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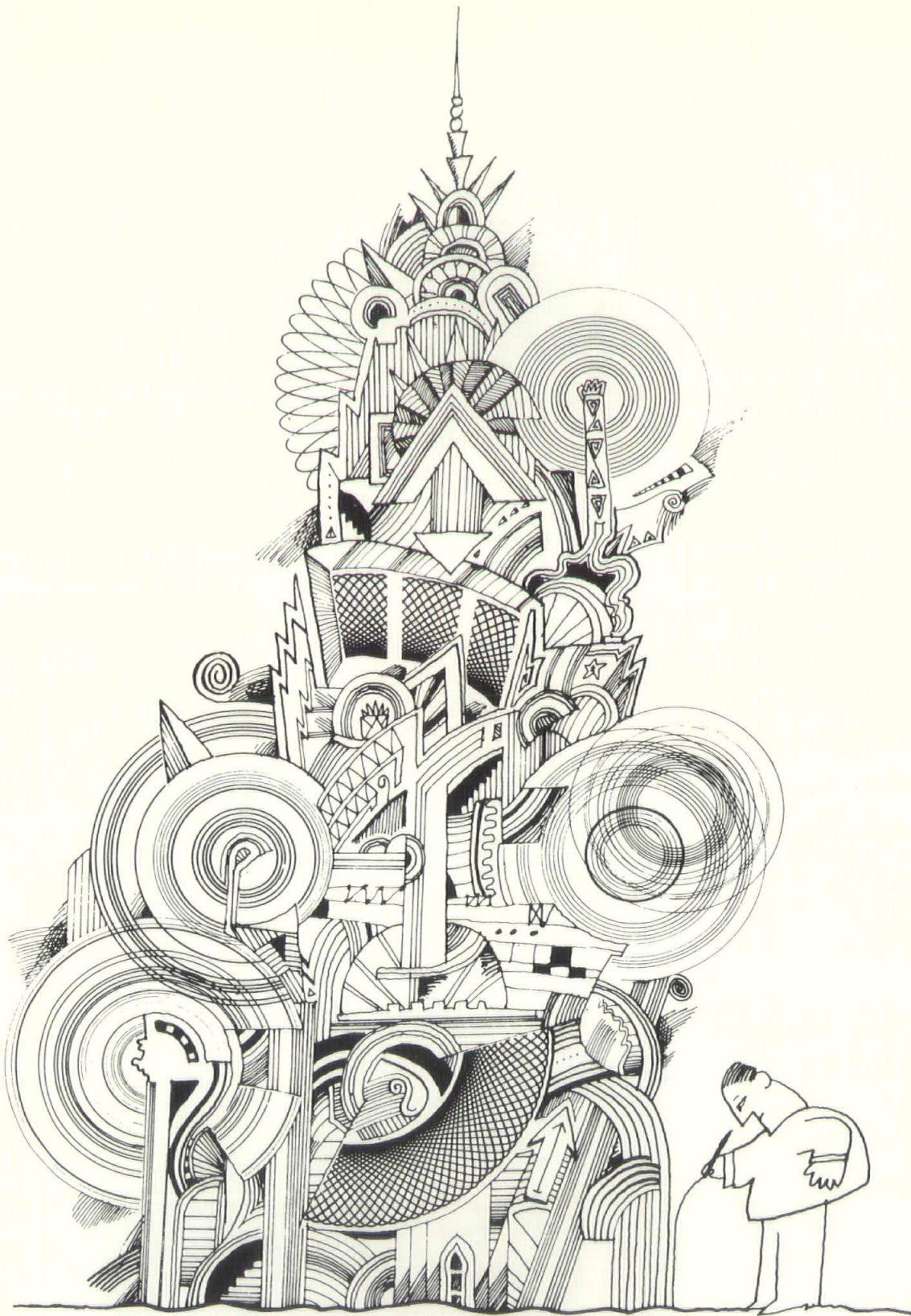
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1971 SCAIA REVIEW OF ARCHITECTURE

COVER

An interesting composition is made of the site plan for Freeman, Wells, and Major's Keowee-Toxaway Visitors Information Center for Duke Power Company, which won an AIA Regional Honor Award.

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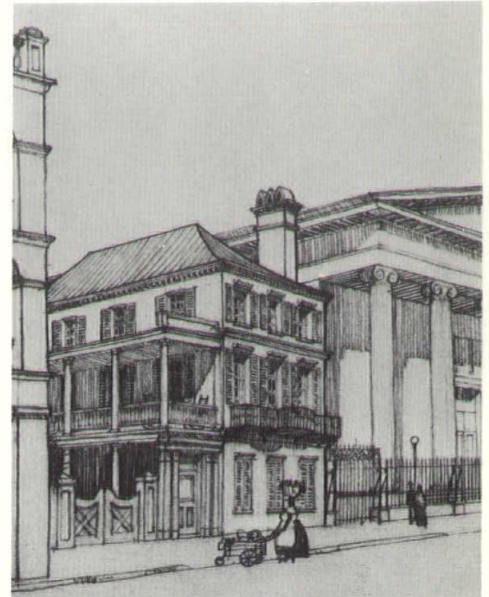
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COMMENT

A personal reminiscence

While preparing the story on the Mills Hyatt House for this issue, my thoughts went back to my boyhood home on the same block in Charleston and its part in developing an interest in architecture and history. The old house stood next to the Hibernian Hall where the County Office Building is now. Though it never made the list of important or worthy Charleston houses, it was interesting in its own way. Judging from its remaining interior stairway and details and exterior outlines, it was of pre-Revolutionary vintage, doubtless remodeled several times, once after the fashion of the nearby Mills House with window pediments, additional cornices, balcony, and stucco painted to simulate brownstone. Its location was most important, though, surrounded by echoes of history and gems of architecture. In addition to the Hibernian Hall next door, across the street there was Robert Mills' Fireproof Building and Washington Park; down at the corner, Gabriel Manigault's City Hall, St. Michael's Church, the Court House, the Post Office.

Within a few square blocks were most of the city's architectural and historical attractions. There was kindled a deep interest and appreciation for architecture and history which probably never would have occurred in an uptown or suburban boyhood experience. J.C.



Mr. Sellers' House, 101 Meeting Street, A Pre-Revolutionary Single House Demolished in 1967.

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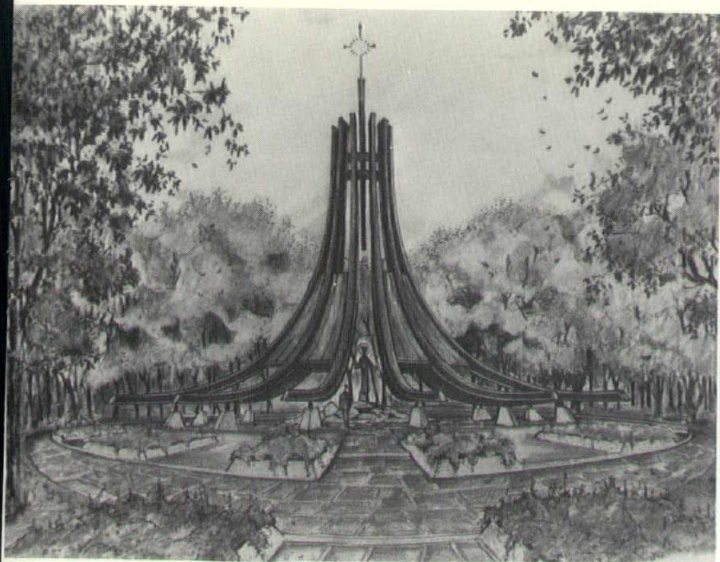
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FREDERICK EHNI

This shrine to St. Francis of Assisi will be located as a terminus to the end of an avenue of magnificent live oaks on an old plantation site on Spring Island slightly north of Hilton Head. The structure over the bronze sculpture will have copper roof panels and "cor-ten" steel bents bearing on tabby supports.

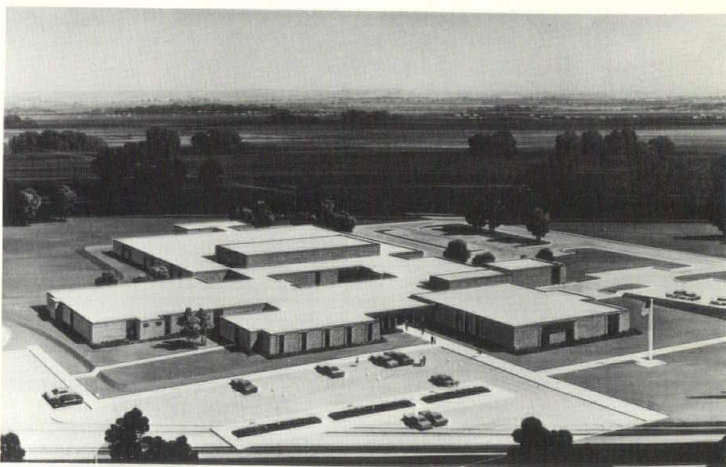
PRATHER, THOMAS, CAMPBELL & ASSOCIATES

A relaxed, resort atmosphere amid the rigid militarism of the Parris Island Marine Depot has been sought in this design for the NCO Club. Located on a point overlooking the Beaufort River, it contains a dining room for 100, dance floor and cocktail lounge with large expanses of glass on the water.



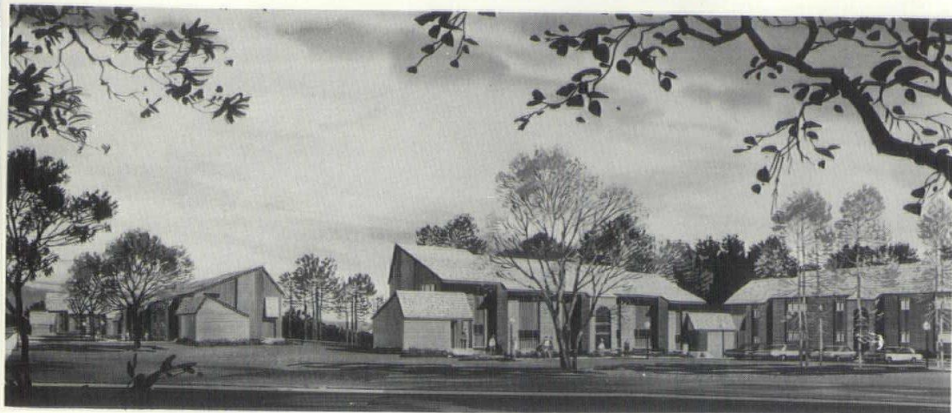
J. E. SIRRINE COMPANY

St. Francis Community Hospital in Greenville will have 200 private rooms in its first seven floors and has been designed for eleven more floors. With the parameter corridor concept and the AMSCAR automatic self-propelled cart system on the interior, its exterior appears to be sculpted out of brick.



LILLARD-WESTMORELAND-McGARITY

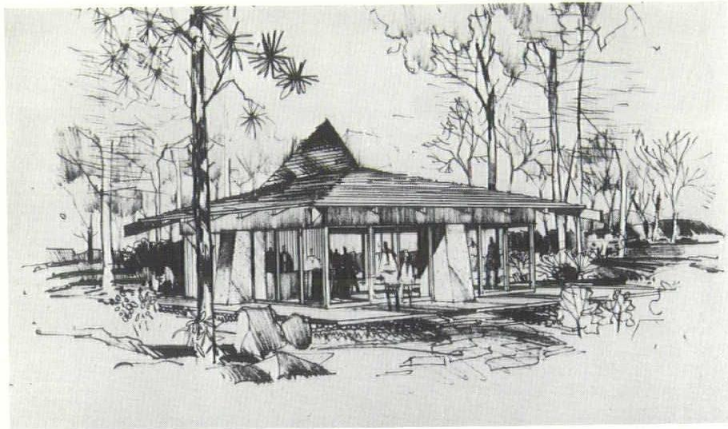
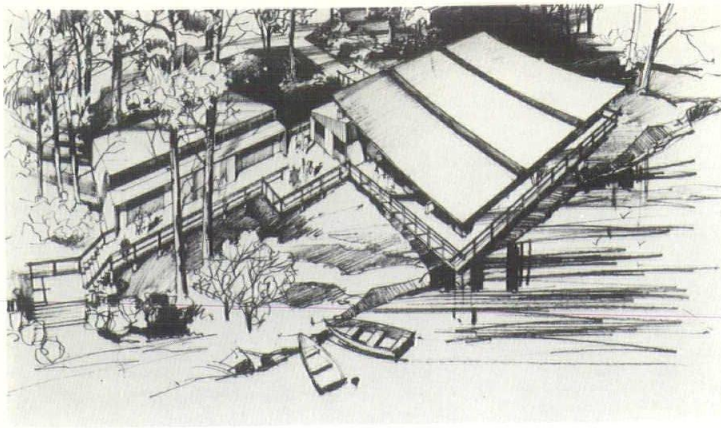
Within 73,000 square feet Spartanburg's Charles Lea Center will house the McCarthy School for Mentally and Physically Handicapped, the Teszler School for Learning Adjustment, the Speech and Hearing Clinic and an evaluation and diagnostic center for all three.



HARRISON AND PACE

Guaranteed under FHA Section 207, Northview Hills in Orangeburg consists of twelve three-bedroom townhouses and twenty-four two-bedroom flats. Each unit is provided with a covered garage space and a visitors parking space. C. F. Evans & Company is the general contractor.

PREVIEWS



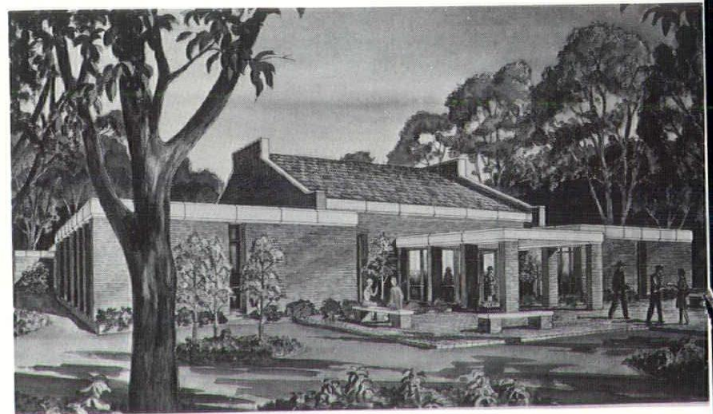
PEARLSTINE AND ANDERSON

Natural materials—rough concrete, wood beams, cedar shakes—characterize these facilities at Baker Creek State Park. Shown here are the visitors' center, pavilion and bath house and rest station being built by the Department of Parks, Recreation, and Tourism.



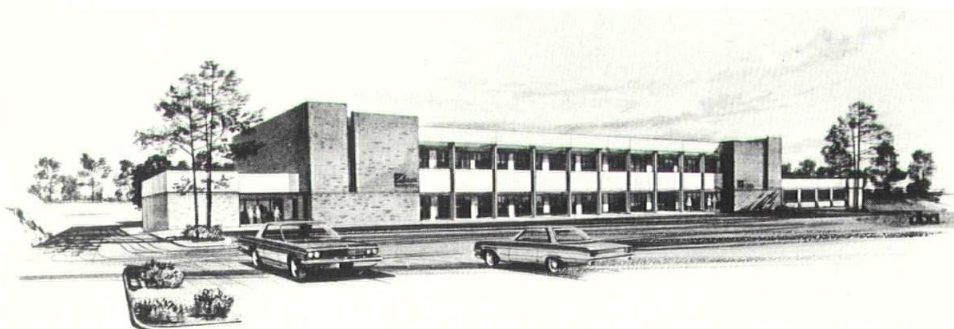
**THE McPHERSON COMPANY AND
LYLES, BISSETT, CARLISLE & WOLFF**

Scott Towers, a fourteen story \$2,800,000 building is being erected by the Greenville Public Housing Authority for occupancy by the elderly. There will be 122 efficiency and 79 one-bedroom apartments. The structural frame is post tensioned concrete with cast in place exterior concrete walls and infills of insulated metal panels and glass.



HENRY BOYKIN II

"A relaxed look, quiet and inviting" is the architect's description of the new Kershaw County Public Library in Camden. Encompassing 14,000 square feet and accommodating 73,000 volumes, the single story brick structure has been designed with a twenty year expansion plan in mind.



**THE TARLETON-TANKERSLEY
ARCHITECTURAL GROUP**

Fifty-five rental bays in the Chick Hampton Office Building in Greenville open directly onto outside walkways with interchangeable panels containing doors, glassweld or tempered plate glass. Stucco on soffits, fascia and railings relieves the solid mass of face brick.

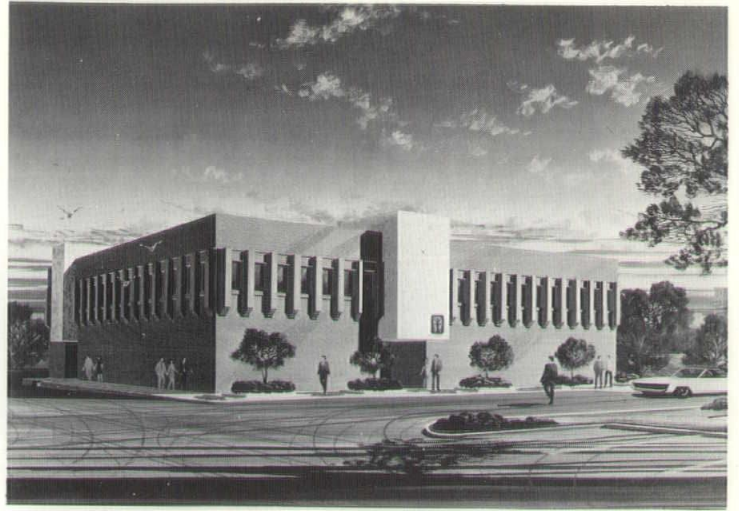
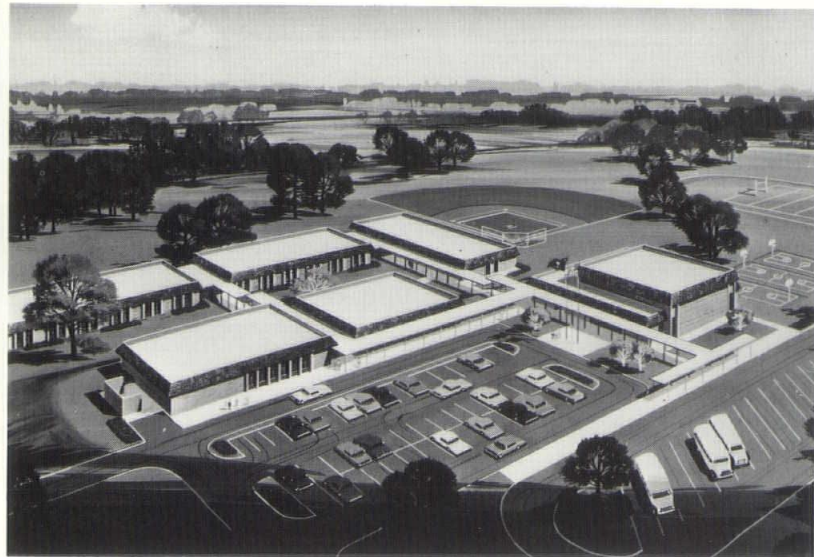


HALLMAN AND WEEMS

Capstone North has been designed in response to the University of South Carolina's desire to provide its coeds with living environments comparable to those of the better hotels and motels. Its twelve stories accommodate 489 girls in well appointed suites, all topped off with a recreational roof deck of artificial turf, the first in the South.

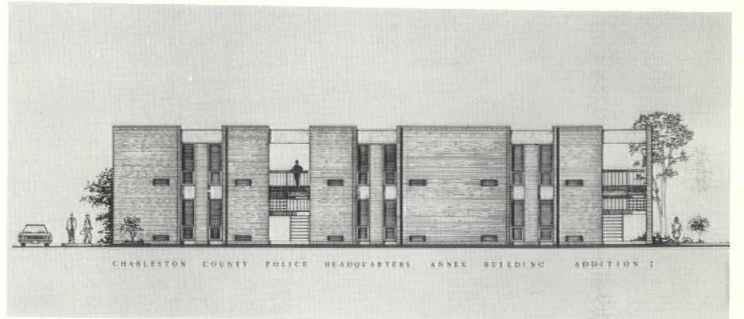
GEIGER/McELVEEN/KENNEDY

These two schools show different concepts of educational and design theory. A new high school facility for Fairfield County is a cluster of separate buildings connected by covered walks. An elementary school for Fort Jackson, all under one roof, has classrooms radiating out from a central instructional material center.



JAMES A. NEAL AND ASSOCIATE

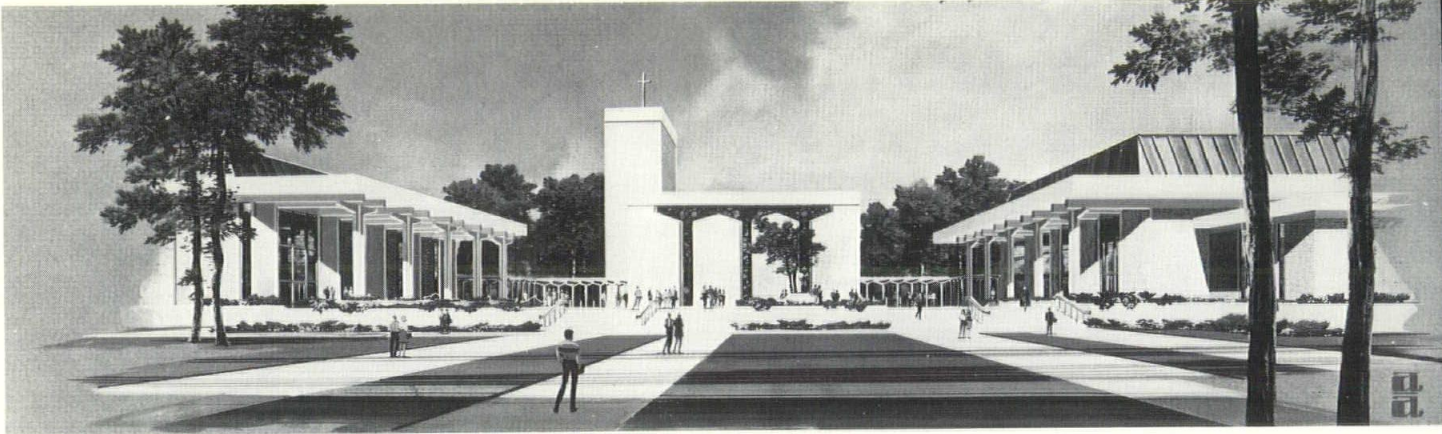
Overlooking the skyline of Greenville, the new Chamber of Commerce building will have a two-story open court roofed with a plastic skylight. Offices and conference rooms on the second level will have open secretarial areas which will flow into the gallery around the interior court space.



CONSTANTINE AND CONSTANTINE

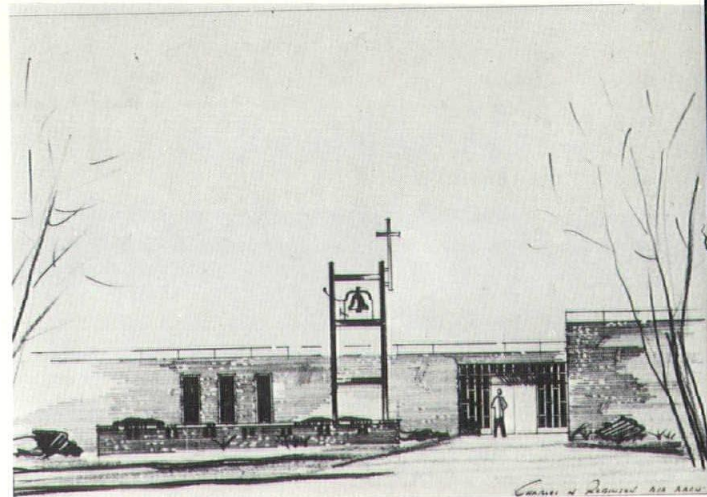
A two-story addition to the Charleston County Police Headquarters is under construction. Connected by covered passages to the existing structure done by the same architects, it contains a squad room, magistrate's court and training, supply and office areas.





DEMONSTHENES, McCREIGHT AND RILEY

Two new projects for Sumter are the Law Enforcement Headquarters and the Fine Arts Complex at Morris College, one of the state's oldest predominately black institutions of higher learning.



CHARLES N. ROBINSON

Phase one of the First Associated Reformed Presbyterian Church in Lancaster will contain seventeen classrooms, a fellowship hall and an administrative area in 15,000 square feet costing approximately \$250,000.

CHAPMAN, McMILLAN & SATTERFIELD

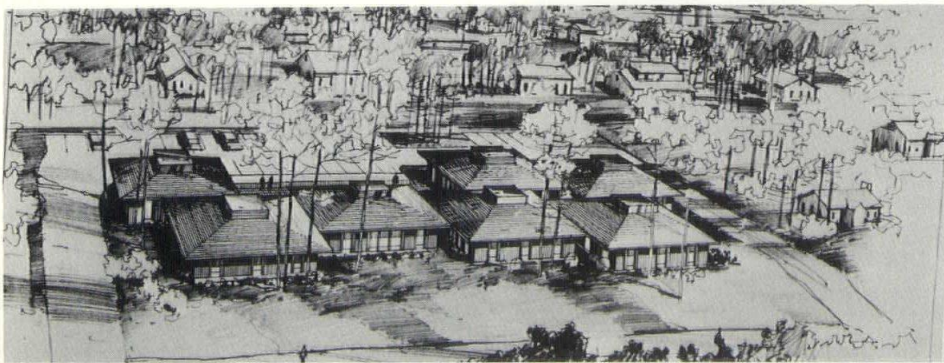
The Hearon Circle Branch of Spartanburg Bank & Trust Company costing \$105,000 has exterior materials of face brick, stucco and standing seam terne roofing. Drive up teller units are pneumatically operated.

**CORKERN, WIGGINS, LEE,
LOMINACK**

Ocean Club Villas will have 106 condominium units in a beach/recreation oriented community on extremely scarce and valuable ocean frontage at Hilton Head. Warm exterior materials of stucco and wood enhance the buildings clustered around swimming pools and oriented to the ocean.

CALIFF/PLAYER

Seven small buildings of the same exterior design will be clustered together to form the Forest Plaza Offices in suburban Columbia. On the interior each will have a center utility core and numerous office arrangements. Stained wood siding and shingled roofs along with the small scale will make the project compatible with nearby residential areas.

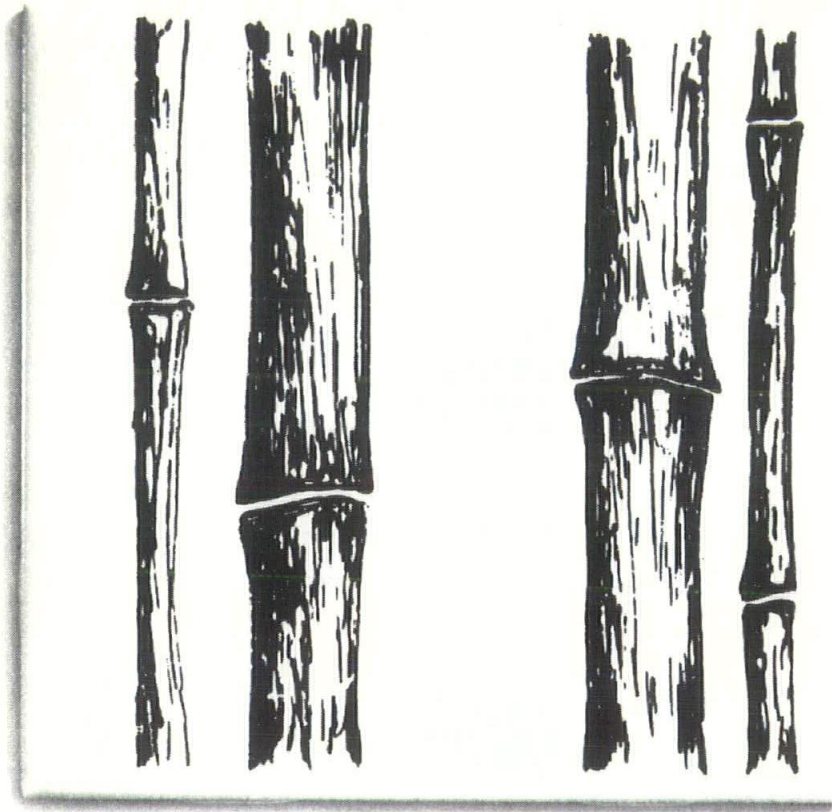


CUMMINGS & McCRADY

The Law Enforcement Building for the City of Charleston will house the city police department, court, jail and traffic division, the communication center for police, fire, civil defense and traffic control and the licensing division for the SCHD. Total cost of construction will be \$1,852,192.



Bamboo as a motif for ceramic tile?



Ah-so.

On paper, bamboo has all the elements of good design; clean, graceful lines, simplicity, and natural beauty.

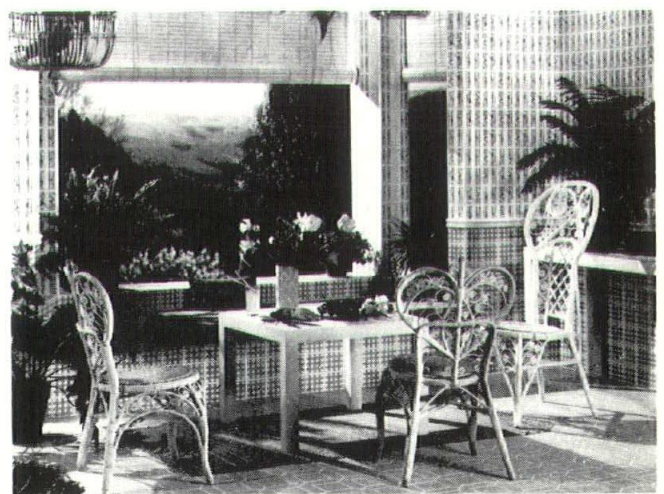
So we tried it. And on tile, as you can see, it looks just great. And this isn't the only bamboo pattern we have, either. We also have a new leaf design to be used with bamboo. Together, they make any wall, or any room, exciting, warm, alive.

Bamboo and leaf come in Harvest Gold and Parakeet Green, on matte white, in 4¼" x 4¼".

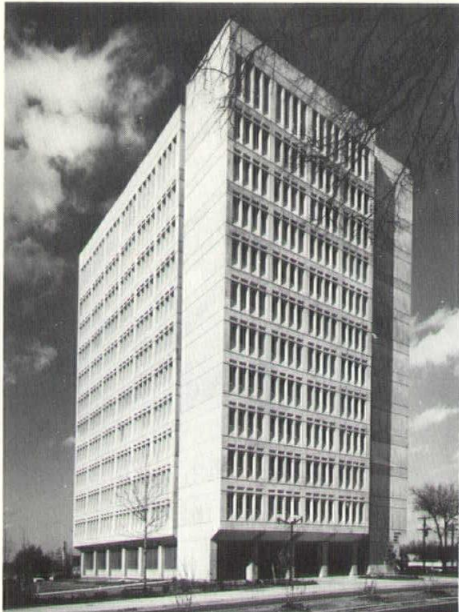
And by the way, bamboo isn't the only thing we've been up to: we've also designed a new tile in cane.

For more information write for a free brochure. For a sample kit, including bamboo and cane tiles,

send \$1.00 to Mid-State Tile Company, Post Office Box 627, Lexington, North Carolina 27292.



mid-state tile company



Maxey



LYLES, BISSETT, CARLISLE & WOLFF

South Carolina's first coeducational dormitory has been completed at Benedict College in Columbia where it is also the first unit in the institution's development plan. 200 men and 200 women are housed here along with study rooms, laundries, recreational rooms and student activities offices. Its \$1,800,000 structure is cast in place concrete with a controlled mix of aggregates and cement to achieve a warm buff color. Now under construction is the \$1,800,000 Human Resources Center (gym) and later will come the \$2,000,000 Learning Resources Center (library). To heat and cool all of this there is a \$500,000 central energy facility.

LUCAS, STUBBS & LONG ASSOCIATES LTD

The Diocesan House in Charleston is the headquarters of the Episcopal Diocese of South Carolina. Contained in the building are offices for the bishop and his staff, a library and a fifty seat chapel. The administrative area and the chapel are separated by a reception foyer allowing independent use of either.

THE TARLETON-TANKERSLEY ARCHITECTURAL GROUP, INC.

Strong geometrical elements enable this relatively small unit of a master plan for Our Shepherd Lutheran Church in Hartsville to dominate a "table top" site. Its elements are scaled to the use and importance of its interior spaces.

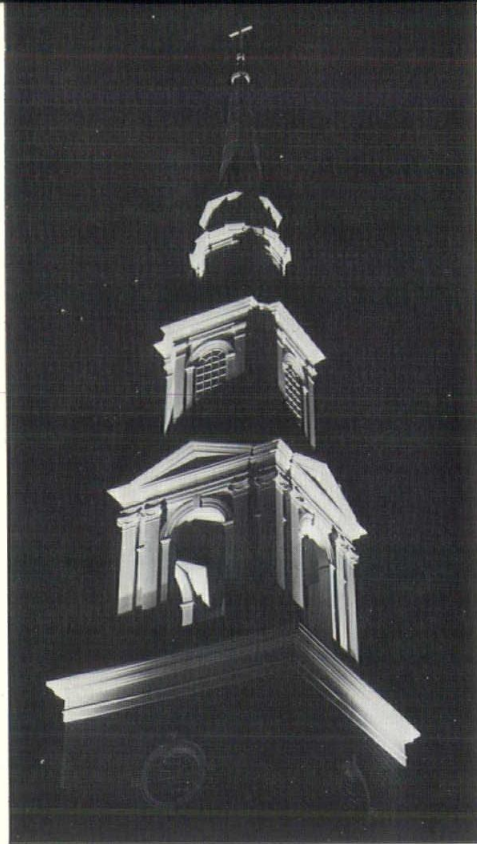


Schenck



Tarleton

AS BUILT



Webb

LEDBETTER AND EARLE

The stately spire of the recently completed Boulevard Baptist Church in Anderson makes an impressive scene with sensitively handled night lighting.

PEARLSTINE AND ANDERSON

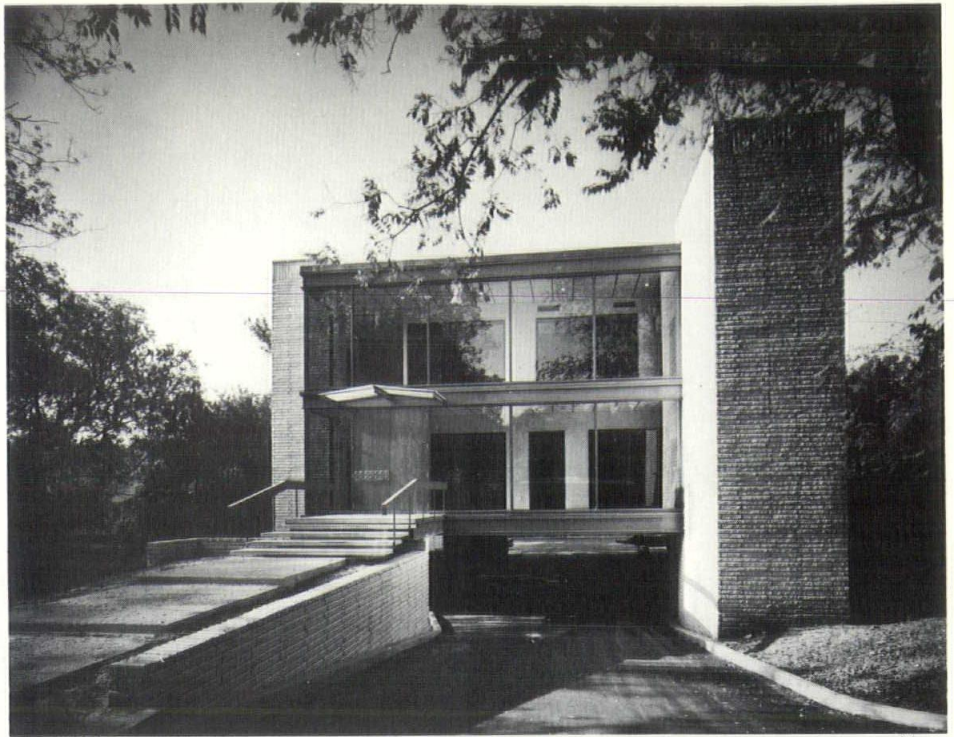
Built to accommodate consulting engineers offices and rental space as well as the designing architects' space on two levels, this building also has parking underneath on a lower level. White Miami stone and bronze glass and metal have been used.

PRATHER, THOMAS, CAMPBELL & ASSOCIATES

A decorative fountain appropriately identifies the new office building of the Spartanburg Water Works. Built on the downtown site of a former bakery, it utilizes part of the old basement walls and floor for storage and parking areas which can be converted into office space as needed.

DEMETRIOS C. LIOLLO

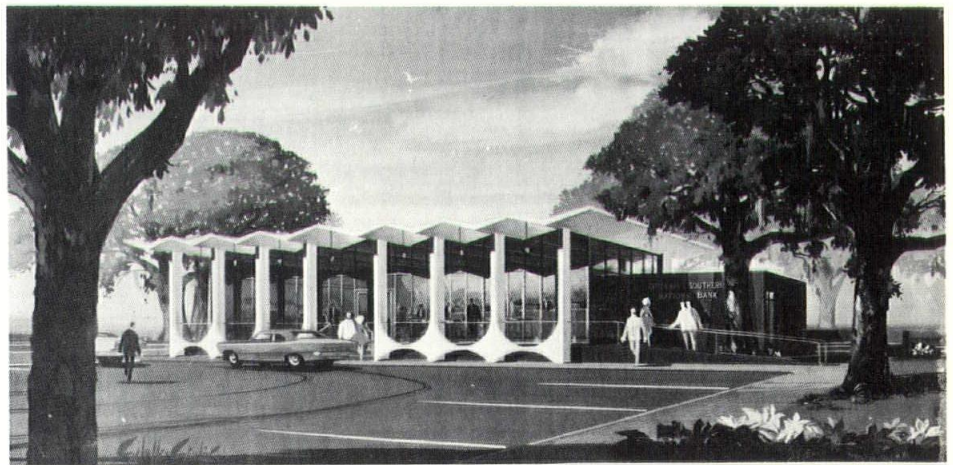
"The Bank in the Oaks" branch of the C & S on James Island retains the natural beauty of the site, its ancient oaks and colonial pathways as an important part of its overall design. These features can be seen from the inside with minimum interference from the structural shape of the building as well as from the outside.



Maxey



Schenck





Veterans Administration, Washington, D. C. Owner/ Lafaye, Lafaye and Associates, Columbia, S. C.; Lyles, Bissett, Carlisle and Wolff, Columbia, S. C.; Cummings and McGrady, Charleston, S. C., Architects/ Gilbert Rowe of Lyles, Bissett, Carlisle and Wolff; and Bert Williams of Cummings and McGrady, Engineers/ Basic Construction Company, Newport News, Virginia, General Contractor/ Van-Smith Company and Ford's Readi-Mix Concrete Company, both of Charleston, S. C., Ready-Mix Suppliers/ Concrete Products Company, Charleston, S. C., Masonry Unit Supplier

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Veterans Administration Hospital Charleston, South Carolina

Built on 15 land-fill acres along the Ashley River, the new Charleston (S. C.) Veterans Administration Hospital rests its mass and outlying service roads on 1,683 concrete step taper piles.

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NEWS



STATE CAPITOL COMPLEX

Development of the state capitol complex is proceeding rapidly in an effort to keep up with the mushrooming state government.

Latest building under construction in the complex is a 162,500 square foot, five story office structure designed by Lyles, Bissett, Carlisle and Wolff along with Wilbur Smith and Associates (shown in right foreground above). This sits on a mall atop a three level underground parking garage by the same firms accommodating 1,200 cars and costing approximately \$5,000 per parking space.

Named for veteran state political figure Edgar Brown, the building is composed of a plaza level for public activities and four office floors, all connected by elevators with the underground parking facilities. The exterior will be clad in limestone to harmonize with existing state office buildings. The window treatment, though in a contemporary idiom, recalls the traditional architecture of the Capitol.

According to a newspaper report, state director of general services Furman McEachern anticipates requesting more funds from the General Assembly at its next session for the construction of a

twin office building on the other side of the mall.

Other facilities recently planned or provided for increased state office space include an addition to the Sims Building, a laboratory for the Department of Agriculture and renovation of the old R. L. Bryan Building.

SCAIA WINTER MEET

The state's newest hotel and one of its oldest assembly halls will be the scene of the winter meeting of the South Carolina Chapter of the American Institute of Architects in Charleston February 25-26.

Headquarters for the meeting will be the Mills Hyatt House, the city's new reproduction of the old Mills House (see pages 38-42). Here members will be

housed, registration held and manufacturer's exhibits set up.

Luncheons, banquet and ball will be held next door in the Hibernian Hall, a well known Greek Revival structure and the scene of Charleston's famous St. Cecilia Ball and of many important meetings and orations since antebellum days.

Charleston architects Read Barnes, Elliott Constantine, Frederick Ehni, George Porcher, and James Small are in charge of the affair.

CLEMSON APPOINTMENTS

Five new administrators, including four department heads and an assistant to the dean, have been appointed by Clemson University's College of Architecture.

They will head the new academic units which were recently created to keep pace with growth and development in architecture and planning, and expansion of graduate enrollment. Since last year graduate enrollment has increased from eight to 42 students and is expected to double in another year.

New department heads and their academic units are: Gayland B. Witherspoon, architectural studies; Ralph Knowland, building science; Thomas McPeak, history and visual studies; and Edward L. Falk, planning studies. James E. Dalton is assistant to the dean of architecture, Harlan E. McClure. He will continue to teach architectural design while serving in this administrative role.

Formerly assistant head of the architecture department at the University of Arkansas, Witherspoon has been active in architectural and professional consultant practice concurrent with teaching.

Dalton

Falk

Knowland

McPeak

Witherspoon



A Canadian, Prof. Knowland joined the Clemson faculty in 1966 after completing graduate studies in construction economics at the University of Western Ontario in London.

Prof. McPeak comes to Clemson from Kent State University where he was an associate professor of fine arts and head of the graphic design department. His painting and graphic design have been widely shown, receiving awards at seven major exhibits.

Prof. Falk, a member of Clemson's planning studies department since 1968, will serve as acting head of this division. He holds B.A. and M.A. degrees from the University of Minnesota, and the master of regional planning degree from the University of North Carolina. A member of the American Institute of Planners, he has worked with several metropolitan planning commissions.

Dalton, who has worked for professional architectural firms in Ohio, Texas, and South Carolina, came to Clemson from the Texas University faculty where he was active in college publications. At Clemson, he is faculty editor of "Semester Review", a publication of the College of Architecture, and is a partner in Associated Design Consultants, Architects.

EXPANSIONS AND MERGERS

Lyles, Bissett, Carlisle & Wolff, the Columbia based firm of architects, engineers, and planners has merged its organization with The Harwood Beebe Company, a Spartanburg-Florence engineering firm whose principal field of activity has been in the development of water and sewerage systems, pollution control and related fields. By the merger, The Harwood Beebe Company becomes the 11th affiliate of LBC&W, which has other offices in Washington, D. C., Alexandria, Va., and Greensboro, N. C., as well as Columbia, Spartanburg, and Florence. LBC&W offers a variety of services related to the initiation, development, and maintenance of properties and projects. Included, in addition to normal architectural, engineering, and planning professionals

are specialists in the fields of site evaluation and selection, economics, and financing.

Harrison and Pace, Architects, 3218 Millwood Avenue, Columbia, has been formed by P. B. Harrison, Jr., and Kenneth Pace. Harrison had been in private practice for a number of years and Pace has worked with several firms in Columbia and Sumter.

Love and Cobb, Architects, 614 Holly Street, Columbia, is a merger of Howard G. Love and Lawrence W. Cobb, both of whom had offices in the capital city.

The architectural, engineering, and planning firm of Lucas and Stubbs Associates, Ltd., 255 East Bay Street, Charleston, recently became **Lucas, Stubbs, Long and Associates, Ltd.** with the addition of Lonnie Long as a partner.

NEW FIRMS

Associated Design Consultants, 108 North Clemson Avenue, Clemson, was formed recently by Kenneth E. Carpenter, James E. Dalton, and Anders Kaufman, all on the teaching staff of the College of Architecture.

Porcher and Fallon Associates, Inc., Architects-Engineers-Planners, have announced the opening of an office at 205 King Street in Charleston. Both principals were formerly associates in the Charleston office of Piedmont Engineers and Architects.

John G. Richards IV, Architect has opened an office at the intersection of I-20 and U. S. 1 in Columbia. He was associated with Lafaye, Lafaye and Associates and has been responsible for many of their recent designs.

John F. Taylor Architect has opened an office in Middleburg Plaza, Columbia. He was formerly with LBC&W.

Vickery, Palmer & Bashor, Architects/Engineers/Planners, have announced the opening of an office at 44 E Pine Knoll Drive in Greenville. All of the partners were formerly associates with Piedmont Engineers and Architects.

A seventeen page look at architecture in a community where appreciation for design stems from professional effort and cultivation.

GREENVILLE



CITY HALL

McMillan, Bunes, Townsend & Bowen
Architects-Engineers

The new eleven story Greenville City Hall in a 90,000 square foot tower is being constructed on the site of the old Masonic Temple as the first phase of a master planned governmental complex.

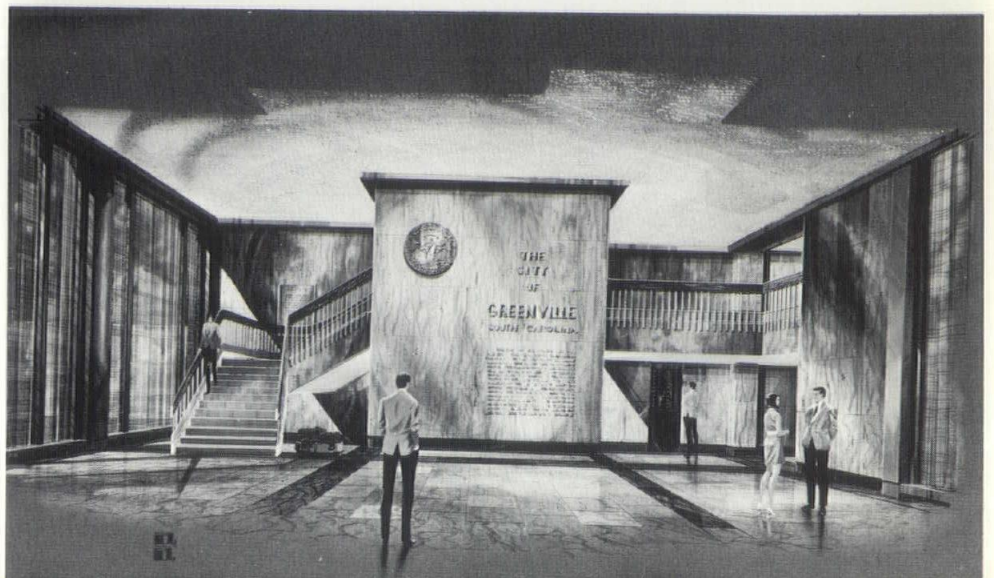
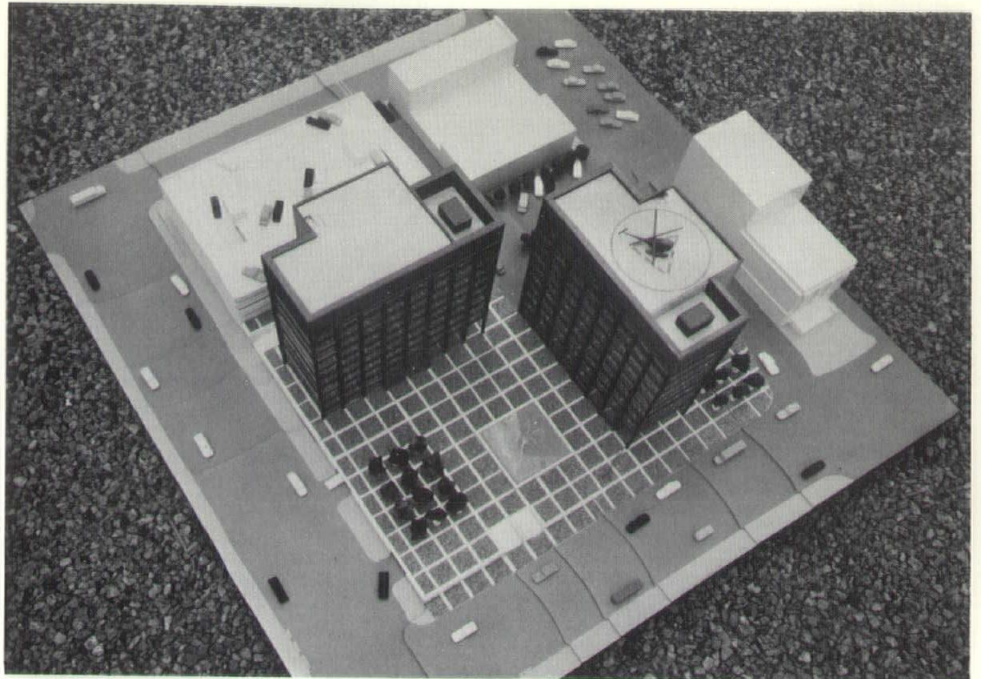
The exterior design will feature a bronze aluminum covering of the structural steel frame with bronze glass window panels in the office areas. The circulation core of the tower will be covered with a complementing marble material.

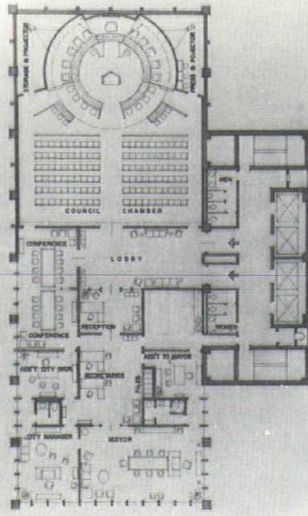
Care was taken by MBTB to phase the construction so as to provide a smooth transition from existing to new facilities. After all City departments have relocated in the new City Hall Tower, the existing City Hall will be demolished and a new pedestrian Plaza will be constructed featuring landscaping, fountains and sculpture. Housed under the plaza will be parking facilities for 54 cars. The plaza will function as an area for outdoor public gatherings and display.

Located on the first floor will be the Water Works collections—customer service department. Other Water Works departments will occupy the 4th, 5th and 6th floors which will be served by public and private elevators. Water Works customers will have access to off-street parking and a drive-up payment window from West Court Street.

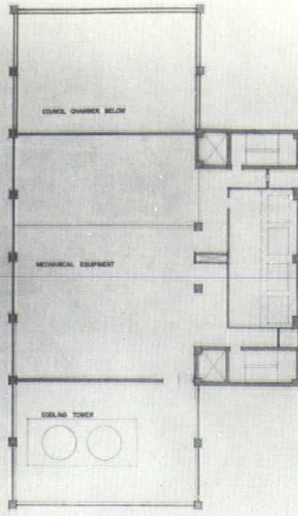
The City departments will be housed on the 2nd, 3rd, 8th and 9th floors. The Mayor-City Manager suite and the Council Chamber will be located on the 10th floor. The Council Chamber will feature a circular seating arrangement for City Councilmen. Facilities will be provided for live radio and television broadcasting.

Also included in the complex will be mechanical equipment on the 11th floor, and a basement which will have direct access to the below plaza parking area. The 7th floor will be unoccupied initially, to allow for future city growth.

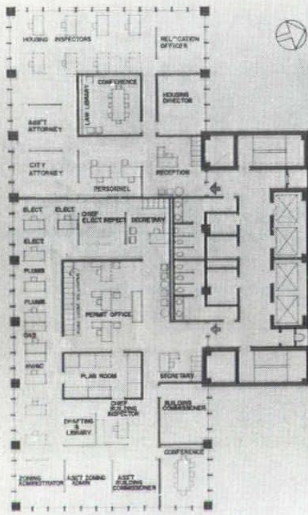




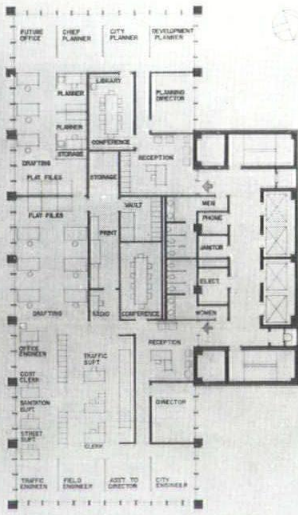
TENTH FLOOR PLAN
CITY MAYOR & CITY MANAGER
CITY COUNCIL CHAMBER CITY SERVICES



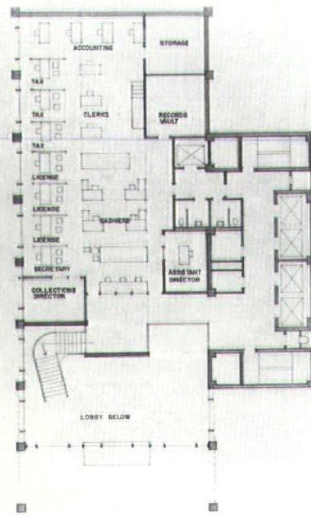
PENTHOUSE FLOOR PLAN
MECHANICAL EQUIPMENT ROOM



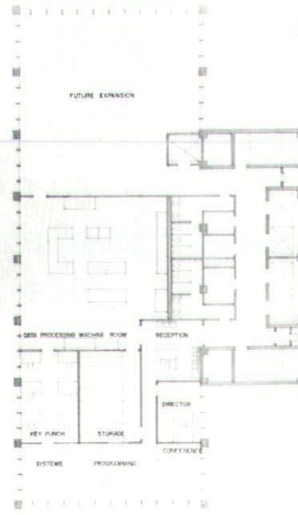
EIGHTH FLOOR PLAN
CITY BUILDING & ZONING
CITY HOUSING
CITY PERSONNEL & CIVIL SERVICE
CITY LAW OFFICES



NINTH FLOOR PLAN
CITY PUBLIC WORKS
CITY PLANNING



SECOND FLOOR PLAN
CITY COLLECTIONS & LICENSE
CITY COUNCIL RECORDER
CITY FINANCE



THIRD FLOOR PLAN
CITY EXTENSION
CITY DATA PROCESSING

The City Hall Tower is designed to provide maximum flexibility. Most city departments will feature the open plan concept with limited use of floor ceiling partitions. Where full height partitions are required they will be movable, allowing for department growth and rearrangement.

The entire office floor areas will be column free, with electrical and telephone services located in the floor to provide for unlimited desk and equipment location.

The air-conditioning system selected by MBTB, is a heat recovery type which uses the heat generated by the lighting fixtures to heat the building. The conditioned air is supplied and returned via the lighting fixtures. The air conditioning system will be zoned to allow for individual area control.

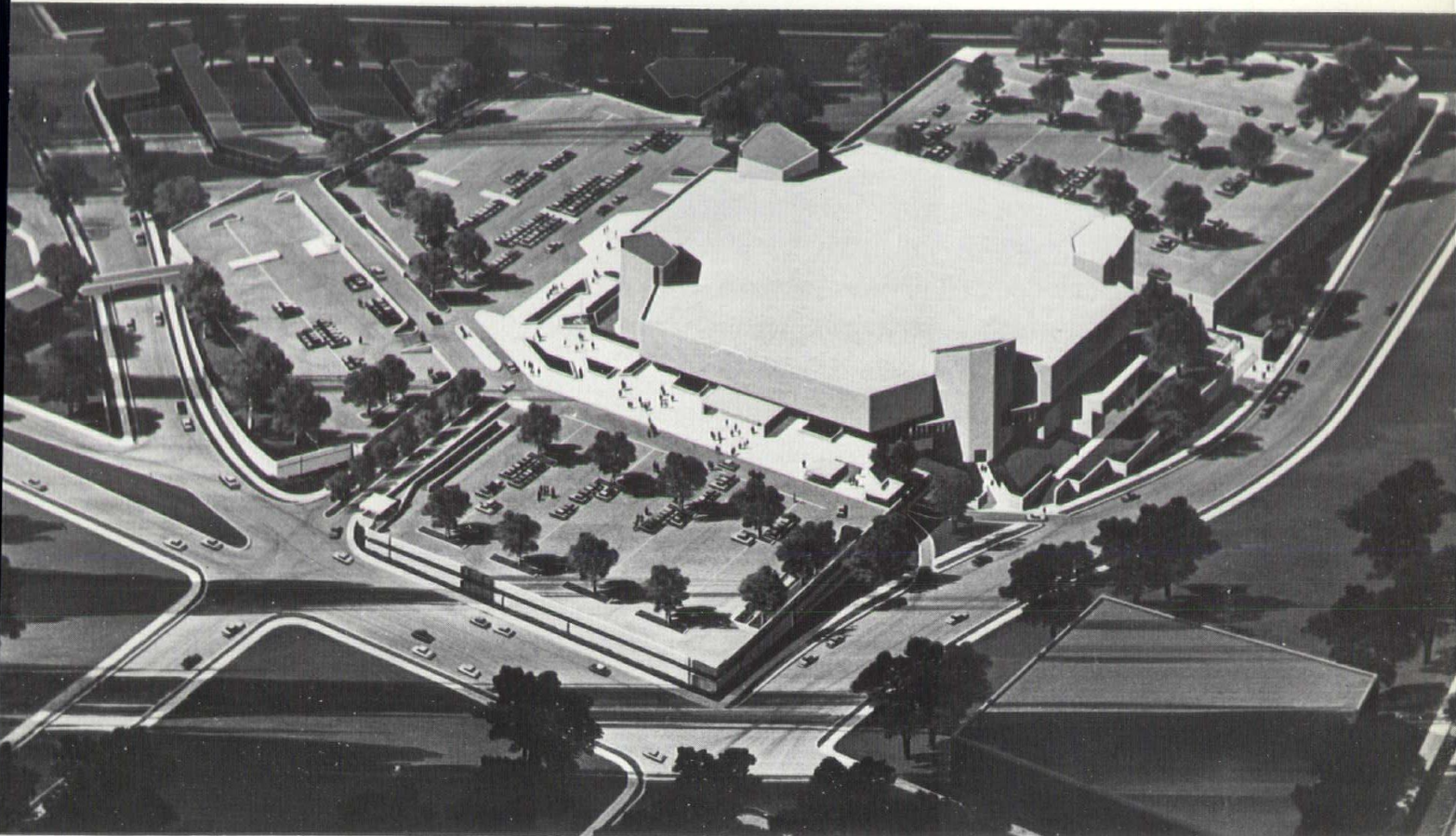
Interior finishes will include carpeted floor throughout, vinyl covered walls, and acoustical ceiling system. Materials were chosen for low maintenance, with consideration also being given to acoustical qualities. The street level lobby will feature marble floors and walls with an entire ceiling of continuous illuminated panels.

Construction will take twenty months. Demolition of existing City Hall and construction of the Plaza Parking area will take an additional six months.

The master plan for the governmental complex calls for a proposed second office tower and a multi-level parking structure.

CONVENTION CENTER

The Tarleton-Tankersley Architectural Group, Inc., Architects

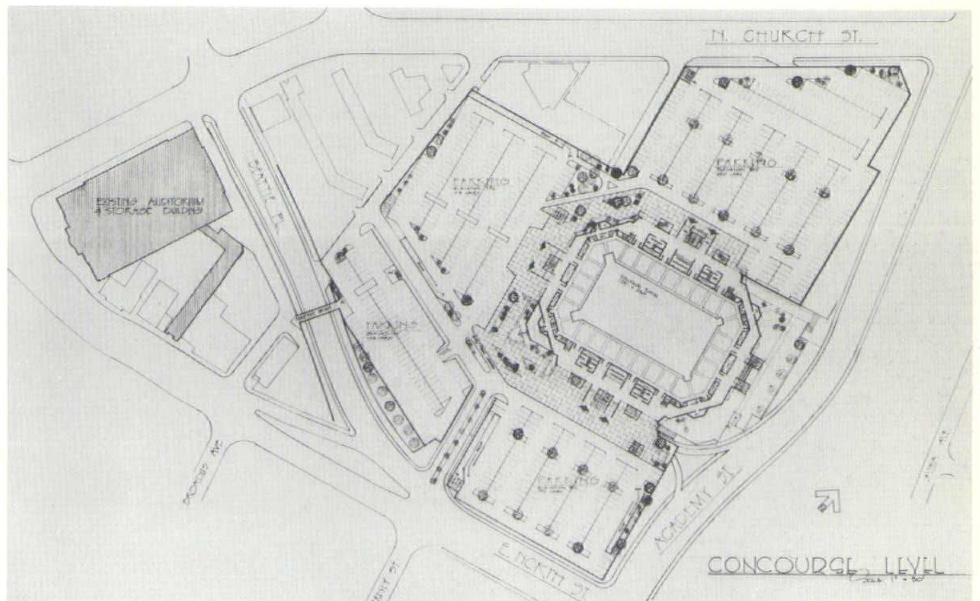


An elaborate convention center, consisting of a coliseum and exhibit hall, is being planned under the auspices of the board of trustees of the Greenville Memorial Auditorium District.

THE SITE

Bounded by East North, Academy and North Church Streets, the site contains approximately thirteen acres and will provide 1,400 parking spaces for a maximum coliseum capacity of 13,000 seats and a total exhibition space of 139,050 square feet.

The parking-building relationship was developed with the patron in mind. Parking areas surround the Coliseum structure, varying from 1 level on the



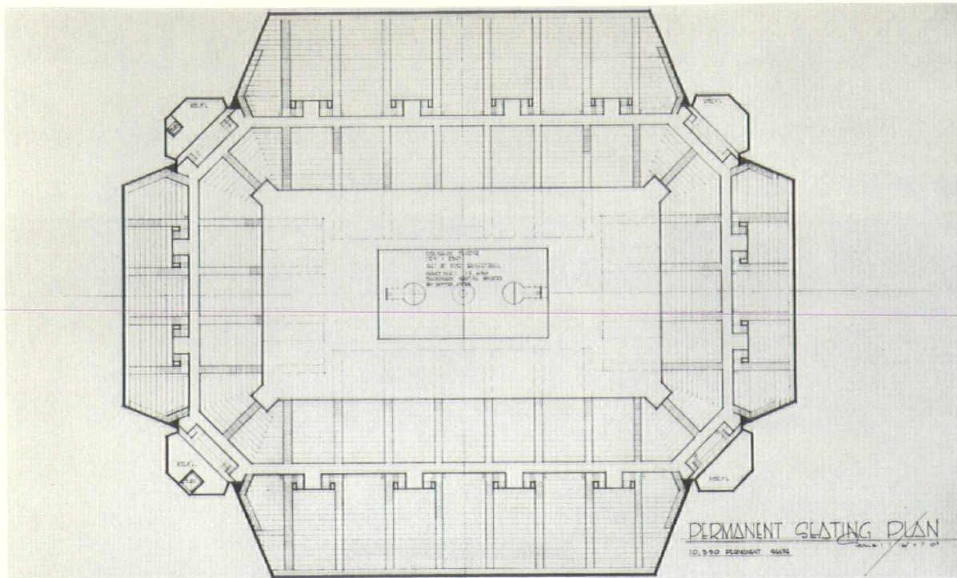


Exhibit Hall roof to 2 and 3 level parking buildings on the other two sides, A major ticket entrance serves each of the three quadrants. The maximum distance from the furthest parking to an entrance is 380 feet with the average distance being a comfortable 150 feet.

Vehicular traffic has access and egress to the complex from each of the three major boundary streets. Service traffic is underground and separate from the patron flow. Passengers loading and unloading space is provided as well as special parking for advance ticket sales.

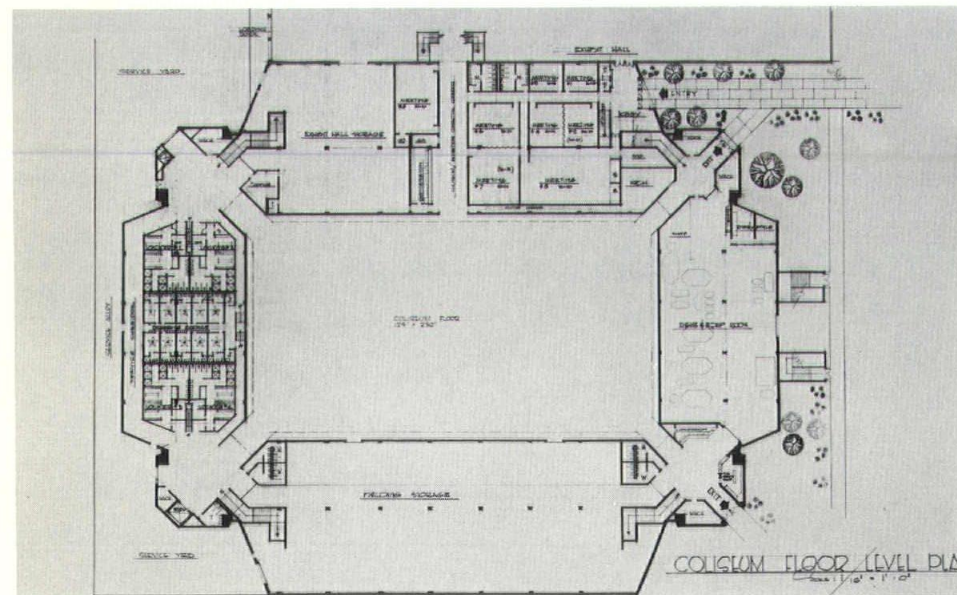
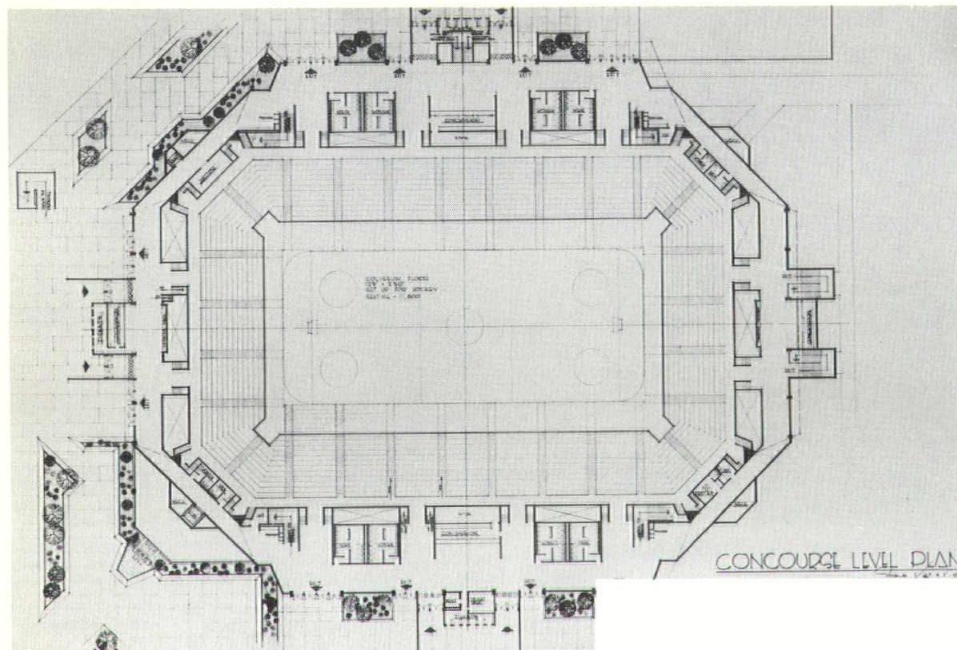
Pedestrian traffic is provided between the existing building and parking facilities via a bridge over the proposed Beattie Street Extension. This also allows pedestrian access to the new complex from off-site parking in that area.

Pedestrian flow from parking to the ticket entrances is planned to prevent cross traffic and bottlenecks. Extensive landscaped spaces are provided at the periphery of the building for patron use in audience transition for continuing performances.

THE COLISEUM

Considering the types of events, sight lines, and known disadvantages of typical arena shapes, a unique configuration of the building evolved. It allows seating on all sides to be in a similar range for all activities. The normal "corner" sections of undesirable seats are eliminated in favor of vertical service cores; resulting in an extremely high percentage of good seats for a complex of this size. For example, 68% of the total seating is at the sides or the preferred view angle and for proximity to the events, 45% of the total seating is at the dress circle level. Traffic flow is arranged to allow rapid and efficient patron access to the seating areas.

Siting the structure deep into the parking decks establishes a single level entry extending to the seating concourse; therefore access to the seating is up or down. Vomitory and aisle design is a single-direction configuration eliminating patron cross-traffic. Rapid audience exchange for continuous events (i.e., circus) is encouraged by three (3) sep-



arate entrance-exit areas with limited cross traffic. Ample landscaped "spaces" provide suitable patron waiting and gathering areas.

The Coliseum floor is 125' x 230' and is planned to accommodate any foreseeable activity with good audience sight lines. The floor itself is on-grade construction with permanent icing coils proposed in the floor. Opening directly off this level are service corridors, exit ways, concessions and other ancillary facilities.

Four team locker rooms and ten (10) "star" dressing rooms are provided. The dressing rooms are directly accessible to the portable stage or from the arena level. Team and performer access is from private arena level entrances.

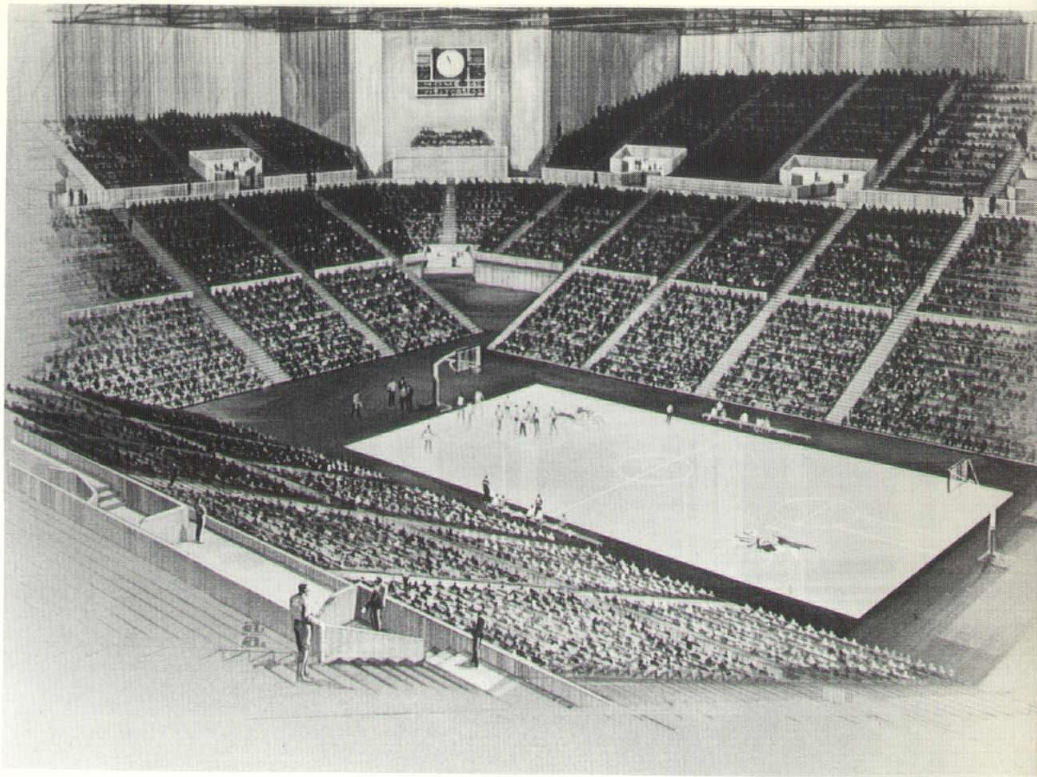
Meeting rooms are also provided at this level in the connecting corridor to the Exhibit Hall. On a mezzanine level directly above are additional meeting rooms and the administrative suite. The administrative section, located to be out of traffic, but central to all activities, has major offices with views to the Exhibit Hall areas. The convention meeting room areas may be effectively utilized with all other areas in separate use.

EXHIBIT HALL

The Exhibit Hall is indicated at ultimate expansion and as such, provides 99,500 square feet of 24'-0" ceiling height exhibit space: a multiuse banquet hall, adjacent to this area and separated by a folding wall, provides an additional 10,800 square feet of exhibit area. Utilization of Coliseum floor space via the connecting corridor makes available 28,750 square feet additional exhibit space. The total maximum footage available for exhibitions is therefore extended to 139,050 square feet.

The exhibit area is serviced by a dock-height loading area as well as drive-in doors. A separate set-up and storage area is provided to allow independent operation of this area.

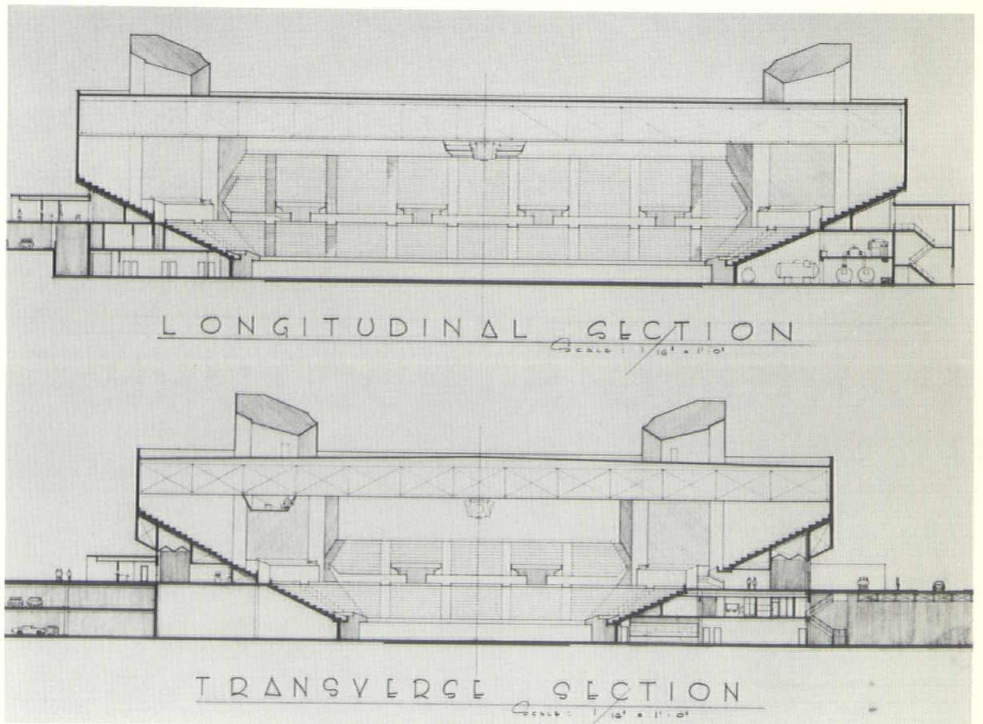
The banquet hall was established in the program at an early point, being desirable for added flexibility. Nicely appointed for appropriate functions and

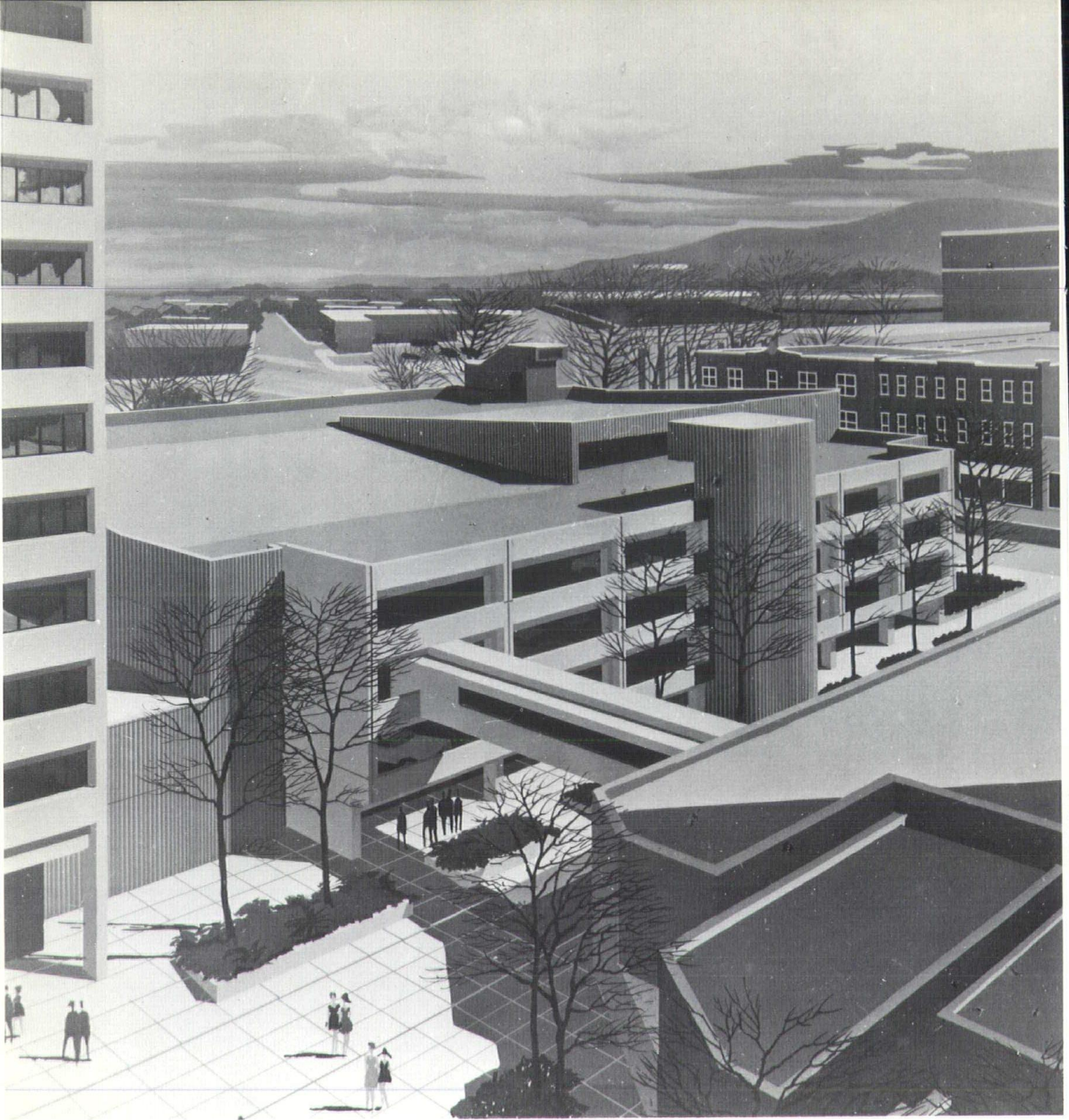


with a small stage, it serves double duty as exhibit space or for a smaller separate exhibition. Kitchen facilities are adjacent, but can serve other areas of the complex as well.

Patron entrance is provided at floor level from both Church and Academy

Streets. A grand stair from the Concourse also allows entrance from this upper level. The consolidation of the elements and traffic of this complex allows a singular use of joint areas, or a number of events may be staged simultaneously with complete separation.

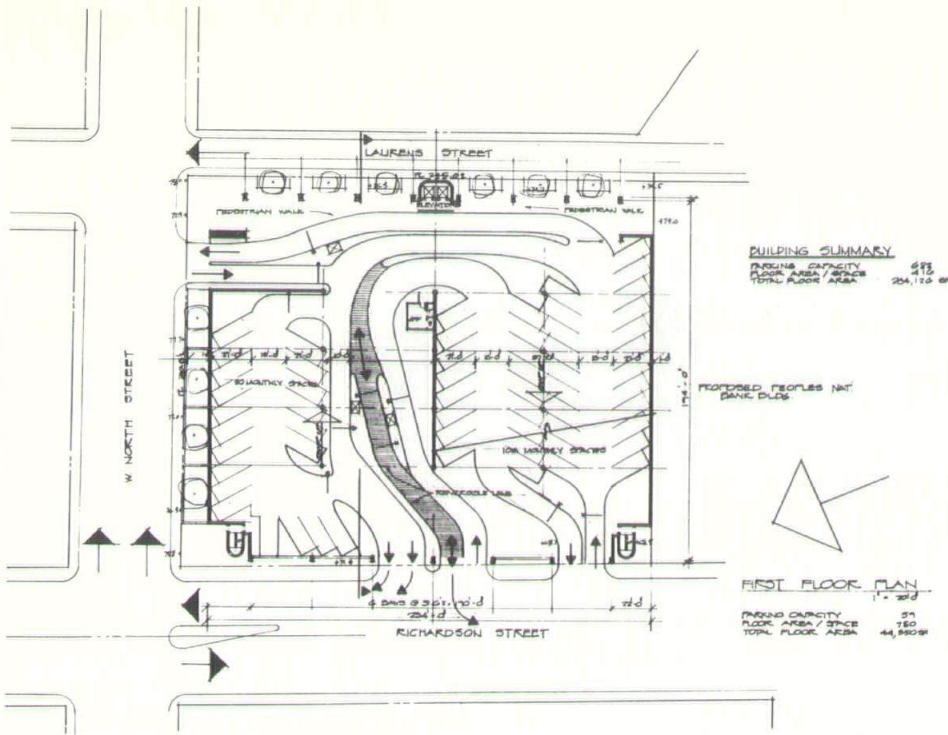




PARKING STRUCTURE

Townes—Johnson, Ltd., Architects

The site for the city's proposed new parking structure and pedestrian esplanade is bounded by W. North Street, N. Laurens, N. Richardson and the proposed site of the Peoples National Bank complex. This location is ideal in that from a pedestrian standpoint it is only one block from Main Street, and from a vehicular standpoint it is accessible from two of the downtown core's major arteries, Richardson and Laurens Streets.



and will function as a separate entity with its own entrance to Richardson. Twenty (20) additional monthly spaces are planned on first floor level. The remaining 556 spaces will be rented on an hourly to daily basis.

Parking will be on staggered levels and on gently sloping (5 to 6%) inter-connecting ramps. Nine foot wide parking spaces at 60° angles serviced by extra wide driving aisles will assure ease of parking and maneuvering for all patrons.

Much consideration has been given to assure the workability of the parking facility in that all steps have been taken to minimize inconveniences such as prolonged waiting times, traffic jams, etc. All parking control equipment will be high speed and fully automatic. Lighting will be at a level above minimum standards so that auto lights will not be necessary.

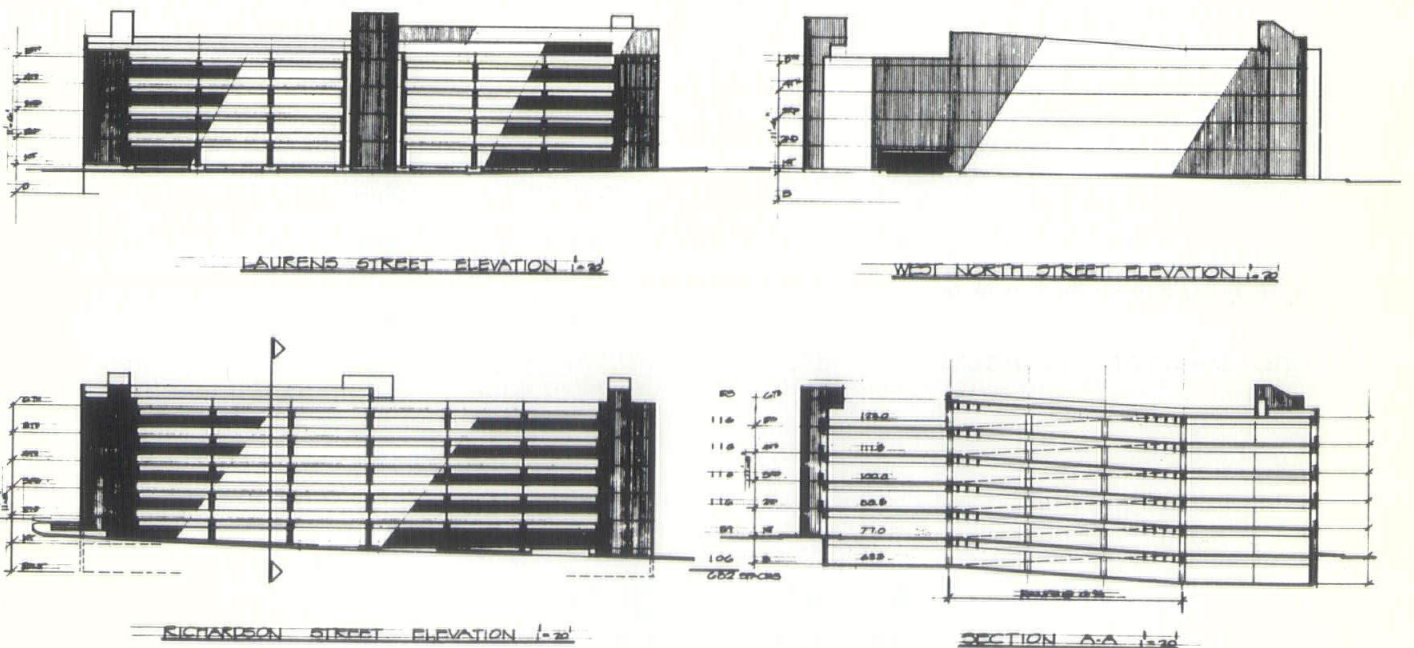
Pedestrian access from the parking structure to surrounding areas may be developed as follows: To the adjoining bank complex and adjacent stores pedestrian bridges or other structural links may be constructed; to Main Street via an esplanade to be developed in conjunction with the structure in the one block of Coffee Street adjacent to Main.

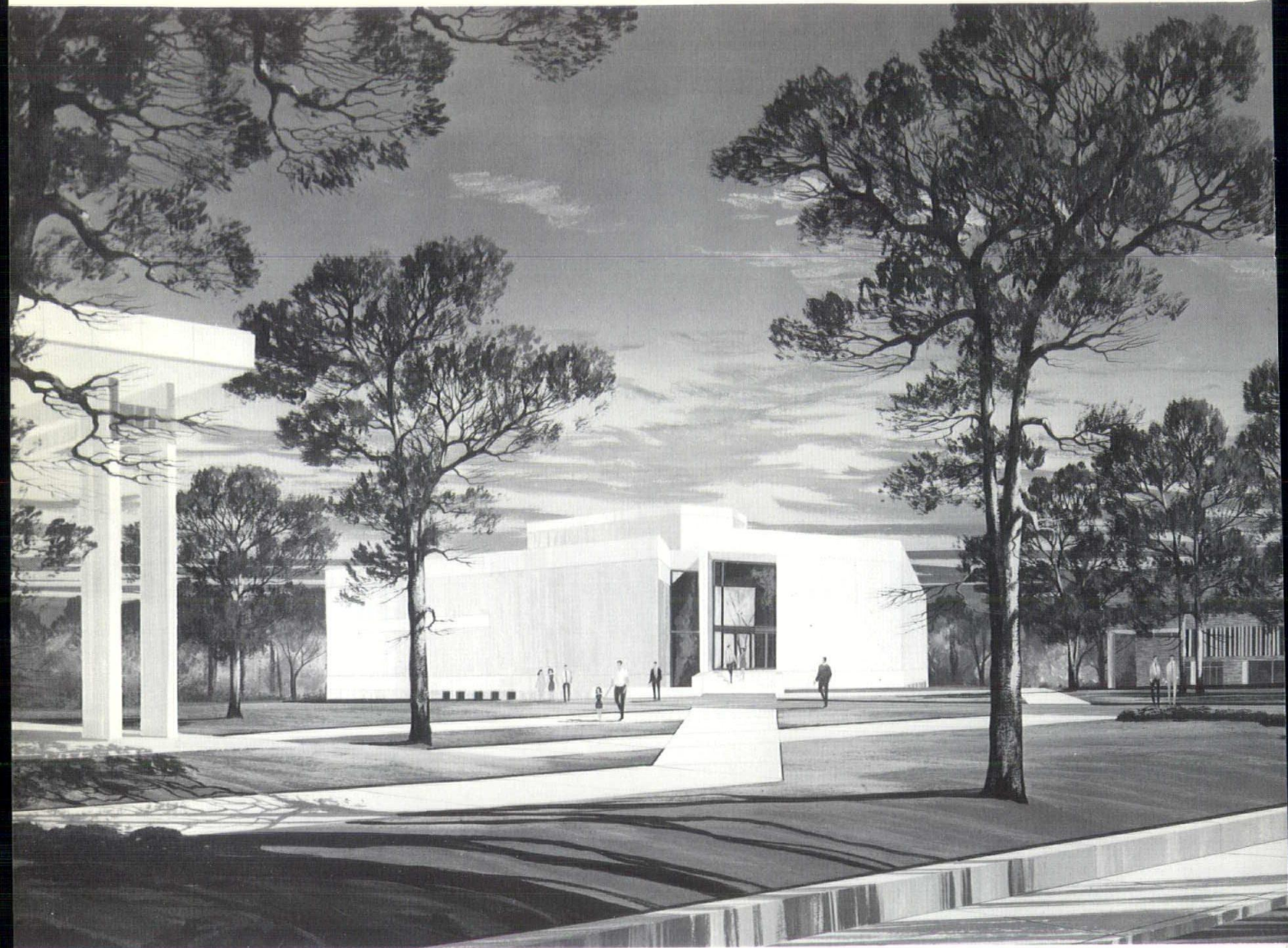
The major vehicular access will be to Richardson Street—two-way traffic—with a minor access to West North Street—one-way east.

The structure is designed to accommodate a total of 682 automobiles on four and one-half levels above grade and one below grade. The basement level will contain 106 monthly spaces

Pedestrian ingress and egress will be through two high speed elevators to the east and two stair towers to the west. A monitoring system at each floor level, in stair towers and in elevators will protect parkers twenty-four hours a day.

The structure is completely designed in reinforced concrete and will be totally fire-proof. The exterior will be of exposed sand-blasted concrete and striated pre-cast concrete panels.





ART MUSEUM

Craig and Galden Architects

A new art museum for the Greenville area has been a dream given reality by a gift from the industrialist, Arthur Magill, and matching public funds from the Greenville County Council. The Greenville County Foundation contributed approximately 2.2 acres of land from the new structure and park.

The site, from a functional standpoint, seems an ideal one. It is located between the Greenville Little Theatre and the Greenville County Library, an area now known as the "Civic Center" be-

cause of a proposal several years ago to locate the City Hall there. The museum stands to gain from its new site through joint activities with the Little Theatre, the Library, and with the Symphony Hall—the music practice facility of the Greenville Symphony—located at one end of the Little Theatre building. It would seem these three neighbors will also gain from the new museum through this centralization of the arts.

The "Civic Center", then, has become the "Fine Arts Center".

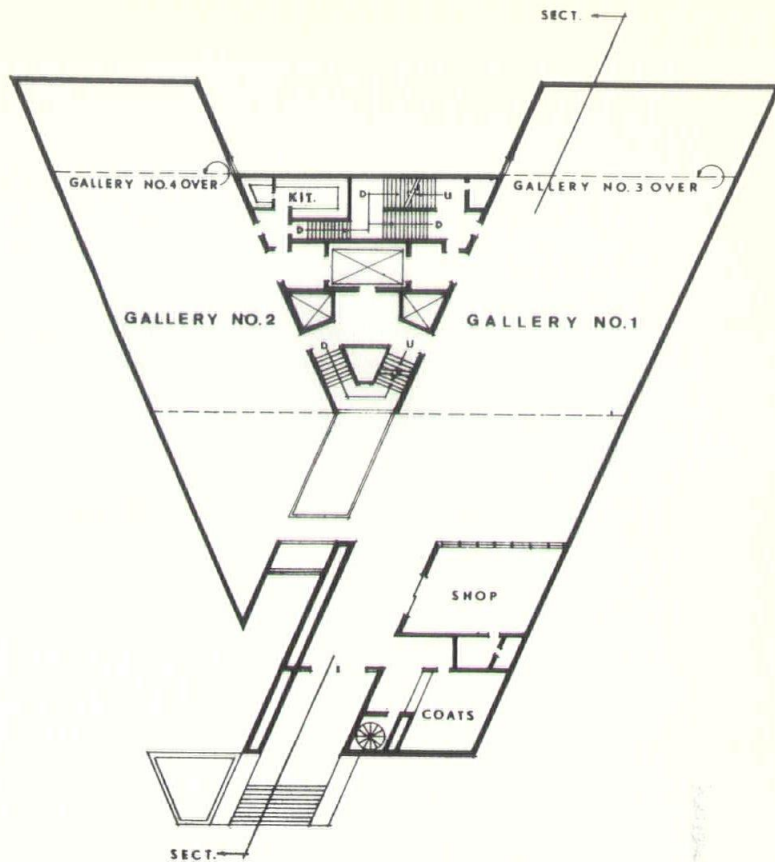
The form of the Museum of Art is roughly trapezoidal in form. This shape grew out of early site studies which revealed all three buildings were given the greatest margin and repose if the Museum slipped into its plaza as might an arrow where the point and main entrance is nearest the existing trees and the front entrances of the two neighboring buildings with the opposite end of the arrow giving direct access to a public lobby and to shipping and receiving from an existing parking area.

The Fine Arts Center, soon to be a campus of diverse arts structures, was at one time the location of the Greenville Women's College of Furman University—an earlier campus.

The total plan for the Museum includes a landscaped park—the only such area near the central business district where a person can actually stroll and sit amid nature. He will perceive sculptures in this setting during the day and also at night during the intermissions at a Little Theatre play. Or, he might come to the plaza for an outdoor concert or art exhibit.

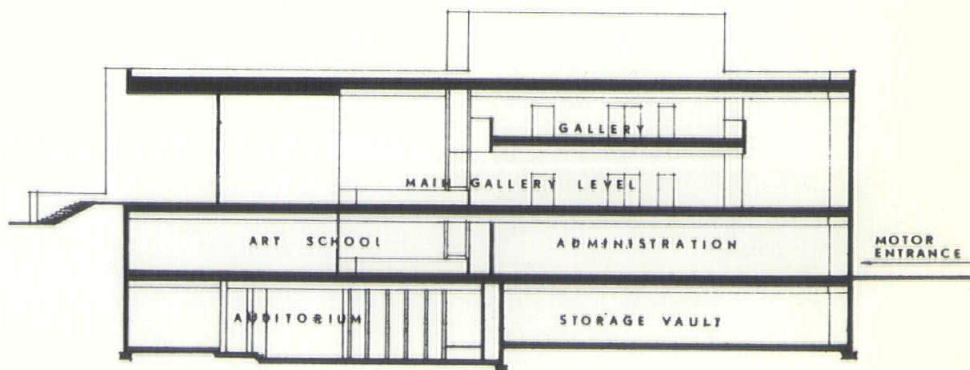
The restricted ground area available for the Museum indicated a multi-level design solution. This has actually been turned to advantage however, because opportunity was presented to connect the parts of the building together vertically through the use of an open light well, giving views directly between gallery levels and the art school—between the viewer in the process of understanding art, and the creator working his craft.

The two upper floors of the four level building include two main level galleries and two mezzanine level galleries. The next floor below the main level has a motor entrance and includes the art school, administration area and shipping and receiving. The sub level below this includes the auditorium, a T.V. studio, vault and carpentry shop, and general storage.



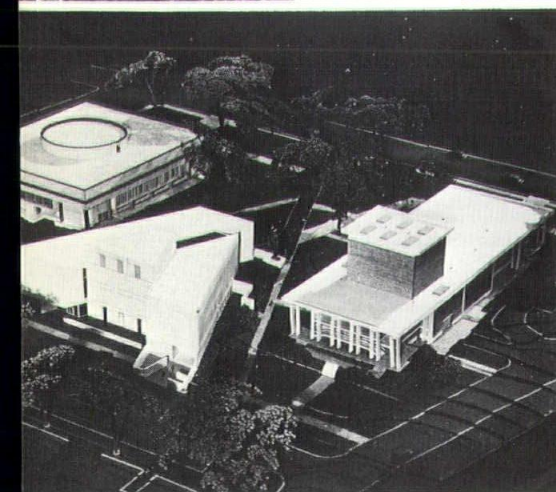
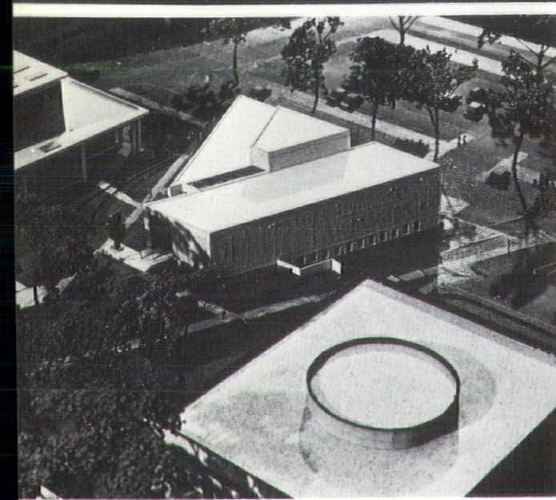
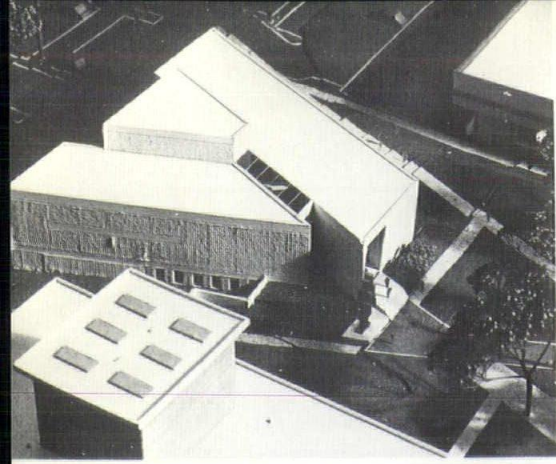
MAIN GALLERY LEVEL PLAN

SCALE 0' 10' 20'



SECTION

SCALE 0' 10' 20'



Vertical circulation within is by a monumental staircase and an elevator that serves public and freight needs. This special type elevator permits freight servicing directly into all four galleries, shipping and receiving, storage, carpentry, and vault areas.

The floor and roof structure within is an exposed post-tensioned concrete rib system. Display panels may be either anchored to them from floor mounting positions or suspended from the structure itself.

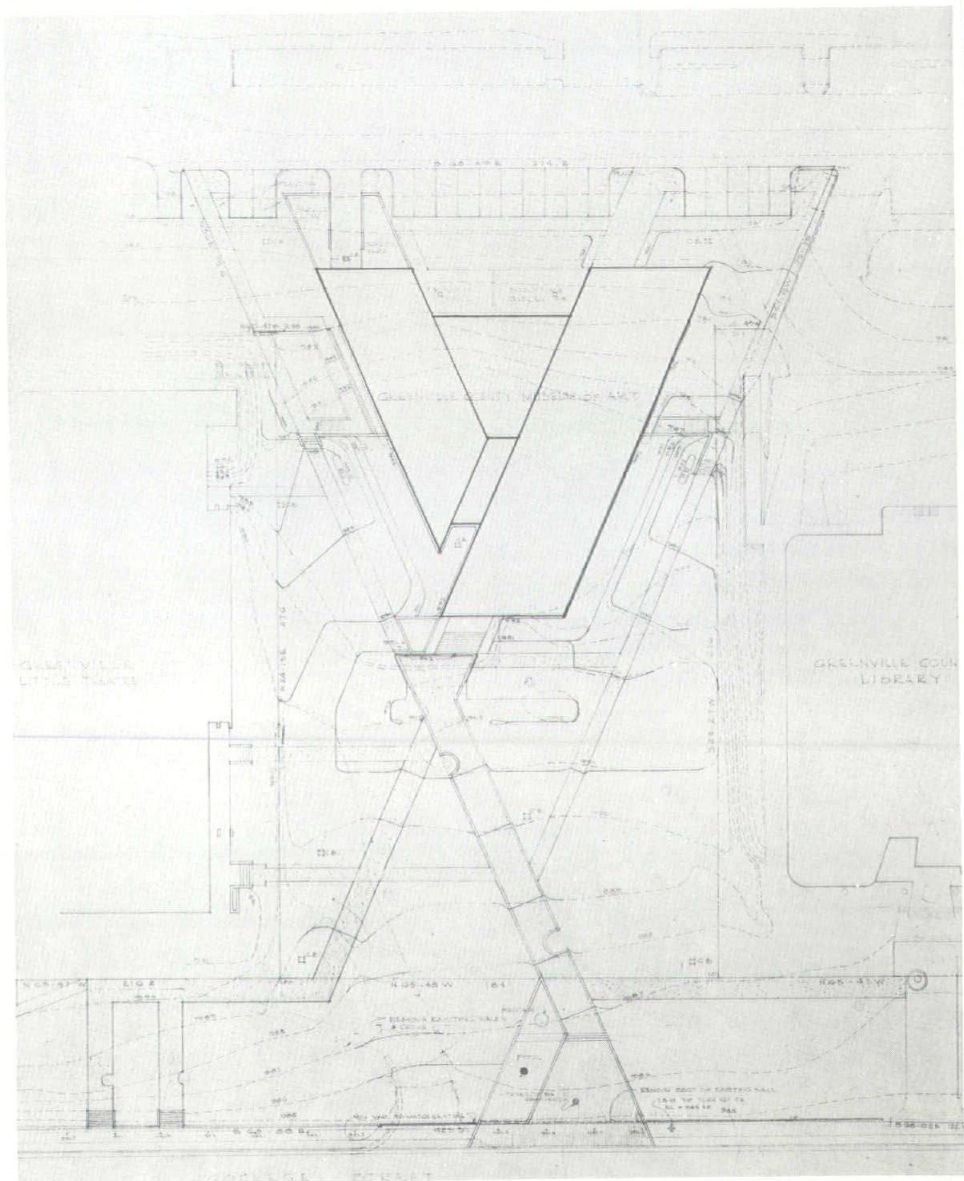
Interior gallery wall surfaces will be carpeted to permit varied hanging techniques, and also to enhance the acoustical qualities of the large open spaces.

Exterior surfaces will be board-formed concrete with much of it sand blasted to reveal aggregates warm in tone to echo the warm brick color of the two adjacent buildings.

The mechanical system is one with extremely tight controls over temperature and relative humidity to assure that art works are not damaged from changing atmospheric conditions. The building area is approximately 55,000 square feet.

The structural and electrical engineers are Enwright Associates of Greenville and the mechanical engineer is J. C. Harrison of Spartanburg.

Project completion is scheduled for the spring of 1973.



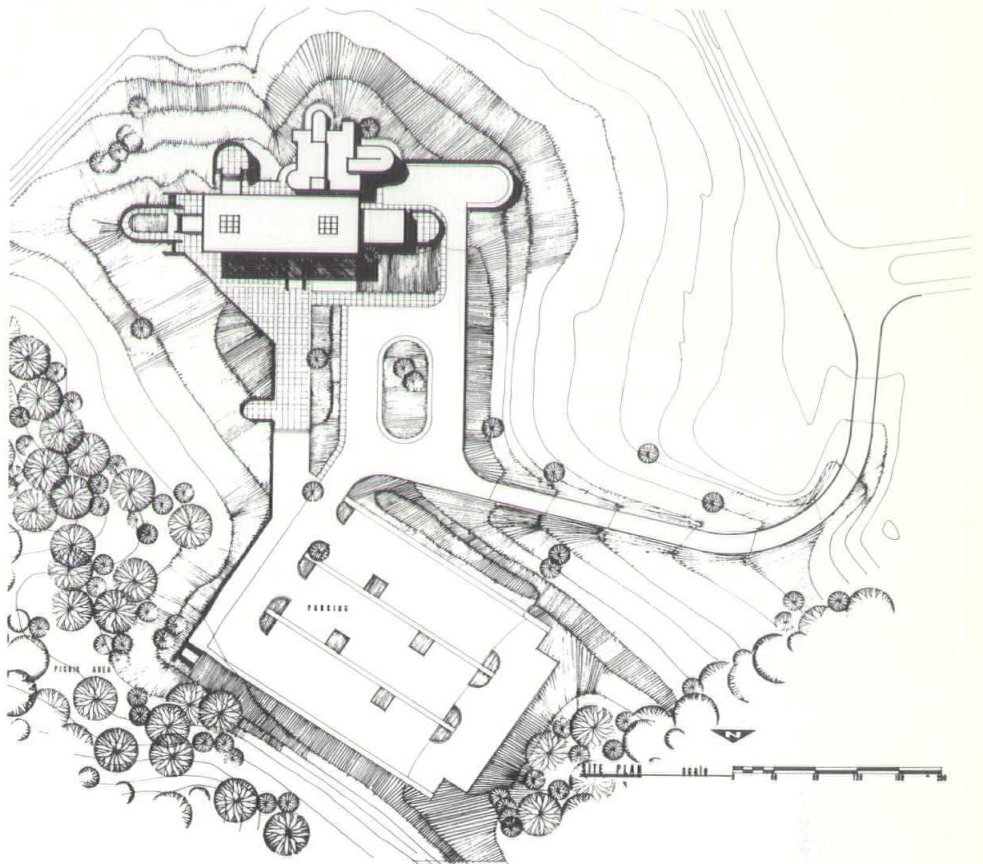
AIA Regional Honor Award Winner

VISITORS INFORMATION CENTER

Freeman, Wells, and Major, Architects

The site of this building is the highest point overlooking Duke Power Company's new Nuclear Power Generating Development which encompasses some 125,000 acres of one of America's great mountainous, natural forest and wild-life areas. The primary purpose of the building is to encourage the uninformed public to visit the development and to inform them about the production of electricity. This is accomplished through the use of progressive animated exhibits which are an integral part of the design and by station points within the building for observation of these actual operations.

The building is compatible with the magnificent natural site, including two lakes and the huge, bold nuclear Reactor Containment Buildings and Turbine Buildings nearby. The success of the design of this building is at least partly indicated by the fact that through the first two years since opening, over 500,000 people have visited this building in its isolated location.





CONSTRUCTION OUTLINE:

Reinforced concrete construction.
 Board formed concrete and exposed aggregate surfaces.
 Floating coffered concrete pavilion roof.
 Carpeted floors.
 Prefinished plywood on some interior vertical surfaces.
 All electric mechanical system—100 ton heat pump designed and constructed so as to make it one of the focal points of the building.
 All lighting and exhibits electrically controlled.

OWNER:

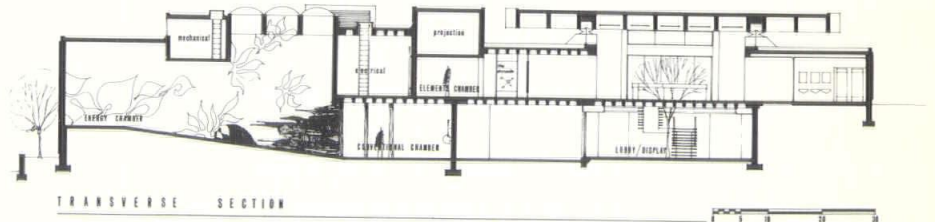
Duke Power Company
 Charlotte, North Carolina

GENERAL CONTRACTOR:

Yeargin Construction Company
 Greenville

ENGINEERS:

Structural, Hunter Watkins, P. E.
 Mechanical, Earl T. Sweet, P. E.
 Electrical, E. Roy Huffstetler



Photos by Gillespie





RECOGNITION

Community regard for the architectural profession in Greenville has been unusually high for some time now with the resulting benefits of better architecture and planning in the area, some of which has been shown in the preceding pages of this issue.

Largely responsible for this situation has been the Greenville Council of Architects, a unique organization in a profession which in many places is noted for its individuality and reticence. A spirit of cooperation among members of the Council themselves and between the Council and local governmental and civic groups has prevailed. Because of this Greenville has attracted and developed many fine architects and architectural progress in many areas has been helped greatly.

Unusual at least for South Carolina, public positions have been taken by the Council before boards and committees and in the press on matters concerning architecture. In addition to architecture the Greenville Council represents the profession in such areas as city planning, beautification, traffic, zoning, civic improvements, craftsmanship, and art.

The Council was formed on February 29, 1956. Since that time the membership in this organization has increased to

seventy-two members. Ninety-five percent of the architects in the Greenville area are members of the Council.

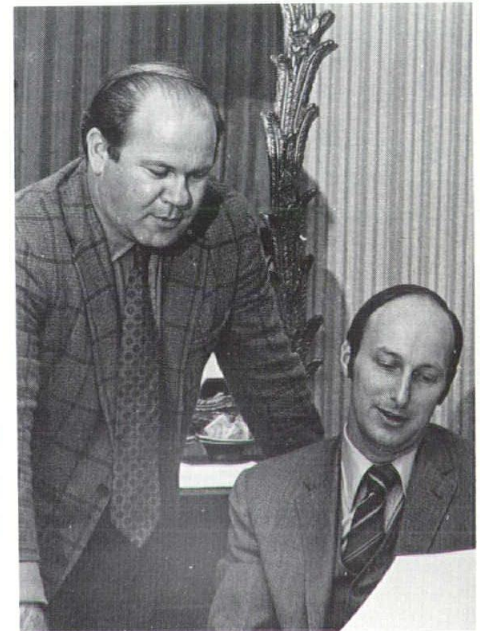
This year the Council has presented a Craftsman Awards Banquet where outstanding craftsmen in the Greenville area were given awards in such categories as brick laying, carpentry, painting and wallpapering.

The Council was also deeply involved in the recent Arts Festival. Kirk Craig served as co-director and Jack Pinckney was the Festival designer. The Council provided space showing architecture of the Greenville area and downtown projects.

In addition to special projects, the Greenville Council of Architects has a luncheon and evening meeting each month. Items that affect the city and county are often discussed at the luncheon meetings. The Council has eight standing committees which are very active and report at each luncheon meeting.

Architects serving as officers for the 1971 year have been:

- James A. Neal, President
- Dan Leach, Vice President
- Jim Townsend, Secretary
- Charles Westbury, Treasurer



Vice president Dan Leach and president James A. Neal have been responsible for guiding the Greenville Council of Architects in 1971. Other photographs show the plan for the Arts Festival and some of the exhibits involving work of Greenville architects and artists.

Photos by Tarleton



Master craftsman Harold Moore receives his award from SCAIA president Young. At the right is Fletcher Ross' photograph which won the press award for achievement in architectural photography. It is a frontal view of Alta Vista, a Victorian mansion built in 1876 which has survived complete with exotically roofed hexagonal towers and scroll saw trim.

AWARDS

Each year the South Carolina Chapter A.I.A. gives awards for excellence for craftsmanship and press awards for excellence in reporting and architectural photography. Presentation of these awards was made by John A. Pinckney, Jr., chairman, awards and recognition committee.

PRESS AWARDS:

The Press Award for achievement in newspaper reporting was presented to Julian Starr, Jr., retired editor and publisher of **The Lancaster News**. The award was for the 16 page special section of the paper that Starr prepared covering the new Lancaster County Library, and more especially the signed article entitled "Many Architectural and Site Problems Involved In Design of County Library" covering the design and construction of the building and the architect, Joseph Croxton. It is interesting to note that Starr's father was an architect and an associate member of the SCAIA who designed the original library building.

The Press Award for achievement in architectural photography was presented to Fletcher W. Ross of **The**

Greenville News. This award was presented to Ross for his photo story covering the AAUW homes tour of 18th and 19th century structures and more specifically his photo of the exterior of Alta Vista, the home of Mr. and Mrs. Sapp Funderburk, 417 Belmont Avenue, Greenville. Ross has also exhibited excellence in photography with his "art type" photos of human interest subjects which have been published from time to time in **The Greenville News** and **Piedmont**.

CRAFTSMANSHIP AWARD:

Each year architects of the chapter are invited to nominate craftsmen to be recognized by the profession for some outstanding accomplishment in the construction industry. The craftsman award was presented to Harold L. Moore for excellence as a residential foreman/carpenter. As an excellent foreman/carpenter/craftsman Moore is largely responsible for the quality in a number of residences designed by architects in Greenville. Moore has 23 years as a master carpenter and receives the following praises from architects in the Greenville area: "He is pleasant to work

with"; "He is easy to get along with"; "He is usually two weeks ahead of the project"; "He is a good co-ordinator of subs and does not wait for us (architect) to say work is not acceptable"; "Mr. Moore is a good Christian gentleman". Moore is employed by Buford Landers, Builder, of Greenville, S. C. and recently received a craftsmanship award from the Greenville Council of Architects.

STUDENT AWARDS:

The chapter also honors students from the College of Architecture at Clemson University. These awards were presented during Honors Day at Clemson to Richard Kapp of Greenville for his achievement under the structural option curriculum and to Craig Wrigley of Columbia for his achievement under the design option curriculum.

HISTORIC RESTORATION:

The Ladies Auxiliary of the SCAIA Chapter presented their annual Historic Restoration Award to the Camden Heritage Foundation. This award was presented to William H. Byrnes, director, by Mrs. William Carlisle, president of the Ladies Auxiliary.



HISTORIC CAMDEN

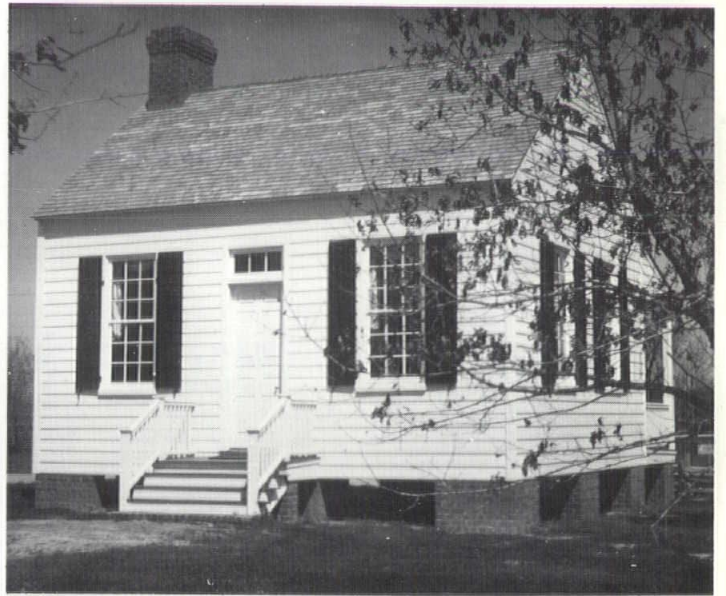
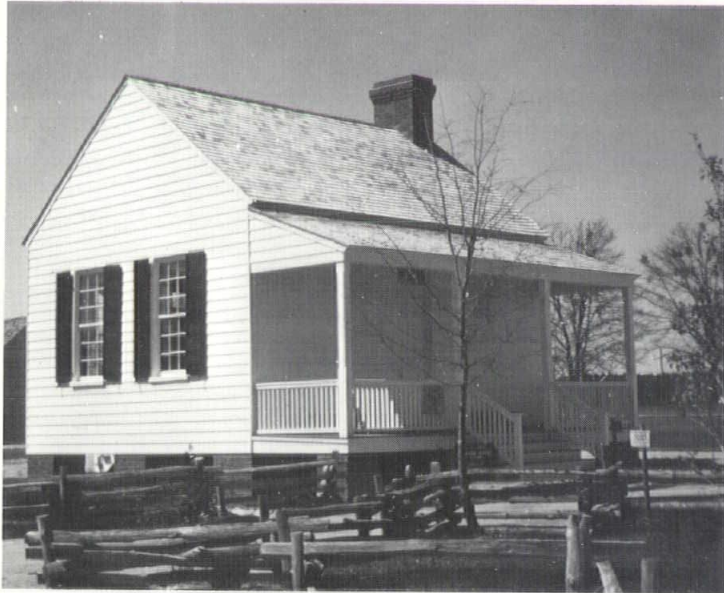
Henry D. Boykin, II
Consulting Architect

Restoration of Historic Camden, the Colonial and Revolutionary War town located just south of the present town, is the project of the Camden District Heritage Foundation. With considerable local investment, plus aid from the South Carolina Department of Corrections and Department of Parks, Recreation and Tourism and the United States Department of Housing and Urban Development, the first phase of Historic Camden was opened to the public in November, 1970. It represents about three per cent of the eventual restoration.

On the site are three Kershaw county buildings of historic note. These were moved to the area and restored for use as control and exhibition facilities. Two log cabins, built in the early 1800s, were dismantled and reassembled on the Historic Camden site. Also added is a 1786 white clapboard town house, a one-room residence with fine woodwork detailing and appropriate reproduction furnishings.

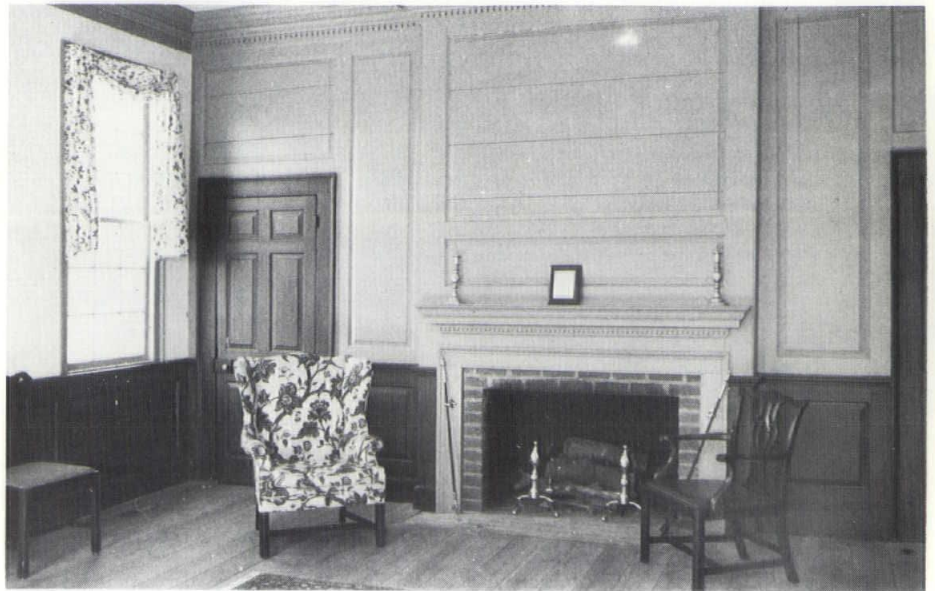
Additional restorations, on their original sites, are the Revolutionary War powder magazine, and the northeast redoubt of the British fortifications placed there by the 1780-1781 occupying forces of Cornwallis, plus the foundation of the Joseph Kershaw (Cornwallis) house and the old town wall. Built by Colonel Joseph Kershaw about 1778, the house was seized for use as British headquarters in 1780, thus the name, Cornwallis House. It was burned during Northern occupation in 1865. The Camden District Heritage Foundation anticipates the eventual total reconstruction of this house and outbuildings.





The palisade town wall was re-erected in the same trench as the one built by the British. Split-rail fences, grass areas and newly-planted pine trees add to the attractiveness of the area.

Aim of the project, according to foundation director William F. Byrnes, Jr., is to develop an outdoor museum of the highest quality, both as a physical restoration and as an authentic example of an important 18th century backcountry settlement.





THE MILLS HYATT HOUSE

Curtis & Davis and Simons, Lapham, Mitchell & Small, Architects

"A new old building", mused the prestigious and avant-garde **Progressive Architecture**. "I simply don't understand. Are they tearing it down or building it up?" asked a perplexed and proper Charlestonian.

Considering the sources, both comments could be expected in describing the Mills Hyatt House, a new hotel combining the opulence of 19th century elegance with the comforts of 20th century technology on what is perhaps the oldest site in America used continuously for a hotel.

On the exterior it is a carefully designed replica of the original Mills House which opened in 1853 on the corner of Meeting and Queen Streets where a house was first used as a hotel in 1801.

On the interior it contains all of the physical amenities of the newest 250 room American hotel without the standardized appearance, appointments and service and as fine in its own way as John Portman's Regency Hyatt House in Atlanta, different in scale and concept though they may be.

The story of this building and its predecessors on this corner is most interesting in its architectural and historical aspects which show some striking parallels in the buildings and their owners separated by more than a hundred years.

Early in 1852 Otis Mills, a New Englander who had accumulated great wealth and vast real estate holdings in Charleston, commissioned architect John Earle to create a showplace out of his hotel property at Meeting and Queen. The result was described five years later in **Harpers Weekly** as "one of high finish, costly in furniture, rich in decoration and in supreme odor among all the fashionable gentry.", and Mills became known as the John Jacob Astor of the port city.

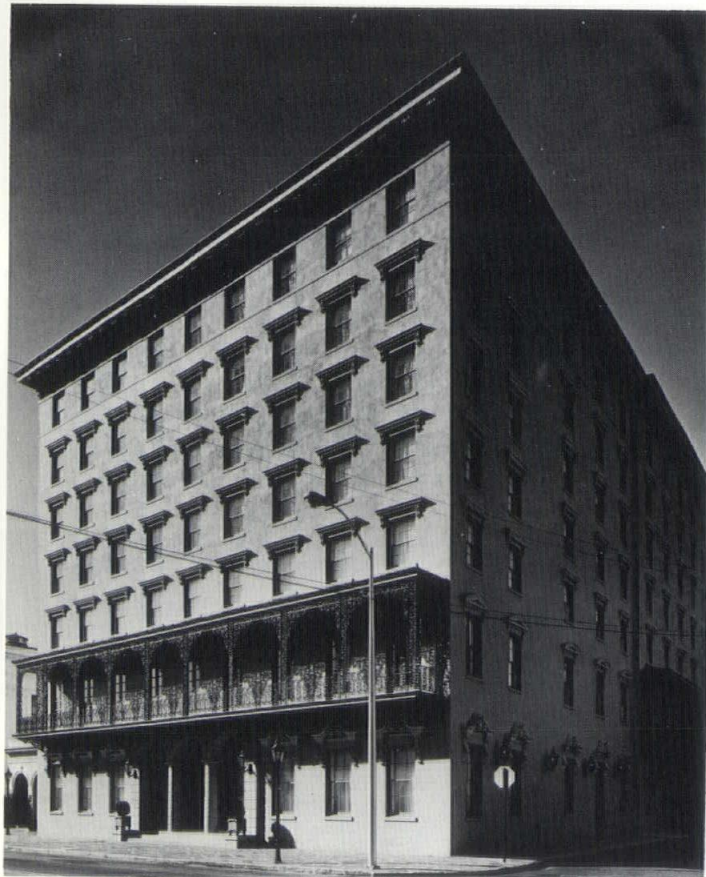
This creation was accomplished through a massive program of renovation and enlargement of a structure which already consisted of a series of renovations and enlargements starting with what early records show as "a double three story Brick House" built prior to

1791. By 1801 the property was listed as the St. Mary's Hotel. When Mills acquired the property in 1836, it was known as The Planters Hotel accommodating "Country Gentlemen and their Families with Boarding and Lodging on the most reasonable terms."

For the next ten years he leased it for use as the United States Court House. In 1846 he made some renovations and additions and opened it as The Mansion Hotel, later The Mansion House.

Many physical and decorative changes were made under Earle's plan. Two stories and several wings were added. It became the first structure in Charleston to have both running water and steam heat on a large scale.

The water, supplied from large cisterns, provided fire protection through pipes and hoses on each floor and bathing facilities heavily slanted towards the ladies. **The Charleston Courier** of August 13, 1853 reports thusly: "Comfort and luxury, as well as mere necessities, are also consulted here, for on each floor are eight bathing rooms for ladies ex-



The new Mills Hyatt House in its opening glory is contrasted with its predecessor in its post war desolation having barely missed the fate of the buildings across Meeting Street burned in the great fire of 1861. The iron scrollwork balcony is original, but the pediments over the windows are fiberglass reproductions of 1854 terra cotta work.

clusively, which are furnished with every requisite for warm, cold or shower baths. On the first floor are rooms similarly furnished for the use of gentlemen." Steam heat was supplied to the public rooms and the halls, but the bedrooms depended upon coal grates.

Interior decorative effects included elaborate ceiling moldings, chandeliers, marble mantels and a double marble staircase with mahogany rails in the lobby. In addition to the broad lobby flanked by double sitting rooms, there was a ballroom and a wide dining room.

Perhaps the most impressive evidence of this extravagant era is a surviving 1854 menu from this dining room. It offers more than 85 items including fresh salmon with lobster sauce, capon with truffles, fresh game pie, sweetbreads larded with mushrooms, English duck stuffed with olives, escalloped oysters, stewed pigeons, turkey with chestnut sauce, ham baked in champagne, roast beef, mutton, veal, grouse, quail, saddle of venison and 28 dessert selections! Unfortunately there is no description of the facilities used for storing and preparing such sumptuous foods without gas, electricity or refrigeration.

Earle's exterior treatment relied mostly on facade decoration including a heavy cornice, terra cotta window pediments, a long balcony of Philadelphia ironwork and an entrance of rusticated arches and columns. The terra cotta work, made by a "Mr. Hathaway of Worcester, Massachusetts," started a trend and soon similar ones appeared on renovated houses all over the city, notably on the John Rutledge House a few blocks away on Broad Street. The walls were stuccoed and colored in imitation of brownstone, then in vogue in New York and Boston.

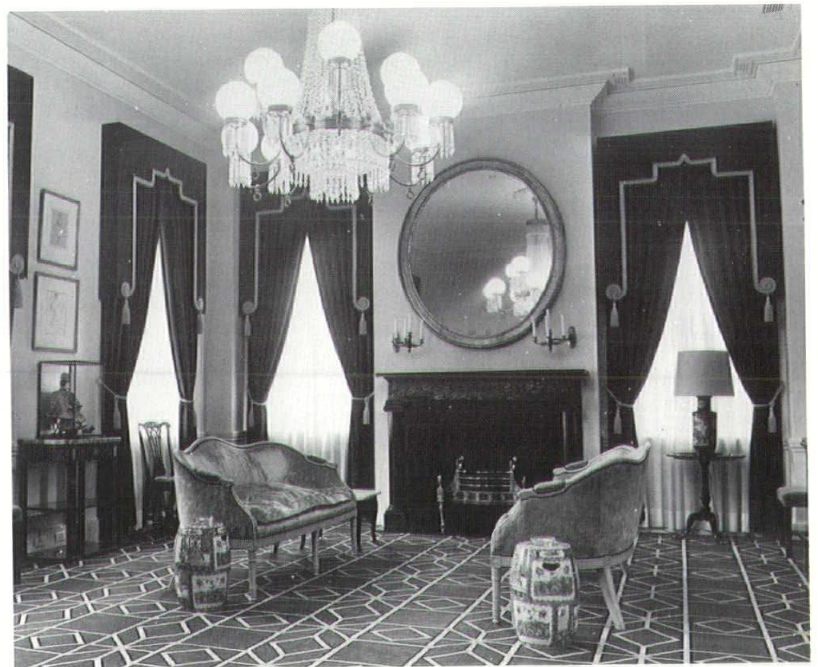
Upon completion of the 1853 renovation the Mills House property was valued at \$200,000, exclusive of furnishings, and was called "the most luxurious establishment south of New York." This most fashionable period lasted for eight years.

As the war clouds hovered, secessionists harangued the crowds below in Meeting Street from the hotel's wrought iron balcony. In 1861 General Robert E. Lee watched from this same balcony as the roaring flames of the great fire swept towards the corner and then on down Queen Street searing the walls.

Only the determined efforts of the proprietors, their servants and friends fighting the flames from the windows for more than five hours saved the building.

Though General Lee's room was maintained with its same furnishings after the war and President Theodore Roosevelt stayed there during the South Carolina Interstate and West Indian Exposition of 1902, the Mills House, like the city, never regained all of its fashionable elegance.

Soon after the turn of the century its ownership changed hands several times. The name was also changed to the St. John Hotel and it catered to the tourist and commercial trade, gradually becoming seedy and run-down by World War II and almost a derelict by 1967. This caused much despair among the local preservationists because the hotel stood in one of the city's most important areas of architectural and historical interest, next door to the Hibernian Hall and just down Meeting Street from Robert Mill's famous Fireproof Building, Washington Park, City Hall, St. Michael's Church and the Court House.



The lobby and one of its flanking parlors show the core in detailing and decoration that has been used in the first floor interiors. Some \$250,000 has been spent to reflect Charleston's antebellum period in antiques, accessories and art. Intricate plasterwork and black Belgian marble mantels are architectural features.

In October 1967 there appeared on the Charleston scene the 20th century counterpart of Otis Mills. He was Richard Jenrette, a New York investment banker, who had wandered up to the city during a vacation stay at Hilton Head.

Greatly impressed by the extent of the restoration and preservation work, he decided to spend some of his time and effort in it. He bought one of Charleston's most handsome antebellum mansions, the Roper House at No. 9 East Battery overlooking the harbor and noted for its lofty Ionic portico and twisted rope entrance detailing.

After a thorough investigation of the local situation and discussion with Mrs. S. Henry Edmunds, director of the Historic Charleston Foundation and firebrand of the preservation movement, Jenrette decided that the greatest need was a fine hotel that would serve as a connecting link between the real glory of the past and the restored glory of the present.

Waiting at the corner of Meeting and Queen was the foundation for building this link listed for sale at \$135,000,

quite a comedown from its former evaluation of 200,000 pre-Civil War dollars. The preservationists were eager to see it "saved".

Together with founding partners Charles Ravenel, a native Charlestonian and New York business associate, and Charles Duell, manager of Middleton Place Gardens, Jenrette formed the Charleston Associates with local and national investors for the purpose of buying and developing the St. John property as a half million dollar restoration project.

Commissioned as architects for its project were the New Orleans firm of Curtis and Davis which had been successful in a similar situation with the Royal Orleans Hotel there and the Charleston firm of Simons, Lapham, Mitchell, and Small, which was noted for knowledge of the finer points of local period architecture. After preliminary investigations they reported that the structure of the old building, still containing elements of the 1791 house, was unsafe and incapable of supporting the necessities of a modern hotel. It would have to be torn down. And even a small new hotel would cost six million!

Even with this dramatic change in plans and costs, Jenrette and the Charleston Associates were determined to go ahead with the project. Luckily, the Ford Foundation joined with more local investors to finance the effort, and the preservationists agreed to the razing of the old building if the new one were designed as a replica of it.

Selected to join the architects in this demanding project were Loutrel Briggs, landscape architect; Anthony Hail and John Dickenson of San Francisco and H. Chambers and Company of Baltimore, interior decorators; and Ruscon Construction Company, general contractor. A thirty year management contract was signed with the Hyatt Corporation, known throughout the Southeast for its development of the Regency Hyatt in Atlanta.

Great care was taken with the exterior of the "replica". Even though two floors were added to the original five, the difference in the antebellum and contemporary floor to ceiling heights seems to have made possible a close proximity in overall mass.



Another new structure in the same block of Meeting Street is Simons, Lapham, Mitchell & Small's County Office Building located on the opposite side of the Ionic columned Hibernian Hall from the Mills Hyatt House. St. Michael's steeple is framed by the scrollwork balcony of the hotel looking down Meeting Street.



In the demolition process the iron balcony and some of Mr. Hathaway's terra cotta pediments were dismantled intact. Castings were made from the ironwork and more of the same pattern was reproduced for additional balconies overlooking Queen Street and the pool terrace. The rusticated front entrance was reproduced. Molds were made from the surviving pediments and from these reproductions were made in fiberglass, instead of terra cotta, stucco or metal.

Plaster decoration, the predominant feature of Victorian interiors of 1853, was given a great deal of attention in the public areas of the first floor. Two of the last plaster artisans, Lewis Keyser and Clarence Ketner carrying on in the family tradition of their grandfathers, built the molds by hand for the intricate acanthus leaf medallions above the chandeliers and shaped the decorative moldings around the ceilings and arches.

More than \$250,000 worth of antiques were used in furnishing these finely built rooms to reflect the esoteric collections of various periods that had built up in Charleston by the antebellum era.

The lobby, with its graceful double staircase, recalling the original, and English Regency chandelier, and the flanking twin parlors contain most of

these antiques. Typical are the 1810 English Regency zebrawood table and 1785 Sheraton chest in the lobby. The parlors contain a mix of American, English, French and Oriental pieces and 1820 black Belgian marble mantels. Looking out over the elegance of one of these parlors is an original portrait of Otis Mills, on loan from the New England Society.

Functionally, in addition to the 250 guest rooms, lobby and parlors, the Mills Hyatt House contains all of the facilities necessary to make it a first rate hotel. There are five two bedroom suites capable of expanding to three bedrooms. The hotel can comfortably accommodate groups of two hundred persons. The 2625 square foot ballrooms can hold 275 for dinner and 450 for a meeting. Several smaller meeting rooms are also available. The Barbadoes Room, as the restaurant is called, has a West Indian atmosphere with whirring overhead plantation fans.

An authentic reproduction of a formal Charleston garden of the 19th century with an 1820 three tier Italian fountain in its center, the garden court is used for outdoor dining and cocktails when the weather is pleasant, as is the pool terrace. The pool, the only one of cast aluminum in the state, is supported

above the main kitchen by a steel cradle.

Parking is handled in a new county parking garage designed by Lucas, Stubbs and Long Associates Ltd., adjacent to the hotel. An aerial walkway links the two buildings for the guests' convenience.

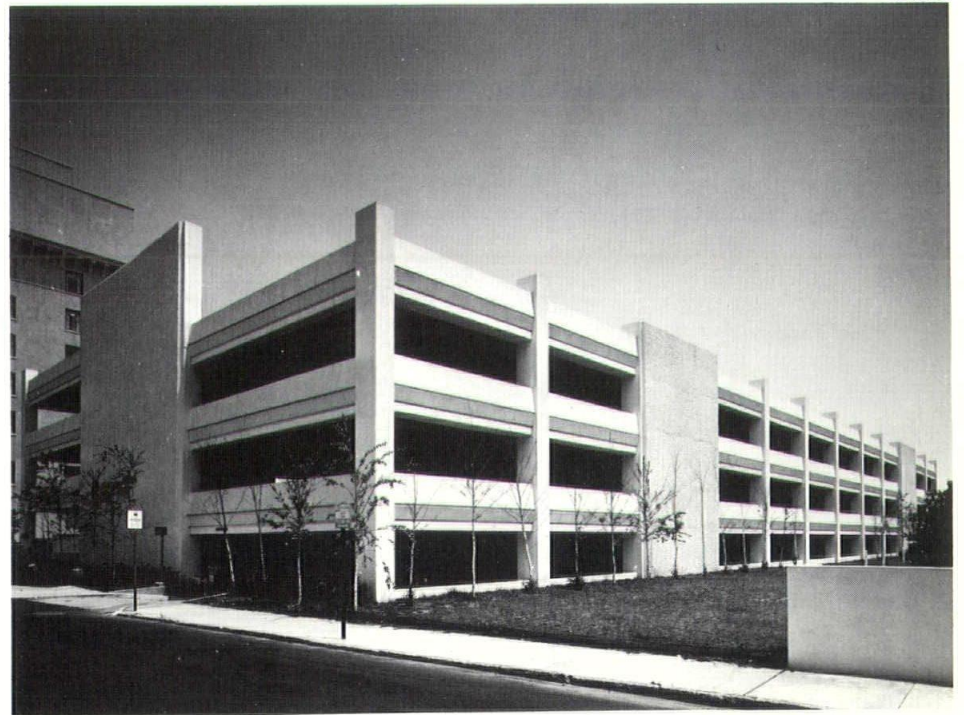
The Best Friend Bar takes its name from the nation's first locomotive which operated out of Charleston. Railroad artifacts of various eras enliven the bar's decor.

All of the principal rooms and suites recall famous names in South Carolina history. The signers of the Declaration of Independence, Arthur Middleton, Thomas Heyward, Thomas Lynch, and Edward Rutledge, are honored as are Confederate Generals Lee, Hampton, and Beauregard. Others are Francis W. Pickens, Charles Cotesworth Pinckney, the Ravenel family, Mary Boykin Chestnut and James L. Petigru. Recognized as the state's outstanding private citizen and legal mind, Petigru argued many of his celebrated cases in the earlier building during its days as the Federal Court House.

Certainly a unique hotel has been created that in this country is in a class by itself.

Schenck

Parking for the hotel and the nearby county court house and office building is accommodated in an adjoining parking garage by Lucas, Stubbs and Long Associates, Ltd.,. Circulation is by an aerial walkway to the rear of the hotel on Queen Street.





A secession meeting in front of the Mills House in Charleston, S.C. in 1860.

We're used to big events.

(come see us for your meeting or convention)

In 1853 The Mills House opened its doors in the heart of Charleston, South Carolina. Quickly the new hotel became the center of the city's business, political and social life. The fiery oratory of secession swept over its balconies in 1860 . . . General Lee stayed here when he commanded the Charleston garrison in 1861.

Today you can recapture the excitement and elegance of the Old South for your meeting or convention. For, just over a year ago, the new Mills Hyatt House opened its doors . . . the old hotel had been razed and a new one built on the same spot.

Outside it looks the same. Inside, too, you'll find antebellum graciousness—fine antique furniture and decorations, marble fireplaces, crystal chandeliers. You feel as though you'd stepped back in time.

But there's also a difference. The new Mills Hyatt House is modern where you want it to be modern. There are 240 individually-decorated guest rooms with canopied beds and color television . . . a swimming pool and sun deck . . . one of the South's best restau-

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The new Mills Hyatt House is in the center of it all.

Just call us at (803) 577-2400 or send in the coupon.



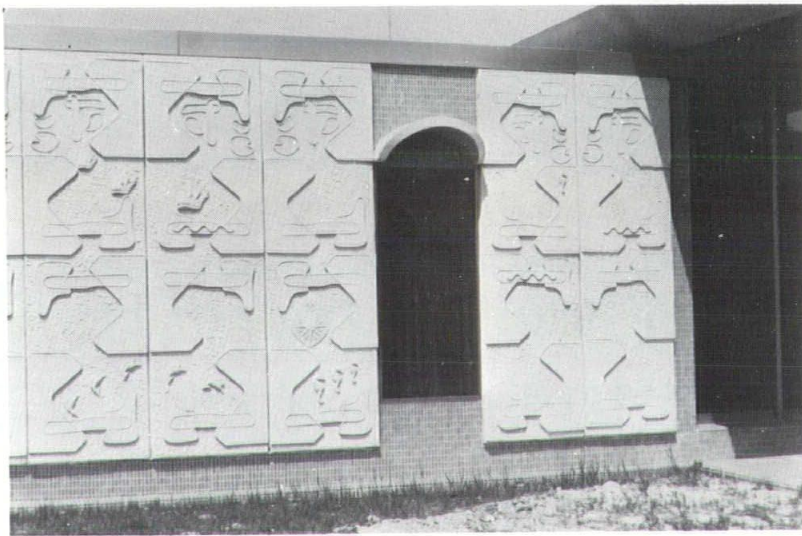
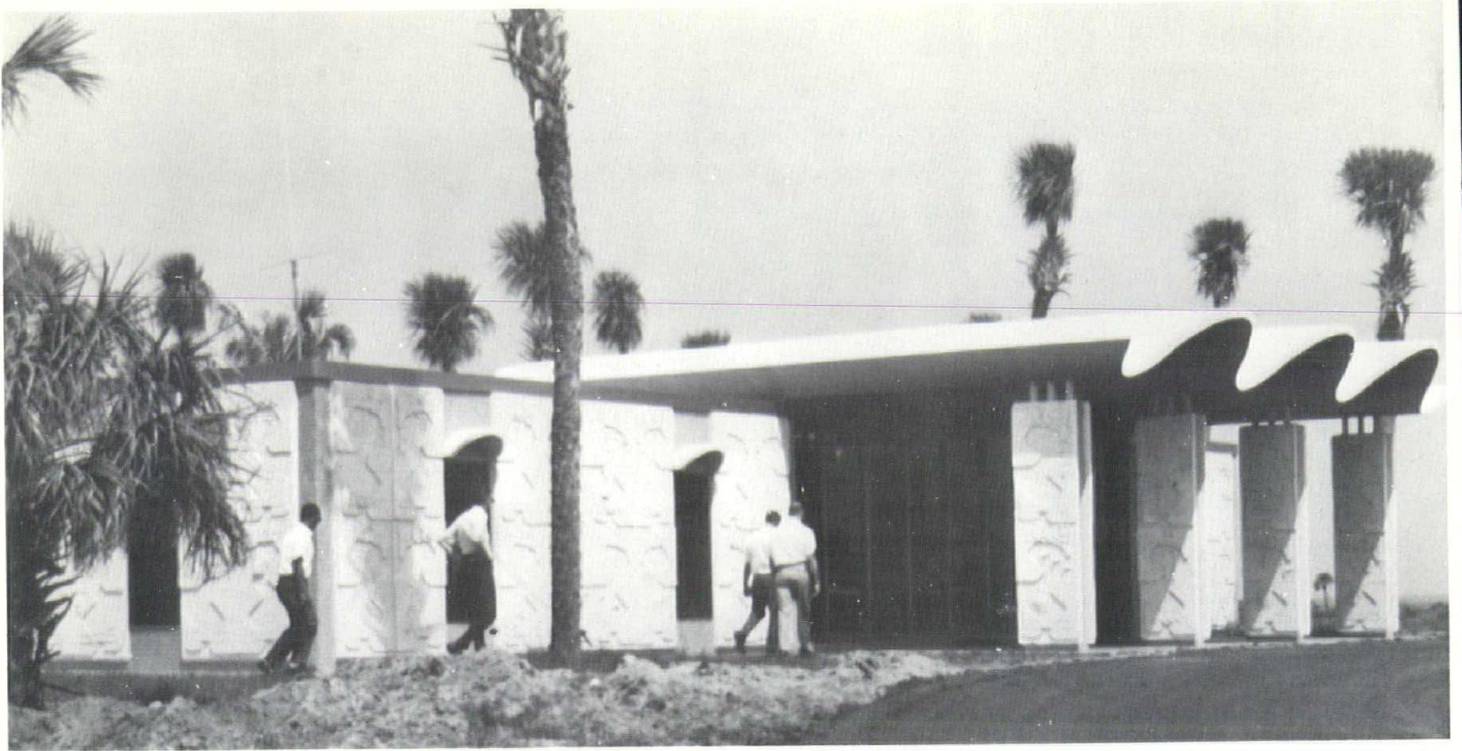
To: The Manager
The Mills Hyatt House
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Please send me more information on holding a meeting or convention at your hotel.

Name: _____

Address: _____

The Mills Hyatt House Charleston's newest hotel.



ARCHITECT AND CRAFTSMAN

Reid Hearn

In the days of the Gothic cathedrals architects (master builders then) were known to have carved some of the stonework on their great structures. Rarely today does an architect get involved in the actual craftsmanship in a building.

A recent exception occurred during the construction of the administration building at Fripp Island. Here architect Reid Hearn has designed and executed sand sculpture panels which face the exterior walls.

This work of creativity along the thin shell concrete canopy over the entrance and curved window hoods pick up the sea shell and beach atmosphere.

The one story masonry building is surrounded on two sides by a tile lined moat terminating inside as a pool which contains a replica of the island.

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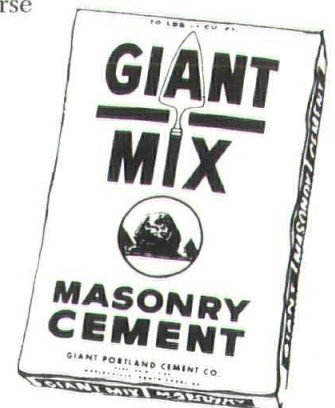
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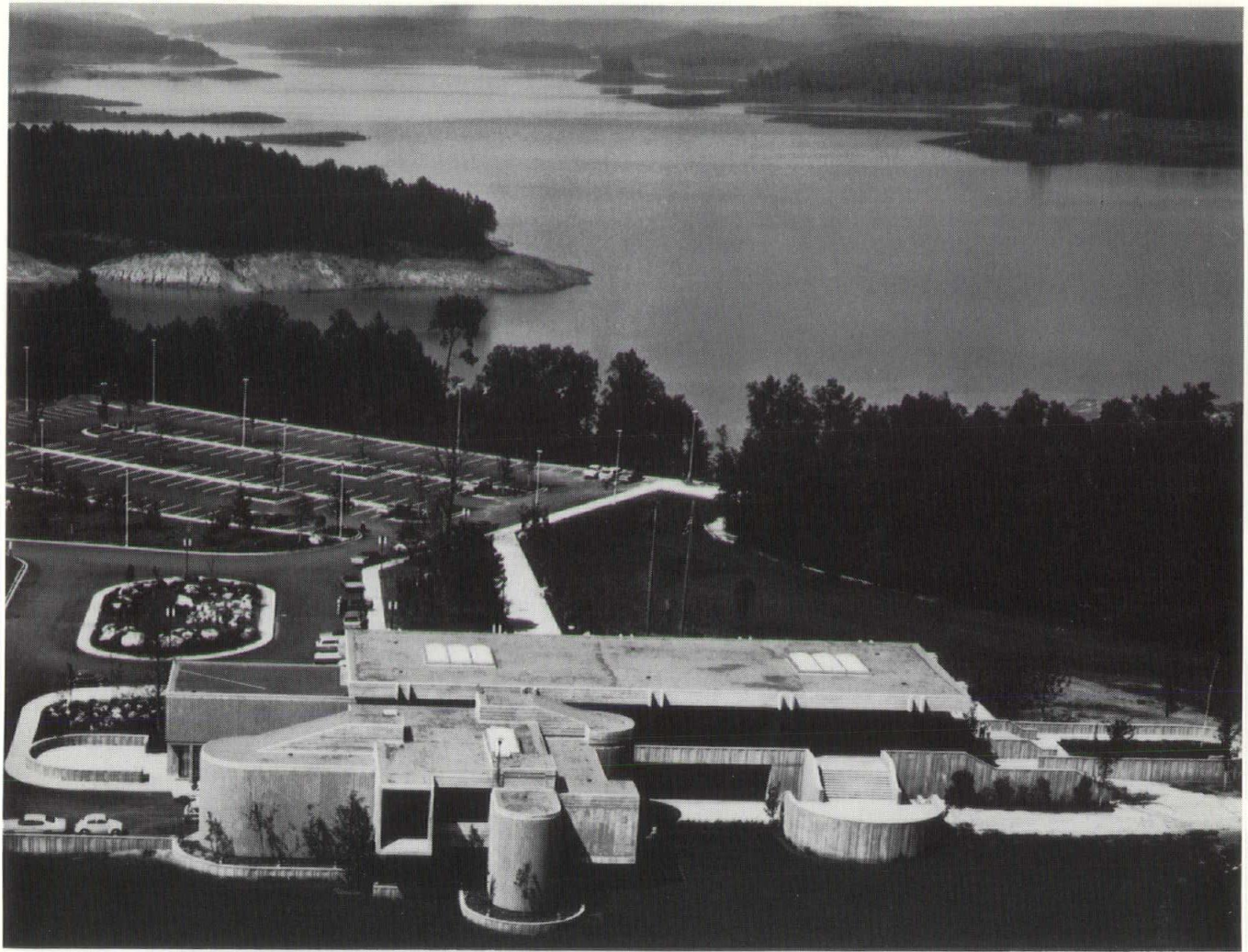
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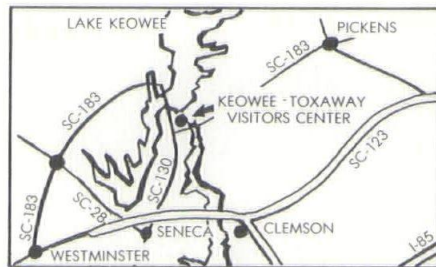
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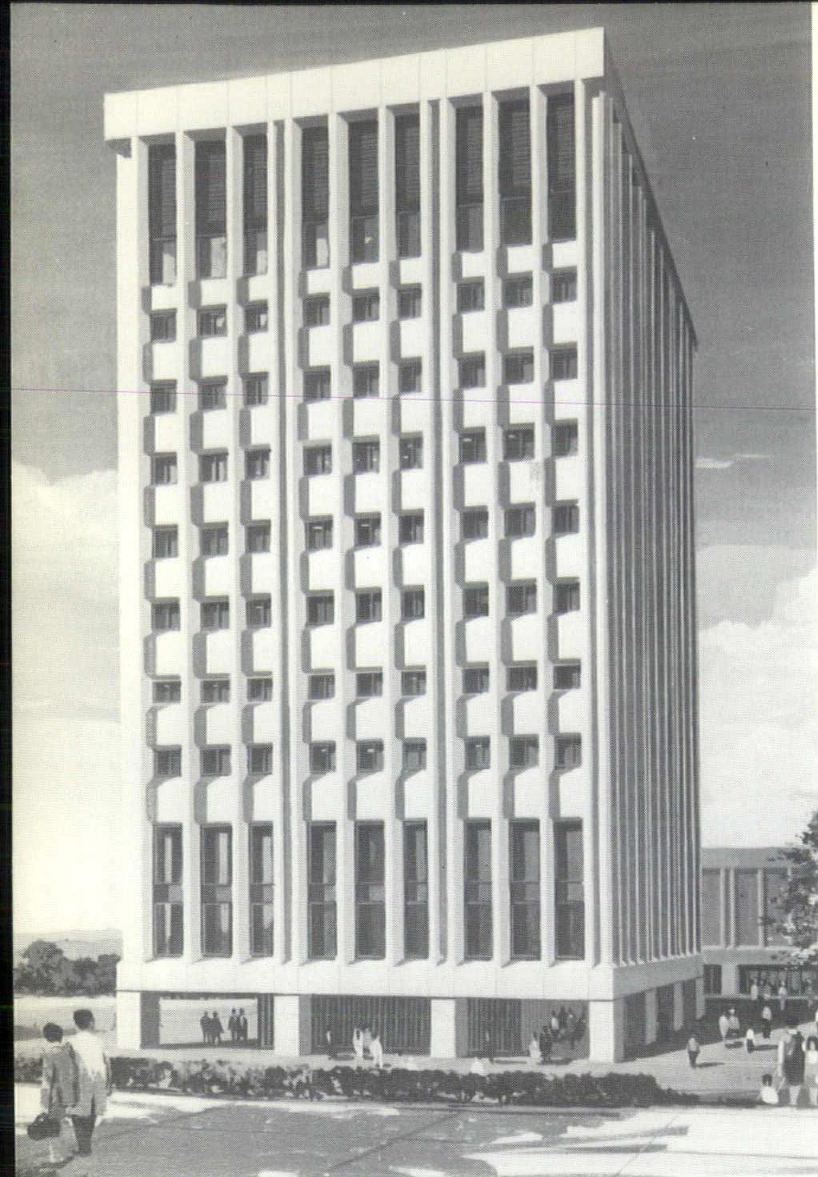
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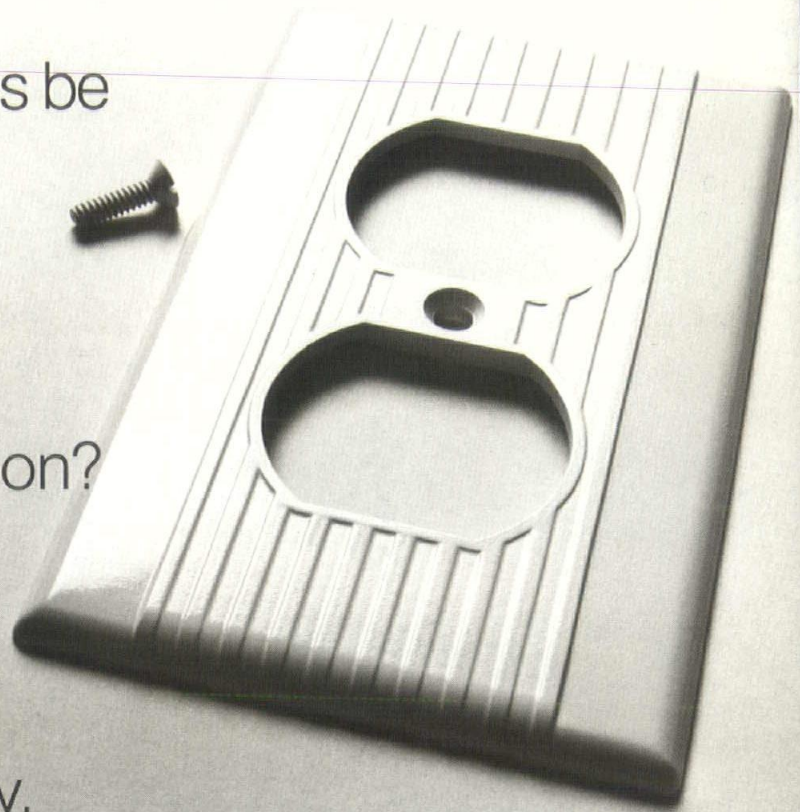
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