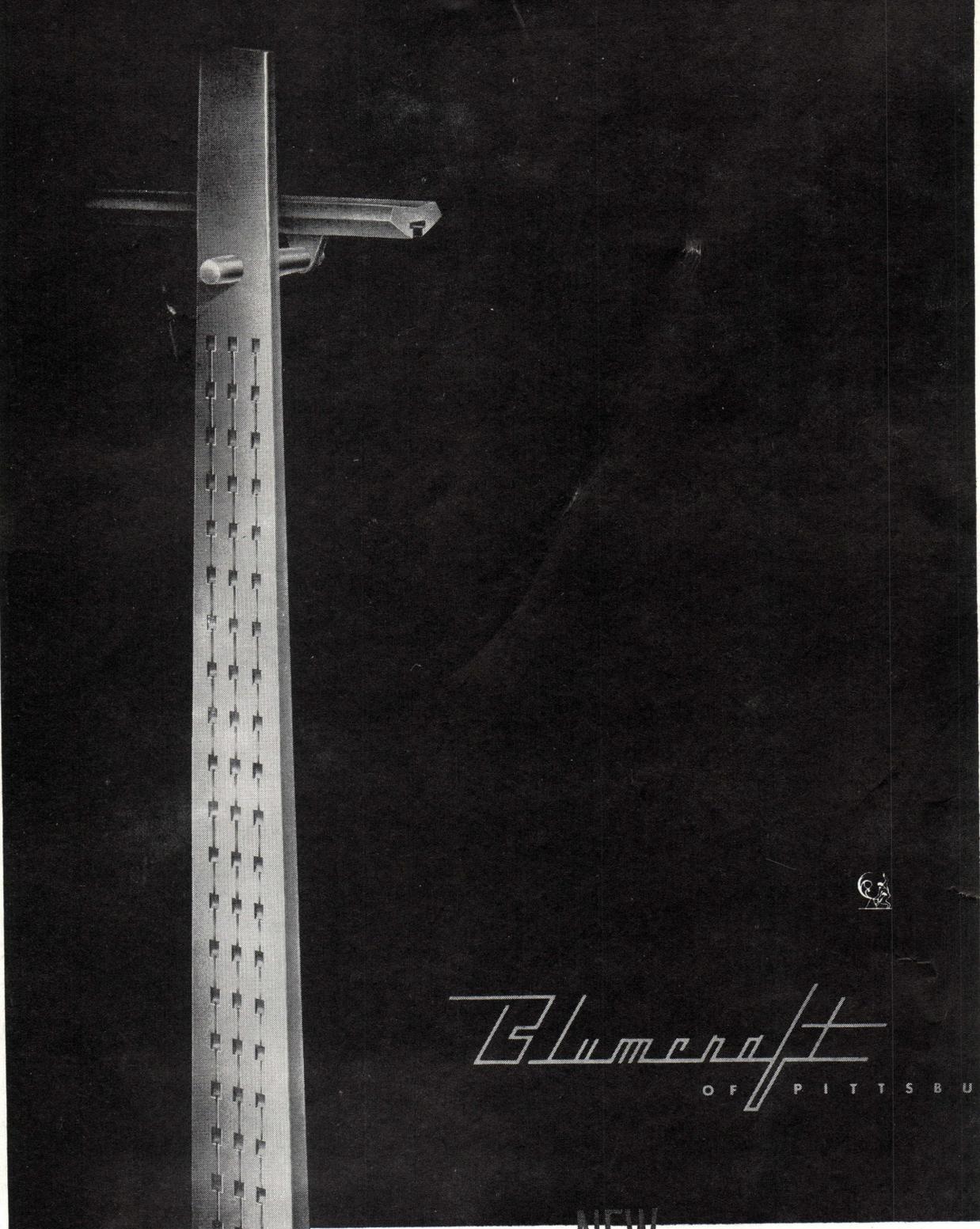




50TH ANNIVERSARY ISSUE

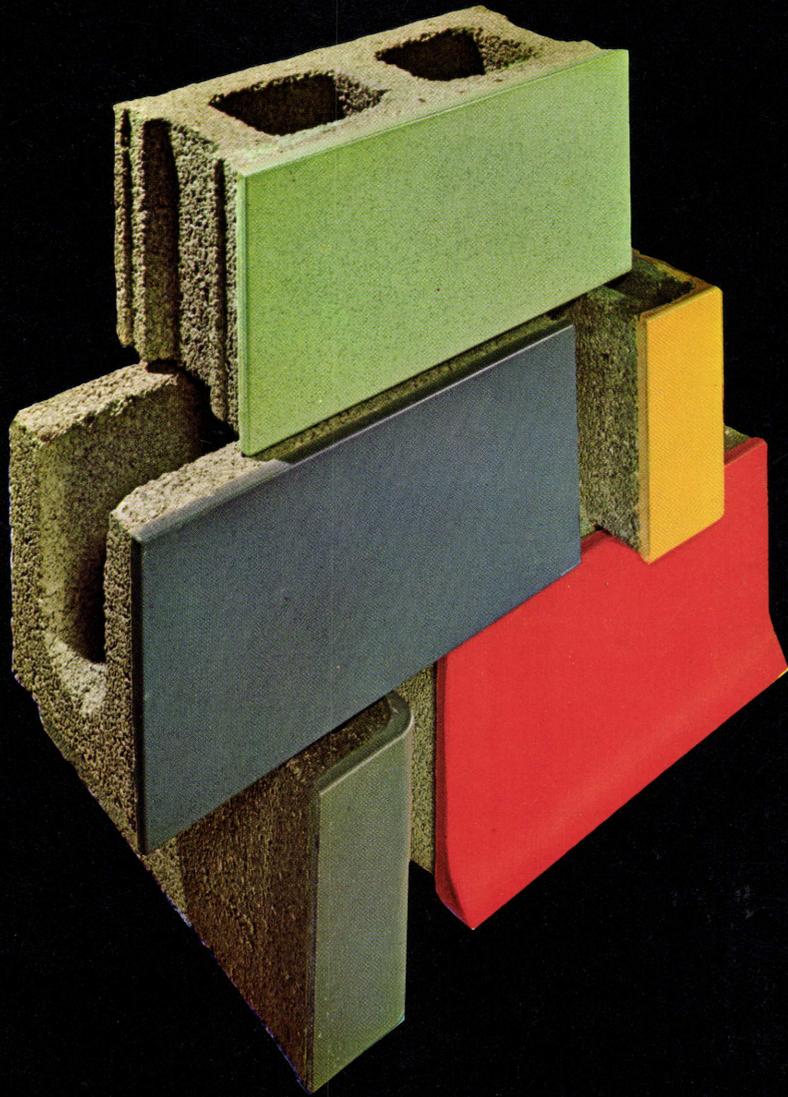


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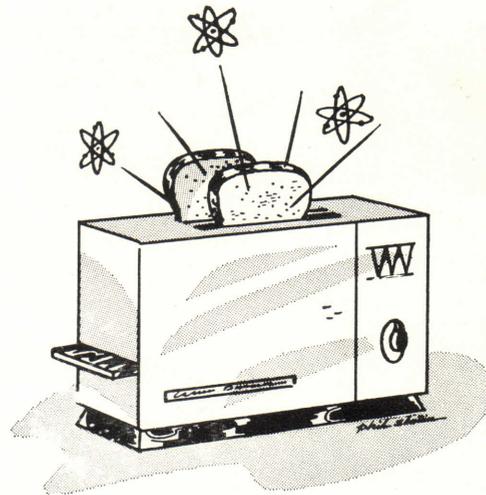
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S.C. Chapter of A.I.A.	

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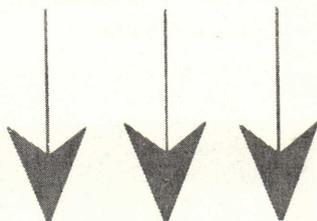
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FOR ARCHITECTS ONLY

—Through the efforts of the R/A Editor, Stuart Baesel, arrangements have been made with the family of Charles Coker Wilson to give to the South Carolina Chapter of the American Institute of Architects the architectural library of Mr. Wilson, and it is anticipated that it will become the nucleus of a Chapter Library of valuable Architectural books and magazines at some time in the future when a chapter headquarters building can become a reality. In the meantime, the volumes are being kept at the Clemson College Architectural Library, Mr. Baesel requests that those members having valuable books on architectural and related subjects who would consider giving them to either a chapter library or the Clemson College Architectural Library, to contact him.

—With regard to a proposed chapter headquarters building, it is of interest to note that the North Carolina Chapter of the American Institute of Architects has within the last few months acquired such a building in Raleigh. It is a land-

mark in Raleigh, a former water tower made of masonry with adjacent buildings joining it, that has been used by William H. Detreich F. A. I. A. for many years for his architectural offices. Through the generosity of Mr. Detreich the chapter was able to acquire this valuable building at an attractive price, and becomes the first state AIA chapter in the nation to have its own headquarters building.

—The choice of architectural photographs included in this issue was made by the Editor and was based on the desire of the Editor to recognize certain architects throughout the state for their contributions to the chapter in the last fifty years, the availability of photographs, and the limited response from the chapter members as to their choices for the notable architecture in the state within the last fifty years. A good number of noteworthy architectural examples have for these reasons been omitted.



EDITORS NOTES

As we architects look back on the first fifty years of our organization and realize what an important milestone it is for us, let's hope as we move into the "golden years", that we will be blessed with sufficient architectural maturity to appreciate the work done by the architects in the earlier days of the A.I.A. in our State. We should not disdain their efforts because they were not fortunate enough to be a part of the present day revolution in building materials, structural concepts, and the electronic thinking that affects us all. Rather we should strive to keep some semblance of the architectural movements of the recent past - Gothic, Greek, Romanesque Revivals-among the architecture of today. More importantly because these architects had a great deal to offer in the sense of proportion, use of space, choice of materials, and generally a real talent for designing buildings that seem as "pleasant" and attractive as our work today.

Far too often we find the architecture of the recent past ignored during the remodeling of a tired old building for a client, eager for the latest tricks, with a result neither old or new, fish nor fowl, but without question an exterior and interior that combine the worst features of the traditional

and contemporary movements. I cite as an example a tall building with a Gothic flavor constructed some forty years ago in Columbia that has been so chopped up, so butchered, and covered with cheap new materials in the name of modernizing, that it is an affront to those who must pass by it and see it in all of its "Miami Macabre" glory.

What a handsome remodeling it could have been if the Gothic details of the original had been preserved, and by judicious planning, emphasize those handsome details not available at any cost today through the use of simple modern materials and construction techniques to produce a result in which the new and the old would compliment each other.

While putting together data for the Profile on Charles Coker Wilson the Editor visited the home of his daughter Mrs. Benjamin A. Knowlton on Senate Street in Columbia, the former Gonzales home, shown elsewhere in this issue. Mr. Wilson designed this very interesting house and though some of his family lived here for many years, Mr. Wilson never did. Never the less it contained his vast library, a good number of his drawings of his work, and some of the treasures he brought back with him from his trips to Europe. The house

itself was very handsomely put together, and had quite a number of unusual features, such as a fireplace under the stair landing with no apparent flue for the smoke to escape through, though it worked perfectly. This house was torn down within the last few months to make way for a new apartment house - the tallest building in the state, designed by Maynard Pearlstine A.I.A. of Columbia. Mrs. Knowlton, Charlie Knowlton and others had a real challenge put before them to decide what should be saved from the life of this great man and what could be discarded. We architects are grateful for the gift of his architectural library, and hope a fitting space can be found for it in the near future.

The information for the article on the History of Architecture in South Carolina was gleaned primarily from a booklet being published momentarily by the S.C. A.I.A. that includes a history of the first 25 years of the chapter published in 1938 and a resume of the last 25 years that has been prepared by Walter Petty. The Editor is indebted to Mr. Petty for his cooperation and to John Califf, a recent addition to the ranks of the A.I.A. in the state, for the preparation of this article.

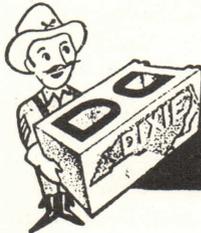
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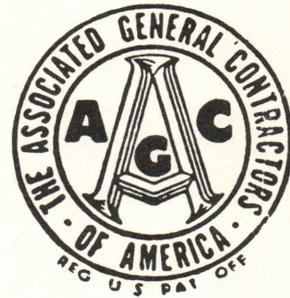
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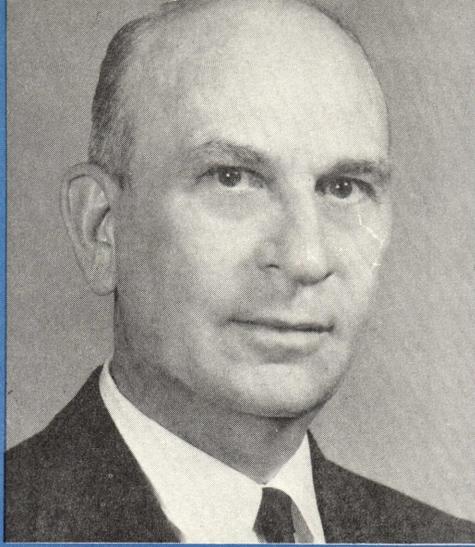
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Dear Mr. Hearn:

It is a pleasure for me to participate in the 50th Anniversary celebration of "Review of Architecture."

I am certain that the South Carolina Chapter of the American Institute of Architects, together with its distinguished publication, has rendered and continues to render a special service to the people of South Carolina in the development of fine architectural services. We are proud of the wonderful structures which have characterized our recent educational and economic growth, and I congratulate the architects of South Carolina for lending their unique talents to South Carolina's progress throughout the years.

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A HISTORICAL REVIEW OF ARCHITECTURE IN SOUTH CAROLINA

Though the colony of Carolina was first settled on the west bank of the Ashley River in 1670, the earliest appearance of the word "architect" on paper, record or building occurs in the provincial press of 1741. During this time and for many years afterward the revered masterpieces of colonial architecture in Charleston and the Lowcountry to which South Carolinians point with love and pride were mainly the products of owners, craftsmen, master builder-architects, and gentlemen architects, most of whom are unknown. Some can be traced back such as owner Chief Justice Pinckney of his own mansion, craftsman Ezra Waite of the Miles Brewton House, two generations of Horlbeck brothers, master builder-architects, and Gabriel Manigault, gentleman architect of the Manigault House.

At the close of the eighteenth century on the way to Washington to have his design for the White House accepted, James Hoban worked for some time in Charleston and more importantly in Columbia on the first State House for the new capitol city of the state. Though Gabriel Manigault was the first architect in South Carolina to prepare plans without contracting for the construction of the ensuing buildings, it remained for Robert Mills to become the first native-born South Carolinian to gain a national reputation as an architect. He signed his title to the drawings for buildings which were scattered throughout the state during two periods: 1800-1804 and 1820-1830. In the intervening sixteen years his Federal buildings

and the Washington Monument gave him an undisputed place among the great architects of America.

During the Mills period architects from other states did not build notable buildings in South Carolina, but during the ante-bellum period (1830-1860) a number of capable resident architects, all rightly using the title, were responsible for many fine buildings in the Greek Revival and Gothic styles. The dominant names of this period are E. B. White, E. C. Jones and F. D. Lee, all three of whom used the Gothic style in church design almost ahead of the architectural moguls of New York City.

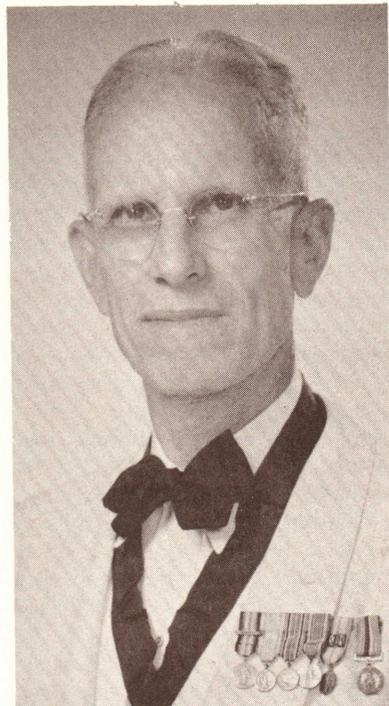
Then came the war, and the subsequent devastation, degradation and depression ended the two-hundred years of good architecture. Lee moved to St. Louis where he furthered his fame as an architectural pace setter with his designs for multi-storied department stores.

In post war South Carolina most of the scanty building being undertaken was done in jig-saw Victorian by every sort of person associated with building. Engineers, surveyors, carpenters, contractors and builders, even a tombstone cutter and a drain pipe manufacturer, listed themselves as architects along with their main activities. Architecture as a profession was virtually non-existent until after the turn of the century.

Conditions of professional practice in the state were very bad. Architects were employed on few buildings and when they were, they had to go through the process of competitive sketches. The winners



ALBERT SIMONS, F.A.I.A.



SAMUEL LAPHAM, F.A.I.A.

in the competitions were unusually the ones who showed the finest teams of horses or gayest Gibson girls in their drawings.

The small number of architects were widely scattered and generally regarded one another with dislike, jealousy and distrust. There was no professional cooperation. In the whole South there were only three chapters of the American Institute of Architects — in Atlanta, Louisville and New Orleans. An abortive attempt to organize a South-wide chapter of the A.I.A. was tried in 1894. Finally, in 1901, most of the architects in the state met in Columbia and organized the South Carolina Association of Architects under the leadership of Charles C. Wilson. This effort bettered professional relationships, but could do little about the unregulated competitions complicated by the inroads of architects from other states with their trunks of "pictures".

Wilson tried in vain to get the group to associate with the Institute and finally, in 1905, became the first South Carolina architect to be admitted, being assigned to the fictitious "Chapter at large." From 1905 to 1913 five other members of the S. C. Association were taken into the Institute and at a joint meeting in June 1913 at the Isle of Palms, the South Carolina Chapter of the American Institute of Architects was organized with Wilson as president. This was the first independently organized chapter in the South.

Wilson was most active in state and local work and became the first architect in the state to be

made a Fellow of the Institute.

From 1913 until the time of the Depression, the practice of architecture and the organized activity of the architects improved. Among the names which stand out along with Wilson's in these days are those of N. G. Walker who became the first South Carolinian to become a national director of the A.I.A., G. E. Lafaye, E. D. Sompayrac, D. C. Barbot, J. D. Benson, H. C. Jones, J. B. Urquhart and A. W. Todd.

The organized activity produced several marked results. One was the passage of an act in 1917 for registration of architects in the state. This was pushed by Mr. Wilson and by Mr. Todd, who stands out as one of the few architects ever to serve in the state legislature. Another was the preparation in 1924 of a school building code by members of the S. C. Chapter of the A.I.A., appointed by the Governor for this task, after a disastrous school fire.

As the depression deepened over the nation architects in South Carolina suffered along with, and perhaps more than, the population. Though the total membership of the A.I.A. Chapter dwindled to a total of ten it continued to function, held together from 1930 through 1933 mostly by the persistent efforts of Albert Simons and Samuel Lapham of Charleston, perennial president and secretary.

In late 1933 Simons was appointed by the Secretary of the Interior as one of four architects in the country to serve as a collaborator-at-large on the Historic American Building Survey and Lap-

ham was selected by the state chapter to be district officer to manage the survey within the state. These appointments came mainly because of the outstanding restoration and preservation work done by the two Charleston partners.

This project gave employment to twenty-three architects and draftsmen and brought them together professionally during times when few could afford to pay dues to any organization.

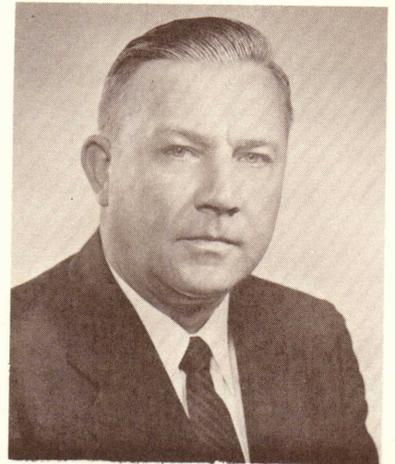
Simons was advanced to Fellowship in the A.I.A. in 1934 and later that year was selected to serve as chief architectural supervisor for the Federal Housing Administration in South Carolina. Now, with things improving economically and professionally, Simons asked that others be elected to take over the reins of the State Chapter of the A.I.A. Lapham was elected to succeed him. Two years later he too became a Fellow of the A.I.A.

At this time the architects of the state began to show interest in the department of architecture at Clemson College, and recognized outstanding work by awarding medals to the top honor students. Some twenty years later this interest had grown into massive support. In 1941 the first woman took and passed the state architectural examination. She was Miss Margaret Cooper of Greenville.

During the days of World II the architects were active in civil defense and defense priority work until most of them were called into military service. Professional activity was kept alive by Heyward Singley and Walter Petty, president and secretary of the State A.I.A. Mr. Singley served continuously for eight years, five of these as president and three as secretary.

In June 1946, with twenty-nine corporate members, the state chapter went into full activity again, participating in a variety of projects outside of the actual practice of architecture. These included helping with the development of architectural education at Clemson College, working with federal and state agencies in hospital and school construction programs, the improvement of professional registration laws, cooperation with the building industry and restoration and preservation work.

Of these projects the program of assistance at Clemson perhaps stands out as the biggest accomplishment. In 1946 the first Clemson Liaison Committee was formed with Harold Woodward as chairman. This group and its successors worked with Professor Rudolph E. Lee, head of the department for fifty years, and John Gates who took over on Lee's retirement in 1947. All phases of architectural education at the college were strengthened, and temporary accreditation was obtained, but financial difficulties stood in the way of further advances. In 1955 William G. Lyles initiated an idea whereby interested architectural offices would be assessed on a pro-rata basis. Later that year it was decided to ask the building industry to participate in this financial program. Thus the Clemson Architectural Foundation was born with Mr. Lyles as president. It grew from the first collection of \$1,500 to a total of about \$150,000 and has become the most successful and worthwhile activity in the chapter's history. These funds have been used to supplement the state appropriated funds at Clemson for such items as student and faculty



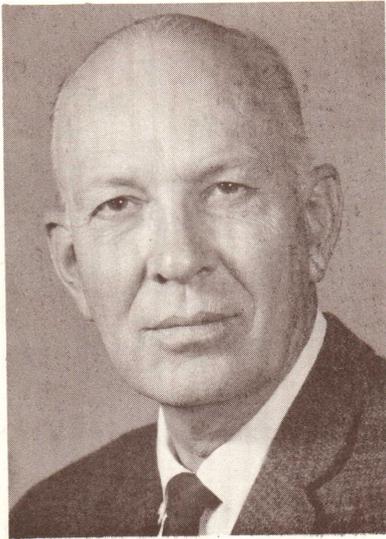
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HEYWARD SINGLEY, F.A.I.A.



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travel, refresher courses, student financial aid and visiting professional lecturers and critics.

Mr. Lyles, W. E. Freeman and other members of the architectural profession assisted the college administration in obtaining the services of Harlan E. McClure from the University of Minnesota to serve as head of the revitalized department and in turn worked with McClure and the administration in creating a separate School of Architecture housed in a striking new building. In a few short years it has gained national recognition for its program of architectural education.

In recent years South Carolina architects have again become active in the national affairs of the A.I.A. G. Thomas Harmon and William E. Freeman have both served as regional directors. Harmon, the late Heyward Singley, and Dean McClure have been advanced to Fellowships.

A review of the journal of activities of the state chapter of the A.I.A. from which most of the material for this article was gleaned shows here and there bits of humor and flashes of personality. One that stands out is a rather witty battle of correspondence between Walter Petty and the late great Frank Lloyd Wright.

It seems that Wright had been invited to speak at a joint meeting of the South Carolina, North Carolina and Georgia chapters, and the Clemson Architectural students in January, 1949. In August a tentative acceptance was received from Wright's secretary; however, all attempts to set a definite date failed. Petty sent many letters, each more frantic than the former, to Taliesin East (Wright's summer home in Wisconsin) and Taliesin West

(Wright's winter home in Arizona). All were unanswered. Finally in early December he desperately dispatched a registered letter, return receipt requested. A week later he received this answer by telegram: "My Dear Walter, pressed by this and that unable at the present to say if or when." Petty's reply to this masterpiece ended, "We will no doubt survive your absence. This letter is expected to accomplish nothing other than to say that certain courtesies are expected, even of genius, so called."

Today, some 222 years after the first known presence of an architect in South Carolina, the official roster of registered architects residing in the state lists 222 names. The progress made by the profession reflects vividly the determination and interest of a dedicated group who resolved to put architects in their rightful place among the professions in the state, and reflects even more vividly the roll played by the South Carolina Chapter of The American Institute of Architects as the tool that brought about this accomplishment. From a construction industry fifty years ago with little organization or leadership and even less architectural merit or beauty, we have emerged today in South Carolina with the help of all of those connected with the building industry, contractors, materials suppliers, engineers, architects and a great number of other groups with an industry, probably the major industry in the state, that will be the spearhead for the economic growth of the next fifty years. A growth that will make the first fifty years of the South Carolina American Institute of Architects seem slow, uneventful, and not the struggle that it indeed has been.



NOTEWORTHY ARCHITECTURE

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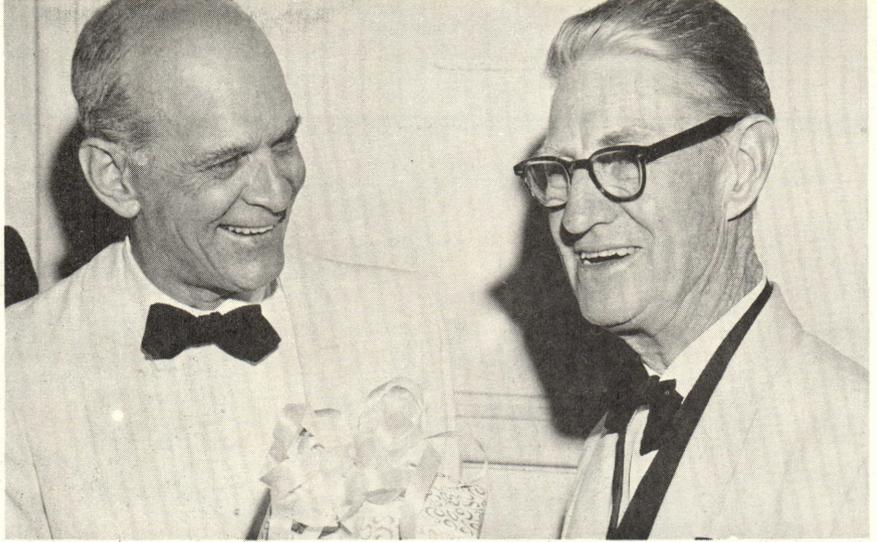
NOTEWORTHY ARCHITECTURE

Representing Architectural Work of The First Fifty Years of The American Institute of Architecture in South Carolina

CHARLES W. COKER RESIDENCE, Hartsville, S.C.

Architects: Simons, Lapham, and Mitchell

ARCHITECTURE/16



Thomas J. Tobias presents cup to Mr. Simons. Mrs. Tobias and Edward Kronsbery planned Tribute for Mr. Simons.

ALBERT SIMONS HONORED FOR FIFTY YEARS OF ARCHITECTURAL ACHIEVEMENT

Telegrams poured in from all over the country as well as England and France, architects and friends came from throughout the South, and a group of more than 150 civic leaders, architects, businessmen, politicians, and artists, all paid tribute to Albert Simons, a man who has gained an international reputation as an architect during the last fifty years. At a testimonial dinner held in Charleston some weeks ago, Mr. Simons sat quietly as representatives of the many organizations and boards on which he has served took the speaker's stand to do him honor.

Mayor J. Palmer Gaillard, Jr. spoke of the faithful and valuable service of Mr. Simons as the first Chairman of the Charleston County Planning Board and also as one of the first members of the city's Planning and Zoning Commission, among his contributions to the city and county.

John E. Gibbs spoke of his 40 years of service to the Charleston Library Society. E. Milby Burton, director of the Charleston Museum, praised him for his aid to the museum and his great contributions in helping to obtain the funds to preserve the Heyward Washington House. Reid Hearn, AIA, President of the South Carolina Chap-

ter of the American Institute of Architects told of his invaluable service to the architectural profession through his studies measured drawings, and preservation work done in the Low Country.

Another of Mr. Simons' talents — teaching — was noted by Dr. George D. Grice, president of the College of Charleston. Mr. Simons taught fine arts at the college for many years. In a humorous aside, Dr. Grice noted that Albert Simons had one fault — he can't spell. But Mr. Simons had an answer for that one. He said that, as he once told his professor, any man with creative ability could find more than one way to spell a word. Other speakers were County Council Chairman J. Mitchell Graham; Samuel Lapham, his partner; and Mis Helen McCormick, Director of the Carolina Art Association, who praised his work, advice and counsel as both Chairman and Trustee of the Carolina Art Association.

He received a standing ovation for his own comment, "I haven't been so confused and flustered since the night I got married", and proceeded to give credit to his wife, Mrs. Harriet Simons, for his accomplishments who he said had stood a great deal during their 47 years of marriage.

During his fifty years of active practice, which parallels the first fifty years of the activities of the South Carolina Chapter of the American Institute of Architects, he has designed many of the plantation and city residences of Charleston and the Lowcountry, including the majority of the homes at Yeaman's Hall, the government monuments at Fort Sumter and Parris Island, many churches throughout the state and has been counsel for most of the city's major preservation work. Some months ago he was selected by the Architects of the state to study and direct the restoration of the Ainsley Hall Mansion in Columbia, a contribution being made by the SCAIA to the Historic Columbia Commission.

Mr. Albert Simons, wearing a medal around his neck which distinguishes him as a "fellow" of the American Institute of Architects — the prized distinction in his field—is "a scholar and a gentleman" said Burton, and more, for the local, national, and international reputation and accomplishments were more than any one or all of the speakers were able to fully describe for South Carolina's most distinguished living architect.



OWED TO A RECENT HEARN

Due to a change in the S.C.A.I.A. Bylaws, our President for 1963, Reid Hearn, will be replaced by a new president in January rather than in February as before. It is regrettable that we will lose a month of Mr. Hearn's services - and humor. The belief is widespread that he is responsible for the current epidemic of elephant jokes. Throughout the years architects in the state have received memos from Mr. Hearn resplendent with drawings similar to the sketches on this page of elephants at work and at play and such prizes as repeated below. We shall certainly miss him, his humor, his determined activity and leadership.

A Columbia man writes: "The other day I was in a drug store and I came across a bottle on the shelf with some kind of white liquid in it. I picked it up and saw that the label said, Elephant Killer! Have you ever heard of the stuff? Does it kill elephants? I don't know whether it kills 'em or not, but I'd have to say it works. I haven't seen an elephant around these parts in months . . . And how do you tell if there has been an elephant in your refrigerator? By the footprints in the lemon pie."



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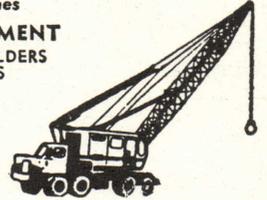
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PROFILE OF AN ARCHITECT

CHARLES COKER WILSON, F.A.I.A., 1864 - 1933
FOUNDER: SOUTH CAROLINA CHAPTER
AMERICAN INSTITUTE OF ARCHITECTS



AT HIS OFFICE IN COLUMBIA - 1924

Charles Coker Wilson was quite a unique man — an engineer, a writer, a teacher, a lecturer, a construction superintendent, a world traveller, a consultant, an organizer, an intensively active civic minded citizen—all those, in addition to being the foremost architect of his day in South Carolina. A man in the mold of Thomas Jefferson or possibly Leonardo da Vinci — a jack of all trades, and excellent in them all.

Mr. Wilson was born at Hartsville in 1864, the son of Dr. Furman Edwards Wilson and Jane Lide Coker. His father was one of the

pioneer physicians of the state, one of the first honor graduates of the University, a prominent planner, and a major in the War Between the States — a man whose accomplishments offered a real challenge to his own son as he considered his future goals.

Young Charlie Wilson graduated from the University of South Carolina in 1886, having studied mechanics and engineering, and immediately upon graduation became the "first assistant engineer for the location and construction of an 80 mile railroad." Soon he was developing plans and making estimates on other engineering pro-



ANDREW JACKSON HOTEL - Rock Hill, S. C.



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TAYLOR RESIDENCE - Columbia, S. C.



PROFILE OF AN ARCHITECT

jects, and was, within a few years after his graduation, in charge of the construction of a bridge across the Broad River at Columbia. During this time in Columbia he was taking post graduate work at the University and in 1888 received a Civil Engineering degree. To that he soon added a Master of Arts degree in Modern Languages.

In 1889 he married Miss Adeline Selby in Columbia and as he describes it himself, "I took my bride to a village hotel noted more for the abundance rather than the delicacy of its table. On one side of the house was a drove of 100 mules and on the other just under our windows, a drove of over 200 hogs. The drovers were honored guests of the hotel. The whole of five days, ten hours at a stretch, were spent with a bucket of red paint inspecting, marking and counting cross-ties, so that the bride in her uncongenial surroundings had a pretty sorry time. She endured it for a month when her nerve broke and she had to return to her Mother." He further wrote, "Man proposes, but woman disposes. It was soon decreed that I must find another occupation in which I could have headquarters at least, and make it home. The beauties of architecture were dangled before me, and I was assured that one who could build a railroad or a bridge could certainly build a house."

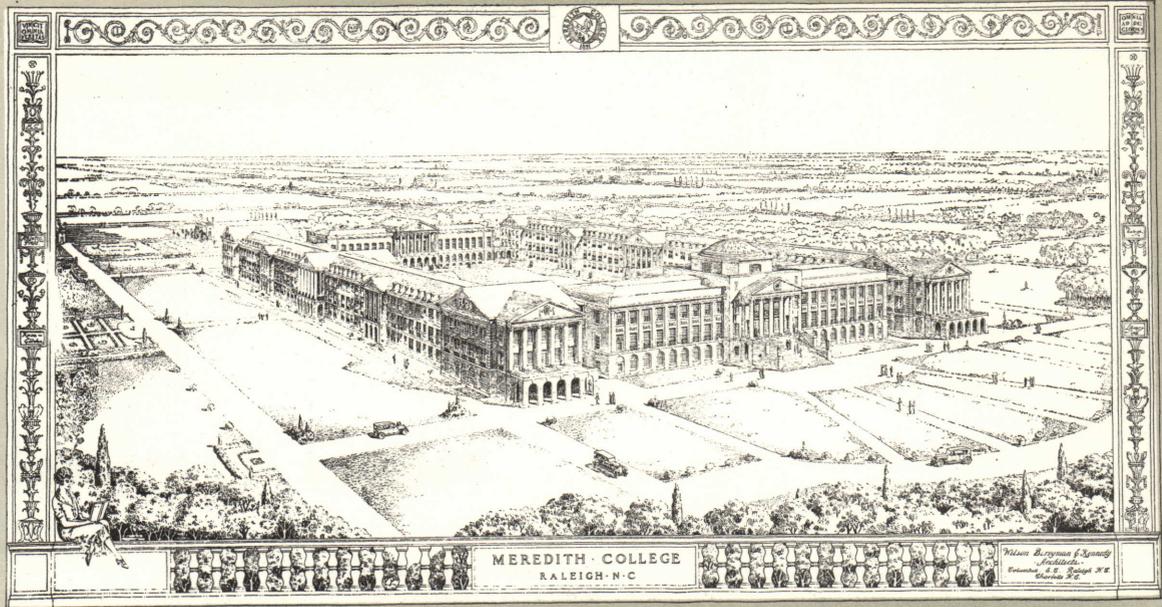
According to the records of his life, he began his own architectural and engineering practice at Roanoke, Virginia in 1890, but soon returned to Columbia. In 1895 he was elected City Engineer for Columbia, and in another facet of his complex life, he wrote the constitutional amendment relieving restric-

tions on bond issues for water works and sewers, and made it possible for these improvements to be legally made not only for Columbia but also throughout the state.

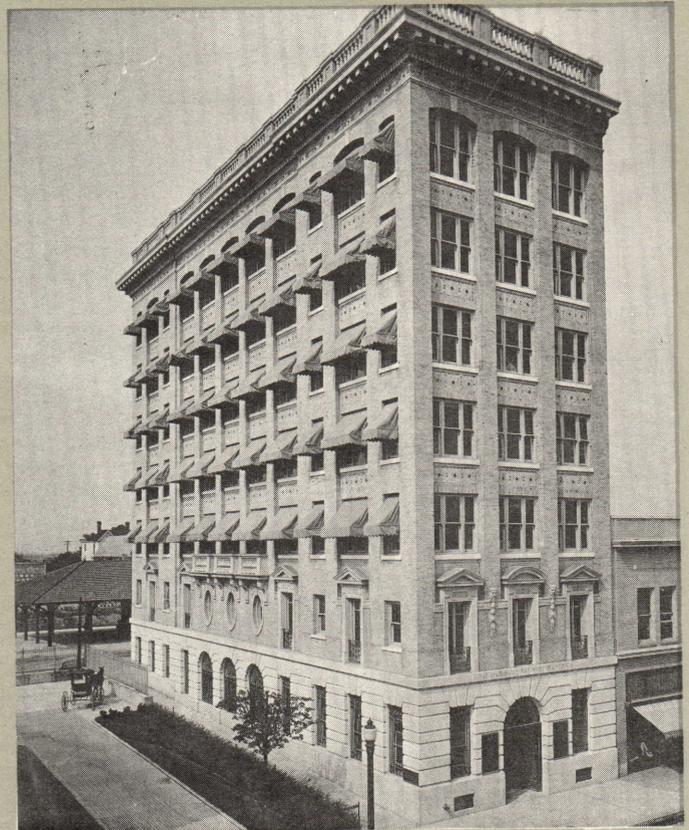
Inclining more and more to architecture he decided that he should have more specialized training and in the academic year 1899-1900 went abroad for study at the Atelier Duray of l'Ecole des Beaux Arts in Paris, that in his day was considered a pinnacle for architectural training. Immediately upon his return he embarked upon a career that soon made him one of the busiest and most sought after architects in the South.

Yet he found time during the next year after his return to organize the South Carolina Association of Architects and become its first president. In 1905 he assisted in the organization of a similar Association in North Carolina.

During the ensuing years his practice of architecture took him throughout the South and scattered his architecture from Florida to Virginia. At one time he maintained offices in Columbia, Charlotte, and Raleigh, and also had another office in Gastonia from which he designed a number of complex mill buildings in addition to banks, schools and homes. During the years between 1909 and 1914 he had as his partner E. D. Sompayrac in Columbia. He designed as University Architect for the University a notable group of twenty-four new buildings, four of which, LeConte and Davis Colleges, and Thornwell and Woodrow dormitories were built immediately. He designed at Coker College, Hartsville, a group of ten imposing build-



MEREDITH COLLEGE - Raleigh, N. C.



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PROFILE OF AN ARCHITECT

ings, did other college work at the Presbyterian College in Clinton, an office building — the fifteen story Palmetto Building — in Columbia, a hotel in Rock Hill, high schools in Wilson, N. C., and a great many other towns, hospitals including the outstanding Halifax Hospital at Daytona Beach, Florida, and small homes and large homes throughout the South.

As a member of the firm of Wilson, Berryman and Kennedy he designed and saw completed an entire campus for Meredith College in Raleigh and a number of buildings for Wake Forest College. One of his most important architectural projects was the proposed master plan layout and design for the buildings of a complete college campus for Chicora College in Columbia in the 1920s. Unfortunately, though construction began in the late twenties, the project had to be abandoned after only two buildings had been completed, and Chicora College was combined with Queens College in Charlotte.

While participating in an architectural practice at a pace that today is difficult to comprehend, Mr. Wilson found time for a number of trips to Europe to study architecture and related subjects, and often wrote of these trips in local journals. In his personal library can be found many valuable texts on European architecture with a special emphasis on work in Germany which must have been of unusual interest to him. He maintained for a number of years, a class in architecture at his office for students at the University of South Carolina. Through his teaching and lectures at the University on architecture and related subjects, he became an inspiration to

many younger architects in North Carolina, South Carolina, and Georgia.

He was awarded an honorary membership in Phi Beta Kappa at the University soon after a chapter was established there, an honor he cherished throughout his life.

For many years he was Architect for the State House in Columbia. A number of interesting records still exist today describing work done during his tenure as he transformed the State House into the building we see today by completing the north and south "porchs" including the colonade, architrave and stairs. Incidentally, he believed, as do many architects today, that the existing dome that was placed on the building at the turn of the century should be removed and replaced with the rectangular structure proposed by the original architect.

Architects today admire, honor, and feel a real debt of gratitude to him, for he, in 1913, was instrumental in the organization of and became the first president of the South Carolina Chapter of the American Institute of Architects; He also helped prepare the bills introduced in the South Carolina legislature that provided for the examination and licensing of architects in the state. He became first chairman of the State Board of Architectural Examiners formed as a result of this legislation. In 1914 he was advanced to a "Fellowship" in the American Institute of Architects, one of the first architects in the South to be so honored, who, to quote the Fellowship document, "shall have notably contributed to the advancement of the architectural profession in design, instruction, literature, or education."

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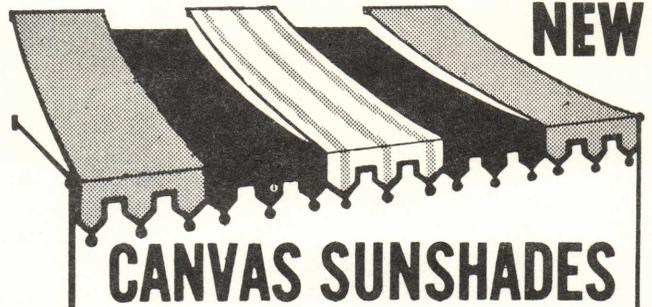
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PROFILE OF AN ARCHITECT



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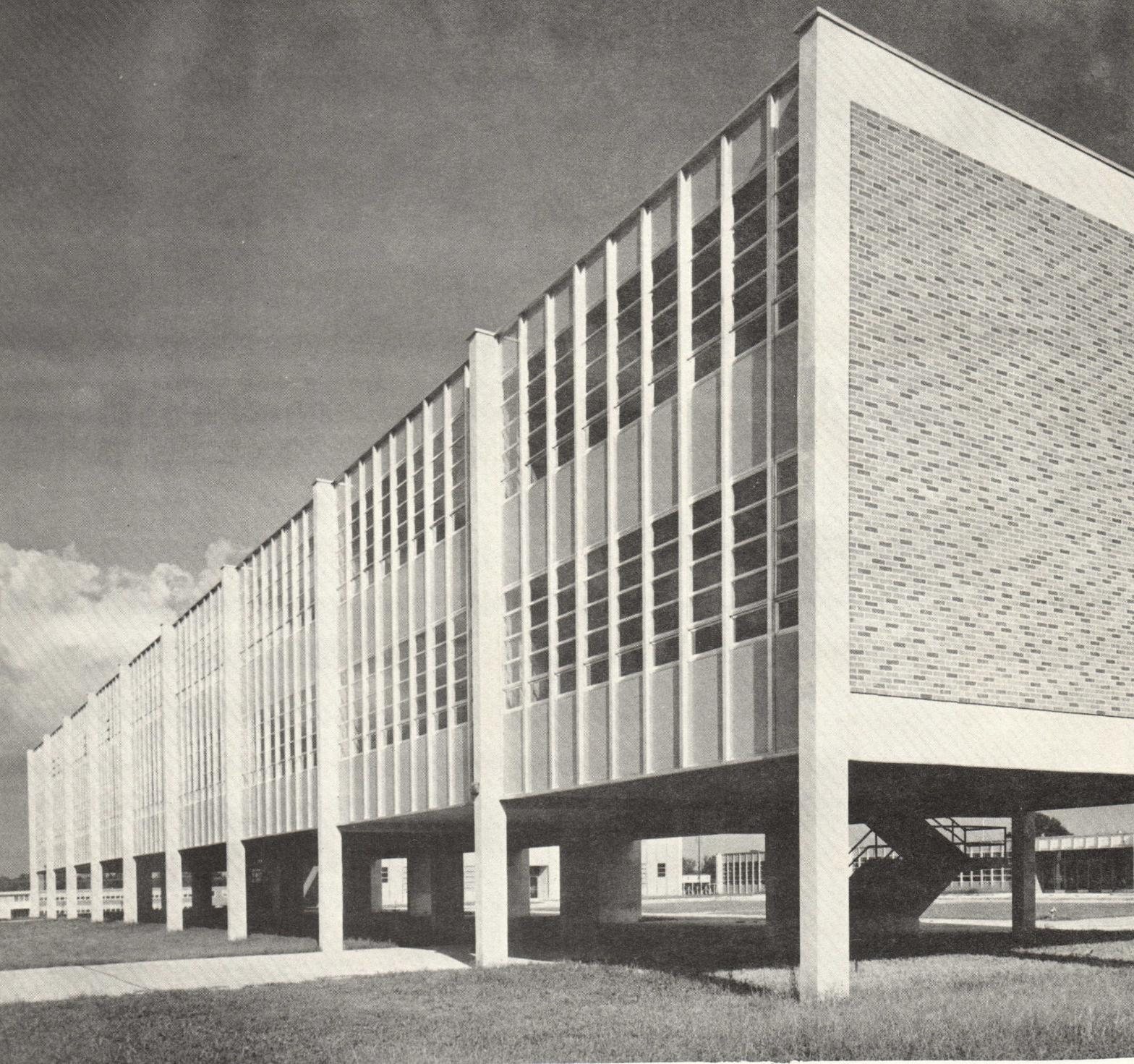


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Throughout his years in Columbia he had a keen interest in the development of the city and worked very closely with the Columbia Housing Corporation who wrote of him as the one "who conceived the plan and with his untiring energy promoted better housing facilities for the people of limited means in our city." He made proposals for the redevelopment of slum areas, and with uncanny accuracy wrote of the future of Columbia in a paper called "Vision" that revealed his deep interest and understanding of our business economy as well as the construction industry itself.

Mr. and Mrs. Wilson had three children: Alice Elizabeth Wilson who became the wife of Benjamin Almy Knowlton and whose children are Charles Wilson Knowlton, Benjamin A. Knowlton, Jr., and Elizabeth Knowlton Williams. Their second child Adeline Selby died in infancy. The third child Jane Livingston Wilson, who became the wife of Dr. Robert L. Carroll, has one son Dr. Robert L. Carroll, Jr. and a daughter Jean Carroll Davis.

Here is a man who made a great contribution to South Carolina and to the entire South, not in just one field, but in many. A man who, through his good sense and judgment, his ability to visualize the future of the construction industry, saw to it that certain standards were set up for the practice of architecture that would benefit the whole state as well as the architect. A man who molded directly with his own influence and activities, every architect in the state today.



NOTE WORTHY ARCHITECTURE

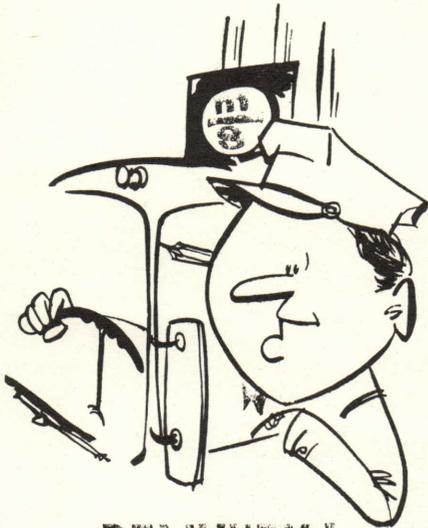
**TURNER BUILDING - South Carolina State College Orangeburg, S. C.
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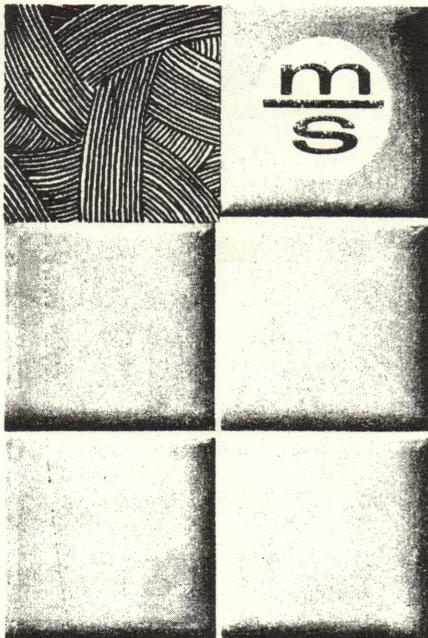


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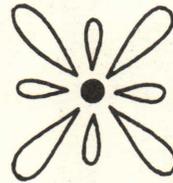
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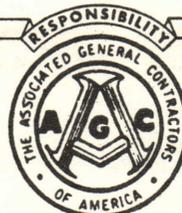
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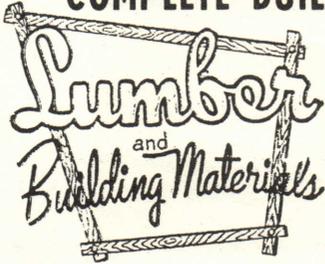


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Southern Architects To Be Next Pres The American Ins

A. G. Odell, Jr., Charlotte architect, has been elected first vice-president of the American Institute of Architects at its annual convention in Miami.

Under the bylaws of the organization he will be advanced to president next year.

Thus, he will be the first Southerner to hold this office in the 103-year history of the Institute, which has more than 15,000 members representing 80 per cent of the architectural firms of the nation.

Mr. Odell is just completing a year's term as second vice-president. He is a former president of the North Carolina chapter of the Institute. He has been a director of the Institute for three years and was named a fellow in 1957 in recognition of his achievements in design.

Odell designs won various national and state awards. Last year a cross section of North Carolina architects was polled on their "favorite" 10 buildings in the state. In the top 10, three were historical and four of the remaining seven were from Odell and Associates: the Charlotte-Mecklenburg Library and Concordia Evangelical Lutheran Church in Conover, tying for third choice; the Charlotte Auditori-

ent Of ute Of Architects

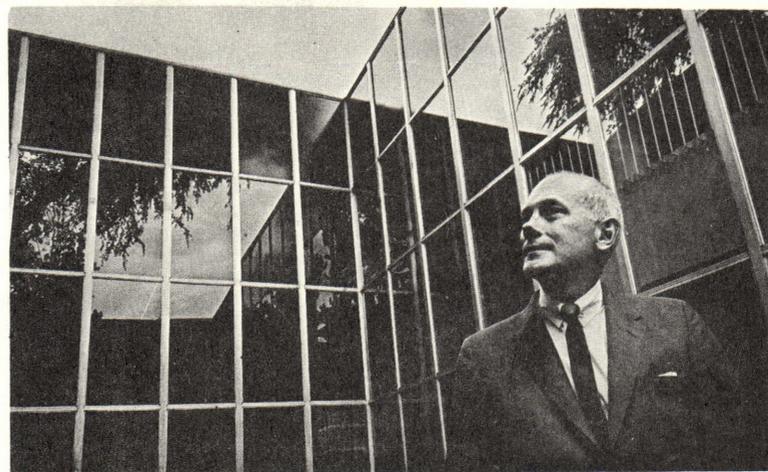
um and Coliseum; and the Wachovia Bank, done with Harrison & Abramovitz of New York.

A native of Concord, N. C., Goul-die Odell is a 1935 graduate of Cornell University where he earned his Bachelor of Architecture degree. Later he studied at the Ecole des Beaux Arts in Paris and thereafter worked for a time in New York, including a stint with Raymond Loewy. He organized his Charlotte firm in 1940. He is married to the former Mary Walker and they have one son.

What does he do for recreation? "Read," he answered promptly. "I read a lot and I like to travel. In fact, I travel as much as I can. Last month we went to Spain for a couple of weeks and I surely did like the country."

The head of A. G. Odell, Jr. & Associates is a well-groomed man of medium height, slender, with expressive brown eyes and short hair almost white. He's agile, energetic and restless — walks up and down as he talks on the phone, or props a foot up on his desk — and has a wry sense of humor.

His practice has spanned a tremendous change in architecture in North Carolina. Before 1949, there was almost no contemporary archi-



Architect Odell in Front of The Charlotte - Mecklenburg Library

ture in the Southeast. "Good architecture is the product of a culture, the expression of a particular age," he said. "Materials have a tremendous effect. A hundred years ago, steel and cast iron were just coming into use. There was plenty of hand labor for brick and wood buildings, for hand-carved columns and details."

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He likes the variety of his work, the creative aspect, the stimulus of constantly changing demands. Odell buildings are not confined to North Carolina. Baltimore's new \$12,000,000 Civic Center was designed by the Charlottean and at the moment he's working on plans for a public library and a senior high school in Hagerstown, Md. He's also doing the library for Limestone College at Gaffney, S. C. His favorite building is always "the one we're doing next."

He is an architect who has done a good deal for the looks and health of downtown Charlotte, but not nearly enough to suit him. And Charlotte, which is home, is a

symbol to him of the shortsightedness of metropolitan America. America is a "man-made mess," our cityscapes are an "aesthetic outrage," and our highways are "canyons of billboards and honky-tonks."

"Our North Carolina cities are pretty ugly things," he said, leaning back in his chair with arms behind his head, "and our citizens have become hardened to the unsightliness. "When they go to Europe, they marvel at the beautiful European cities — trees along the streets, wide boulevards, fountains and statues, no wires to spoil the view.

"We could have the same thing here if people would just do it. "The average American would rather live in a shack if he can park a Cadillac in front of it than have a beautiful house and a six-year-old Ford. It's up to the architects to point the way. "They can only do it through their influence on others."

Architecture is a "second religion" to a man dedicated to his work, and Odell admits getting some wry consolation even from his pessimism about the environment. "The more mess, the greater challenge," he said with a grin.

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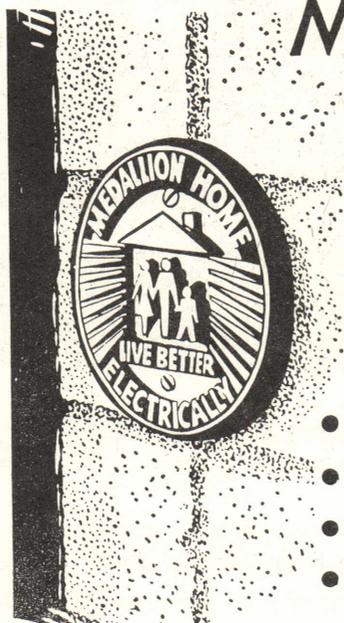
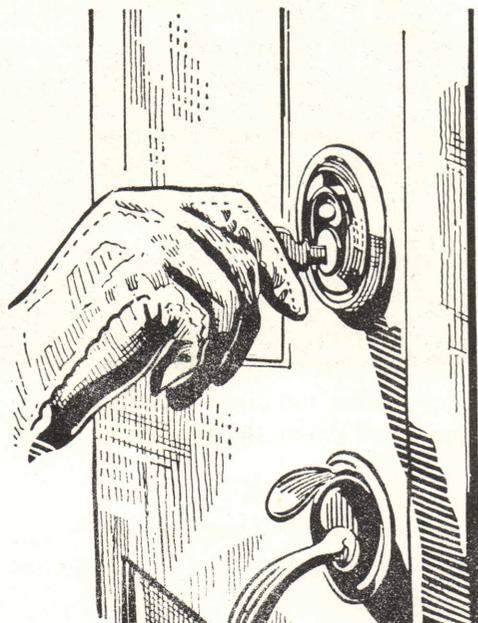
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THE BASIC SERVICES OF AN ARCHITECT

GENERAL

- a. When an architect is employed in a professional capacity he normally becomes a representative of and advisor to his client—to assist him in the design and construction of a particular project. In this capacity an architect's role is comparable in many respects to that of a lawyer. He makes his time, talents, knowledge, and experience available to the client, decides with the client on the best course of action, prepares documents setting forth the solution agreed upon, and then endeavors to see that these documents are properly followed during construction. He acts as his client's consultant and, when specifically authorized, as his agent, relieving him of many complex details. In the final analysis, an architect's services are primarily advice and assistance to his client—rendered to the best of the architect's ability and in accordance with normal standards of practice.
- b. Unless specifically indicated otherwise in the agreement with his client, the "basic services" of an architect involve all elements of a project, including the structural, electrical, plumbing, heating and air conditioning systems, and any other integral or "built in" materials or equipment that may be required. The architect selects and employs consultants when he considers it necessary or desirable to supplement his own forces in performing proper services on any of these elements, but he retains prime professional responsibility for all parts of a given project.
- c. The basic services of an architect normally are divided into five parts or "phases," as outlined in the paragraphs that follow.

SCHEMATIC DESIGN PHASE

During this phase, the architect normally furnishes the following basic services:

- a. Consults with the client and assists in development of a program of requirements for the project including, if desired, the formulation of a preliminary budget.
- b. When requested, advises the client upon the selection of a site.
- c. Reviews the site survey, inspects the site and surrounding conditions, and considers the effect of existing conditions, such as topography, drainage, and availability of sewer, water, and other utilities on the design of the project.
- d. Checks applicable codes, regulations and restrictions, insurance requirements, and other conditions and factors affecting design of the project.
- e. Performs such other services—including research, studies, and preliminary drawings—as are necessary to evolve and illustrate a basic solution that is acceptable to the client and that, in the opinion of the architect, can be constructed within the client's budget (if one has been established) and is the best that can be produced under the limitations and conditions involved.
- f. When required at this phase, obtains approval or assists the client in obtaining approval of the design from any authorities having jurisdiction.
- g. Advises the client concerning his estimate of probable construction costs.

(Continued on page 40)

DESIGN DEVELOPMENT PHASE

An architect normally furnishes these basic services during the Design Development Phase:

- a. Studies the proposed solution in greater detail and settles essential elements of the project, including basic materials and finishes and basic structural, electrical, and mechanical systems.
- b. Prepares plans, elevations, and other drawings and a description of materials and systems as required to define and illustrate all important basic features of the project.
- c. Consults with the client and obtains his approval on any significant developments or changes that have occurred during the Design Development Phase.
- d. When required at this phase, obtains approval or assists the client in obtaining approval of the design from any authorities having jurisdiction.
- e. Advises the client concerning his estimate of probable construction costs.

CONSTRUCTION DOCUMENTS PHASE

During this phase, an architect normally performs these basic services:

- a. Prepares detailed working drawings and specifications that contain specific instructions as to how the proposed project is to be constructed. Included in these documents are detailed descriptions of the electrical, heating, air conditioning, plumbing, and structural systems, and the use and arrangements of other materials and equipment required to construct the project. These documents also include other conditions such as responsibilities of the contractor, owner, and architect, the requirements for bonds and guarantees, and other related matters.
- b. Consults with the client and obtains his approval on any significant developments or changes that have occurred during the Construction Documents Phase.
- c. When required, obtains or assists the client in obtaining approval of the design from any authorities having jurisdiction.
- d. Advises the client concerning his estimate of probable construction costs.

BIDDING AND AWARD PHASE

An architect normally furnishes these basic services during the Bidding and Award Phase.

- a. As a representative of and in coordination with the client, prepares the advertisement for bids or otherwise solicits suitable contractors to bid on the proposed work.
- b. Arranges for reproduction of and issues copies of working drawings and specifications to contractors and other essential parties for their use in preparing bids and constructing the project.
- c. Receives and opens bids at a time and place agreed upon with the client.
- d. Advises the client concerning the qualifications of bidders and the reasonableness of bids received, and makes recommendations concerning the award of a contract for construction.
- e. Assists the client or his attorney in the preparation of a contract for construction.

CONSTRUCTION PHASE

Through his services during the Construction Phase an architect endeavors to facilitate construction of the project in accordance with the intent of the working drawings, specifications, and the construction contract. He normally performs these basic services:

- a. Prepares and issues large scale or full size details of any features that need to be more accurately defined.
- b. Checks and approves shop drawings and other supplementary data required for proper construction.
- c. Inspects construction periodically. The frequency of these inspections may vary with the progress of the work and other conditions but will average not less than one visit by the architect or his architectural representative to the project per week during the course of construction—with a time interval no greater than two weeks between visits while construction is in progress—and with supplementary visits as required by qualified inspectors of engineering features.
- d. Reviews the contractor's requests for payments and issues certificates on which payments to the contractor are based.
- e. Prepares and issues "change orders" or other appropriate instructions concerning changes during construction.
- f. Maintains a record of important conditions and decisions affecting construction, accounts of costs (when applicable), statements, and payments to the contractor.
- g. Reviews and forwards to the client bonds, guarantees, and such other evidence of insurance or security as may be required by the construction contract.
- h. Reviews and forwards to the client operating and maintenance instructions for mechanical, electrical, and other equipment incorporated in the project that requires periodic attention.
- i. Acts throughout construction as an unbiased professional interpreter of the contract documents, and endeavors to encourage and facilitate faithful adherence to the terms of the construction contract by both contractor and client.
- j. On the basis of his inspections and judgment of conditions determines the date to be recognized for "substantial completion of construction."
- k. Prior to authorization of final payment obtains from the contractor a statement that all bills have been paid and that he (the contractor) will hold the owner harmless from any liens or other obligations arising out of construction covered by his contract.
- l. During the period that work under the construction contract is guaranteed—inspects reported deficiencies of consequence, conducts "year end" inspection and assists the client in other reasonable respects in obtaining benefits to which he may be entitled under bonds and guarantees.

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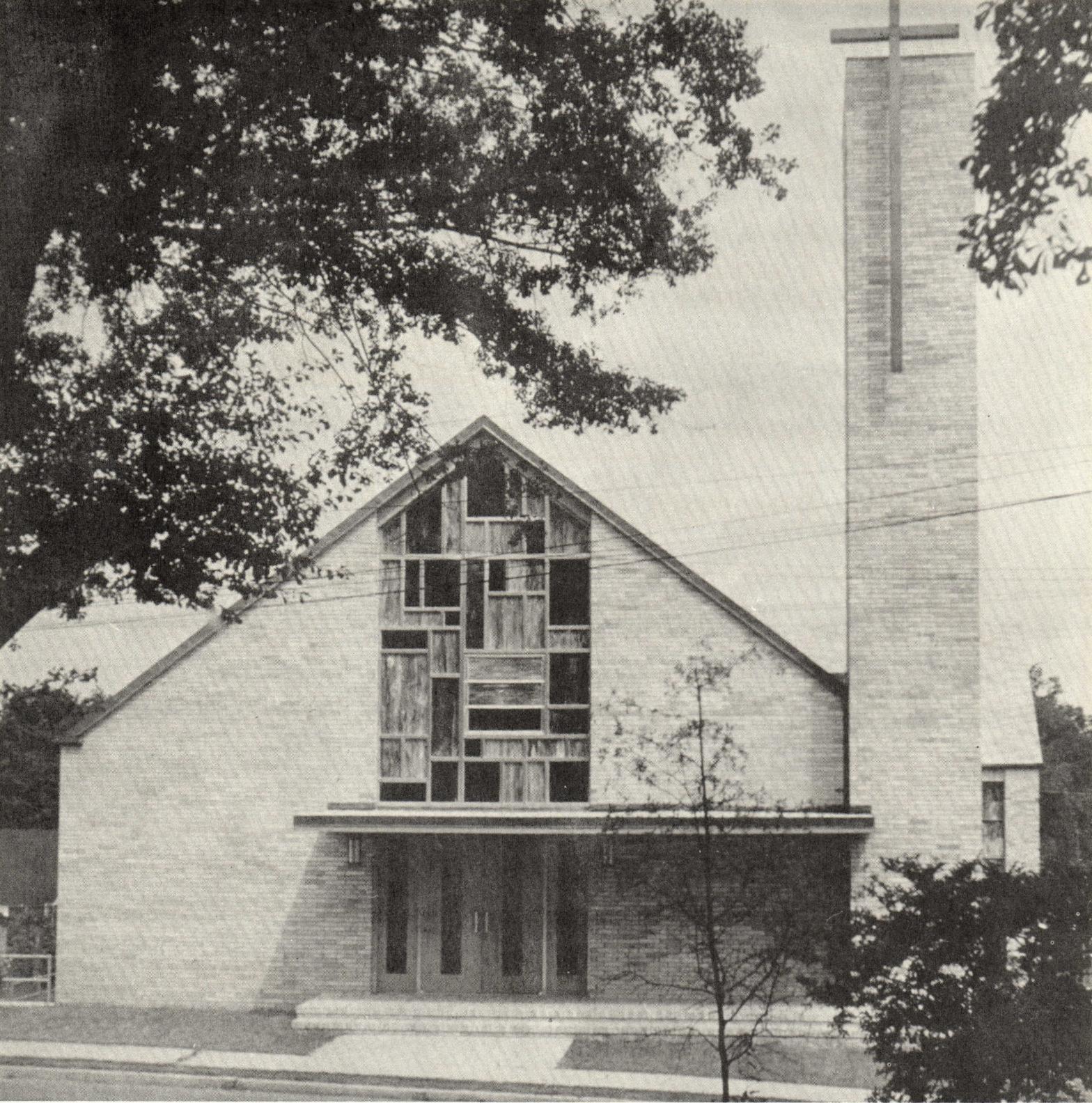
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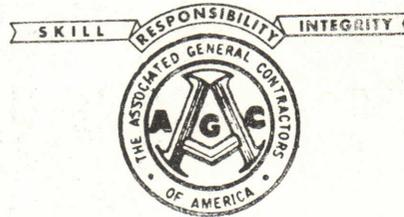
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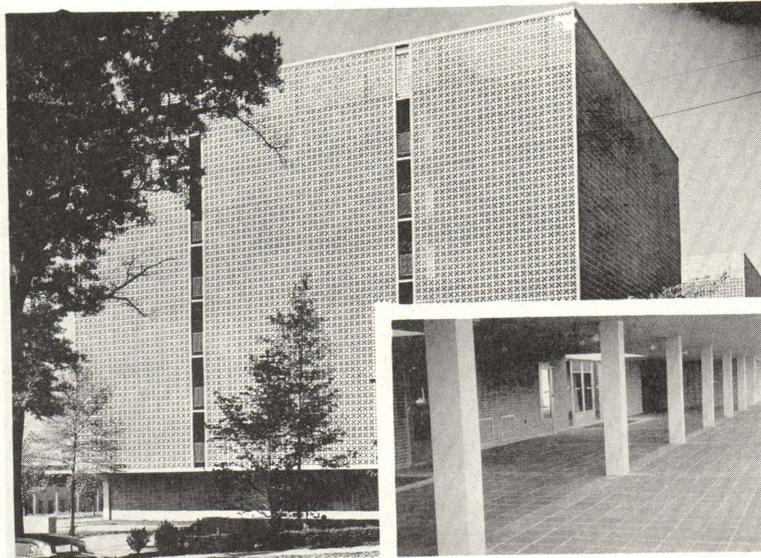
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