonel who insisted upon a tower above the World War Memorial building in Columbia that would in Bob's opinion ruin the looks and proportions of the finely detailed building. He agreed, however, to make provision for the tower, but unfortunately funds ran out and the tower was omitted from the structure to the secret pleasure of the architects - and to all of us who see the building today.

The Wade Hampton State Office Building (with Hopkins and Baker of Florence), the Richland County Public Library, the Security Federal Savings and Loan Office Building, the new Columbia Post Office (with Lyles, Bissett, Carlisle and Wolff), the multi-million dollar new Veterans' Hospital in Charleston (with Lyles, Bissett, Carlisle and Wolff), and Cummings & McCrady), the Blue Cross-Blue Shield Headquarters building, the Hall Psychiatric Unit and the Chapel of Hope at the S. C. State Hospital, were all designed by Lafaye, Lafaye and Associates, a firm which has found itself in the middle of the building boom that is filling South Carolina with new construction today.

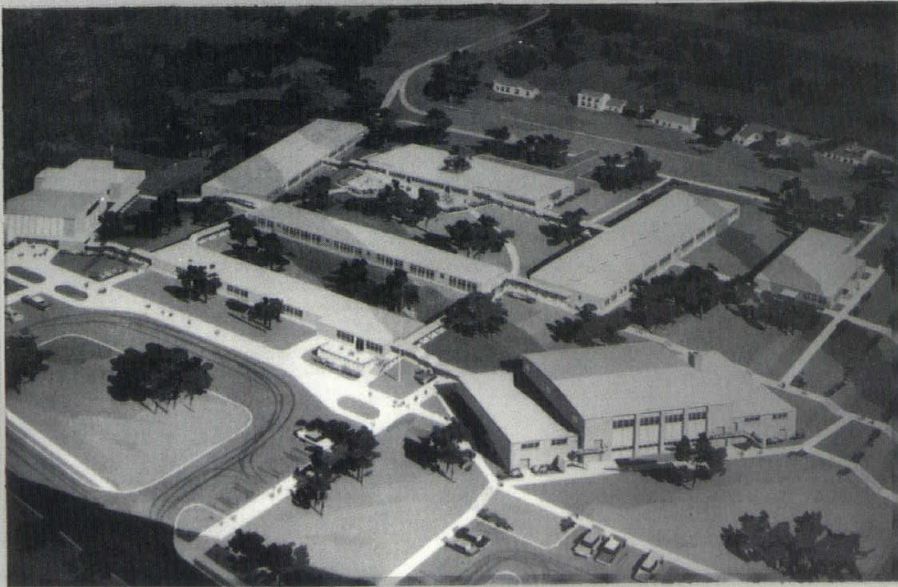
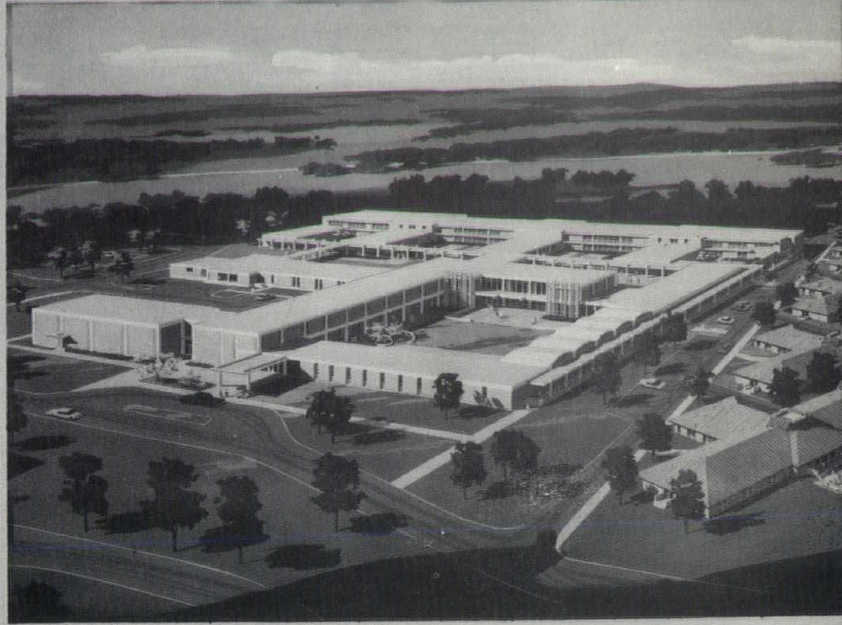
Bob Lafaye, as the executive head of this firm, knows that the good architect's office has evolved into an

## Lutheran Church of the Reformation Columbia

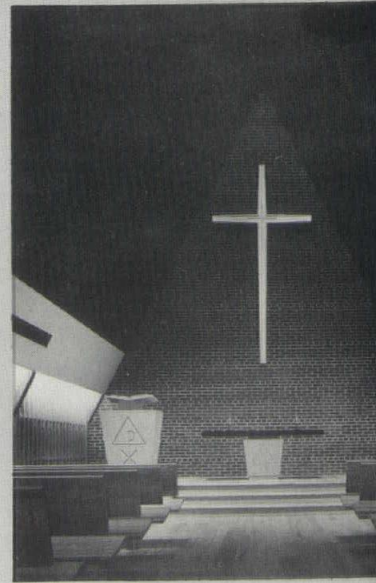


## St. Martin's-In-The-Field's Columbia

William S. Hall Psychiatric Institute,  
State Hospital, Columbia



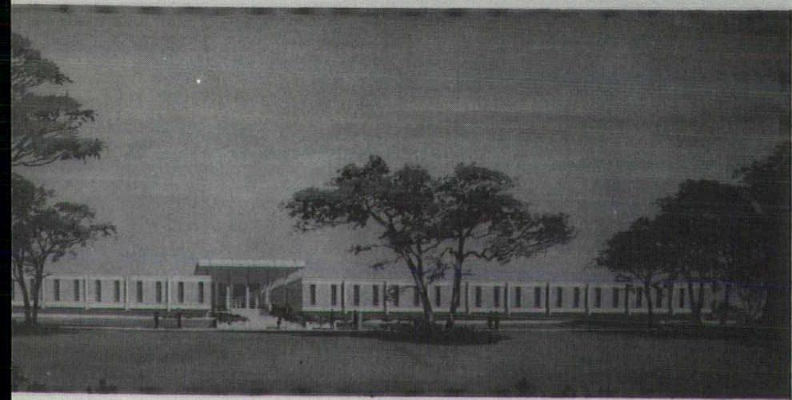
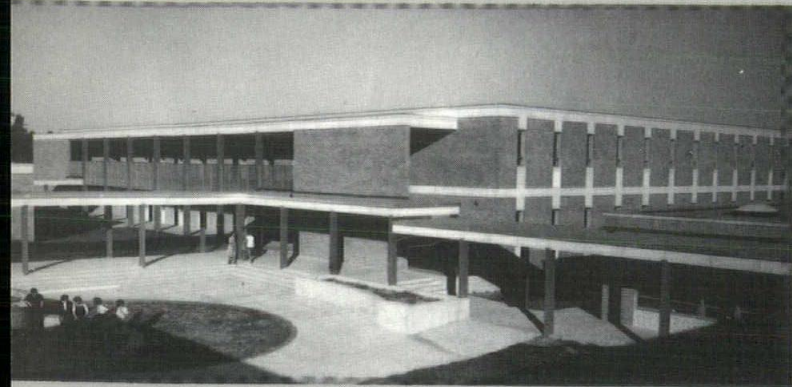
A. C. Flora High School, Columbia



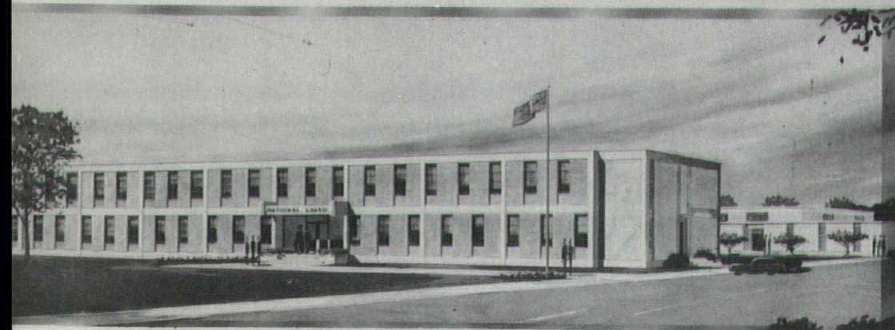
Wesley Methodist  
Student Center  
U.S.C.

Winner of Special Citation For Excellent Design by the American Association of School Administrators.

William J. Keenan Jr. High School, 1963.



Blue Cross-Blue Shield Offices, Columbia, 1964.



Columbia National Guard Armory, 1964.

organization of many experts all dependent on each other and working as a team. Times have changed, he notes, and one man can no longer know all that is necessary to put a modern efficient building together. Consequently, Lafaye, Lafaye and Associates is today made up of a variety of persons all contributing to the overall picture.

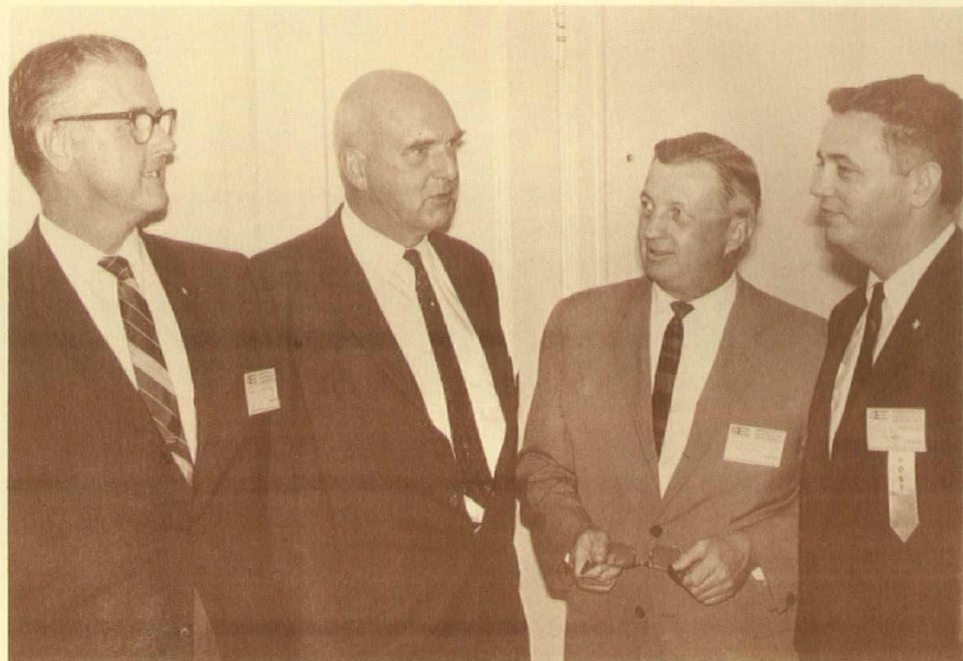
Bob himself, proud of Columbia, has through the years been very active in the affairs of the city. He has served as President of Columbia's Rotary Club, as a member of the Vestry of Trinity Episcopal Church, and is a past Director of the Columbia Chamber of Commerce. He has recently been appointed to the South Carolina Regional Expansion Board promoting foreign trade. He is also past president of the South Carolina Industries, now supplanted by the State Development Board.

Bob met his wife Nell when they were both singing in the church choir. Later they sang together the leading roles in the Town Theatre's production of *SS Pinafore* and Columbia College's production of *The Mikado*. The Lafaye's have two children. Nell, Director of Art for one of South Carolina's school districts; and Robert Jr., who terms himself an amateur archaeologist, but whose fine collection of Indian art bears the stamp of a professional.

As an architect, Bob Lafaye has been active for many years in American Institute of Architects affairs, serving as vice president of the South Carolina Chapter among his many other activities.

If you have an interest in the recent history of Columbia and South Carolina and would like to hear about the details of its physical growth, visit "Mr. Architect" for his interesting stories involving the growing pains of the State and the proven remedies offered by Medicine Man Lafaye.





## CONFERENCE REPORT:

# "EQUATION FOR EXCELLENCE" ENORMOUS SUCCESS

More than five hundred architects, materials producers, speakers, and their wives met to explore and discuss an "Equation for Excellence" in architecture at the recent meeting in Greenville, turning it into one of the most successful and most informative sessions in the history of the South Atlantic Region of the American Institute of Architects.

The problems of the architect in the business world today were explored in detail, and the importance of the architect as a community leader in improving the environment of man was stressed repeatedly along with the need for architects to work together to accomplish this goal.

Mr. Lawrence B. Perkins, F.A.I.A., of Chicago, in making the keynote address of the conference said:

"The complete architect doesn't exist and never did. We need to complement each other's services.

No architect can work alone. Speaking negatively, design in environment is unattainable by any one person. To do excellent work we need to supplement each other's emphasis.

"'Architect' is a collective noun," Mr. Perkins said. "To be an architect you need a range of talents from landscaping to interior design, mechanical engineering and structural as well as just plain artistry. When you add the need for the abilities for civic planning and product design, all to be put into use on a single job, you have qualifications that are way beyond the scope of one mind."

Another highlight of the conference was a panel discussion on the architect in the community. Panel members were Morris Ketchum, F.A.I.A., of New York; John B. Parkin, F.A.I.A., of Toronto, Canada; and Buford L. Picken, A.I.A. of St. Louis.

Herbert Swinburne, F.A.I.A., of

Philadelphia; D'Orsey Hursey, management consultant; and Morris Ketchum were members of a panel discussing marketing the services of an architect.

One of the most interesting features was the talk by A. G. Odell on the campaign against ugliness.

Two panel sessions concluded the program. One was on office management and organization with Mr. Hurst; Glen White, also a management consultant; and Samuel Spencer, legal counsel for A.I.A., participating. The second was on project case studies and its members included Mr. Perkins, Mr. Parkin and Mr. Swinburne.

Honor awards were announced by George C. Means, in charge of exhibits and awards, professor of architecture at Clemson University. Award winning designs by South Carolina architects are shown on pages 32 and 33.

# CONFERENCE AWARDS FOR EXCELLENCE IN DESIGN

Out of fifty three entries in an awards program for the best architectural design work currently being done in the states of North Carolina, South Carolina, and Georgia, thirteen awards were given. Four of these went to two South Carolina firms for the entries shown on these pages. Jurors for the awards program were Morris Ketchum Jr., F.A.I.A., Toronto, Canada; and Lawrence B. Perkins, F.A.I.A., Chicago.

## HONOR AWARD - W.E. FREEMAN JR. & ASSOCIATES

### BAY SERVICE STATION K - MART PLAZA

"A strong form with its unique umbrella shape, sheltering customers in inclement weather."





**MERIT AWARD**  
**LYLES, BISSETT, CARLISLE & WOLFF**

"Straightforward Buildings Harmoniously  
Related To Each Other And To Their  
Controlled Environment."

**RICHLAND TECHNICAL EDUCATION CENTER, COLUMBIA**



**MERIT AWARD**  
**LYLES, BISSETT, CARLISLE & WOLFF**

"A Direct and Governed Solution Of A  
Complex Problem With A Strong Regional  
Character."

**FOREST LAKE CLUB, COLUMBIA**



**MERIT AWARD**  
**LYLES, BISSETT, CARLISLE & WOLFF**

"Grace And Beauty With Religious Over-  
tones, Incorporated In A Utilitarian  
Structure."

**ELMWOOD CEMETERY BELL TOWER, COLUMBIA**



J. H. Mack, Mrs. Charles Liles, Mrs. Mack, Mrs. Chapman, Mr. Hugh Chapman, Mr. Joe Vervest, And Mr. Liles.



Stuart Baesel, Bobby Lyles, Clemson Student, Mr. & Mrs. R. Edward Marrs, Mr. & Mrs. Nelson Crowe.

Ceco Steel Company  
 Engineered Specialties Incorporated  
 Libbey-Owens-Ford Glass Company  
 Hutleg Sash & Door Company  
 Binswanger Glass Company  
 Cota Industries  
 Ted Hamre, Manufacturer's  
 Representative  
 AA Wire Products Company  
 W. R. Meadows, Incorporated  
 Mabie-Bell Schockbeton Corporation  
 Cox Wood Preserving Company  
 Kawneer Company  
 Binswanger Glass Company  
 Georgia-Pacific Corporation  
 Mosaic Tile Company  
 Duke Power Company  
 Giant Portland Cement Company  
 Crawford Door Company  
 Alan Winslade Association,  
 Incorporated  
 Commercial Carpet Company  
 United States Plywood Corporation  
 Buckingham Virginia Slate Company  
 Georgia-Pacific Corporation  
 American Granwood Company  
 Devoe & Reynolds Company,  
 Incorporated  
 The Celotex Corporation  
 Ebco Manufacturing Company  
 The Feldman Company  
 Modeline of California  
 J. G. Furniture Company  
 Republic Steel Corporation

# CONFERENCE REPORT

## EXHIBITORS BUILDING PRODUCTS

Curtis Electro Lighting Company  
 Pittsburgh Plate Glass Company  
 Clay Products Services Incorporated  
 Georgia Marble Company  
 Johns-Manville Company  
 F. Graham Williams & Son  
 Pleasantburg Fabrics Incorporated  
 Formica Corporation  
 Fred R. Hiller Company  
 Kaiser Aluminum Incorporated  
 United States Steel Corporation  
 Granolux Southeast Corporation  
 United States Gypsum Company  
 Greenville Concrete Company  
 Bonnitz Insulation Company  
 Mid-State Tile Company  
 Delph Hardware & Specialty  
 Company  
 South Carolina Concrete Masonry  
 Association  
 Marsh Furniture Company  
 Noble Concrete Incorporated  
 Alvin H. Phillips Company  
 Granolux Southeast Corporation  
 Southern Panels Incorporated  
 Blue Ridge Printmakers  
 American Olean Tile Company  
 American Sta-Dri Company  
 Kentile Incorporated  
 Steelcraft Manufacturing Company  
 Gordon Schenck, Photographer  
 Caloric Corporation  
 Natco Corporation



President John Weems, Mrs. Weems, Stuart Baesel, John Ramsay,  
 F.A.I.A. (N.C.), Manchester Hudson, Mrs. Baesel, Mrs. Riley  
 and Andy Riley.



Mrs. McClure, Dean Harlan McClure, F.A.I.A., Mr.  
 and Mrs. Robert Clemmer, F.A.I.A., (N.C.), Mr. &  
 Mrs. Harold Riddle. (Photographs by Henry Elrod,  
 Greenville.)

## S.C.A.A.I.A. 1964 NEWSPAPER AWARD WINNER

### Miss Levona Page



*Miss Levona Page was born in North Augusta, South Carolina and attended the University of South Carolina, majoring in journalism.*

*She graduated in 1963 and is a member of the staff of the State Record Company in Columbia.*

*John Weems, President S.C.A.A.I.A., presents Miss Page's award.*

## A CLUBHOUSE STYLED FOR QUIET ELEGANCE

When the decorators were planning the interior of the new Columbia Country Club, completed last December, they wanted a floor covering that would stand up under rough wear of golfers' spiked shoes. The answer . . . carpets.

Mr. Louis M. Wolff, of Lyles, Bissett, Carlisle & Wolff, an architect with a keen interest in the decoration of the club, said, "Columbia Country Club was unusual in that the spike shoes of the golfers limited the areas that they could go into without damaging wood and tile floors. We decided to carpet the entire facilities that the golfers would occupy so that there would be no inconvenience to them."

With the exception of the foyer at the entrance, a section of the

ballroom used for dancing, the kitchen and bathroom areas, the floors are covered with carpets. Even the men's locker room is carpeted.

In order to select a carpet that would remain unharmed by sharp spikes, much research was necessary. "A deep pile carpet was chosen so that the spikes could not reach the backing," Mr. Wolff said. "It not only serves a utilitarian purpose, but it also gives a luxurious look."

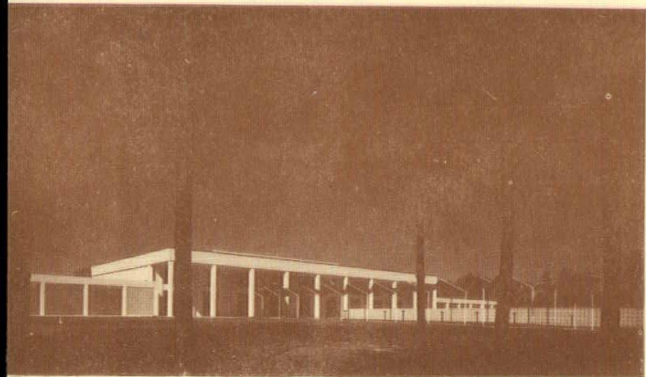
The decorators believed that carpet is easier, even under ordinary circumstances, to maintain. Whereas wood flooring requires waxing, carpeting only needs to be vacuumed. Throughout most of the Club, the carpet is a very light tan color. Mr. Wolff said, "This was used so that the clay of the area would

not show on the carpet."

The light carpet, together with the neutral color scheme used almost throughout the Club, contributes to a color simplicity, which Mr. Frank Brown, another of the decorators, said was the aim of the designers. This comfortable, yet elegant simplicity is one of the most striking features of the Club's interior decoration.

The general color scheme of the entire Club is primarily one single tone of soft whites and tans with charcoal black trim around the windows and openings.

Bright orange, red and green wall hangings which were woven in Mexico and paintings by South Carolina artists add splashes of color to the otherwise neutral scheme.



Situated in the midst of rolling hills approximately 18 miles from Columbia, the Club's architecture capitalizes on the surrounding scenery. Its dining area overlooks the 27-hole golf course. Through the wide, ceiling-high windows on each side of the ballroom, the diners and dancers have a view of the golf course and the swimming pool.

The decorators, too, took advantage of the view. Instead of hanging heavy draperies which would partially hide the view, they chose neutral casement cloth curtains to hang from ceiling to floor over the windows. The curtains reduce glare and sun rays.

The five tube-shaped chandeliers that hang in the ballroom may be dimmed to just a small amount of

light for mood lighting or may be increased to an intensity of bright lighting.

In the ballroom the neutral shades go from the white walls on two sides to the tan color of one wall, the carpet and the chairs. The walnut paneling and the charcoal trim around the doors add to the natural look of simplicity.

Straying slightly from the earthy colors of tan and brown, the decorators used pale shades of blue for the ladies' locker room, lounges and bath. The blue of the carpet and sofa in the lounge is picked up in an impressionistic painting of dancing ballerinas which hangs over the sofa, blue, green and purple striped upholstery on the chairs adds a dash of color to the room.

Shades of tan and brown are

used in the men's locker room, which has a lounge and a private card room. Tan carpeting covers the locker room floor.

The contemporary furnishings in the lounges and dining areas are upholstered, generally in the tan shades. One departure from this is the sofa upholstered in black, which is part of a grouping in the main foyer. Surrounded by beige-colored chairs, the sofa makes a striking contrast with the walnut-paneled wall behind it and the light, earth colors used in the rest of the foyer. The black is picked up again in the wood carvings which hang on the wall above the sofa.

Through quiet simplicity, Columbia Country Club displays an elegant personality.

# S.C.A.I.A. 1964 NEWSPAPER AWARD WINNER

## Julian S. Starr, Jr.

*Mr. Starr was born and reared in Rock Hill, the son of Julian S. Starr, an associate member of the A.I.A., who at the time of his death in 1955 at the age of 83, was the oldest licensed architect in South Carolina, holding license No. 22.*

*Educated in the Rock Hill schools, Mr. Starr graduated from the University of North*

*Carolina in the class of 1927.*

*Beginning with THE CHARLOTTE OBSERVER, and spending eighteen years on the staff of THE NEW YORK SUN, he has been editor and publisher of THE LANCASTER NEWS and THE CHESTER REPORTER for the past ten years.*

## Lancaster County Courthouse

November 4, 1828, must have been a big day in the little up-country seat known as Lancasterville. On that date a delegation of South Carolina's prominent lawyers, headed by Stephen D. Miller, arrived in town to inspect the new Lancaster County Court House.

Miller, who was elected Governor of South Carolina the following month — on December 10 — was a leader in a long fight for better courts and court facilities in the state.

The building they were inspecting had been designed by Robert Mills, Commissioner of Public Works for South Carolina, and had cost the state \$13,050. The resulting report of Miller and his group to the General Assembly was enthusiastic.

"The new Court House built by Willis W. Alsobrook in Lancasterville," the report said, "is one of the finest and best finished buildings of the kind in the state, as far as we have seen."

Today, 135 years later, that same report could be made again. Lancaster County has just spent \$30,000 repairing and preserving the old building which, since 1828, has been in constant use as the county's only judicial forum.

The second floor courtroom was considered too small a few years ago. Because times have changed

it is once again adequate to handle the trial and legal procedures of the county. Court sessions no longer attract the crowds of curious spectators that were common before television, radio and business-as-usual office hours.

The work of preserving the Court House for perhaps another hundred years of active use was entrusted to two life long residents of Lancaster County whose interest in the structure was both professional and sentimental. Joseph H. Croxton, the architect who had charge of the work, is Chairman of the Lancaster County Historical Commission. Some years ago, when he was employed by the National Park Service, he participated in the American Historical Buildings Survey which preserves in the archives of the Library of Congress drawings and measurements of historically significant homes and buildings in the United States.

The bid for the work went to Angus H. Hagins, Lancaster contractor, whose affection for the old Court House matched that of Mr. Croxton. Together they spread the limited funds available to cover the amount of work they could do without compromising quality.

Before they started the job, both were under the impression that the original contractor, W. W. Also-

brook, had done a sloppy job in building the Court House. How else could its generally shabby appearance be explained? Before their work was completed they had acquired an admiration both for the architectural genius of Robert Mills and the construction work of Alsobrook. Time and periods of neglect had exacted their toll but the building was in surprisingly good condition.

An addition made to the Court House in 1853 had been described in The Lancaster Ledger in 1855 as "slovenly" in construction.

"However," said Mr. Croxton, "This portion of the building has remained in generally good condition for 108 years. You can hardly call work of this kind slovenly."

Before 1795 the legal business of the county had been conducted in Nathan Barr's Tavern north of Lancasterville. A log Court House was built on the site of the present building in 1795 and six years later a two-story frame building, 26 by 40 feet, replaced the log structure.

But the need for a more permanent and impressive Court House and the reorganization of the state's inadequate judicial system was felt strongly in the upper reaches of South Carolina where justice was too often catch-as-catch-can.

On February 28, 1822, an





advertisement in the **Charleston News and Courier** signed by Robert Mills invited bids for the construction of Court Houses at Lancaster, Kingstree, Newberry, Spartanburg and York.

On July 4 of the same year, before any action was taken on the Court House projects, Mills entered into a contract with Alsobrook to build a jail at Lancastrerville. This jail, which is still in regular use by Lancaster County, is the only known instance of the use of a medieval design by Mills. The fact that it was built of field stone, cut and fitted on the scene, may have restricted Mills to the use of a simple, utilitarian design.

The jail was restored in 1952 and the cells on the second floor were modernized for the safer keeping of prisoners. The white plastered exterior was preserved as originally designed.

The Senate and House of the General Assembly approved an appropriation of \$10,000 for the construction of a new Court House in Lancastrerville on December 17, 1825. The money was insufficient, however, and on completion of the building in 1828 Alsobrook petitioned the General Assembly for an additional \$3,050 because "many important and expensive alterations

were made in the original plan by order of the Commissioners to the advantage of the Public Building but to the great prejudice of the contractor . . ."

It is not known whether these important and expensive alterations were on the spot or by Mills in his original plans. The overall architectural unity of the building would seem to indicate that the alterations were made by the architect. Fortunately for Alsobrook, the petition for additional funds was granted.

South Carolina has a justifiable pride in Robert Mills. He was born in Charleston in 1781, died in 1855 at the age of 74 and is buried in the Congressional Cemetery in Washington. He was America's first native architect. He studied under Hoban, designer of the White House; under Thomas Jefferson, for whom he completed the design for Monticello, and under Benjamin Henry Latrobe, who came to America in 1796 from England and profoundly influenced architecture in this country.

Mills returned to South Carolina in 1820 and served for 16 years as state architect and engineer. In 1836 President Andrew Jackson, with whom Mills had soldiered at New Orleans, gave him the first appointment as Federal Architect, a

job he held under seven successive presidents.

Among his better known works are the Washington Monument, the Treasury Building and the Patent Office in Washington and the Washington Monument in Baltimore. South Carolina has many examples of Mills' work but few have been preserved in the original condition that makes the Lancaster Court House unique.

The old Court House has had moments when its future was doubtful. A fire broke out in a defective flue in 1859. The fire was extinguished but months were required to unscramble the books and court records removed so hastily when it seemed the building was doomed. In 1865 Sherman's troops made an attempt to burn the structure. Court records were piled in the ground floor corridors and set afire. The raiding party withdrew in time for anxious citizens to put out the fire but not before most of the wills were destroyed.

Ten years later, in 1875, settlement cracks were found in the southeast corner and caused concern. These had widened by 1885 and five iron tie-rods were installed at the second floor level to hold the building together. Either they did their work or were not really

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needed because no further trouble from this defect has been experienced.

The Lancaster Court House is Palladian in style and for a typically American reason. Thomas Jefferson, Mills mentor, did not like the Georgian design of the period because it was named for the English Kings whom he held in low esteem. Jefferson was a great admirer of the classic style and regarded the 16th Century Italian architect, Andrea Palladio, as the ultimate authority in design. He owned and studied Palladio's vast work, "The Four Books of Architecture."

There is little question that Jefferson's admiration of Palladio influenced Mills and was reflected in plans for the Lancaster Court House. Mr. Croxton said the arched window with its two flanking square-topped side windows in the rear wall of the Court House was a pure Palladian design and perhaps the finest example to be found today.

"Anyone who looks even hurriedly at the Court House," said Mr. Croxton, "can hardly fail to be aware of an order in the disposition of its parts. The intention of the architect was clearly so to relate all these that taken together they would present a unity."

With this respect for the integrity of the architect's original design, how does one approach the job of rehabilitating an old building?

"There is a distinction," replied Mr. Croxton, "between restoration, where the object is scrupulous retention of the surviving work by careful repairs. Where possible, historic buildings should be preserved rather than restored.

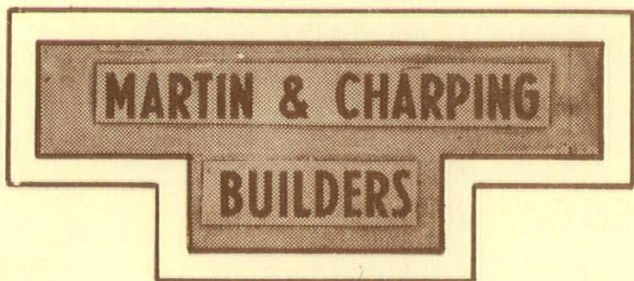
"Usually it is hard to tamper with an old building without destroying that attractiveness acquired with age. At the same time it is an accepted principle that parts must be repaired and replacements made of known original details, such as windows, moldings, etc. Repairs and cleaning up add to the worth of an old building when done in a workmanlike manner that is protective and sympathetic.

Preservation in such a case is building surgery aimed at conservation. Preservation work on the Court House was made easier because of the quality of the materials originally used. The various trim members comprising the cornices are of heart pine. We had to replace a few pieces because of the



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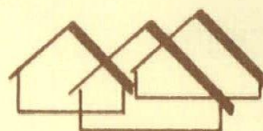


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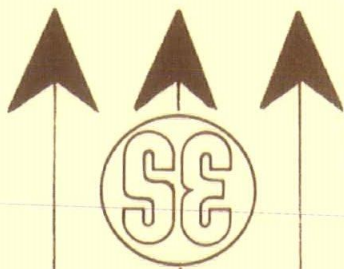
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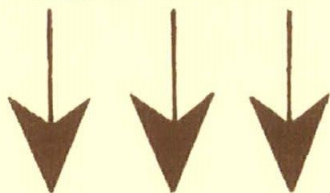
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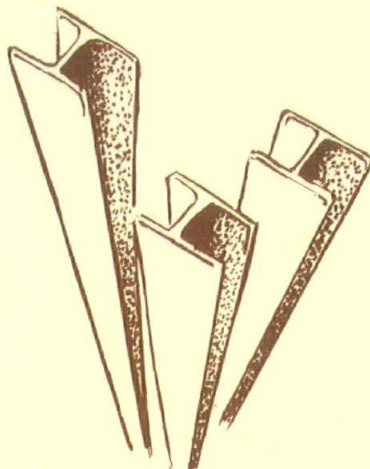
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shrinkage that had occurred over the span of 135 years.

"We also found it necessary to anchor all cornices to the masonry. Originally very little anchoring was done except at the ends of long runs, accounting for the sags that were noticeable before the work was started.

"All window and door frames are heart wood, pegged. They were in excellent shape and required little but scraping and cleaning before painting. All windows were replaced with exact duplicates of the original Palladian window in the west wall. This was repaired where necessary with exact duplicates of the original molding.

"The roof is framed with heavy, hand-hewn timbers. The trusses are made up of 10 by 12 inch bottom chords 48 feet long. Top chords are 10 by 10 inches and other parts 8 by 10 inches. These members are all mortised and pegged together. Each part is stamped with a Roman numeral marking its proper place when the trusses were assembled.

"The trusses bear on 6 by 17 inch hand-hewn plates which rest on 18 inch brick walls. The purlins between the trusses are 6 by 8 inches and the rafters 4 by 4 inches. Ceiling joists are 4 by 6 inches mortised into the bottom chord of the trusses.

"Only one short section of this heavy timber had to be replaced. This was found over the portico and had been charred by a fire in this area sometime in the past.

"The first floor walls are solid brick 24 inches thick. They are 18 inches thick above the second floor. The second floor is supported by a series of double barrel vaults made of brick and forming the ceiling in each of the rooms in the original part of the building.

"The contractor who built the addition in 1853 probably did not have the skill to undertake these vaulted ceilings. Certainly no one tries them today with brick. First floor corridors have single barrel vaults above them. Corner supports in each room carry the weight of the vaulted ceilings and the floors above. Together with the exterior wall, these supports are 48 inches of solid brick.

"The floors were originally brick paved but were covered with wood flooring in 1892. The brick used in the Court House are all handmade and probably came from a kiln near Lancaster. A brick kiln was known to have been in operation around that

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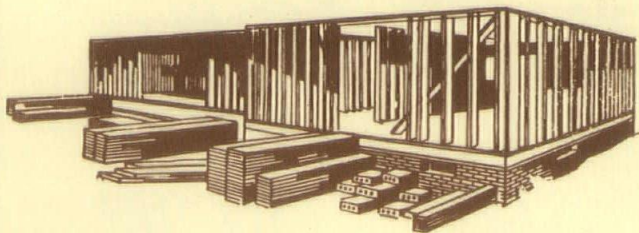
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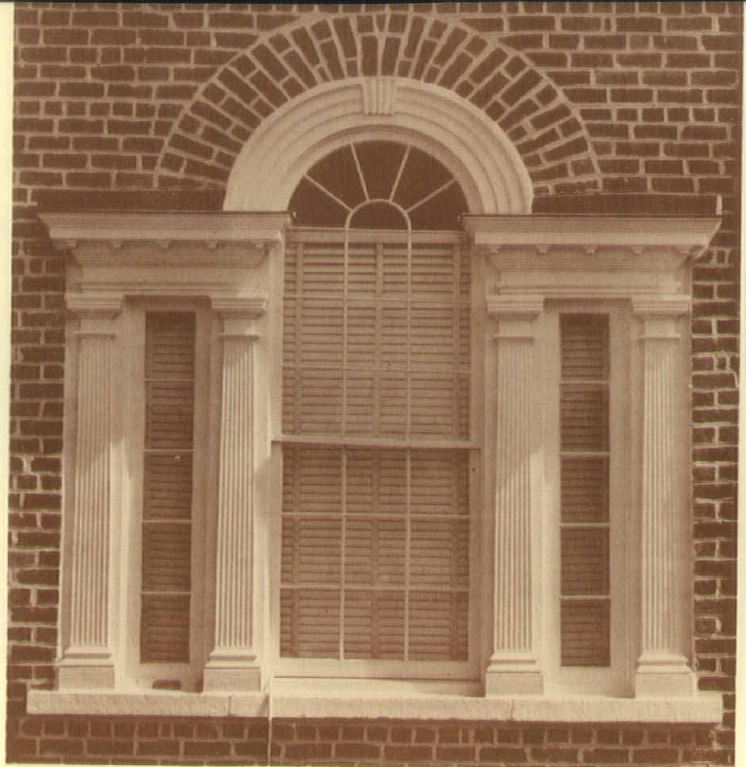


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Palladian window in rear wall, second floor of Lancaster Court-house.



time on the site of the present County Fairgrounds.

"The brick were of good quality. Of the estimated 300,000 used in the Court House, we found it necessary to replace only some 500. These new brick were ordered from a company near Greensboro, N. C., that specializes in handmade reproductions of old brick. They were actually made in wooden molds similar to those in use in the 1820's and match the original brick in size, shape and color.

"The columns in the front of the Court House," Mr. Croxton continued, "are a modified Tuscan style made of brick stuccoed over. No curved brick were used. The masons achieved the cylinder design by using headers, a remarkable job considering that the handmade brick were not uniform in size or shape.

"While working on these columns we discovered wood blocks inserted about nine feet up from the bases that were used, apparently, for supporting the scaffolding. Two of these were removed and the columns refinished at these points.

"All mortar joints in the building were in such poor condition that it was necessary to cut them all out to a depth of three-quarters of an inch, using a special diamond saw for this job. They were then replaced with a special tuck-pointing mortar that dries hard without shrinkage to make a water-tight joint.

"Before this tuck-pointing operation the walls were sandblasted to remove remnants of a coat of barn red paint, a coat of yellow paint and

the accumulation of stain and grime. It is not known when the red paint was applied but the yellow was applied in the 1920's and partially removed some years later.

"Following the cleaning and tuck-pointing the masonry was washed down with a weak acid solution and then coated with a clear, colorless silicone sealer. This brought out the excellent masonry work done originally on the building as well as the varied natural colors of the old brick."

Three layers of roof materials, including an early, hand-split wood shingle roof, were removed. The roof was then covered with tongue and groove sheathing with felts and copper valleys and flashing. The new roof of American Colonial asbestos cement shingles was selected to match as closely as possible the texture and color of the original handmade shingles.

Other work included the repair of the wrought iron stair railings and the restoration of the railings between the columns on the portico. Tradition has it that the missing railings were taken out and melted down during the War Between the States. The broken granite steps where Confederate soldiers attempted to smash their guns to keep them from capture by Sherman's troops were left as they were.

The wooden doors and transom at the entrance to the courtroom were not the originals and were replaced with full-length paneled doors with brass hardware and locks in keeping with the style of the period. An off-white was used

for painting the trim after a careful examination of paint layers showed that white had been used in 1828.

Working on an old building can be an adventure. Under the hand-made shingles on the roof workmen discovered slabs used as sheathing that measured 20 inches wide. It would be difficult to find a tree in upper Carolina today that would yield 20-inch slabs.

In one of the cornices workmen discovered a .38 calibre lead bullet. No one could recall a shooting incident around the Court House in recent years to explain it but there was an ugly riot along Lancaster's streets during Reconstruction days.

High on a plate just under the roof was found a wood chisel of hand-worked iron left there by some careless carpenter in 1829. Although a bit rusty, it was still sharp. Die-stamped in the shank was the name, "Weldon." Also in the attic was found some gardener's delight — five truckloads of pigeon manure that had to be removed before the new roof was closed in.

Although the Lancaster County Court House has made some concessions to modern heating and lighting, the building today is essentially the same as it was in 1828. It could still receive the final inspection and approval of the Commissioners of Public Buildings who were in that year "B. Massey, Bartlett Jones, T. Henry, Jackey Perry, E. F. Crockett, John Sims and J. H. Witherspoon."

Their names and their descendants are still found in Lancaster County.

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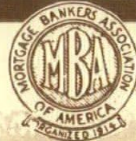
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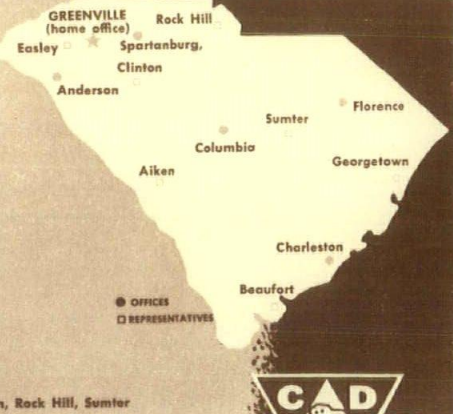
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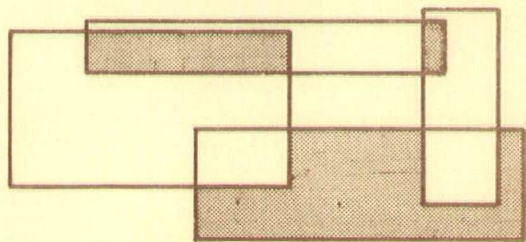


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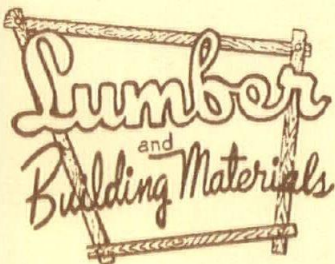
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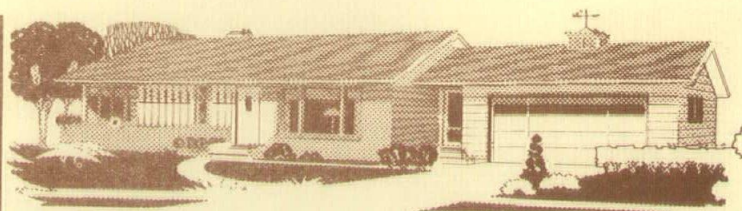
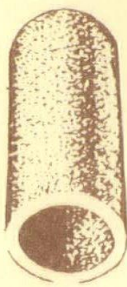
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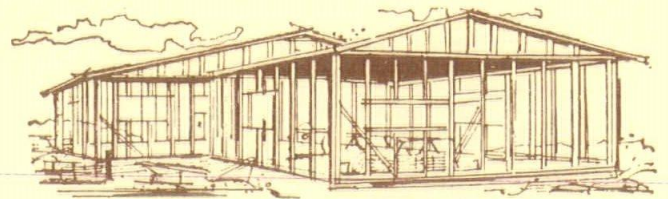
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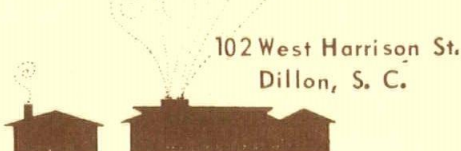
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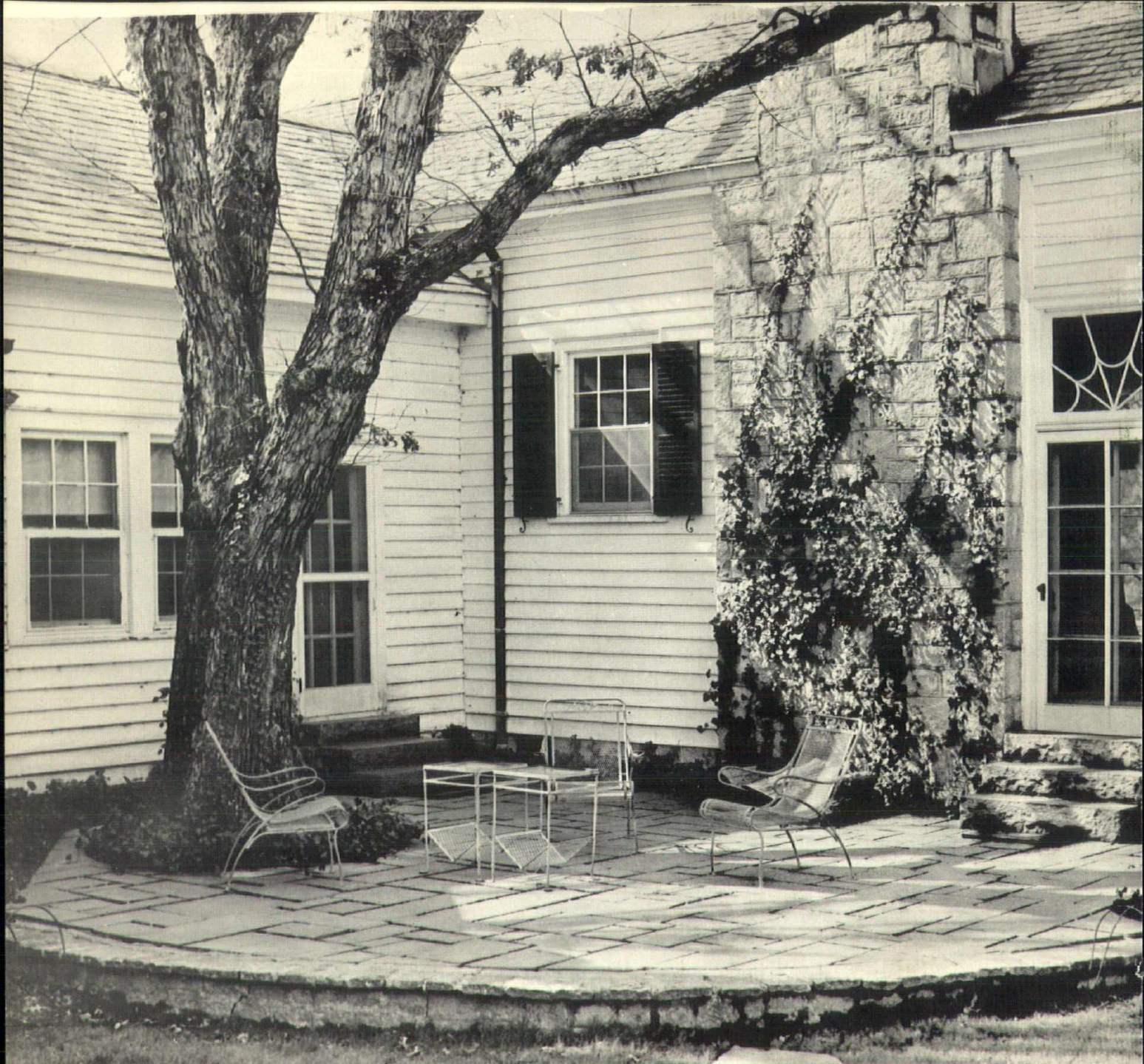
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