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# Preserving The Architectural Legacy Of Lyles, Bissett, Carlisle & Wolff, 1948-1976

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PRESERVING THE ARCHITECTURAL LEGACY  
OF  
LYLES, BISSETT, CARLISLE & WOLFF, 1948-1976

by

Casey Lee

Bachelor of Arts  
University of South Carolina, 2014

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Submitted in Partial Fulfillment of the Requirements

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University of South Carolina

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Accepted by:

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## DEDICATION

To my family and friends for their unwavering love, patience, and support.

## ACKNOWLEDGEMENTS

I must first acknowledge my advisor and thesis director, Dr. Robert Weyeneth. Thank you for your support, advice, and guidance throughout this process, which was invaluable. Also, thank you for two great years of historic preservation and advisement in my graduate career. Also, many thanks to my thesis reader, Dr. Lydia Brandt who introduced me to this topic. Your expertise and insight could not be replaced.

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## ABSTRACT

“Preserving the Architectural Legacy of Lyles, Bissett, Carlisle & Wolff, 1948-1976,” explores the architectural legacy of a mid-century modern architecture firm whose works dominate the built environment of South Carolina. This thesis advocates for the preservation of modern architecture as a whole and for the works of LBC&W more specifically. In order to do so, it looks at the history of one of the premier mid-century modern architecture firms in the Southeast and investigates how its buildings and structures came to dominate South Carolina’s landscape. It then evaluates the ten broad property types designed by the firm in order to achieve a better understanding of LBC&W’s architectural legacy.

## TABLE OF CONTENTS

DEDICATION .....	iii
ACKNOWLEDGEMENTS.....	iv
ABSTRACT .....	v
LIST OF FIGURES .....	vii
LIST OF ABBREVIATIONS.....	ix
CHAPTER 1: INTRODUCTION.....	1
CHAPTER 2: A HISTORICAL CONTEXT FOR LYLES, BISSETT, CARLISLE & WOLFF.....	9
CHAPTER 3: THE ARCHITECTURAL LEGACY OF LYLES, BISSETT, CARLISLE & WOLFF.....	47
CHAPTER 4: CONCLUSION .....	79
BIBLIOGRAPHY .....	84
APPENDIX A: LYLES, BISSETT, CARLISLE & WOLFF PROPERTIES IN SOUTH CAROLINA .....	89

## LIST OF FIGURES

Figure 2.1. Lyles, Bissett, Carlisle & Wolff .....	16
Figure 2.2. Organization Chart .....	19
Figure 2.3. Plan of West Elevation of Blatt Building .....	25
Figure 2.4. 1321 Bull Street Office.....	29
Figure 2.5. 1800 Gervais Street Office .....	29
Figure 2.6. Bankers Trust Tower .....	30
Figure 2.7. Company Private Plane .....	32
Figure 2.8. Columbia Community Relations Council .....	37
Figure 2.9. Wolff and Wright at Ainsley Hall House.....	37
Figure 2.10. State Capitol Complex.....	41
Figure 2.11. The Columbia Post Office .....	45
Figure 3.1. Cornell Arms .....	51
Figure 3.2. James F. Byrnes Residence .....	54
Figure 3.3. Crayton Junior High School .....	58
Figure 3.4. Carolina Coliseum .....	62
Figure 3.5. Columbia Municipal Parking Garage.....	65
Figure 3.6. Shaw Air Force Base Hospital .....	67
Figure 3.7. Bankers Trust Tower .....	70
Figure 3.8. Pageland Screen Printers, Inc. ....	73
Figure 3.9. Richland Memorial Hospital .....	76



Figure 3.10. Columbia Garden Club Council .....78

## LIST OF ABBREVIATIONS

AIA .....	American Institute of Architects
CSC.....	Clemson Special Collections
FHA.....	Federal Housing Administration
LBC&W .....	Lyles, Bissett, Carlisle & Wolff
NPS .....	National Park Service
SCDAH.....	South Carolina Department of Archives and History
SCL .....	South Caroliniana Library
SCPC.....	South Carolina Political Collections
SHPO .....	State Historic Preservation Office
SOM.....	Skidmore, Owings & Merrill
WFA.....	Wolff Family Archives

# CHAPTER 1

## INTRODUCTION

Lyles, Bissett, Carlisle & Wolff (LBC&W) worked in South Carolina and throughout the Southeast for almost thirty years, from the firm's incorporation in 1948 until its dissolution in 1976. By 1971, it had completed over 1,300 projects that cost approximately \$1 billion.<sup>1</sup> In the close to three decades that the firm operated, it expanded exponentially to employ 350 people at its peak in the late 1960s and early 1970s.<sup>2</sup> LBC&W was a large and prolific firm, and its architectural presence continues to dominate the built environment of South Carolina.

This thesis sheds light on the historical and architectural legacy of modernist buildings and structures through the lens of LBC&W's work. More than that, it seeks to resurrect LBC&W and bring recognition to the firm that was so instrumental in building modern South Carolina. In order to demonstrate LBC&W's significance and the value of preserving its works, it is important to assess the state of mid-century modern architectural preservation and why a thesis such as this is even necessary. Chapter two provides the historical context for the firm, displaying LBC&W's dominance in South Carolina. In doing so, the second chapter reveals the parts of LCB&W's organizational structure, such as its militaristic, assembly line, operational model and its "Total Design"

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<sup>1</sup> LBC&W, *Qualifications Book*, 1971, Mr. & Mrs. Louis M. Wolff Family Archives of the Elsie B. Wolff Family Trust, H. Michael Wolff Trustee. [hereafter referred to as WFA].

<sup>2</sup> Andrew W. Chandler, "Lyles, Bissett, Carlisle & Wolff," in *The South Carolina Encyclopedia*, ed. Walter Edgar, 576-577 (Columbia: University of South Carolina Press, 2006), 576-577.

philosophy, before expanding upon LBC&W's cultivation of political clientele through friendships, active committee participation, and campaign contributions. The third chapter explores ten broad property types that the firm designed in order to direct attention to the architectural legacy of LBC&W. It analyzes these property types and assesses their value for historic preservation. Finally, chapter four concludes this thesis with a look at the opportunities and possibilities that could arise from this work in the field of preservation and for LBC&W's architectural legacy.

This thesis resulted from a course taught by Dr. Lydia Brandt in the spring of 2015 on mid-century modern architecture. Students conducted research on four properties (Cornell Arms, the Edgar Brown Building, the Coliseum, and the Louis Wolff House) designed by the firm LBC&W. The report generated by this course guided the research for this thesis.<sup>3</sup> This author then surveyed the buildings, completed secondary source research on mid-century modern architecture including themes and firms present therein, and completed primary source research on the firm at repositories across South Carolina. After consulting with the South Carolina State Historic Preservation Office (SHPO) as well as the thesis advisor for this project, it was determined that a Multiple Property Documentation Form for the National Register of Historic Places would be the ideal format for this thesis.

The Multiple Property Documentation Form for the National Register of Historic Places was chosen to encourage the preservation of LBC&W properties. This form mandates a historical overview which situates the properties within their appropriate historical contexts. It then requires that the properties be divided into "types" and that

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<sup>3</sup> Jane Campbell, et al., *Lyles, Bissett, Carlisle, and Wolff: Building Modern Columbia*, Final report prepared for the City of Columbia and the South Carolina State Historic Preservation Office, Spring 2015.

these property types be given specific criteria that make them eligible for the National Register of Historic Places. The intention behind choosing this form is to prompt future National Register nominations on LBC&W properties by providing the basic historical context and criteria to guide future preservationists in their work, thus preserving these buildings through documentation.<sup>4</sup> Once deemed eligible and listed, the properties would qualify for historic tax credits for adaptive use rehabilitations. This would incentivize actual, physical preservation of these properties.

### **The State of Mid-Century Modern Architectural Preservation**

As works of mid-century modern architecture began to reach fifty years of age, the standard threshold set by the National Park Service for determining eligibility of properties to the National Register of Historic Places, preservationists started to focus their attention on recent architecture's preservation potential. Initial preservation of these properties centered on the great works constructed in this idiom. Buildings by architects deemed "masters" of modernism like Mies van der Rohe, Walter Gropius, Le Corbusier, and Frank Lloyd Wright, and by firms such as Skidmore, Owings, and Merrill (SOM) were deemed worthy of preservation due to the renown their creators held among architectural historians. These were the architects who led the movement in the early-twentieth century, creating a world view that would influence architects throughout the rest of the century as they established the basis for modern design. By the 1990s, works

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<sup>4</sup> See Antoinette J. Lee and Linda F. McClelland, "How to Complete the National Register Multiple Property Documentation Form," 1991, U.S. Department of the Interior, National Park Service. <https://www.nps.gov/nr/publications/bulletins/nrb16b/> for more information on the Multiple Property Documentation Form.

by architects inaugurated into the canon of mid-century modern architecture had become a major concern of the preservation community.<sup>5</sup>

Preservationists pushed for the conservation of modern architecture both domestically and abroad. Internationally, a number of bodies including the Modern Heritage Committee of the Association for Preservation Technology, the ICOMOS International Scientific Committee on Twentieth-Century Heritage, Docomomo International, and a host of other organizations dedicated to the preservation of modern architectural heritage formed, helping create networks that brought together architects, critics, historians, and preservationists who shared a common interest in the conservation of modern architecture. Further, the efforts of governmental organizations such as the U.S. National Park Service (NPS) and English Heritage to organize conferences, workshops, and provide resources contributed to international practice of modern heritage conservation.<sup>6</sup> In the United States, rehabilitation and restoration projects on great modernist buildings such as SOM's Lever House and Walter Gropius's home in Lincoln, Massachusetts, signified the American preservation movement's willingness to embrace mid-century modern architecture.<sup>7</sup>

Despite efforts to preserve these masterworks, mid-century modern architecture remains an embattled front of the preservation movement as preservationists struggle to prove that these buildings are historic and worthy of protection. Mid-century modern buildings are still found in abundance across the United States, and many Americans

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<sup>5</sup> Theodore H.M. Prudon, *Preservation of Modern Architecture* (Hoboken, NJ: John Wiley & Sons, 2008), 16.

<sup>6</sup> Susan MacDonald, "Modern Matters: Breaking the Barriers to Conserving Modern Heritage," *Conservation Perspectives* (2013) [http://www.getty.edu/conservation/publications\\_resources/newsletters/28\\_1/modern\\_matters.html](http://www.getty.edu/conservation/publications_resources/newsletters/28_1/modern_matters.html) (accessed July 1, 2016).

<sup>7</sup> Prudon, *Preservation of Modern Architecture*, 16-20.

remain unconvinced of the need to preserve these buildings that are so numerous and constructed so recently. The lack of urgency to preserve buildings of an idiom that does not yet seem “historic” and appears to be in little danger of disappearance is compounded by the perception of those unfamiliar with or unsympathetic to modern design aesthetics who view these buildings as eyesores.<sup>8</sup> Furthermore, many of these mid-century modern structures have fallen into disuse or disrepair due to use of materials or building designs that have made it difficult to adapt these structures into functional and environmentally sustainable spaces.<sup>9</sup>

Even works of the “masters” of mid-century modern architecture have faced demolition or character-altering redesigns as preservationists struggled to rally support for preserving mid-century buildings that are unloved and neglected. The high-profile demolition of iconic mid-century structures like Richard Neutra’s Cyclorama Building in Gettysburg National Park alongside the demolition scheduled for later this year of Paul Rudolph’s Brutalist Shoreline Drive Apartments in Buffalo, NY showcase the vulnerability of mid-century modern architecture in the face of pushes for new design and development.<sup>10</sup> Even those mid-century buildings that have survived demolition, such as Edward Durrell Stone’s 2 Columbus Circle building in New York City and Paul Rudolph’s Orange County Government Center in Goshen, NY have instead undergone controversial redesigns that vastly altered the character of the original architecture. Between concerns over design, building functionality, and deterioration, preservationists’

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<sup>8</sup> MacDonald, “Modern Matters.”

<sup>9</sup> MacDonald, “Modern Matters.”

<sup>10</sup> Jason Sayer, “Paul Rudolph’s Buffalo Shoreline Apartments to be Demolished,” *The Architects Newspaper*, May 19, 2016. <http://archpaper.com/2016/05/paul-rudolphs-buffalo-shoreline-apartments-completely-demolished/> (accessed July 1, 2016).

efforts to prevent character-altering redesigns of these structures failed.<sup>11</sup> Even buildings like the Frank Lloyd Wright designed David Wright House in Phoenix, which was recently threatened with demolition by a developer, still face uncertain futures as preservation-minded owners decide how to re-purpose and rehabilitate these exceptional examples of mid-century modernist architecture.<sup>12</sup>

The difficulty preservationists have faced in preserving the work of modern architecture's "masters" is compounded when preservationists and architectural historians turn to the recent architecture that abounds across the country. With few scattered projects as exceptions, the "masters" of American mid-century modern architecture worked primarily in heavily populated and dense urban centers, such as Chicago and New York. However, mid-century modern architecture defines city skylines and landscapes in other cities not immediately associated with architecture of the mid-twentieth century. Columbia, South Carolina is one such city with an urban skyline largely defined by its modernist buildings.<sup>13</sup> The local architecture firm LBC&W was responsible for many of the mid-century buildings that populate the Columbia skyline and preserving examples of their work is crucial for contextualizing the character of mid-century and modern Columbia. Some of their structures are already under threat, such as The Christine Building, a modern apartment complex completed in 1949 that has now

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<sup>11</sup> Lauren Vollono, "Perception and the Problem with Preserving Modernist Architecture: 2 Columbus Circle," *St. Andrews Journal of Art History and Museum Studies* 13 (2009): 95-103; Holly Kellum, "Bids Come in for OC Government Center," *Epoch Times*, December 23, 2015.

<http://www.theepochtimes.com/n3/1925008-bids-come-in-for-oc-government-center/> (accessed July 1, 2016); Michael Kimmelman, "Clock Ticks for Paul Rudolph's Orange County Government Center," *The New York Times*, March 3, 2015. <http://www.nytimes.com/2015/03/04/arts/design/clock-ticks-for-paul-rudolphs-orange-county-government-center.html> (accessed July 1, 2016).

<sup>12</sup> Brenna Goth, "ASU won't take over Frank Lloyd Wright House in Arcadia," *The Republic*, May 13, 2016. <http://www.azcentral.com/story/news/local/phoenix/2016/05/12/arizona-state-university-wont-take-over-arcadia-wright-house-phoenix-frank-lloyd-wright/84293972/> (accessed July 1, 2016).

<sup>13</sup> Anjuli Grantham, "LBC&W and the Making of Modernist Columbia," LBC&W file, South Carolina State Historic Preservation Office, 1-4.



fallen into disrepair, causing some to fear that it is on course for demolition.<sup>14</sup> The preservation movement is grappling with articulating why the types of mid-century buildings like those designed by firms like LBC&W should be considered an important part of our cultural heritage. While preservationists are divided on this topic, many argue that buildings that are “ordinary, common, or even subjectively unattractive” can still be worthy of preservation because they have sociocultural value in the built environment.<sup>15</sup> After all, even if buildings designed by firms like LBC&W are derivative of masterworks, they are the types of modernist properties that the majority of Americans encountered and tell a story of the mid-twentieth century that the masterworks cannot.<sup>16</sup> However, due to the abundance of mid-century modern buildings, preservationists must create a set of criteria that can help them evaluate which of these mid-century buildings should be preserved.

This thesis argues for the value of preserving mid-century modern architecture in South Carolina designed by an architecture firm not nationally recognized as part of the canon of mid-century modern architecture. In composing a thesis in the format of a Multiple Property Documentation Form for the National Register of Historic Places, this work asserts itself into the preservation frontier as the field moves towards determining the historic and architectural value of mid-century modern architecture. This thesis also insinuates itself into the preservation frontier by resurrecting an architecture firm important to the Southeast, but seldom remembered or recognized. In rescuing this firm

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<sup>14</sup> Eva Moore, “The Wreck of The Christine: What’s Next for Iconic Columbia Apartments?” *freetimes*, May 4, 2016, <http://www.free-times.com/cover/the-wreck-of-the-christine-050416> (accessed July 1, 2016).

<sup>15</sup> Kelli Shapiro, “Modernism to McDonald’s: Ideology, Controversy, and the Movement to Preserve the Recent Past,” *Journal of Architectural Education (1984-)* 61 no. 2 (2007): 8.

<sup>16</sup> Lydia Brandt, “Preserving and Researching Modern Architecture Outside of the Canon: A View from the Field,” *ARRIS: Journal of the Southeast Chapter of the Society of Architectural Historians* 26 (2015): 72-74.

from obscurity and promoting the architectural value of LBC&W's work, this thesis could serve as a model for every American city's LBC&W. By providing a context for evaluating such buildings, it will hopefully encourage National Register nominations, tax credit adaptive use preservation projects, and the protection of the mid-twentieth century's built environment. This thesis hopes to direct attention to the value of and potential for preserving mid-century modernism, especially since its future appears so precarious at present.

## CHAPTER 2

### A HISTORICAL CONTEXT FOR LYLES, BISSETT, CARLISLE & WOLFF

#### **Introduction**

From 1948-1976, LBC&W worked to become one of the premier architecture firms in the Southeast. A group of four Clemson architecture graduates and World War II veterans came together as the four principals for whom LBC&W was named. William Lyles, Thomas Bissett, William Carlisle, and Louis Wolff organized the firm to function as an assembly line, an organizational model that transferred easily to other locations and fields as the firm expanded in the 1960s and 1970s. LBC&W expanded even more easily as it possessed a unifying design philosophy and marketing strategies that kept employees everywhere and in every department consistent in their operations. LBC&W's ability to cultivate political clientele at all levels of government through the principals' social activities and friendships with politicians and important members in the community, their involvement in committees and campaigns, and their ability to continuously satisfy these clients, also aided the firm's expansion. Combined with the firm's organization, the cultivation of the political clientele enabled LBC&W to expand into one of the largest, most prolific, and influential firms in the Southeast, whose buildings dominate South Carolina's built environment.

Mid-century modern architecture practiced by twentieth-century firms like LBC&W was inspired by the convergence of the philosophy of modernism that emerged out of the nineteenth century with use of new technologies and building materials. New

industrial technologies of the nineteenth century introduced strong, modern materials like cast iron, steel, reinforced concrete, plate glass, and aluminum to architects, enabling them to design modern buildings which needed less structural elements. Modernism as an approach to architectural design can be traced back to some of the first to embrace exposed structural elements as ornamentation, such as the mid-nineteenth-century French architect and theorist Eugene Viollet-le-Duc.<sup>17</sup> Already shown successful examples of this stripped-down style with exposed structural components in Viollet-le-Duc's work as well as London's 1851 Crystal Palace, architects in the late-nineteenth century began to use new materials and experiment with the simpler, less decorative architectural styles they enabled.<sup>18</sup> In the United States, the Chicago School of the late-nineteenth century, particularly "form follows function" proponent Louis Sullivan, embraced these ideas as they began to design some of the first skyscrapers that utilized modern materials like steel to create high-rise structures, which were made practical by new technologies such as the elevator.<sup>19</sup> This notion of building design prioritizing functionality would later inform the spirit of modernism as an architectural style that served the needs of contemporary life.

American mid-century modern architecture has its roots in European modernism that developed in the early decades of the twentieth century. While American architecture seemed to revert back to Beaux-Arts style architecture after the 1893 World's Columbian Exposition and the City Beautiful Movement, European modernism prospered with the Deutscher Werkbund and Futurist movements which attempted to reconcile architectural

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<sup>17</sup> Alan Colquhoun, *Modern Architecture* (Oxford: Oxford University Press, 2002), 15;

<sup>18</sup> William J.R. Curtis, *Modern Architecture Since 1900* (Englewood, NJ: Prentice-Hall, Inc., 1982), 38.

<sup>19</sup> Kenneth Frampton, *Modern Architecture: A Critical History* (London: Thames and Hudson, 1980), 52-56; Colquhoun, *Modern Architecture*, 35-42.

design with the industrial zeitgeist (spirit of the times).<sup>20</sup> During the years between the two world wars, European modernism formed into the basis of mid-century modernism as known today. It is during these years that architects such as Swiss born Le Corbusier, and German born Walter Gropius and Mies van der Rohe rose to prominence in the field and pioneered the International Style of architecture. Modernism rejected historical traditions of architecture, embraced form and structure, and attempted to design buildings suited for contemporary life. Le Corbusier did this through his “Five Points for a New Architecture” which rejected classicism while advocating for functionalism and the use of modern technology along with his notion of machine-like buildings.<sup>21</sup> Gropius founded the Bauhaus School of architecture in 1919, where Mies later taught. This school stressed the importance of rationality in design with the creation of well-designed objects that were also useful for modern life.<sup>22</sup> Gropius and Le Corbusier, along with Frank Lloyd Wright in America, were also developing city plans, particularly for industrial cities, in order to provide efficient and suitable living options for citizens in urban centers.<sup>23</sup>

In the 1930s, the International Style came to the United States when Henry Russell Hitchcock and Philip Johnson coined the term after an exhibit on the European modern architecture at the Museum of Modern Art in New York.<sup>24</sup> This, along with the emigration of Gropius and Mies to the United States in the 1930s, ushered in American use of the International Style.<sup>25</sup> However, modern architecture did not fully flourish in the United States until after World War II when a booming economy and population

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<sup>20</sup> Colquhoun, *Modern Architecture*, 46; Curtis, *Modern Architecture*, 60-71.

<sup>21</sup> Colquhoun, *Modern Architecture*, 137-157; Frampton, *Modern Architecture*, 149-160, 178-180.

<sup>22</sup> Curtis, *Modern Architecture*, 118-131.

<sup>23</sup> Curtis, *Modern Architecture*, 11.

<sup>24</sup> Curtis, *Modern Architecture*, 144-158.

<sup>25</sup> Frampton, *Modern Architecture*, 231-237; Curtis, *Modern Architecture*, 259.

growth required new buildings. Modern architecture seemingly provided the answer to the country's burgeoning economy and consumer culture. It became the architecture of choice for both private developers and government officials, as modernism was viewed as an architecture that addressed the issues and met the needs of contemporary life while proclaiming the building's inhabitants as progressive. Housing growth, corporate expansion, institutional, and civic growth defined post-war development. The country, primed for industry during the war, transitioned easily to this upsurge of construction, and new high rise apartments, schools, industrial complexes, office buildings, and governmental structures began to dominate the landscape.<sup>26</sup>

Architects were not designing these new buildings solely in the International Style. In fact, increasingly in the 1950s and onward, the International Style was criticized for being too sterile and crude and for rejecting regional styles of architecture.<sup>27</sup> While International Style buildings with their rectangular, curtain-wall constructions and exposed structural elements remained a part of modern architecture, it was joined by styles rejecting its solutions to contemporary design needs. Neo-formalism, with works by architects such as Edward Durell Stone, brought classical elements more prominently back into design with flat and projecting rooflines and columnar supports that gave buildings temple-like appearances. Expressionism, practiced by architects such as Eero Saarinen, created visionary works with distorted and curved forms that tended to represent natural themes and use classical and even gothic elements. Heavy, monumental, concrete Brutalist buildings, by architects such as Louis Kahn, also rejected the International Style by reverting back to a heavier building design with abstracted classical

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<sup>26</sup> Prudon, *Preservation of Modern Architecture*, 4-5, 15-16; Robinson and Foell, *Growth, Efficiency, and Modernism*, 6-15.

<sup>27</sup> Curtis, *Modern Architecture*, 261.

elements.<sup>28</sup> These styles, along with other postmodernist and regional designs, carried mid-century modern architecture forward while rejecting its basis, the International Style.<sup>29</sup> They all, however, were trying to serve the modern world with all its technological advances, new industries and commercial centers, new media and marketing strategies, housing and automobile demands, and growing populations.

The story of post-war development in South Carolina unfolded much the same way as it did on the national scene, and new modern building designs were needed to meet contemporary needs. World War II brought massive amounts of change to the state as war production industries moved into South Carolina. To keep and lure even more industries into the state after the war, South Carolina presented a progressive image to the world, resulting in the mid-century modern architecture that abounds in South Carolina's cities and towns. Industry-hunting programs popped up all over the state in larger cities such as Greenville, Columbia, and Charleston, as well as smaller ones such as Allendale and Ridgeland. The state government, particularly The Research, Planning, and Development Board, a precursor to the 1954 State Development Board, aided and advised these industry-hunting programs committed to bringing development to South Carolina. These programs were a success, as seen by the nineteen new companies which Charleston attracted just nine months after the end of the war. In fact, between 1945 and 1957, industries had invested \$1.3 billion into the state and created roughly 136,000 jobs.<sup>30</sup> On top of impressive industrial growth in the post-war period, South Carolina's government also grew substantially. In 1941, state appropriations for industrial

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<sup>28</sup> Curtis, *Modern Architecture*, 261, 309-316; Frampton, *Modern Architecture*, 238-245.

<sup>29</sup> Curtis, *Modern Architecture*, 309-355.

<sup>30</sup> Walter B. Edgar, *South Carolina in the Modern Age* (Columbia, South Carolina: University of South Carolina Press, 1992), 81-94.

development consisted of \$13,564.99. By 1966, this amount had grown to \$263,540,205.<sup>31</sup> With all of this growth, South Carolina needed better schools, university buildings, roads, new hospitals, offices, government buildings and other basic services to accommodate their burgeoning population. Lyles, Bissett, Carlisle, and Wolff provided South Carolina with many of these necessities throughout the mid-twentieth century.

LBC&W was instrumental in bringing mid-century modern architecture to South Carolina. The firm's architecture dominates the built environment of the state's capital city, Columbia, and its presence reverberates throughout South Carolina. In fact, LBC&W was one of the largest firms in the Southeast at its peak with over 350 employees and with a company private plane and its own personal fleet of company cars.<sup>32</sup> In promotional materials, LBC&W listed air conditioning, commercial buildings, hospitals, housing, labs, master planning and site development, military standard design, power and heating plants, public buildings, surveys and reports, utilities, water and sewage, colleges and universities, textile plants, secondary schools, and fallout shelters as their primary areas of work, demonstrating their versatile expertise.<sup>33</sup>

LBC&W's work exemplified the social, economic, and political changes occurring throughout the state and nation during the mid-twentieth century. Perhaps even more importantly, the firm's varied portfolio of work demonstrated the emerging trends of the organizational modes and clientele of modern architecture firms. In organizing and operating the firm in the corporate modernist model and by actively seeking political clientele, LBC&W was able to grow impressively and adapt to social, economic, and

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<sup>31</sup> Edgar, *South Carolina*, 111.

<sup>32</sup> Chandler, "Lyles, Bissett, Carlisle & Wolff," 576-577; LBC&W Promotional Pamphlet, 1950s, WFA.

<sup>33</sup> Grantham, "LBC&W and the Making of Modernist Columbia," 13.



design trends needed to ensure the firm's influence on the built environment in South Carolina.

### **Forming the Firm**

LBC&W grew out of the architecture firm Stork & Lyles in the late 1940s. William Gordon Lyles, of Whitmire, South Carolina, worked with Heyward Singley upon graduation from Clemson with his Bachelor Degree of Science in architecture in 1934. While working with Heyward Singley, Lyles met Bill Stork, and the two worked on a Public Works Administration project for Singley before heading to Columbia for another job opportunity.<sup>34</sup> In 1937, Lyles married Louise Stork, Bill's sister, linking himself closely with the Stork family. He and Bill Stork primarily worked on projects for the firm Wessinger and Stork, the Stork in this firm being Bob Stork, Bill and Louise's brother. Wessinger and Stork dissolved in 1937, and Bob Stork created Stork and Lyles in its place, but the firm lost its leader after Lyles took a job as assistant constructing quartermaster at Fort Jackson in 1940.<sup>35</sup> Promoted to first lieutenant, Lyles then moved to Augusta, Georgia's Camp Gordon before heading to Washington, D.C. and being promoted to captain. It was then on to England as Chief of Design for the Chief Engineer of the European Theater of Operations. He returned to Columbia as a colonel in 1945 and reactivated Stork and Lyles. Luckily for the firm, Bill Stork had worked on Federal Housing Administration (FHA) buildings during the war, and the firm prospered designing FHA buildings in South Carolina, North Carolina, and Georgia. Stork retired

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<sup>34</sup> "William Gordon Lyles," undated manuscript, LBC&W file, South Carolina State Historic Preservation Office, 3. The author is not listed, however it is likely to be an autobiography, since there are a few cases where "I" replaces "he."

<sup>35</sup> "William Gordon Lyles," 3-4.

from the firm between 1946 and 1947, and in 1948 the firm incorporated as Lyles, Bissett, Carlisle & Wolff Architects and Engineers. (Figure 2.1)<sup>36</sup>



Figure 2.1. Lyles, Bissett, Carlisle & Wolff. A photograph of Lyles, Bissett, Carlisle and Wolff (left to right) at their Bankers Trust Office ca. 1974, unknown source, WFA.

The other members of LBC&W shared similar educational and military backgrounds to Bill Lyles and had served with him in some capacity during the war.<sup>37</sup> Thomas J. Bissett was from Tampa, Florida but had also graduated, as did all four of the principal architects for whom the firm was named, with a Bachelor Degree of Science in architecture from Clemson University. William A. Carlisle originated from West Point, Georgia, and before joining LBC&W had practiced in Durham, North Carolina and at Fort Jackson in South Carolina. Louis M. Wolff hailed from Allendale, South Carolina.

<sup>36</sup> “William Gordon Lyles,” 5-11; “Wales Gardens Apartments Begun; to Cost \$675,000,” *The State*, September 14, 1947, 1. The first source claims that Stork retired in 1946, while the newspaper article still lists Stork as being involved with the firm in 1947.

<sup>37</sup> Chandler, “Lyles, Bissett, Carlisle & Wolff,” 576-577.

After graduating from Clemson in 1931, Wolff continued his education, earning a Bachelor of Arts in architecture in 1933 from the University of Pennsylvania. He worked as a draftsman in Flint, Michigan (1933-1934) and as the Senior Foreman for the State Park Division in Myrtle Beach, South Carolina (1934-1936) before becoming an associate with Buckler and Fenhagen in Baltimore, Maryland (1936-1940). All had also served in some capacity during the war, and all had at some point served alongside Lyles. Bissett served as a Major within the Transportation Corps, Carlisle as a Second Lieutenant with the 32nd Infantry Division and draftsman and engineer in the southwest Pacific, and Wolff served with the Corps of Engineering during the war and helped oversee the reconstruction of France in 1945.<sup>38</sup> The connections formed during the war would bring the men together under LBC&W afterwards, and their experience in the military would profoundly influence the firm's organization.

### **Assembling an Organization**

During the mid-twentieth century businesses began to adopt new corporate models of organization. After the war, businesses, including architecture firms, incorporated militaristic operational styles as the new corporate structure. LBC&W adopted this model, creating an assembly line operation where every department and every person completed their specific job within the larger organization of the firm. This proved beneficial to LBC&W, as this operational model made its expansion into other cities and states an easier process. It also allowed the firm to capitalize on opportunities of

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<sup>38</sup> Chandler, "Lyles, Bissett, Carlisle & Wolff," 576-577; "South Carolina Obituaries," *The State*, December 17, 1999, B8; "LBC&W History-1945-1975," undated manuscript, LBC&W file, South Carolina State Historic Preservation Office. The author is not listed, however it is likely to be an autobiography, since there are a few cases where "I" replaces "he."

expansion into new fields, such as planning, waste water treatment, etc. because LBC&W had an organizational model that transferred successfully. Compounded with the transferable organizational foundations, a unifying design philosophy and marketing practices ensured that as LBC&W expanded, its new firms and departments maintained the same design values and commitments which had already aided its success. The firm's militaristic, corporate organizational structure was crucial to its expansion to become one of the most dominate firms in the Southeast.

From the beginning, LBC&W operated as a team unit. Bill Lyles, the founder and president of the firm, clearly operated as the leader; however, he organized the firm so that the other principals also led and made decisions in collaboration with and independently of the president. In 1955, an organizational chart for the firm showed Lyles as president, Carlisle as vice president, Wolff as secretary, and Bissett as treasurer. Lyles oversaw administration, Carlisle headed supervision and construction, Wolff directed the design department, and Bissett spearheaded the production and engineering services.<sup>39</sup> (Figure 2.2) Military training influenced the organization of the firm, where everyone had a specific role and knew exactly how they operated within LBC&W.<sup>40</sup> This militaristic organization was not uncommon in corporations and businesses of the time. In 1946, Peter Druckus published his book *The Concept of the Corporation* which outlined how military strategies could be transferred to businesses. In particular, the book promoted a centralized management with decentralized operations.<sup>41</sup> This is the organizational method which LBC&W utilized for their operations. The architecture firm

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<sup>39</sup> Organization Chart, January 1, 1955, Lyles, Bissett, Carlisle, & Wolff, WFA.

<sup>40</sup> Robert Lyles, interview by Casey Lee, March 2, 2016, Columbia, South Carolina. The recording and transcript will eventually be made available at the South Caroliniana Library, University of South Carolina in Columbia, South Carolina; "William Gordon Lyles," 13.

<sup>41</sup> Wright, *USA*, 156.

SOM used this method as well. SOM operated as a partnership with no one person directing operations of every member of the firm.<sup>42</sup> Perhaps, LBC&W realized the corporate modernism model by looking to SOM, a firm LBC&W already watched closely for design inspiration from Gordon Bunshaft.<sup>43</sup> It is unclear, however, if this organizational method derived from Druckus' book, from the principals' own military experience, their looking to other architecture firms, or a combination thereof. It is clear, however, that this method of organization greatly benefitted the firm by allowing it to grow and incorporate different fields into LBC&W.

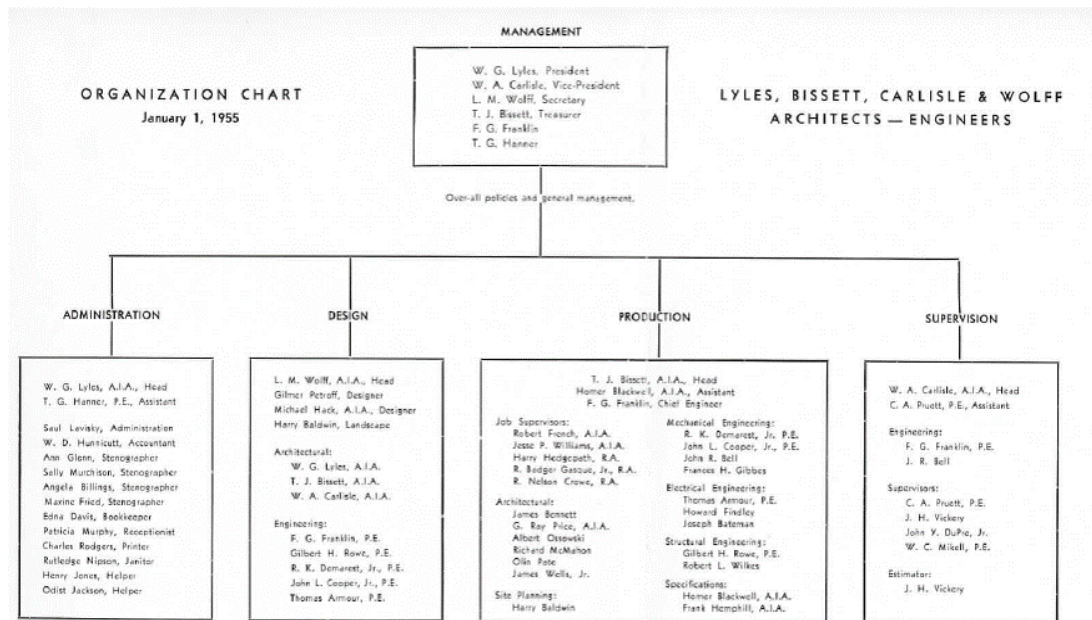


Figure 2.2. Organization Chart. From January 1, 1955, WFA.

Promotional material from around 1970 showed that LBC&W offered programming, architecture, interior design, engineering, planning, site development and landscape architecture, environmental engineering, economic feasibility, management,

<sup>42</sup> Carol Herselle Krinsky, *Gordon Bunshaft of Skidmore, Owings & Merrill* (New York: The Architectural History Foundation, 1983), 335.

<sup>43</sup> Robert Lyles, Interview.

real estate consulting services, and construction administration to their clients.<sup>44</sup> In 1968, SOM offered similar services, such as planning, design, engineering, and supervising construction and had nineteen partners and over 1,000 employees across four branches in Chicago, New York, San Francisco, and Portland, Oregon.<sup>45</sup> By the years 1973-1983, SOM grew to thirty-three partners across nine regional offices, including branches in Washington, Houston, Los Angeles, Denver, and Boston.<sup>46</sup> With similar organizational structures allowing for expansion, LBC&W and SOM were growing into similar fields and expanding into new cities.

With its distinct organization, the firm worked as an assembly line, which allowed LBC&W to handle multiple projects at once. LBC&W used this organizational system as the foundation for all of their operations, allowing them to easily expand without an increased overhead. This prompted massive expansion starting in the 1960s into planning, waste water treatment, the industrial sector, healthcare facilities, and more. The firm grew so dramatically that it reorganized in 1969 and by 1971 it contained twelve branches under the larger parent company of LBC&W Associates.<sup>47</sup>

When seeking to expand, LBC&W looked particularly close at capital cities in southeastern states, as capital cities were where the state governments and moneys were located, increasingly spurring development during the mid-twentieth century.<sup>48</sup> As the firm grew to offer more services to clients, it also expanded into offices in Washington D.C., Virginia, North Carolina, Maryland, and other cities in South Carolina. Many of

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<sup>44</sup> LBC&W Architects, Engineers, Planners, ca. 1970, promotional pamphlet, WFA.

<sup>45</sup> Christopher Woodward, *Skidmore, Owings, & Merrill*, (Simon & Schuster,; New York, 1970), 9.

<sup>46</sup> Woodward, *Skidmore, Owings, & Merrill*, 13.

<sup>47</sup> LBC&W, Promotional Materials [1970s], WFA; LBC&W Qualifications Booklet, 1971, WFA.

<sup>48</sup> Robert Lyles, Interview; "William Gordon Lyles," 12-13.

these new offices were located in capital cities such as Richmond and Raleigh.<sup>49</sup> These branches included LBC&W Associates of South Carolina, LBC&W Associates of North Carolina, LBC&W Associates of Virginia, LBC&W Associates of Washington, D.C., LBC&W Associates Comprehensive Services, LBC&W Associates Economics Research Consultants, LBC&W Associates Investment Developers, Inc., LBC&W Associates Environmental Development Consultants, LBC&W Associates Planning and Development Consultants, LBC&W Associates Industrial Development Consultants, The Harwood Beebe Company, and United Dynamics.<sup>50</sup>

The new structure led to organization changes within the firm. Lyles still acted as president of LBC&W Associates and Carlisle served as executive vice president. However, Wolff was now executive director of LBC&W Associates of South Carolina, and Bissett served the same branch as executive project director.<sup>51</sup> Maintaining this clear organization was crucial to the firm's success, allowing them to capitalize on opportunities and expand into, at its peak in the late 1960s and early 1970s, one of the largest firms in the Southeast.<sup>52</sup>

As part of LBC&W's growth in the 1960s, the firm developed a planning strategy promoted as "Total Design," which was a holistic planning philosophy that stressed attention to the total environment of a project. In articulating this philosophy, LBC&W understood itself as a firm capable of providing its clients the best services and design, and was situating itself firmly within modernism. The philosophy provided the basis for

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<sup>49</sup> Gordon, "LBC&W: From the Attic to the High-Rise and Beyond."; Grantham, "LBC&W and the Making of Modernist Columbia," 16.

<sup>50</sup> "LBC&W History, 1945-1975," undated manuscript, LBC&W file, South Carolina State Historic Preservation Office, 7; LBC&W Qualifications Booklet, 1971, WFA.

<sup>51</sup> LBC&W Qualifications Booklet, 1971, WFA.

<sup>52</sup> Chandler, "Lyles, Bissett, Carlisle & Wolff," 576-577.



LBC&W's work, and thus served to unite its design and keep its employees consistent no matter location or department. The firm promoted the concept as:

Design means welding all conditions and influences into the most practical plan. Above all the plan must be functional, serving well the purpose for which the building is intended. It must be simple and sound from engineering and construction standpoints. It must be economical and come within budget limitations of the client. It must satisfy the personal likes and dislikes of the client. And, last but not least, it must be architecturally correct, a beautiful building.<sup>53</sup>

Incorporated within LBC&W's "Total Design" philosophy are the firm's priorities. LBC&W valued practical and functional plans that served a purpose. The stress on practicality encompassed ensuring a project's functional design, simple engineering and construction, and ability to meet the budget. Functionality was a key component of modern architecture as modern architects intended their buildings to be useful and for form to follow function.<sup>54</sup> In LBC&W's "Total Design," the firm situated itself within modern architecture with this emphasis on practical and functional works. It is also clear that the client was a major priority for LBC&W. In highlighting the significance of adhering to a budget and its limitations and in stating that projects must satisfy the client's personal tastes, LBC&W ensured that it valued client needs. This is incredibly clear when the firm deviated from its typical modernist style buildings and designed in the Colonial Revival Style.

Designing for client needs extended beyond designing outside of mid-century modern architectural styles. After reviewing the almost 500 buildings LBC&W designed in South Carolina, it became apparent that certain building types were often associated with certain modern styles. Residential, some university, healthcare, commercial, and industrial buildings were often designed in the International Style to convey the

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<sup>53</sup> LBC&W Promotional Pamphlet, 1960s, WFA.

<sup>54</sup> Frampton, *Modern Architecture*, 56. Louis Sullivan was the proponent for "form follows function."



progressiveness of the client and ability to offer modern services. LBC&W designed civic, some healthcare, and some university buildings predominately in the Brutalist style to convey the client's authority, stability, and modernism. Other building types, such as schools, commercial shopping centers, etc. possessed stripped down elements of these styles, but still reflected the modernity of the client or institution. Schools, governments, businesses, individuals, and every other entity that composed LBC&W's clientele desired certain designs in order to project a particular image and to accommodate the evolving technology and ideals of the mid-twentieth century. They called upon LBC&W because the firm could deliver what they wanted, and LBC&W continuously produced building designs that were successful in the modern world.

The final sentence of LBC&W's design philosophy, which emphasized architectural correctness and beauty, ended the philosophy on an ambiguous note. Architectural correctness and beauty are subjective requirements. This, combined with the emphasis on satisfying client needs, allowed the firm to not necessarily design in the modernist aesthetic, as beauty and correctness could be achieved through other styles as well. The vagueness also permitted LBC&W to define these concepts itself, and thus prioritize its own design values while still giving its clients their desired style. LBC&W designed clean, sharp, balanced, and minimalist buildings, but incorporated enough fine details to make the buildings visually interesting. When looking at building plans for LBC&W buildings, this design preference is made even clearer. For instance, the Solomon Blatt Building at the State Capitol Complex in Columbia is a Brutalist civic building. (Figure 2.3) This heavy, monumental style of architecture connects the Blatt Building to the other state office buildings within the complex and ensures that people

recognize it as a civic building. However, LBC&W did not just create a weighty concrete building that would serve the function of office space while still embodying the monumentality of Brutalist architecture. Instead, the firm integrated fine detailing into the building's plans that encompassed everything from window detailing to lighting placement which guaranteed that the Blatt Building was functional as office space and met the state government's need of a monumental building within the complex to centralize the state government.<sup>55</sup> The attention to detail, particularly as seen in the exterior elevations of the plan, satisfied the last component of LBC&W's design philosophy. The beveled-cornered piers and the indented windows surrounded by subtle detail fit LBC&W's definition of architectural correctness and beauty.<sup>56</sup>

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<sup>55</sup> Harold Brunton, letter to M. Berley Kittrell, 26 April 1968, *Thomas F. Jones Papers*, Box 4 (1968-69), University Archives, South Caroliniana Library, Columbia, South Carolina. [Hereafter referred to as SCL]. This letter shows that the city and state government were actively thinking about centralizing the state government; LBC&W and Wilbur Smith and Associates, The Blatt Building Floor Plans, File Unit 6, Container 10, Series 112021, Files, specifications, and architectural drawings of the State Engineer for construction and renovation of state buildings, 1920-1996, State Budget and Control Board, Division of General Services. South Carolina Department of Archives and History, Columbia, South Carolina. [Hereafter referred to as SCDAH].

<sup>56</sup> LBC&W and Wilbur Smith and Associates, The Blatt Building Floor Plans, SCDAH; See Campbell, et al, *Lyles, Bissett, Carlisle, and Wolff: Building Modern Columbia*, 1-54 for more information on the Blatt Building's, and its architectural twin the Edgar Brown Building's, architecture and history.

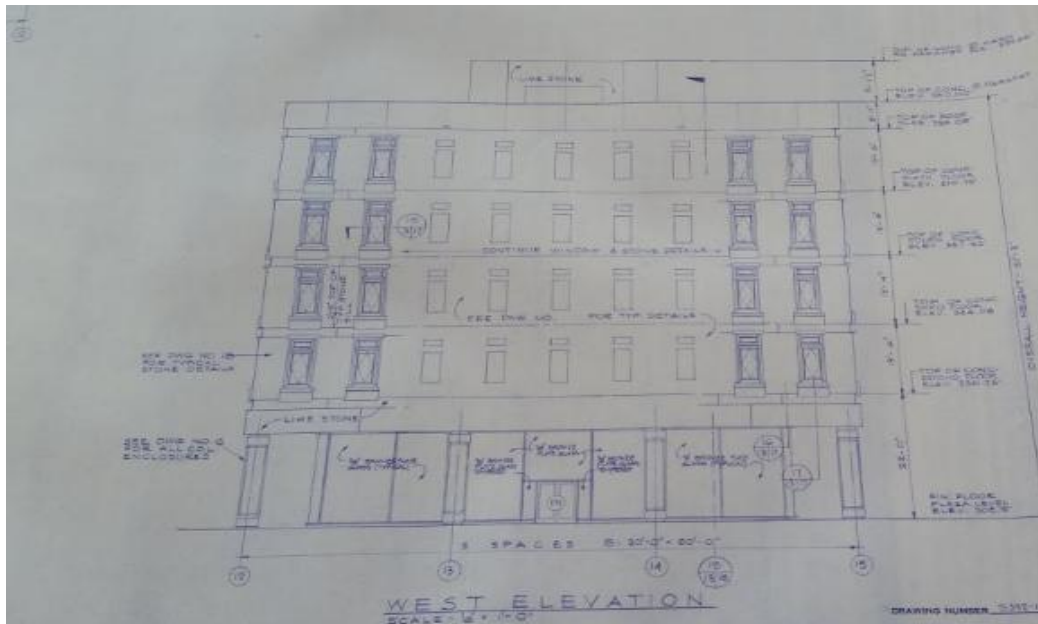


Figure 2.3. Plan of West Elevation of Blatt Building. From File Unit 6, Container 10, Series 112021, SCDAH.

Within this concept of “Total Design,” the firm regarded the built environment holistically and thus considered the surroundings of the building just as much as the building itself. Because of this, LBC&W coordinated between its architecture, engineering, and planning departments to guarantee the best building designs that measured not only the architecture of the building, but how it functioned and how it fit within its surroundings.<sup>57</sup> Planning, therefore, became instrumental within LBC&W’s operations.

LBC&W’s interest in planning did not emerge from a vacuum, and instead formed from a long tradition of architects attempting to solve the issues they perceived in the modern, industrial world. Starting in the late-nineteenth century, many movements arose that attempted to fix the corrupt and unhealthy nature of industrial cities. Created after the 1893 World’s Columbian Exposition in Chicago and lasting into the early-

<sup>57</sup> LBC&W Promotional Pamphlet, 1 April 1969, WFA.

twentieth century, the City Beautiful Movement in America, led primarily by Daniel Burnham and Charles McKim, employed classical Beaux-Arts architecture to beautify cities and provide them with monumental grandeur which would instill civic virtue among the urban populations.<sup>58</sup> In England, the Garden City Movement emerged, led by Ebenezer Howard, which adopted the English village model to separate residential, industrial, and agricultural spaces by spreading out from urban centers.<sup>59</sup> This influenced later, modern planners such as Tony Garnier who created the Industrial City in 1917 which maintained the strict separation of different centers, such as industry, healthcare, transportation, and residential. However, Garnier's plan started to introduce modern building designs instead of classical and English architecture.<sup>60</sup>

The ideals of modern planning were taken even further by architects such as Le Corbusier and Frank Lloyd Wright. Le Corbusier devised a planning concept that put modern, high-rise buildings in parks.<sup>61</sup> He still maintained a strict separation of spaces, particularly of industrial work spaces and residences, but he used modern architecture to build up and not out, putting urban populations above street level. This can be seen in his work the Radiant City and Ville Radieuse.<sup>62</sup> Frank Lloyd Wright developed his "Usonian" concept in 1928, which permeated throughout his planning design. With his Broadacre plan, Wright sought to diminish the distinction between cities and rural areas by spreading families out and into rural spaces and giving every family one acre on

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<sup>58</sup> Colquhoun, *Modern Architecture*, 45-50.

<sup>59</sup> Robert Fishman, *Urban Utopias in the Twentieth Century: Ebenezer Howard, Frank Lloyd Wright, and Le Corbusier* (Cambridge: The MIT Press, 1982), 27-75.

<sup>60</sup> Curtis, *Modern Architecture*, 45-46, 161

<sup>61</sup> Curtis, *Modern Architecture*, 104.

<sup>62</sup> Frampton, *Modern Architecture*, 178-185; Curtis, *Modern Architecture*, 11, 104; Fishman, *Urban Utopias*, 226-234.

which to live.<sup>63</sup> Wright employed his planning design to try and create a more egalitarian culture where man would reap the benefits of the Machine age when they returned to the land.<sup>64</sup> Modern architects were actively thinking of ways to improve cities and fix the perceived problems to better the lives of the urban populations.

LBC&W built off these planning ideals in their work, despite not having an official planning department until May of 1966, with Dennis E. Daye appointed the director and William G. Roberts as his assistant.<sup>65</sup> Both of these men possessed previous planning experience and each held Master's degrees in Regional Planning. By 1971, the planning department grew from a three to a fourteen-person staff, and altogether, the firm completed sixty-eight projects designated as 'planning projects,' which did not include other ventures that possessed elements of planning.<sup>66</sup> Planning became integral to the firm's success, enabling the company to grow exponentially in less than ten years after LBC&W implemented its planning division. Campus expansion plans and city master plans became a focus of architects throughout the country during the middle of the twentieth century, and especially for LBC&W.<sup>67</sup> Not only was LBC&W offering new services, it was successfully making a name for the firm within these fields with plans for South Carolina's State Capitol Complex in 1967-1969 and the Master Plan for the City of Columbia in 1969. Both plans focused holistically on design, function and use by pedestrians and vehicles, landscaping, business traffic, energy facilities, etc. which fit neatly into LBC&W's "Total Design" philosophy and showed that LBC&W, like other

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<sup>63</sup> Frampton, *Modern Architecture*, 186-191, Fishman, *Urban Utopias*, 122-134.

<sup>64</sup> Fishman, *Urban Utopias*, 92.

<sup>65</sup> LBC&W Qualifications Booklet, October 1, 1963, WFA; *Angles* (May 1966), WFA.

<sup>66</sup> *Angles* (April 1974), WFA; LBC&W Qualifications Booklet, 1 March 1974, WFA.

<sup>67</sup> Wright, *USA*, 130, 141, 147-148, 153, 189-190.

modern architects involved in planning, was actively trying to create a built environment that accommodated modern life.<sup>68</sup>

By the 1970s, LBC&W had peaked, and it needed new office space to accommodate the growth the firm had experienced as a result of its many expansions. The firm had already moved from the attic of McGregor's Drug Store on Main Street in Columbia, which had been its home since 1938, to a firm designed building at 1321 Bull Street in 1948-1949. (Figure 2.4) Within a few years the firm had already outgrown this space as it amassed fifty employees. By 1960, LBC&W had moved into a new office at 1800 Gervais Street, which the firm also quickly outgrew.<sup>69</sup> (Figure 2.5) By the time of the firm's merger with C-E TEC, a division of the Combustion Engineering Company, in December 1972, LBC&W had already committed to lease 45,000 square feet of office space in the new Bankers Trust office building at 1301 Gervais Street in downtown Columbia. (Figure 2.6) LBC&W designed the building which looks remarkably similar to Mies van der Rohe's Seagram Building. The firm considered this move necessary as it had begun to outgrow 1800 Gervais within just six years of moving in, adding a 2,300 square foot addition in 1966 before buying four adjacent two story homes.<sup>70</sup> The firm officially moved into their new office in April of 1974, the same year in which Bill Lyles retired.<sup>71</sup>

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<sup>68</sup> LBC&W, "Proposed Development Program, South Carolina State Government Complex," Columbia, S.C., 1967 or 1968, SCL. Doxiadis Associates, Inc., Wilbur Smith and Associates, and Lyles, Bissett, Carlisle & Wolff. "Central City Columbia S.C. Master Plan." SCL; See Campbell, et al, *Lyles, Bissett, Carlisle, and Wolff: Building Modern Columbia*, 32-54, 158-160 for more information on LBC&W's planning projects.

<sup>69</sup> Gordon, "LBC&W: From the Attic to the High-Rise and Beyond."

<sup>70</sup> "LBC&W History," 6-7.

<sup>71</sup> Gordon, "LBC&W: From the Attic to High-Rise and Beyond."; "LBC&W History," 10; Chandler, "Lyles, Bissett, Carlisle & Wolff," 576-577.



Figure 2.4. 1321 Bull Street Office. From a 1955 promotional pamphlet, WFA.



Figure 2.5. 1800 Gervais Street Office. From an unknown source, WFA.





Figure 2.6. Bankers Trust Tower, the firm’s final office at 1301 Gervais Street. Photograph of the Bankers Trust Tower from LBC&W Promotional Materials, WFA.

The sheer amount of growth the firm experienced in a roughly thirty-year time span can be attributed in part to LBC&W’s organizational and operational model. The firm turned away from the traditional architectural-engineer firm model of a small firm charged with creative energy and instead became a corporate institution, while other mid-century architecture firms struggled to make the transition. LBC&W, unlike other firms, seemed to experience no conflict between architects, master builders, planners, engineers, or any other professional in a neighboring field. Instead, the firm embraced these fields by fully co-opting them into the architecture firm and essentially becoming a “one-stop shop” for their clients.<sup>72</sup> In offering more services, like research and development, LBC&W paralleled the growth and success of much larger and national firms such as

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<sup>72</sup> Warren Brown, “The Impact of a Dynamic Task Environment: A Study of Architectural-Engineering Firms,” *The Academy of Management Journal* 12 no. 2 (June 1969): 169-177.



SOM, who placed value in environmental and behavioral research to fully succeed as architecture firms.<sup>73</sup>

Part of the firm's success must be attributed to LBC&W's marketing efforts. Promotional materials and Christmas cards showcased the firm's work.<sup>74</sup> The firm even started a newsletter, entitled *Angles* which they published in-house, in the mid-1960s. This allowed the ever-expanding architectural firm a way for all of its branches to keep updated on the company and all of its projects, while building connections between employees.<sup>75</sup> Being able to internally and externally market the firm was crucial to LBC&W's operations as it cultivated more clients and kept everyone within the growing firm aware of projects and on the same page. The "Total Design" philosophy also served to keep employees of the firm consistent in their work, as it provided a unifying philosophy with standards and expectations for them to meet. LBC&W also handled its expansion with the help of its private plane and fleet of cars, which allowed members of the firm to travel between branches quickly and at their own convenience.<sup>76</sup> (Figure 2.7) LBC&W expanded so greatly, that it bought a new private plane in 1974.<sup>77</sup>

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<sup>73</sup> Andrew Seidel, "Teaching Environment and Behavior: Have we Reached the Design Studio?" *JAE* 34 no. 3 (Spring 1981): 8-13.

<sup>74</sup> Promotional Materials of LBC&W Projects, 1960s-1970s, WFA; Christmas Card, 1969, WFA.

<sup>75</sup> *Angles*, WFA.

<sup>76</sup> LBC&W Promotional Pamphlet, 1950s, WFA.

<sup>77</sup> *Angles*, Fall 1974, WFA.



Figure 2.7. Company Private Plane. From LBC&W Promotional Pamphlet, 1950s, WFA.

LBC&W maximized its operations through its corporate organization, expanding into offices in the Southeast outside of Columbia and through its offering of an array of services. However, unlike SOM whose organizational structure and success endured past the mid-twentieth century despite the retirement of many of its partners, LBC&W did not survive long after the four original principals began to retire in the mid-1970s. Perhaps this was because the organizational structure had a limited amount of projects as a mild recession hit the United States. SOM went international until the American market returned.<sup>78</sup> LBC&W ventured into a real-estate development project on Lake Murray known as “Watergate” which failed after the real estate agent undersold all of the units within the development.<sup>79</sup> The Lands End project, as it became known, compounded with the lack of clear leadership after Lyles’ retirement, expedited LBC&W’s problems in the 1970s.<sup>80</sup> The failed real-estate development and lack of clear leadership succession, along with a series of political scandals mentioned in the next section,

<sup>78</sup> *Skidmore, Owings, & Merrill: Architecture and Urbanism*, 15.

<sup>79</sup> The project was still referred to as Watergate in the 1971 Qualifications Booklet, WFA.

<sup>80</sup> Robert Lyles, Interview.

certainly contributed to LBC&W's downward spiral. Robert T. Lyles (Bobby), Bill Lyles' son and successor, left the firm within a few years of his father's retirement. Bill Carlisle finished projects already contracted to LBC&W, leading to the start of his firm Carlisle Associates, before the firm dissolved in 1976.<sup>81</sup>

### **Cultivating a Clientele**

Changing clientele spurred the increasingly corporate nature of the architecture field. Prior to World War II and the mass consumer society in America, clients often approached architects and were often individuals instead of organizations. During the mid-twentieth century, architects increasingly had to approach clients and search for jobs through bids as clients became organizations rather than individuals. The federal government became a massive client in the mid-twentieth century, as did state and local governments, hospitals, universities, etc. Successful firms had to "woo" prospective clients, and political clientele were crucial to their success.<sup>82</sup>

LBC&W's relationship with its political clientele began with the firm's inception. While other architects scoffed at the FHA's design restrictions, Stork and Lyles eagerly pursued opportunities to work on section 608 eligible projects, which were insured by the FHA for up to 90% of the cost of a building. LBC&W completed twenty-two FHA insured projects between 1948-1950. These projects were insured for a total of \$16,836,400, which greatly surpassed their biggest competitor in South Carolina, David Cevil of Spartanburg, whose six projects were insured at \$3,492,500.<sup>83</sup> Cornell Arms was

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<sup>81</sup> Robert Lyles, Interview; "Services For William Lyles Friday," *The State*, May 7, 1981, 53.

<sup>82</sup> Brown, "The Impact of a Dynamic Task Environment," 171-173.

<sup>83</sup> "\$50 Million Rental Units Built Or Going Up Since Birth of FHA 608 Program 3 Years Ago," *The State*, February 12, 1950, 36.

a major FHA project for the firm. The apartment building constructed in Columbia garnered excitement from the FHA and the local community, in part due to its exceptional height. At eighteen stories, it was the tallest project insured by the FHA by its 1948 completion date.<sup>84</sup> The Cornell Arms project saw the incorporation of the firm and was one of LBC&W's first projects. Its soaring height and dominance in the Columbia skyline cemented LBC&W's prominence in Columbia and South Carolina as a whole. The firm also designed Columbia's Claire Towers, and Charleston's Sergeant Jasper Building and used these federal connections to bid on and receive more federal projects.

LBC&W also designed single family residences, allowing them to further develop a relationship with some of their political clientele. Most notably, the firm designed Governor James F. Byrnes' home in the mid-1950s, continuing the firm's working relationship with governmental agencies. LBC&W appears to have served as the liaison between Byrnes and the different contractors needed to build the home, putting the firm in a trusted position.<sup>85</sup> It is possible that the firm was awarded the contract for Byrnes' home because of their previous work under Byrnes' governorship. LBC&W designed and built some of the equalization schools within South Carolina, one source even remarking that the firm served sixteen school districts within the state.<sup>86</sup> Governor James F. Byrnes signed a three cent sales tax into law in 1951 which went towards funding new schools and educational improvements in South Carolina.<sup>87</sup> These schools were Byrnes' response to *Briggs v. Elliott*, a Clarendon County lawsuit which challenged South Carolina's

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<sup>84</sup> "Cornell Arms to be opened November 4," *The State*. Oct. 21, 1949.

<sup>85</sup> Louis M. Wolff, letter to Governor James F. Byrnes, 29 July 29 1954, *James F. Byrnes Collection Series 7 Box 11*. Clemson Special Collections, Clemson University, Clemson, South Carolina [Hereafter referred to as CSC]; W.G. Lyles, letter to Southern States Construction Company, 5 October 1954, *James F. Byrnes Collection Series 7 Box 11, CSC*.

<sup>86</sup> Gordon, "LBC&W: From the Attic to the High-Rise and Beyond.," "LBC&W History," 5.

<sup>87</sup> Edgar, *South Carolina in the Modern Age*, 100.

“separate but equal” education provision. With this “equalization” program, the governor sought to have new elementary and high schools built across the state to “equalize” education between African Americans and white students and to evade the possibility of an unfavorable Supreme Court’s ruling for desegregation.<sup>88</sup> LBC&W designed non-equalization schools as well. Byrnes’ “Educational Revolution” provided great opportunities for the firm as he consolidated the school districts in South Carolina, making 1,200 school districts into 102, prompting the need for new and larger schools.

Maintaining political relationships involved more than designing politicians’ homes; the firm had to insert itself within the political sphere. It did this through its active partners. Lyles in particular was involved in committees throughout the city of Columbia. He served as a member of the Columbia Community Relations Council from approximately 1964-1969, and even served as secretary of the same committee from 1968-1969. (Figure 2.8) On this committee, he worked towards creating equal business opportunities for all races in Columbia.<sup>89</sup> He was even chairman of the All-America City Celebration Committee for Columbia in 1965 after the city won the award.<sup>90</sup> Governor McNair also appointed Lyles to the Richland County Historic Preservation Commission in 1965.<sup>91</sup> Members of the firm addressed different community groups and visitors to the city. Lyles was the speaker at the Junior Women’s Club of Columbia in 1962 and Wolff showed American Institute of Architects (AIA) national president Henry L. Wright the

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<sup>88</sup> Rebecca Debrasko. National Register of Historic Places Multiple Property Documentation Form, “Equalization Schools in South Carolina, 1951-1960,” August 21, 2009.

<sup>89</sup> John H. McCroy, letter to Lester Bates, 17 July 1964, *Lester Lee Bates Sr. (1904-1988) Papers*, Box 1 Columbia Community Relations Council Folders, South Carolina Political Collections, Columbia, South Carolina [Hereafter referred to as SCPC]. There are a series of letters throughout the Columbia Community Relations Council Folders which demonstrate Lyles’ participation on this committee.

<sup>90</sup> “Columbia, S.C. All-America City: 1965,” promotional booklet, 1965, *Lester Lee Bates Sr. (1904-1988) Papers*, Box 1, All America City Folder. SCPC.

<sup>91</sup> “Commissions Posts Filled by McNair,” July 25, 1965. *The State*, 17.

Ainsley Hall House (today, the Robert Mills House) on a visit in 1963.<sup>92</sup> (Figure 2.9)

The partners of LBC&W were not the only active members of the community; their wives participated as well. Louise Lyles and Elsie Wolff helped plan the meeting of the South Carolina Auxiliary of the AIA, and Elsie Wolff served, along with Gertrude Bates Jr., on the board for the Women’s Symphony Association of Columbia, whose membership coffee was hosted at the Governor’s Mansion by Josephine McNair in 1965.<sup>93</sup> It is clear that members of the firm, and their wives, built personal relationships alongside business ones. During the 1960s when the firm was so socially active, it expanded tremendously and received municipal projects throughout the state of South Carolina and especially in Columbia. Many LBC&W projects were featured in the All-America City promotional booklet for Columbia, perhaps a benefit of Lyles being on the All-America City Celebration Committee.<sup>94</sup>

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<sup>92</sup> “W.G. Lyles to Address Jr. Women,” April 12, 1962. *The State*, 23; “Visitor Praises Historic House,” April 23, 1963. *The State*, 22.

<sup>93</sup> Christie Z. Fant, “Social Whirl,” February 12, 1967. *The State*, 20.; Betty Sadler, “Association Plans Membership Coffee,” September 29, 1965. *The State*, 20.

<sup>94</sup> “Columbia, S.C. All-America City: 1965,” promotional booklet, 1965, *Lester Lee Bates Sr. (1904-1988) Papers*, Box 1, All America City Folder. SCPC. The booklet featured the downtown Post Office, the municipal parking garage, the University of South Carolina’s undergraduate library, etc.





Figure 2.8. Columbia Community Relations Council. The red arrow points to Bill Lyles. This picture is from the “Columbia, S.C. All-America City,” promotional booklet in the *Lester Lee Bates Sr. (1904-1988) Papers*, Box 1, SCPC.



Figure 2.9. Wolff and Wright at Ainsley Hall House. From “Visitor Praises Historic House,” April 23, 1963. *The State*, 22.

The 1960s also saw an increased number of university and urban renewal projects that LBC&W was quick to take on. Universities and colleges across the country were growing rapidly throughout the mid-twentieth century due to an increased population after World War II and the G.I. Bill, which allowed servicemen greater access to college education. In fact, the United States government saw education as a necessary defense component of the Cold War and a way to ensure dominance over the Soviet Union.<sup>95</sup> Universities in South Carolina witnessed a boom in their student populations. In less than twenty years, from the 1950s to 1970, the University of South Carolina grew from an average enrollment of 4,307 students to 14, 484.<sup>96</sup> LBC&W benefitted from this growth, and Lyles' own personal connection to William Patterson, assistant to several University of South Carolina presidents before his own term as president from 1974-1977, which dated back to the pair's service together during World War II, inevitably helped LBC&W receive projects.<sup>97</sup> Even without such a personal connection, the boom in development happening throughout the state allowed the firm the opportunity to design many buildings for universities across the Southeast and in South Carolina during the mid-twentieth century. In South Carolina, LBC&W designed new buildings for the University of South Carolina, Clemson University, Wofford College, South Carolina State University, the Lutheran Theological Southern Seminary, Benedict College, Erskine College, and many more. The firm built new high rise dormitories for growing student populations, new libraries, new student unions, and new high-rise classroom buildings which could now sustain the rapid growth of students on these university and college campuses. LBC&W

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<sup>95</sup> Matthew Levin, *Cold War University: Madison and the New Left in the Sixties* (Madison, WI: University of Wisconsin Press, 2013), 10.

<sup>96</sup> Henry H. Lesesne, *A History of the University of South Carolina, 1940-2000* (Columbia, SC: University of South Carolina Press, 2001), 137.

<sup>97</sup> Grantham, "LBC&W and the Making of Modernist Columbia," 11.



built relationships with these universities, typically designing more than one building at each institution, showing their skill at cultivating and maintaining connections to their political clientele.

Urban renewal projects became popular in the 1950s and lasted into the 1960s in the United States, after the 1949 Housing Act expanded the federal government's role in city planning.<sup>98</sup> In these projects, cities, with the aid of state and federal governments, erased "blighted" neighborhoods to pave the way for modern expansion. These large-scale projects destroyed predominantly African American neighborhoods in their quest for highways and expanded development. While governmental projects played a prominent role in urban renewal, universities also assumed positions as the motivators of urban renewal across the nation in order to support university growth. South Carolina was no exception to the urban renewal practices that swept across the country during this time, and LBC&W participated in the practice.

In accordance with the firm's planning and total design philosophies, LBC&W supported urban renewal projects throughout South Carolina and the Southeast. As part of a committee, Lyles even visited three cities in Florida (Gainesville, Jacksonville, and Tampa) to investigate these cities' urban renewal plans and projects. Lyles paid particularly close attention to the college town of Gainesville as LBC&W anticipated urban renewal projects in Columbia, the home of the University of South Carolina.<sup>99</sup> In fact, perhaps the largest urban renewal project that the firm undertook was a University of South Carolina project. As the university expanded in the mid-twentieth century, it needed more property to build upon. Initially moving east, the university met resistance

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<sup>98</sup> Christopher Klemek, *The Transatlantic Collapse of Urban Renewal: Postwar Urbanism from New York to Berlin* (Chicago: University of Chicago Press, 2011), 7.

<sup>99</sup> "Columbia Leaders Develop," *The State*, March 25, 1960.

from the University Hill neighborhood, and decided to expand south and west into the Wheeler Hill and Ward One neighborhoods. LBC&W designed the Carolina Coliseum, originally named Memorial Hall, on top of what had been Ward One.<sup>100</sup> During this massive urban renewal project, LBC&W showcased its skills in planning and total design, while cementing its relationship with the university and the city of Columbia.

The late 1960s into the early 1970s ushered in the peak of LBC&W, in part due to its political connectivity. The firm designed the modern additions to the South Carolina State Capitol Complex, the physical representation of the centralization of the state government. (Figure 2.10) It also employed approximately 350 employees, had twelve office branches, and was preparing to move into new offices. To support and fuel more growth, the firm still cultivated and relied on government relationships. These relationships benefitted the firm when in 1970 the Department of Defense issued a directive that architecture and engineering firms would have to submit both a technical proposal and a separate fee proposal for government projects. This, essentially, would have created an economy test forcing firms to compete to have the lowest bid.<sup>101</sup> LBC&W, and other architect and engineer firms and professional organizations, vehemently opposed this directive and wrote to their congressional representatives to urge them to vote for the Brooks Bill, a bill put forward by a representative Jack Brooks from Texas. This bill, today known as the Brooks Act, demanded that architecture and engineering contracts be awarded based upon competency and not price.<sup>102</sup> Two

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<sup>100</sup> Lesesne, *A History of the University of South Carolina*, 137-138.

<sup>101</sup> "The Brooks Act: How to use Qualifications Based Selection," American Council of Engineering Companies, 2016. <http://www.acec.org/advocacy/qbs/brooks2/>.

<sup>102</sup> Lafaye, Fair, & Lafaye, letter to William Jennings Bryan Dorn, 2 October 1970, *William Jennings Bryan Dorn (1916-2005) Papers*, Box 103, Architecture & Engineers Folder, SCPC. This folder in box 103 contains correspondence between architects, engineers, and Dorn concerning the Brooks Act.; "The Brooks

politicians whom the LBC&W contacted were US Representative William Jennings “Bryan” Dorn and Senator Ernest “Fritz” Hollings. It is clear that the firm, or at least Bill Lyles, had already cultivated a relationship with these men as Lyles is one of the few who was on a first name basis with the politicians. In a letter to Dorn, Lyles thanked “Bryan” and remarked how wonderful it was to have “a friend like you” able to get things done.<sup>103</sup> And on a note written by Senator Hollings, listing those in South Carolina who supported the bill, Lyles’ name is first on the list, probably due to LBC&W’s size and prominence in the state.<sup>104</sup> LBC&W cultivated personal and professional relationships with politicians, and these relationships clearly benefitted the firm.

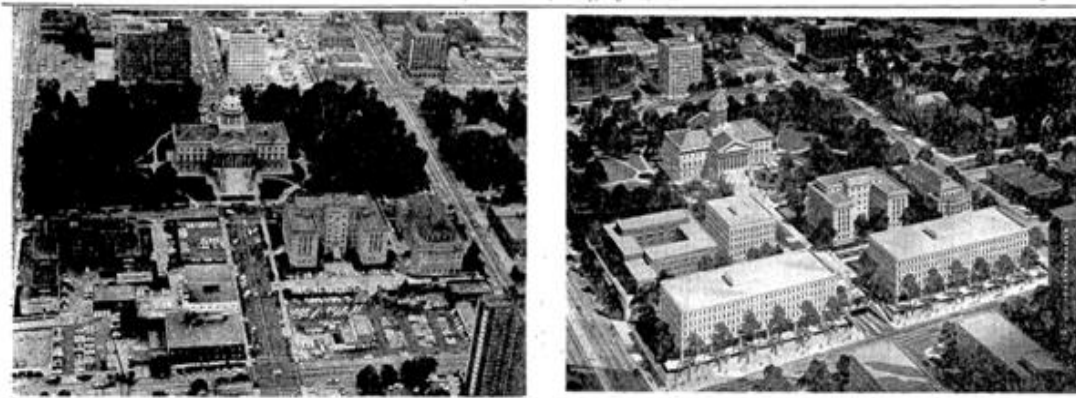


Figure 2.10 State Capitol Complex. On the left is an aerial of demolition, on the right is the rendering of the modern half of the State Capitol Complex. From “Bulldozers Begin Work on Capitol Complex,” *The State*, 3 August 1969.

This strong political connections also led to negative repercussions for the firm as LBC&W contributed to President Richard Nixon’s re-election campaign fund which

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Act: How to use Qualifications Based Selection,” American Council of Engineering Companies, 2016. <http://www.acec.org/advocacy/qbs/brooks2/>.

<sup>103</sup> William G. Lyles, letter to William Jennings Bryan Dorn, 8 December 1970, *William Jennings Bryan Dorn (1916-2005) Papers*, Box 103, Architecture & Engineers Folder, SCPC.

<sup>104</sup> Senator Ernest Hollings, note, [1970], *Ernest F. “Fritz” Hollings (b. 1922) Papers*, Box 110, Architect & Engineer Firm Folder, SCPC.

entangled the firm within the Watergate Affair. Associates in the D.C. office had been approached and told that LBC&W would no longer receive federal projects because of the firm's, or at least Bill Lyles', commitment to and support of the Democratic Party. To mitigate this, LBC&W was encouraged to contribute funds to Nixon's re-election campaign.<sup>105</sup> Members of the firm, worried about this potential severed tie with the federal government, which had provided them many projects, decided to give \$5,000 each to Nixon's campaign fund. In order to gather the funds for the donation, the firm decided to pay the employees back for the contributions with the understanding that the individuals donating would pay the taxes. When these actions became public knowledge, the firm and its contributing members were initially exonerated as there was no proof of any sort of quid-pro-quo actions.<sup>106</sup> However, when Lavona Page of *The State* newspaper interviewed Bill Lyles, his words during the interview raised more questions.<sup>107</sup>

The Page piece addressed LBC&W's involvement in political campaign contributions. It largely focused on state level contributions, as South Carolina architects and representatives began questioning how the government picked architects for state projects, particularly after the state's Budget and Control Board removed the Charleston based Medical University's choice of architect for a project with LBC&W. After investigations, the statistics revealed that the state had awarded LBC&W more projects than any other firm, followed by Geiger, McElveen and Kennedy, and the two firms combined accounted for more than sixty percent of state projects. Lyles defended this percentage, citing the firm's size, design excellence, and reputation as the clear reasons to

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<sup>105</sup> Lyles, Interview.

<sup>106</sup> Levona Page, "Are Architectural Contracts Used As Payoffs?" *The State*, May 24, 1974, 28, 39; "A Painful Lesson," September 22, 1974, *The State*, 34.

<sup>107</sup> Robert Lyles, Interview. Bobby Lyles stated that the Levona Page piece resulted in FBI re-opening Lyles' and LBC&W's Watergate case.

LBC&W's success in obtaining projects. However, both firms had historically contributed to Democratic officials in South Carolina, and others began to suspect a correlation between LBC&W's monetary contributions and political connections and the number of state projects awarded to the firm. Matters were not helped by Bill Lyles' statement that business and politics could not be separated and that "if you expect to do business, you are expected to contribute."<sup>108</sup>

The firm, and Lyles himself were re-investigated. Eventually, after a determination that LBC&W had contributed \$20,000 to Nixon's re-election campaign, Lyles was personally fined \$2,000 and fined \$5,000 for the firm. Lyles maintained that he, and the firm, had unknowingly "breached a technicality in the law," and that neither he nor anyone at LBC&W had ever contributed money in exchange for direct favors.<sup>109</sup> Lyles admitted that these actions hurt the firm, and LBC&W's 350 person staff had to be downsized.<sup>110</sup>

Not long after the Nixon Watergate scandal, LBC&W saw itself embroiled in another scandal concerning campaign donations, this time in South Carolina. In 1974, after the Veterans Administration hospital contract was to be awarded to a different firm, LBC&W was awarded part of the contract. Allegations arose that US Representative William Jennings Bryan Dorn pressured the Veterans Administration to give the contract to LBC&W. Rumors, supported by Senator Strom Thurmond, claimed Dorn demanded at least half of the contract be awarded to LBC&W because of campaign donations he had

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<sup>108</sup> Page, "Are Architectural Contracts Used As Payoffs?" 28, 39.

<sup>109</sup> Page, "Are Architectural Contracts Used as Payoffs?"; "Services For William Lyles Friday," *The State*, May 7, 1981, 53.

<sup>110</sup> "Services for William Lyles Friday," 53.

received.<sup>111</sup> The firm ended up with no part of the contract, but the political scandal was damaging, especially so soon after the Watergate scandal.<sup>112</sup>

LBC&W's courtship of political clientele was not unique. Architects and firms across the country competed to receive government projects and often cultivated relationships with people in power to help this aim. A local competitor, Lafaye, Fair, & Lafaye worked on several government projects with LBC&W, like the Columbia post office, and received contracts for National Guard armories throughout the state.<sup>113</sup>

(Figure 2.11) Similarly, SOM designed Oak Ridge, the community where the atom bomb was made, before receiving the bid for the United States Air Force Academy. The eight-year construction process (1954-1962) demonstrated SOM's ability to compete, negotiate, and promote their work to political clientele.<sup>114</sup> It is even clearer that personal political relationships were important when looking at Edward Durell Stone and his contract for the John F. Kennedy Center for the Performing Arts. Stone's support from U.S. Representative Frank Thompson Jr. of New Jersey and his old friend Senator Fulbright of Arkansas (who helped Stone receive many University of Arkansas contracts) essentially awarded Stone the project.<sup>115</sup>

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<sup>111</sup> Levona Page, "Lyles Denies Dorn VA Pressure Sought," November 2, 1974, *The State*, 19.

<sup>112</sup> The State's Governmental Affairs Staff, "Firm Fails to Get Contract," December 20, 1974, *The State*, 1.

<sup>113</sup> Qualifications Book, 1971, WFA; "All Architects," *South Carolina National Guard*. 2016.

<http://www.scguard.com>.

<sup>114</sup> Robert Bruegmann, ed. *Modernism at Mid-Century: The Architecture of the United States Air Force Academy* (Chicago: University of Chicago Press, 1995).

<sup>115</sup> Hicks Stone, *Edward Durell Stone: A Son's Untold Story of a Legendary Architect* (New York: Rizzoli International Publications, Inc., 2011), 124-130, 262.



Figure 2.11. The Columbia Post Office. From “Dedicatory Ceremonies for The Columbia Post Office and Municipal Parking Garage Facilities, Columbia, South Carolina,” July 17, 1966, *Lester Lee Bates Sr. (1904-1988) Papers*, Box 1, SCPC.

Being able to develop political relationships was a key component to the success of many architecture firms during the mid-twentieth century as government entities at all levels increasingly became a large part of the clientele. The firm and its partners created long-lasting political relationships that lasted even after the dissolution of LBC&W when at Wolff’s death, politicians wrote to his wife remembering Wolff and his work.<sup>116</sup> This ability, combined with LBC&W’s corporate model of organization, allowed the firm to become a staple of South Carolina’s built environment and continue to influence architects across the state who had received their start at LBC&W.<sup>117</sup> The same strengths eventually became weaknesses as LBC&W became involved in political scandals and the firm’s organization floundered with no clear successors. However, despite these pitfalls, the continuation of government work and the expansion into the commercial and industrial sects, made possible by the firm’s corporate organization, made the firm an exemplary model of how mid-century architecture firms operated. This enabled LBC&W

<sup>116</sup> Solomon Blatt Jr., letter to Mrs. Wolff, 31 October 1977, WFA; Strom Thurmond, letter to Mrs. Wolff, 3 November 1977, WFA.

<sup>117</sup> Stephen Carter, letter to Mrs. Louis Wolff, November 11, 1977, WFA; Robert Lyles, Interview; “William Gordon Lyles,” 13.

to grow and maintain their position as a prominent and prolific architecture firm in the state of South Carolina and throughout the Southeast.



## CHAPTER 3

### THE ARCHITECTURAL LEGACY OF LYLES, BISSETT, CARLISLE & WOLFF

#### **Introduction**

To direct attention to the significance of LBC&W's architectural legacy, this chapter identifies ten broad categories of their work. These categories are based upon the function, use, aesthetic, and style of the properties. This survey specifically focuses on South Carolina, the location of the firm's headquarters and where they designed at least 454 properties. The categories reflect the most important work of the firm during its operation from 1948 to 1976, generated from extensive research on the firm that resulted in a master list of LBC&W properties in South Carolina.

The categories identified in this chapter will represent the Associated Property Types in the multiple property documentation form to the National Register of Historic Places. As such, the criteria under which the property types are evaluated are National Register criteria. The discussion will provide a representative example of each category for purposes of illustrating property types which best exemplify the themes within LBC&W's history and design.

LBC&W properties will primarily be designed in either the International Style, Neo-Formalism, Brutalism, or a combination thereof. International Style properties will often be rectangular in form with curtain wall construction and exposed structural elements. The style rejects architectural precedents, focusing instead on modern

materials, such as reinforced concrete, steel, aluminum, and plate glass, function, and form and is unadorned in appearance. Neo-formalist properties will adhere to strict principles of symmetry, have flat and projecting rooflines, be made of high-quality materials, and exhibit columnar supports, smooth white or light wall surfaces, and include abstracted or simplified architectural elements. Brutalist properties will appear heavy, monumental, block-like, and gray or brown in color. They will also feature rough or exposed concrete, broad expansive walls, and recessed windows and may incorporate abstracted classical elements.

In order for LBC&W properties to be eligible under Criterion A, contribution to broad patterns of history, the properties must be significant to the history of LBC&W, its organizational structure, or the firm's cultivation of political clientele and thus demonstrate how LBC&W became one of the largest, most prolific, and dominant firms in the Southeast. For eligibility under Criterion C, architectural significance, the property must exemplify LBC&W's "Total Design" philosophy and be functional and practical buildings that adhere to a budget as well as client needs and wants. The properties must also be architecturally correct and beautiful, meaning that they adhere to LBC&W's design values of balance and symmetry, sharp and clean lines, and minimal, but fine detailing which make the properties more visually interesting.

Additionally, to retain design integrity, and thus meet the registration requirements for listing in the National Register, all property types must retain original scale, massing, rhythm, window openings, main entrances, and preferably original signage. To also maintain eligibility, any additions to these property types should occur at the back of the building or at a secondary elevation and not unnecessarily disrupt any of

the design features listed above. These properties should also still exhibit a substantial amount of original building materials and maintain overall setting integrity. All of these property types have the potential to contain buildings less than fifty years old that are of exceptional importance, and therefore eligible for nomination to the National Register under Criteria Consideration G. These properties should be evaluated as to their importance to the history of the firm and their architectural significance.

### **Property Type 1. Residential: Federal Housing Administration**

#### **Description**

The FHA buildings marked the beginning of the firm and its relationship with the federal government. The building plans are either a strip/straight line, a cross, an “L,” an “X,” a “T,” or a “Z” in shape, which were FHA approved designs.<sup>118</sup> Often FHA buildings are designed in brick, relatively unadorned, with hints of the International Style apparent. The FHA high rises were built between the firm’s incorporation in 1948 and the end of FHA construction in 1950.<sup>119</sup>

#### **Significance**

The FHA properties are significant in that they reflect the beginnings of the firm’s long and productive working relationship with the federal government and demonstrate the start of the firm’s keen insight into the importance of political relationships. They also highlight the beginnings of a firm that would grow into one of the premier architecture firms in the Southeast. These properties also exhibit LBC&W’s ability to adhere to a

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<sup>118</sup> Campbell, et al., 103-104.

<sup>119</sup> Campbell, et al., 55-117, 164-167.

plan, yet still incorporate fine details to make the building a beautiful one. FHA properties are significant in the area of architecture for their association with LBC&W, but can also be considered significant in the areas of community planning and development and politics/government. FHA Residential properties are therefore eligible for listing in the National Register under Criteria A and C, both at the local level of significance.

### **Registration Requirements**

In order to be eligible for listing on the National Register under Criterion A, the FHA buildings must have been built as part of the FHA program and designed between the years 1948-1950. The best properties eligible under Criterion A will reflect the beginnings of LBC&W's long and productive working relationship with the federal government as well as the start of the firm. In order to be eligible under Criterion C, the properties must represent the stripped-down International Style elements prevalent in FHA Buildings and will also contain elements of LBC&W design, not necessarily included within FHA guidelines.

### **Representative Example: Cornell Arms**

Cornell Arms represents the beginnings of the firm as LBC&W designed the apartment building in 1948, the same year the firm incorporated. (Figure 3.1) Advertised as the tallest in the Southeast, the eighteen-storied building put LBC&W on the map as a reputable architectural firm.<sup>120</sup> The building also marked the start of a long and profitable relationship with the federal government. Cornell Arms is also a FHA building, designed to the FHA guidelines in the cruciform shape. While not the most desirable FHA shape

<sup>120</sup> “\$1.5 Structure,” February 8, 1948, *The State*.

because of the expansive amount of public space that demanded decoration, LBC&W remained committed to the form for maximum lighting and even included luxurious finishes, signifying the value LBC&W placed upon architectural correctness and beauty, which would later become part of its “Total Design” philosophy. Thus, Cornell Arms demonstrates the emerging relationship with the federal government during the early years of LBC&W.<sup>121</sup>



Figure 3.1. Cornell Arms. “Cornell Arms, architectural renderings, LBC&W,” July 8, 1949, Russell Maxey Photograph Collection, Richland County Public Library, Columbia, South Carolina, <http://digital.tcl.sc.edu/cdm/ref/collection/rmaxey/id/1283>.

<sup>121</sup> See Campbell, et al., *Lyles, Bissett, Carlisle, and Wolff: Building Modern Columbia*, 55-117, 164-167 for more information on Cornell Arms and the FHA.

## **Property Type 2. Residential: Single and Multiple Family**

### **Description**

Single and Multiple Family properties reflect the early years of the firm as LBC&W adeptly recognized the need for suburban homes and urban high-rise dwellings for growing populations. This follows a larger national trend of residential construction as populations increased after the war and more people moved closer to cities. Single family dwellings are often located within a suburb of a city, designed primarily in the 1950s and 1960s and designed in an either a modern style like the bi-nuclear plan or ranch home or in the Colonial Revival style. Multiple Family Dwellings are typically high rises or multi-storied buildings built predominately between the late 1940s and 1960s. These buildings are often designed in the International Style of architecture and feature clean, sharp lines, curtain windows or windows punched out onto the exterior plane of the building.

### **Significance**

Single and Multiple Family properties are significant because they are a substantial portion of LBC&W's early works and demonstrate these early years as well as the firm's ability to recognize demographic shifts and needs by providing, primarily International Style residences for growing populations. In designing single and multiple family residences early in its career, LBC&W propelled and carried forward its momentum from designing FHA residential buildings, expanding its operations to include private clients. Therefore, these residences also show LBC&W's early efforts of expansion. Single family residences designed for prominent clientele, such as Governor James F. Byrnes' home, placed the firm in connection with Byrnes in newspapers and also presented

LBC&W the opportunity to incorporate that project into promotional materials.<sup>122</sup> These residences can potentially reflect LBC&W’s cultivation of a political clientele to aid in receiving projects. Single and multiple family residential properties are significant in the area of architecture for their association with LBC&W. Under Criteria A and C, single and multiple family properties are eligible for listing on the register at the local level of significance. However, single-family dwellings significant under Criterion C, like the Wolff House, can be considered significant at a national level of significance because of the rarity of its bi-nuclear plan design.<sup>123</sup>

### **Registration Requirements**

These single and multiple family residential dwellings were designed, generally, in the 1950s and 1960s, but could also have been designed in the 1970s as the firm ventured into real-estate development at this time. For listing on the National Register under Criterion A, the single and multiple family dwellings will reflect the early years of the firm and its early expansions and/or demonstrate the firm’s political clientele. For listing on the National Register under Criterion C, the residences will have been designed in the International Style or reflect LBC&W’s need to satisfy client needs, while still reflecting other “Total Design” elements, such as functionality, simplicity, and the firm’s ideas of architectural correctness and beauty.

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<sup>122</sup> “Southern States Firm to Build Byrnes’ Home,” October 9, 1954, *The State*, 14; “James F. Byrnes Residence, Columbia, S.C.” LBC&W promotion material, WFA.

<sup>123</sup> Lois Carlisle, Kayla Halberg, and Sarah Lerch developed a draft National Register Nomination for the Wolff House in Dr. Lydia Brandt’s modern architecture course in the Spring of 2015. It argued that the Wolff House was eligible for the register under Criterion C at a national level of significance.

### **Representative Example: James F. Byrnes Residence**

The residence designed for Governor Byrnes and his wife at 12 Heathwood Circle in Columbia represents LBC&W's early years and the cultivation of its political clientele and connections. (Figure 3.2) The one and one-half storied, brick veneer, Colonial Revival Style home was outside the typical International Style and modern residences the firm designed and seemed to prefer, as each principal for whom the firm was named designed their homes in more modern and ranch house styles with flat, or barely gabled or hipped roofs, large expanses of glass, and clean, sharp lines.<sup>124</sup> Designing in the Colonial Revival style demonstrates the firm's willingness to design outside of the popular modern styles to provide the client with their desired project, showing LBC&W's commitment to their future "Total Design" philosophy. This also possibly exhibits a desire to cultivate and satisfy a political clientele for the potential of more projects.



Figure 3.2. James F. Byrnes Residence. From "James F. Byrnes Residence, Columbia, S.C." LBC&W promotion material, WFA.

<sup>124</sup> LBC&W, "Selections from the Works of Lyles, Bissett, Carlisle & Wolff," 1950, WFA; Westshore Notebook, unknown date, WFA.



### **Property Type 3. Education: Primary and Secondary Schools**

#### **Description**

Primary and secondary schools demonstrate LBC&W's productive working relationship with the state government. There are two subtypes of primary and secondary school property types; equalization schools and typical primary and secondary schools, or, non-equalization schools. Equalization schools were built between 1951 and c. 1960 and have flat roofs, or barely gabled roofs, contain a courtyard, typically possessed concrete frames with brick veneers, and exhibited new technologies, such as metal, often aluminum, and windows for light and ventilation, as part of their design.<sup>125</sup> Non-equalization schools look similar to equalization schools as they were primarily modern designs, often with brick veneer or concrete exteriors, flat roofs, minimal detail, and typically only one to two-stories tall. However, they were not designed as part of the equalization program and therefore did not receive equalization funds. These non-equalization schools were built both before and after the construction of equalization schools.

#### **Significance**

Primary and secondary school properties are significant as they represent the beginning of the firm's lucrative working relationship with the state government. The equalization schools reflect Governor James F. Byrnes' equalization program, and the typical, or non-equalization, schools reflect the growing need for new schools as populations increased. They also demonstrate Byrnes' consolidation efforts of South Carolina schools. Primary and secondary school properties are therefore significant in the area of architecture for

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<sup>125</sup> Rebecca Dobrasko, National Register of Historic Places Multiple Property Documentation Form. "Equalization Schools in South Carolina, 1951-1960," August 21, 2009. For more information on Equalization Schools and their criteria for the National Register, see this form.

their association with LBC&W. Primary and secondary schools are eligible under Criterion A at a local level. Most equalization schools will probably be nominated for their importance as equalization schools under Criterion A, however consideration should also be given to their significance as a LBC&W designed building as school commissions were integral to LBC&W's early years and demonstrate early expansion efforts away from residential designs. They should also be considered under Criterion C as representative of LBC&W's future "Total Design" philosophy as LBC&W designed these schools from client mandated plans and in the International Style in order to proclaim these schools the best modern facilities available, equal in standards for both white and black students. Therefore, primary and secondary schools are eligible under both Criteria A and C.

### **Registration Requirements**

In order to be listed in the National Register under Criterion A, primary and secondary school properties must have been designed as schools primarily in the 1950s and 1960s as well as reflect LBC&W's early expansion outside of residential design and into state government sponsored primary and secondary schools. For eligibility under Criterion C, primary and secondary schools must follow the principles of LBC&W's "Total Design" through an adherence to client needs and budgets. To be architecturally correct and beautiful under this philosophy, the schools will be designed as flat, or barely gabled, roofed buildings, exhibit a concrete or brick veneer exterior, display minimal detail, and be one to two-stories tall.

### **Representative Example: Crayton Junior High School**

Located on Clemson Avenue in Columbia, South Carolina, Crayton Junior High School was completed in 1957 and designed as an equalization school to house 700 white students.<sup>126</sup> (Figure 3.3) The commission was given to LBC&W in 1955 after the firm had received national recognition and awards for its first campus style school, the Gibbes School.<sup>127</sup> This reflects LBC&W's ability to satisfy clients and use past projects to garner new commissions. Crayton also indicates LBC&W's early efforts of expansion outside of residential design. Additionally, the junior high school was part of a complex that contained an already existing elementary school. LBC&W designed the new Crayton Junior High to fit with the elementary school within a complex, showing that the firm was thinking holistically about its plan, an element that eventually became part of its "Total Design" philosophy.<sup>128</sup> Modern materials such as concrete floors covered in asphalt tile, and vinyl and quarry tile, were used for interior spaces, and LBC&W designed the Junior High School with flat roofs in contrast with the hipped roofs of the elementary school and wide expanses of windows. This reveals LBC&W's commitment to modern styles and materials for design and client preference purposes.<sup>129</sup>

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<sup>126</sup> "New, Campus-Style Crayton Junior High Opens Today," February 18, 1957, *The State*, 12; "Local Firm Gets Crayton School Award," November 30, 1955, *The State*, 8.

<sup>127</sup> "Crayton to be Campus-Type," December 8, 1955, *The State*, 6.

<sup>128</sup> "Crayton to be Campus-Type," 6.

<sup>129</sup> "New, Campus-Style Crayton Junior High Opens Today," 12; "Crayton to be Campus-Type," 6.



Figure 3.3. Crayton Junior High School. An artist rendering from “Crayton to be Campus-Type,” December 8, 1955, *The State*, 6.

#### **Property Type 4. Education: University**

##### **Description**

The university properties were designed on college and university campuses, primarily from the 1950s until the late 1960s, to accommodate university population growth and expansion. Functions for these properties range from dormitories, classroom buildings, libraries, and student unions. Earlier university dormitories were typically designed as International Style high-rises, to promote the progressiveness of the institution and its ability to accommodate the growing number of students enrolled. Other early university buildings were primarily designed either in the International or Neo-Formalist styles. Both portrayed the universities as institutions of progress and modernity, and the Neo-Formalist buildings, with their flat projecting roof-lines and columnar supports, proclaimed these buildings temples for learning. In the later years of university properties, primarily the late 1960s, heavy, monumental, and concrete Brutalist properties were designed to mark them as institutional buildings that were monuments to education.

## **Significance**

University properties are significant in that they represent LBC&W's strong and lucrative network of connections, and the firm's expansion as it capitalizes on these connections. They also demonstrate LBC&W's specialization in academic buildings as the American university grew tremendously in the mid-twentieth century. University buildings highlight LBC&W's ability to design different buildings in varying styles to suit the function of the building or needs of the client, but most of them still possess the minimal detailing LBC&W valued that made their buildings more visually interesting and beautiful. They show the firm's range of design and ability to provide functional classroom, office, and dormitory space while also providing university's with iconic architectural centers of modernity, such as libraries, student unions, and some dormitories, which became symbols of progress and growth for the universities. These properties are significant primarily in the area of architecture for their association with LBC&W. This property type is eligible for the National Register under Criteria A and C, both at the local level of significance. Some university properties, such as the Thomas Cooper Library at the University of South Carolina, are potentially eligible at the state level of significance under Criterion C, for being one of the few properties in the state designed by one of the "masters" of modern architecture, as the library was designed in association with Edward Durrell Stone. Some university buildings, such as the 1969 Coliseum, may be eligible despite their age if Criteria Consideration G is applied for properties of exceptional importance less than fifty years old.

## **Registration Requirements**

University properties will have primarily been designed between the 1950s and 1970s, with a high concentration in the 1960s, LBC&W's ultimate period of expansion and the time of expansive growth for the American university. It is also the time when the American university desired to look and be modern in order to broadcast themselves as progressive institutions of higher learning to attract more students and raise their reputations. In order to be eligible for listing in the National Register under Criterion A, university properties must have been designed for a university or college in the mid-twentieth century as part of a university's post-war expansion to accommodate increased enrollments and their desire for modernity, and they must reflect LBC&W's lucrative connections and expansion as a firm. For eligibility under Criterion C, the properties will exhibit LBC&W's "Total Design" philosophy as the firm designed them in varying styles to project their clients' image. They will also reflect LBC&W's ability to design large, institutional buildings able to accommodate the expansion of universities as their populations grew exponentially. University properties will be balanced, minimalistic, and contain sharp, clean lines while still containing fine detailing that make the buildings more visually interesting.

## **Representative Example: Carolina Coliseum**

The Carolina Coliseum was built in 1969. (Figure 3.4) Plans for the building included the destruction of the predominantly African American neighborhood of Ward One, and the "blighted" homes were razed in an effort of city beautification.<sup>130</sup> It represents LBC&W's involvement in urban renewal projects during the mid-twentieth century, and the strong

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<sup>130</sup> Ashley Nichole Bouknight, "'Casualty of Progress:' The Ward One Community and Urban Renewal, Columbia, South Carolina, 1964-1974" (master's thesis, University of South Carolina, 2010).

connections the firm had to the University of South Carolina and the city of Columbia, as the Coliseum was to be a venue for the city and not just the university. The project was implemented during Lyles's time on the Columbia Community Relations Council and came after the failed realization of the city's previous Coliseum project. The building was to house both university games and functions, as well as entertainment for city as a whole.<sup>131</sup> The large, institutional, concrete, Brutalist building is made less heavy by the ribbon windows around the concourse level and by the exposed steel at the top and bottom of each abstracted column, demonstrating LBC&W's aptitude for incorporating design elements that make their buildings more architecturally beautiful and visually interesting within the firm's "Total Design" philosophy. The abstracted columns that surround the building and the extended roof line give the building an almost Neo-Formalist look. This, combined with the Brutalist style of the building, proclaim the building both a monument and temple to education and entertainment, and it became an iconic symbol of the university's growth and modernity in the mid-twentieth century.<sup>132</sup>

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<sup>131</sup> Lester Bates, letter to William G. Lyle, 24 July 1969, *Lester Lee Bates Sr. (1904-1988) Papers*, Box 1, Columbia Community Relations Council Folders, SCPC; "Civic Center Dream is Closer to Reality," January 31, 1962, *The State*, 1; Campbell, et al., "Lyles, Bissett, Carlisle, and Wolff: Building Modern Columbia," 145-154.

<sup>132</sup> See Campbell, et al., "Lyles, Bissett, Carlisle, and Wolff: Building Modern Columbia," 118-154, 161-163 for more information on the Coliseum, and LBC&W involvement in urban renewal.





Figure 3.4. Carolina Coliseum. Rendering from a promotion booklet entitled “Carolina Coliseum, Columbia, South Carolina” from the *Lester Lee Bates Sr. (1904-1988) Papers*, Box 1, Coliseum Folder, SCPC.

### Property Type 5. Civic

#### Description

Civic properties demonstrate LBC&W’s productive work relationship with all levels of the government from the firm’s inception in 1948 to its dissolution in 1976, but a large percentage of them will have been built in the 1960s-1970s as these are the years for large government growth and consolidation. As such, civic properties will often be designed in the Brutalist style as the large, heavy, concrete buildings conveyed the monumentality, progressiveness, and stability of the governmental agencies. These buildings will have been commissioned by the federal, state, or local government for government use and include office buildings, post offices, courthouses, parking structures, and more.



## **Significance**

These properties represent the growth of the federal, state, and local governments during the mid-twentieth century and their desire to look modern in order to portray themselves as progressive and stable agencies. They also reflect the expansion of LBC&W through the firm's strong political connections. Civic properties can be significant in the area of architecture for their association with LBC&W, but could potentially also be significant in the areas of community planning and development and politics/government. These properties are eligible under Criteria A and C at a local level of significance. However, civic properties designed for the state government can be eligible at the state level of significance as they can also potentially reflect the centralization of the state government. This is particularly relevant for the State Capitol Complex in Columbia. These properties have the potential to qualify for listing under Criteria Consideration G, properties of exceptional importance that are less than fifty years old, as LBC&W built the State Capitol Complex mostly in the 1970s. Despite being less than fifty years old, this property represents LBC&W's ties to the state government and is a perhaps the largest state contract for the firm. It is also a visual representation of the centralization of the state government.

## **Registration Requirements**

For eligibility on the National Register under Criterion A, civic properties must have been commissioned and used by either a federal, state, or local government during the mid-twentieth century. These properties will reflect both the firm's lasting and profitable relationship with governments at all levels as well as its continuous growth into the 1960s and 1970s. In order to be eligible under Criterion C, civic properties will demonstrate

LBC&W's ability to provide government clients with properties that convey these institutions' modernity and progressiveness and their stability and monumentality. These properties should also exhibit design elements that firmly root them in LBC&W's "Total Design" philosophy.

### **Representative Example: Columbia Municipal Parking Garage**

The Columbia Municipal Parking Garage opened in 1966 and was built and dedicated along with the new Columbia post office.<sup>133</sup> (Figure 3.5) It was the city's first multi-layer parking structure and was promoted heavily by the City of Columbia in brochures and promotional material, including the promotional booklet for Columbia being awarded the All-America City Award in 1965.<sup>134</sup> This parking structure thus demonstrates LBC&W's ability to provide the City of Columbia with a symbol of modernity and stability on which the city could capitalize. It also reflects Lyles's, and therefore LBC&W's, relationship with the City of Columbia and Mayor Lester Bates, as Lyles was on at least two city committees during this project, one of which was the All-America City Celebration Committee. This committee devised a promotional booklet to endorse Columbia as an All-America City and showcase its modernity. The Columbia Municipal Parking Garage was featured in this promotional material, as were other LBC&W buildings, seeming to reflect Lyles's influence on these committees.<sup>135</sup>

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<sup>133</sup> "Dedicatory Ceremonies for The Columbia Post Office and Municipal Parking Garage, Columbia, South Carolina," July 17, 1966, dedication program, *Lester Lee Bates Sr. (1904-1988) Papers*, Box 1, Columbia Community Relations Council Folders, SCPC.

<sup>134</sup> *Angles*, July 1966, WFA; "Parking is a Pleasure in Columbia," City of Columbia brochure for municipal parking garage, *Lester Lee Bates Sr. (1904-1988) Papers*, Box 1, Columbia Community Relations Council Folders, SCPC; "Columbia, S.C. All-America City," 1965, *Lester Lee Bates Sr. (1904-1988) Papers*, Box 1, Columbia Community Relations Folders, SCPC.

<sup>135</sup> "Columbia, S.C. All-America City," 1965, *Lester Lee Bates Sr. (1904-1988) Papers*, Box 1, Columbia Community Relations Folders, SCPC.

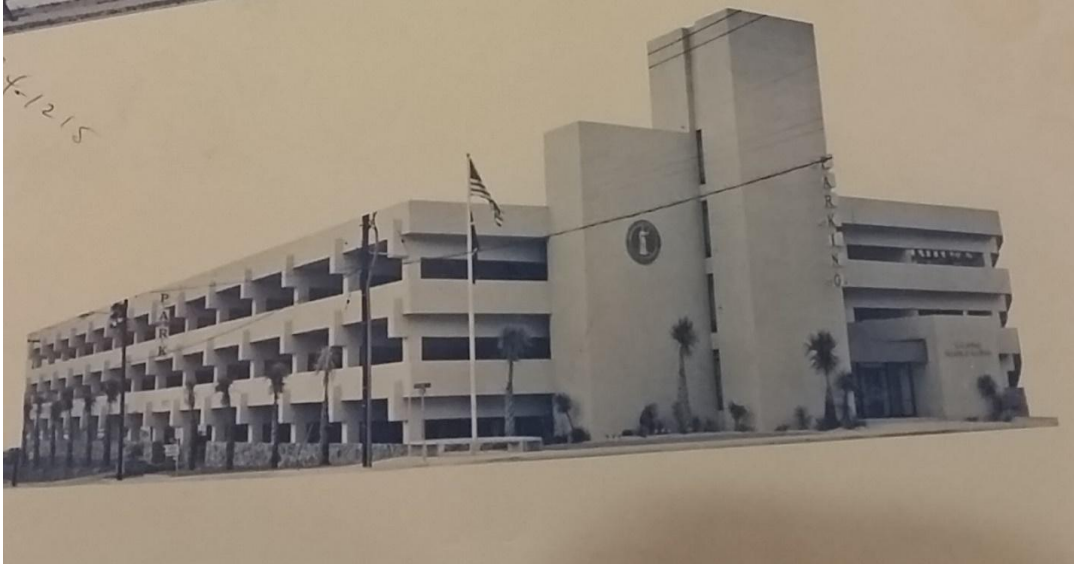


Figure 3.5. Columbia Municipal Parking Garage. From “Dedicatory Ceremonies for The Columbia Post Office and Municipal Parking Garage Facilities, Columbia, South Carolina,” July 17, 1966, *Lester Lee Bates Sr. (1904-1988) Papers*, Box 1, SCPC.

## Property Type 6. Military

### Description

LBC&W designed military properties throughout the firm’s career as part of the expansion of the military in the Cold War era. As military bases in South Carolina remained open following the end of World War II and tensions with the Soviet Union increased, LBC&W garnered many military commissions, possibly as a result of the principals’ own military backgrounds. These properties were often designed in the Brutalist style to promote their security, stability, and modernity as they were typically located on a military base which needed safe and seemingly indestructible buildings. Military buildings include barracks, fall-out shelters, and warehouses among others. Base hospitals can be considered either military or healthcare facilities.

## **Significance**

Military properties are significant in that they represent LBC&W's connections with the federal government, highlight the firm's principals' military backgrounds, and demonstrate its perceptiveness in identifying and capitalizing upon growth trends. They also show LBC&W's competence at designing functional and simple buildings to satisfy client needs. Military properties can be considered primarily significant in the area of architecture for their association with LBC&W, but could potentially be significant in the areas of community planning and development, military, and politics/government as well. These properties are eligible for listing on the National Register under Criteria A and C at the local level of significance.

## **Registration Requirements**

For listing in the National Register under Criterion A, military buildings must have been commissioned for the use of and by a military agency in the mid-twentieth century. They will also reflect LBC&W's extended and cultivated relationship with the military and federal government. For eligibility under Criterion C, military properties will have been designed primarily in a heavy, Brutalist style to demonstrate the modernity and indestructibility of the military. LBC&W design preferences such as balance, sharp and clean lines, and minimal detailing should also be seen on these buildings.

## **Representative Example: Shaw Air Force Base Hospital**

The Shaw Air Force Base hospital was designed in 1966 as a 90-bed modern healthcare facility. (Figure 3.6) The \$2.88 million, 95,000 square foot, modern hospital was to allow for natural light in all of the upstairs patient rooms as well as inter-related clinics for

patients.<sup>136</sup> LBC&W designed a building that reflects the military's modernity, security, and stability by creating a modern hospital equipped for modern technology and by crafting it as a concrete Brutalist fortress. The sharp and clean lines are present, and the indentations that create the bays and the deeply recessed windows provide more visual interest to make the building "beautiful," which fits within LBC&W "Total Design" philosophy. The award the hospital received in 1969 from the Army Corps of Engineers for distinguished architectural achievement further emphasizes the successful relationship between governmental agencies and LBC&W.<sup>137</sup>



Figure 3.6 Shaw Air Force Base Hospital. Architect rendering from "New Shaw AFB Hospital," July 19, 1965, *The State*, 8.

## Property Type 7. Commercial

### Description

Commercial properties can be office buildings, financial institutions, shopping centers, and more. These buildings were built throughout LBC&W's career, but are concentrated

<sup>136</sup> "New Shaw AFB Hospital," July 19, 1965. *The State*, 8.

<sup>137</sup> *Angles*, March 1970, WFA.

primarily in the 1950s and 1960s as expanding populations needed new places in which to work, shop, and do business. The office buildings are often high-rise, International Style buildings, which were designed predominately in urban centers and were designed in this style to convey the modernity of the corporate businesses whose offices were housed inside and the modern services they could provide. They could also accommodate the growing demand for office space as populations continued to grow. Other commercial building types are often fewer stories tall and designed primarily as long and low, flat-roofed, or low-hipped or gabled roofs, concrete structures with large expanses of windows for displays. These buildings still offered modern places to work and shop but on a smaller scale to the high-rises. They are often found in suburban locations or smaller cities, or were designed earlier in LBC&W's career.

### **Significance**

Commercial properties reflect the growth and expansion of LBC&W which parallels the economic growth of South Carolina. They also show LBC&W's aptitude for designing modern spaces equipped to serve the needs of growing, corporate businesses.

Commercial properties can be considered significant primarily in the area of architecture, but could also be considered significant in the area of commerce. This property type is eligible under Criteria A and C at the local level of significance. The commercial property type also contains an example of a property less than fifty years old, the Bankers Trust Building, which is eligible under Criteria Consideration G due to its exceptional importance. This building exhibits exceptional importance because of its historical significance as a representation of LBC&W's incredible growth following its 1960s

expansion, as LBC&W moved their offices into 45,000 square feet of the building in 1974 in order to accommodate the firm's size.

### **Registration Requirements**

To be eligible for listing in the National Register under Criterion A, commercial buildings must have been designed as either office, retail, or financial space and represent the expansion and growth of LBC&W as it increasingly designed commercial spaces for a burgeoning economy and expanding businesses. For eligibility under Criterion C, properties will primarily be designed in the International Style, with clean, sharp lines, rectangular forms, with curtain-walled construction or in a style with long, and low-storied buildings, flat or low-hipped roofs, and large expanses of windows. Commercial properties eligible under Criterion C must reflect LBC&W's skill at designing modern buildings that symbolize the modern, corporate businesses and modern and progressive services which can be found inside them. Elements of LBC&W's "Total Design" philosophy should also be present.

### **Representative Example: Bankers Trust Tower**

The Bankers Trust Tower was completed in 1974 in Columbia, South Carolina. (Figure 3.7) Even though the building is less than fifty years old, it is still eligible for listing on the National Register because it reflects the peak of the LBC&W, as the firm moved its offices into 45,000 square feet of the building after its completion because it had outgrown its previous office space.<sup>138</sup> Thus, the building represents LBC&W's long and lucrative political connections, the firm's capitalization on those connections, and its

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<sup>138</sup> "LBC&W History," 9-10.



subsequent expansion and growth. It also represents LBC&W's ability to design a beacon of corporate modernism, as the International Style building with its rectangular form, glass curtain wall exterior, and exposed structural elements signify the expanding modern economy. Its status as a high-rise indicates the building's capability of housing growing businesses and the growing workforce population. The exposed structural, column-like beams that divide the building into bays seemingly support the abstracted entablature at the top of the building, both of which make the building more visually interesting and "beautiful" and show elements of LBC&W's "Total Design."



Figure 3.7. Bankers Trust Tower. Photograph from LBC&W Promotional Materials, WFA.



## **Property Type 8. Industrial**

### **Description**

Industrial properties were designed throughout the state and represent the expansion and diversification of the post-war economy and of LBC&W. These properties are often designed as large, open, warehouse type structures to accommodate the different machinery needed for the industry, with separate or connected office space, but can include any properties associated with industrial growth and production. Industrial properties are often located just outside of urban centers or in more rural areas, and were often designed in conjunction with a pond for wastewater.

### **Significance**

Industrial properties are reflections of LBC&W's astute awareness, and subsequent diversification and expansion, of new economic trends of the mid-twentieth century. They also show that LBC&W could build for specific uses and had a diversity of range in their design. Cities and towns throughout South Carolina, actively recruited industries, and LBC&W often designed the resulting industrial buildings and complexes. Industrial buildings can be considered significant in the areas of architecture, engineering, and industry and were designed from the 1950s onward, with higher percentages of them in the 1960s as LBC&W began to expand, as did industry in South Carolina. These properties are eligible at the local level of significance under both Criteria A and C.

## **Registration Requirements**

Eligible industrial properties under Criterion A must have been designed as an industrial property as part of the growth of the industrial sector in the mid-twentieth century and demonstrate LBC&W's expansion into industrial projects as the firm continued to grow throughout the mid-twentieth century. For eligibility under Criterion C, industrial properties must reflect LBC&W's ability to diversify their design range to accommodate growing demands in sectors previously outside its typical design portfolio, but they must still maintain principles of LBC&W's "Total Design" philosophy.

### **Representative Example: Pageland Screen Printers, Inc.**

LBC&W designed the Pageland Screen Printers, Inc. building which was completed in June 1963. (Figure 3.8) The company was part of A.W. Scheffres Corporation of New York City, which converted and styled drapery fabrics to be sold throughout the United States, Canada, Europe, and Australia, and the Pageland plant was to be its largest distribution center.<sup>139</sup> As such, LBC&W was tasked with designing a distribution warehouse along with the plant, showing the firm's versatility and ability to design to fit any client's needs. This skill was further exemplified by the \$750,000 and at least 62,000 square foot plant that had to accommodate and house the largest screen printing machine ever built at that time.<sup>140</sup> Pageland Screen Printers, Inc. exemplifies LBC&W's aptitude for diversifying their design repertoire in order to satisfy the demands of growing industry in South Carolina which enabled the firm to expand into designing industrial projects.

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<sup>139</sup> "At Pageland: Screen Printers Plant Dedicated," July 12, 1963, *The State*, 20.

<sup>140</sup> "At Pageland," 20.



Figure 3.8. Pageland Screen Printers, Inc. From “New Industry for Pageland,” July 12, 1963, *The State*, 20.

### **Property Type 9. Healthcare**

#### **Description**

Healthcare properties were built throughout LBC&W’s career span, but experience a higher concentration in the 1960s and early 1970s. The properties, predominately hospitals, ranged from military, public, and private hospitals. Often these properties were International Style high-rise, block buildings built within or near city centers to provide modern healthcare to growing populations. Healthcare facilities designed for military bases often possessed more Brutalist elements, proclaiming the stability and security of these buildings. The interiors of these properties would have been heavily regulated to meet healthcare facility standards.

#### **Significance**

Healthcare properties represent the growing need for facilities to serve the growing populations throughout the state and nation. They are significant in that they represent

both LBC&W's 1960s diversification and expansion into emerging fields of architecture, as well as its self-proclaimed ability to accommodate and incorporate the newest modern technology in its designs. As the concept of what a hospital was shifted in the mid-twentieth century, LBC&W embraced the opportunity to design healthcare facilities to expand its services and design. Healthcare properties can be significant in the area of architecture for their association with LBC&W. They could also be significant in the areas of community planning and development, health/medicine, military, and politics/government. This property type is eligible for listing in the National Register under Criteria A and C at the local level of significance. Some healthcare properties, such as the Richland Memorial Hospital, are less than fifty years old, but are arguably eligible under Criteria Consideration G because they are exemplary examples of LBC&W's broadening into healthcare design.

### **Registration Requirements**

In order to be eligible under Criterion A, healthcare properties need to have been designed as a healthcare facility and be reflective of LBC&W's 1960s diversification and expansion into different architectural services, in this case healthcare. For eligibility under Criterion C, healthcare properties must show LBC&W's talent for delivering designs to fit client needs. They will be modern facilities, typically in the International or Brutalist styles, that exhibit design features of mid-twentieth century healthcare properties, while still reflecting LBC&W's "Total Design" philosophy. Military healthcare properties will have been located on or near a military base.

### **Representative Example: Richland Memorial Hospital**

The Richland Memorial Hospital opened in 1972 and was designed jointly by LBC&W and Lafaye, Lafaye, & Associates and was the result of at least five years of planning.<sup>141</sup> (Figure 3.9) The eleven story, approximately \$20 million dollar hospital was proclaimed the “most modern hospital in the world,” and was built to meet the needs of the growing Columbia metro area.<sup>142</sup> With fourteen acres of floor space, or half a million square feet, the hospital incorporated modern technologies such as four high-speed elevators, separate floors for specialized treatment, and was much larger than the old Columbia hospital it was replacing.<sup>143</sup> This “space age public hospital” reflects LBC&W’s expansion in the 1960s and 1970s into healthcare design.<sup>144</sup> It also demonstrates the firm’s capacity for diversifying its portfolio to meet growing and varying demands. The high-rise, block hospital was designed in the International Style, with large expanses of white space, a rectangular form, and windows on the exterior plane, promoting the building as a modern facility capable of the best and most modern care. It also contains elements of Brutalist design, particularly in the building’s heaviness that is emphasized by the protruding concrete beams that divide the windows in half vertically and makes the windows appear recessed. Thus, LBC&W designed a building that proclaimed itself a modern and stable structure that would provide patients the latest care while keeping them safe.

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<sup>141</sup> Charles Wickenberg, “The Hospital,” February 17, 1972, *The State*, 41; “Bid Plans Expected Within Week,” January 12, 1969, 1.

<sup>142</sup> Wickenberg, “The Hospital,” 1.

<sup>143</sup> “New City Hospital Construction Should Begin in 1969,” May 5, 1968; Wickenberg, “The Hospital,” 1.

<sup>144</sup> “New City Hospital,” 1.



Figure 3.9. Richland Memorial Hospital. From “Industry Consideration: Hospital Facilities Important,” November 12, 1972, *The State*, 118.

### **Property Type 10. Miscellaneous**

#### **Description**

Miscellaneous properties were included to incorporate known assemblage spaces, such as churches and country clubs. Separate property types were not devised for these properties because so few were identified during research. LBC&W designed these properties in various styles of architecture, predominately in and after the 1960s because before this, LBC&W did not see such projects as particularly worth the trouble.<sup>145</sup>

#### **Significance**

Miscellaneous properties can be considered significant in the area of architecture for their association with LBC&W. They are significant to LBC&W in that many of them

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<sup>145</sup> Lyles. Interview by Casey Lee.

represent the firm's ties to the Columbia community and offer a look into the firm's "extracurricular" buildings. With the exception of religious properties, miscellaneous properties will be eligible for listing in the National Register under both Criteria A and C at the local level of significance. Religious subtype properties will be eligible under Criterion C at a local level of significance, if eligible at all. To be eligible under Criterion A, religious properties must have been particularly significant to the history of LBC&W or the local community, or be associated with a significant historical event.

### **Registration Requirements**

For miscellaneous properties to be eligible under Criterion A they must reflect LBC&W's massive expansion and growth in the 1960s or the firm's cultivation of political clientele. For eligibility under Criterion C, miscellaneous properties must exhibit components of LBC&W's "Total Design" philosophy.

### **Representative Example: Garden Club Council of Greater Columbia Building**

It was announced in 1965 that LBC&W was the architect for the Garden Club Council of Greater Columbia's building in Maxcy Gregg Park. (Figure 3.10) The club, through urban renewal initiatives and other funds, helped "beautify" the city and offer educational and philanthropic services.<sup>146</sup> The building, an interesting mix of the horizontal nature of a ranch home with the decorative features of a Colonial Revival property, highlights LBC&W's active participation in the Columbia community and ability to adapt their designs to meet client needs and wants as the building was designed specifically to the club's specifications.<sup>147</sup> It represents not only LBC&W's capability of designing to client

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<sup>146</sup> Elizabeth White, "Garden Council to Build 'Home' at Maxcy Gregg," January 17, 1965. *The State*, 6-B.

<sup>147</sup> White, "Garden Council to Build 'Home' at Maxcy Gregg," 6-B.



wants, but also demonstrates the firm's expansion into offering different services in the 1960s.

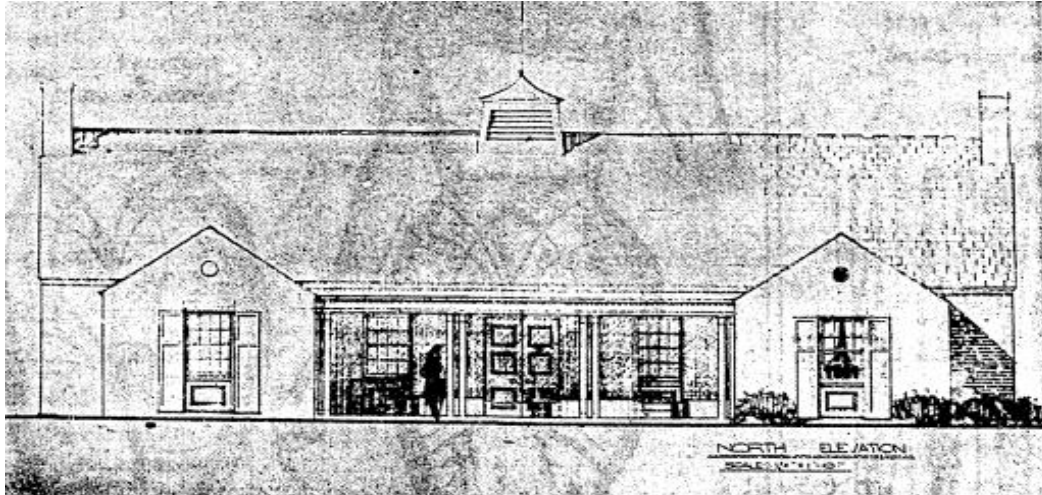


Figure 3.10. Columbia Garden Club Council. From Elizabeth White, “Garden Council to Built ‘Home’ at Maxcy Gregg,” January 17, 1965. *The State*, 6-B.



## CHAPTER 4

### CONCLUSION

LBC&W's influence on South Carolina's built environment cannot be understated. The firm designed at least 454 properties in the state in addition to planning projects, renovations, additions, and more. Given LBC&W's prolific career and dominance of South Carolina's built environment, it deserves to be recognized, and it merits a closer evaluation of its properties with an eye to historic preservation. LBC&W's work helped bring mid-century modern architecture to South Carolina and smaller cities such as Columbia. Studying the firm provides insight into the modern architecture that most Americans experienced as LBC&W is representative of architecture firms throughout the country who designed modern buildings in every American city. In this way, this thesis encourages a closer look at mid-century modern architecture and advocates for its significance and will hopefully result in a larger understanding and appreciation of modernist architecture, particularly through the lens of LBC&W and similar firms. This insight provides a springboard that could launch historic preservation into a more proactive instead of reactionary role.

As mid-century modern architecture reached and continues to approach fifty years of age, and thus reach NPS's standard threshold for National Register eligibility, preservation organizations are evaluating the significance of mid-century modern styles. The fifty-year rule was created in the 1930s, when preservation professionals made a

conscious decision to avoid historic properties associated with the recent past. The NPS later integrated this standard into the 1966 National Historic Preservation Act.<sup>148</sup> Originally this rule allowed NPS historians a reprieve from the sheer amount of reviews they had to complete by essentially eliminating the evaluation of most properties associated with the recent past. It also permitted the NPS to circumvent potential controversies associated with the recent past, which allowed them to appear unmotivated by political agendas and remain relatively objective.<sup>149</sup> Even though the passage of the 1966 National Historic Preservation Act led to a greater array of buildings eligible for the National Register and even made a provision that allowed properties under fifty-years of age to be listed for exceptional historic or architectural significance, convincing the public that mid-century modern buildings are worthy of preservation is a difficult task.<sup>150</sup>

The largest hurdle facing the preservation of mid-century modern architecture is perception. As Theodore Prudon remarked, “support for preservation [in the United States] has always been tied to perception: the perceived value of a building or place...” and it seems that the current American perception of mid-century modern architecture is not favorable.<sup>151</sup> These buildings seem too young, too familiar, and even too much of an eyesore for many. As seen in the introduction of this thesis, efforts have been made for the preservation of modern buildings, but it has been an uphill battle as preservationists struggle to combat contemporary perceptions and tastes in order to argue that these properties are historically and architecturally significant. People remember when the buildings were built, therefore they cannot be historic. The style is too jolting and

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<sup>148</sup> John H. Sprinkle Jr., “‘Of Exceptional Importance:’ The Origins of the ‘Fifty-year Rule’ in Historic Preservation,” *The Public Historian* 29 no. 2 (Spring 2007): 83-84, 99.

<sup>149</sup> Sprinkle, “Of Exceptional Importance,” 82-84, 100.

<sup>150</sup> Sprinkle, “Of Exceptional Importance,” 98-99.

<sup>151</sup> Prudon, *Preservation of Modern Architecture*, 26.

different, and some even say ugly.<sup>152</sup> One modern style, Brutalism, even contains the word “brutal” in its name. This does not inspire a positive image of the style. The larger, institutional modern buildings present the additional challenge of being too large to make adaptive use rehabilitations seem practical to developers. Compounded by all this is the irony that for these modern buildings to be constructed, historic buildings, structures, and neighborhoods were often destroyed.<sup>153</sup> Yet, the greatest obstacle for these mid-century buildings is a public disinterested in rallying the cry for their preservation. Preservation efforts are typically most successful when backed by a strong group of public supporters and without the public, the preservation of mid-century modern buildings will be a much more difficult battle.

Struggling to get the public to support the preservation of sites associated with the recent past is not a new phenomenon. Preservation faced problems with perception in the early-twentieth century with Victorian architecture. It was architecture of the recent past and American tastes were focused more on reviving Colonial styles, perhaps most popularly demonstrated by the construction of Colonial Williamsburg in the 1930s.<sup>154</sup> Now, Victorian architecture almost appears to be a nonissue in historic preservation. Of course it is worthy of preservation, and this was the sentiment felt even just twenty-five years after these buildings were ignored. By this time in the mid-twentieth century, Art Deco buildings were those threatened by public tastes and negative perceptions.

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<sup>152</sup> MacDonald, “Modern Matters;” Kimmelman, “Wright Masterwork;” Sayer, “Paul Rudolph.”

<sup>153</sup> MacDonald, “Modern Matters.”

<sup>154</sup> Damie Stillman, “American Architectural History, 1955-2000,” *American Art* 14 no. 3 (Autumn 2000): 20; William J. Murtagh, *Keeping Time: The History and Theory of Preservation in America* (Hoboken, NJ: John Wiley & Sons, Inc., 2006), 20-22.

However, twenty years later, people embraced Art Deco architecture.<sup>155</sup> The public opinion of what is beautiful will change, as beauty is subjective, and preservationists have to anticipate these shifts in perception.

Trying to predict future tastes is undoubtedly a challenging and daunting demand, but the American palate will continue to evolve, so why should preservation professionals not try to aid this evolution by recognizing the significance of modern architecture and advocating for its preservation? In fact, many preservation organizations, like the ones mentioned in the introduction of this thesis, are doing just that. The field has a major opportunity to utilize mid-century modern architecture as a vehicle to make preservation more proactive. There is no reason why preservationists should not challenge the public's perception of mid-century modern architecture by exploring the historical and architectural significance and impact that this movement had in twentieth-century America. Preservationists' task is convincing the public that just because they personally do not approve of a building or style does not mean it is valueless. Do this before preservation is once again relegated to a reactionary role, fighting to save what buildings remain and wishing for buildings long gone. A more proactive approach within the field even provides the opportunity to initiate the preservation of properties before they have been radically altered. Thus, more buildings will retain original materials, historical fabric, and character that makes the preservation more authentic.

This thesis is a starting point for this proactive stance. LBC&W's work, and that of other, similar modern architecture firms, presents the prospect of actively investigating buildings that most Americans today perceive as unworthy of preservation in hopes of

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<sup>155</sup> Katherine Salant, "The Challenges of Preserving Midcentury Modern Homes," October 5, 2012, *The Washington Post*. [https://www.washingtonpost.com/realestate/the-challenges-of-preserving-midcentury-modern-homes/2012/10/04/687fad50-0bfd-11e2-a310-2363842b7057\\_story.html](https://www.washingtonpost.com/realestate/the-challenges-of-preserving-midcentury-modern-homes/2012/10/04/687fad50-0bfd-11e2-a310-2363842b7057_story.html).

demonstrating through historical research and evaluation of these buildings, that they do have something important to say both historically and architecturally. Preservationists of the future should be confronted with the problem of having an abundance of extant examples of this movement, not too few. If historical precedence is any indicator, future generations who perceive these buildings differently than contemporary Americans will greatly appreciate the effort.

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## APPENDIX A:

### LYLES, BISSETT, CARLISLE & WOLFF PROPERTIES IN SOUTH CAROLINA

This appendix is a master list of LBC&W buildings and structures in South Carolina. The list was derived from LBC&W Qualification Books from the Wolff Family Archives, *Angles* newsletters from the Wolff Family Archives, other promotional materials from the Wolff Family archives, newspaper research, an existing spreadsheet of LBC&W buildings from the City of Columbia, and archival research at the South Carolina Political Collections, the South Carolina Department of Archives and History, the South Caroliniana Library, and the Clemson Special Collections Library. All buildings are listed under the county in which they were designed. When possible, the city, building name, and date of construction is listed. If it was found that a property was extant or non-extant, that was listed as well. All dates listed as either *after 1963* or *after 1971* come from LBC&W Qualification Books and were listed as current projects for those years, meaning the buildings were not finished until afterwards. Additions, landscaping, research analysis, and any projects that were not buildings or structures designed completely by the firm are not listed within this table. There are currently 454 properties listed within this table.

County	City	Building	Date	Extant/Non-extant
Abbeville	Due West	Belk Hall Academic Administration Building, Erskine College	1967	Extant
Abbeville	Due West	Dining Hall; Erskine		
Abbeville	Due West	Library; Erskine College	1972	Extant
Abbeville	Due West	Men's Dorm #2; Erskine		
Abbeville	Due West	Men's Dorm; Erskine		
Abbeville	Due West	Student Union; Erskine	1964	
Abbeville	Due West	Women's Dormitory; Erskine	1971	
Abbeville		Abbeville County Courthouse	after 1963	
Abbeville		Abbeville Training School 8-12		
Abbeville		Calhoun Falls High School		
Abbeville		Donalds Elementary School		
Abbeville		Ellison Elementary School		
Abbeville		State Educational Finance Commission Maintenance Shop & Service Building		
Aiken	New Ellenton	Garment Plant	after 1963	
Aiken	North Augusta	Savannah Terrace Apartments	1950	
Aiken	North Augusta	Washington Homes Apartments	1951	
Aiken		Aiken Estates	1952	
Aiken		Office Building for Gross-Morton Company		
Aiken		Savannah River Site, H-Bomb plant housing	1952	
Aiken		SCE&G Warehouse		
Aiken		Silver Bluff Estates	1952	
Aiken		South Carolina Department of Education Maintenance & Service Building		
Aiken		State Bank & Trust Company		
Aiken		USC Aiken- Library		

Aiken		USC Classroom & Administration Building, USC Aiken		
Aiken		Virginia Acres	1952	
Aiken		Vocational Education Center		
Allendale	Fairfax	Allendale County Nursing Home		
Anderson	Williamston	Spearman Twelve Year School		
Anderson	Williamston	Williamston Elementary School		
Anderson		Bailey Court Apartments	1950	
Anderson		Bank Building	after 1963	
Anderson		Brushy Creek School		Non-Extant
Anderson		Earle Homes Apartments	1951	
Anderson		Pelzer-Williamston High School	1953	Extant as Palmetto Middle School
Anderson		State Bank & Trust Company		
Anderson		State Educational Finance Commission Maintenance Shop & Service Building		
Anderson		West Pelzer Elementary School		
Anderson/Pickens	Clemson	Clemson Dial Office Building		
Anderson/Pickens	Clemson	Clemson House	1950	Extant
Anderson/Pickens	Clemson	Clemson Library	1966	Extant
Anderson/Pickens	Clemson	Tom Littlejohn Homes	1950	
Barnwell	Blackville	State Educational Finance Commission Maintenance Shop & Service Building	after 1963	
Barnwell		Barnwell & Williston; County National Bank		
Barnwell		Barnwell County Courthouse	after 1971	
Barnwell		Barnwell County Nursing Home	1966	
Barnwell		Barnwell Heights	1952	
Barnwell		County National Bank	1967	

Barnwell		Factory Building for National Fastener Corporation		
Barnwell		Residence for Mr. & Mrs. Calhoun Lemon		
Beaufort	Parris Island	Parris Island Dental Clinic	after 1971	
Beaufort	Parris Island	Recruit Barracks	1962	
Beaufort	Parris Island	Regimental Barracks	after 1971	
Beaufort	Parris Island	Religious Activity Center	1962	
Beaufort	Port Royal	Sea Island Apartments	1951	
Beaufort		Robert Smalls Garden Apartments	1951	
Beaufort		State Educational Finance Commission Maintenance Shop & Service Building	1963	
Berkeley	Bonneau	Fish Hatchery	after 1971	
Berkeley		State Educational Finance Commission Maintenance Shop & Service Building	1966	
Calhoun	St. Matthews	Health Center		
Calhoun	St. Matthews	State Educational Finance Commission Maintenance Shop & Service Building	1961	
Calhoun		SC Department of Education Maintenance Shop & Service Building		
Charleston	Folly Beach	Folly Beach Community Center		
Charleston	Hawthorne	Hawthorn City Apartment Building		
Charleston	James Island	Swift 5 Dial Office Building		
Charleston		Apartment Building; Episcopal Diocese		
Charleston		Arco-Lycoming Division Plant		
Charleston		Ashley House	1966	
Charleston		ASW Facility- Magazines, Naval Weapons Station		
Charleston		Avco Plant Building	1966	
Charleston		Barracks; Naval Base	1963	

Charleston		Base Operations Building, Charleston Airfield		
Charleston		Bushy Park Plant for Baycheen Company		
Charleston		Carlton Arms		
Charleston		Clinical Science Building; MUSC		
Charleston		Engineering/Management Building; Charleston Naval Base		
Charleston		Federal Office Building	1965	Extant if L. Mendel Rivers Federal Office Building in Charleston, SC
Charleston		Fleet Training Center		
Charleston		Hospital; Charleston Naval Base		
Charleston		King & Queen Motor Inn		
Charleston		King and Queen Motel	1962	
Charleston		Lockheed Plant	1967	
Charleston		Medical College of SC Dental School		
Charleston		Mess Hall; Naval Base	1963	
Charleston		Navy Administration Building & CPO Club		
Charleston		Officer's Club; Naval Base	1961	
Charleston		Open Mess NCO- Air Force Base		
Charleston		Operations Mission Training Building		
Charleston		Retarded Children's Habilitation Center	1968	
Charleston		Rivercrest Apartments		
Charleston		Ruscon Offices for Ruscon Construction Company	1973	
Charleston		Sage Building-North Charleston Air Force Station		
Charleston		Sergeant Jasper	1950	Extant
Charleston		South Carolina Department of Education Maintenance & Service Building		

Charleston		Squadron Operations Building, Charleston Airfield		
Charleston		State Educational Finance Commission Maintenance Shop & Service Building		
Charleston		Student Service Center; College of Charleston		
Charleston		Truck Loading Facility, Market Street		
Charleston		Veterans Administration	1966	
Charleston		Veterans Hospital	1966	Extant
Cherokee	Gaffney	Cherokee County Jail	1969	
Cherokee	Gaffney	Cherokee County Vocational School	1968	
Cherokee	Gaffney	Gaffney Shopping Center	1972	
Cherokee	Gaffney	Geriatrics Habilitation Center	after 1971	
Cherokee	Gaffney	Sams Apartments	1951	
Cherokee	Gaffney	Sewage Treatment Plant	1971	
Cherokee		Cherokee County Courthouse	1965	
Chester		McCandles Corporation Plant	1964	
Chesterfield	Pageland	Pageland Screen Printers, Inc. Plant	1963	
Chesterfield	Pageland	Petersburg Twelve-Year School		
Clarendon	Manning	Bank Building	after 1963	
Clarendon		State Educational Finance Commission Maintenance Shop & Service Building		
Colleton	Walterboro	James Dunn Manufacturing Co.		
Colleton		South Carolina Department of Education Maintenance & Service Building		
Darlington		Carolina Bank & Trust		
Darlington		Darlington County Courthouse	1965	Extant
Darlington		Society Hill Finishing Plant	1966	
Dillon		Dillon Apartments	after 1971	
Dillon		Dillon Gardens Apartments		
Dillon		Shopping Center	after 1971	



Dorchester	St George	State Educational Finance Commission Maintenance Shop & Service Building		
Fairfield	Winnsboro	Fairfield County High School		
Fairfield	Winnsboro	Fairfield County Vocational Center	1969	
Fairfield		Salom Crossroads School		
Fairfield		South Carolina Department of Education Maintenance & Service Building		
Florence		College Center; Francis Marion College		
Florence		Florence Post Office		
Florence		Francis Marion College Library	after 1971	
Florence		GE Manufacturing Plant-Mobile Radio Department		
Florence		Gregg Apartments	1950	
Florence		Manufacturing Building for Haplon Inc.	1966	
Florence		Mobile Radio Plant & Office Building	after 1971	
Florence		Office Building- Finch & Company		
Florence		US Post Office & Courthouse & Federal Office Building		
Georgetown		Bank Building	after 1963	
Greenville	Simpsonville	DF Rodgers Mfg. Co. Sewing Plant	1961	
Greenville		Calhoun Towers		Extant
Greenville		Churchill Dial Telephone Building		
Greenville		Crestwood Dial Telephone Building		
Greenville		Park Heights	1951	
Greenville		People's Plaza		
Greenville		People's Plaza		
Greenville		Plaza Apartments	1950	
Greenville		Scott Towers	1971	Non-Extant
Greenville		State Educational Finance Commission Maintenance Shop		

		& Service Building		
Greenwood		Central Elementary		
Greenwood		Charlie Williams Garden Apartments	1951	
Greenwood		East End Elementary School		
Greenwood		Glenhaven Apartments	1951	
Greenwood		Greenwood Elementary	1967	
Greenwood		Greenwood Law Enforcement & Correctional Center		
Greenwood		Northside Elementary School	1961	
Greenwood		Southside Elementary School		
Greenwood		State Educational Finance Commission Maintenance Shop & Service Building	1966	
Hampton		Micarta Plant	1971	
Horry	Conway	Conway Junior High School		
Horry	Conway	Kingston Apartments	1951	
Horry	Myrtle Beach	Chicora Apartments	after 1963	
Horry	Myrtle Beach	Myrtle Beach Photo Lab- Myrtle Beach Air Force Base		
Horry	Myrtle Beach	Officers Club- Air Force Base		
Horry		Floyds Consolidated School		
Horry		South Carolina Department of Education Maintenance & Service Building		
Kershaw	Camden	Cahill Apartments	1952	
Kershaw	Camden	Creed Apartments	1952	
Kershaw	Camden	Education Building at Lyttleton Street Methodist Church		
Kershaw	Camden	King-Haigler Apartments	1950	
Kershaw	Camden	Kirkwood Apartments		
Kershaw	Camden	Lyttleton Street Methodist Church Educational Building	1965	
Kershaw	Camden	Pinewood Apartments	1950	
Kershaw	Camden	SC Department of Education Maintenance Shop & Service Building		

Kershaw	Camden	State Educational Finance Commission Maintenance Shop & Service Building	1961	
Kershaw	Camden	Dr. & Mrs. Carl A. West Residence		
Kershaw	Elgin	B.F. Goodrich Development Center	1970	
Kershaw		Kershaw County Long-term Care Facility	1972	
Laurens	Clinton	Bank Building	after 1963	
Laurens	Clinton	Bank for MS Bailey & Sons	1967	
Laurens	Clinton	King Apartments	1950	
Laurens	Clinton	M.S. Bailey & Son Bank Building	1967	
Lexington	Cayce	Bank Building	after 1963	
Lexington	Cayce	Gamecock Motel		
Lexington	Cayce	Mr. TL Bonner Residence	1955	
Lexington	Cayce	Municipal Buildings		
Lexington	Cayce	Parkland Shopping Center	1955	Extant
Lexington	Irmo	Irmo Administration Building		
Lexington	Irmo	Irmo Elementary School		
Lexington	Leesville	Hampton Elementary School	1954	
Lexington	West Columbia	Opportunity School Dormitories	1966	
Lexington		Opportunity School of SC Physical Therapy Building		
Lexington		Opportunity School of SC Staff Housing		
Lexington	Cayce	City Hall	1966	Extant
Lexington/Saluda	Batesburg	Batesburg-Leesville Superintendent's Office		
Lexington/Saluda	Leesville	Hampton Elementary School		
Marion		State Educational Finance Commission Maintenance Shop & Service Building	1966	
Marion		US Postal Service		
Marlboro	Bennettsville	Bennettsville High School		Extant as of 2008, but not in use

Marlboro	Bennettsville	Eastside Senior High School	1954	Extant
Marlboro	Bennettsville	Municipal Buildings		
Marlboro	Bennettsville	Sewing Plant	after 1963	
Marlboro	Bennettsville	Wright Elementary School		
Marlboro	Blenheim	Blenheim Elementary School		
Marlboro		Adamsville Elementary School		
Marlboro		Kollocks Elementary School		
McCormick		McCormick High School		
McCormick		Mims High School		
McCormick		Willington Elementary School		
Newberry		Crossbar Office Building- Southern Bell		
Newberry		Hospital	after 1971	
Newberry		Joseph B. Williams Apartments	1950	
Newberry		Newberry College Dormitory	1967	
Newberry		Newberry County Nursing Home	1965	
Newberry		Residence for Mr. & Mrs. Clarence Coleman		
Oconee	Seneca	Northside Elementary School		
Oconee	Seneca	Seneca High School	1967	
Oconee	Seneca	Southside Elementary School		
Oconee	Walhalla	Oconee County Courthouse		
Oconee		Newry-Corinth Elementary School		
Oconee		State Educational Finance Commission Maintenance Shop & Service Building		
Orangeburg	North	North High School		
Orangeburg	North	North Twelve-Year School		
Orangeburg	North	Southern National Bank	1967	
Orangeburg		Ambler Industries	1964	
Orangeburg		Bank of Orangeburg	1967	
Orangeburg		Industrial Building for Kahn- Southern		
Orangeburg		Infirmery for Methodist Home for the Aging	1959	
Orangeburg		Men's Dormitory- SC State College	1968	

Orangeburg		Methodist Home for the Aging	1965	
Orangeburg		Mrs. W.W. Brunson Residence		
Orangeburg		North Boulevard Apartments	1951	
Orangeburg		Orangeburg Shopping Center Colonial Store		
Orangeburg		Orangeburg Shopping Center, Edwards		
Orangeburg		SC State College Library	1969	Extant
Orangeburg		Sewing Plant	1967	
Orangeburg		St. Paul-Williams Chapel Apartments		
Orangeburg		State College Men's Dormitory		
Richland	Columbia	A.G. Yarborough Residence		
Richland	Columbia	Abe Derahany Store	1948	Extant
Richland	Columbia	Adger Road Residence	1953	Extant
Richland	Columbia	Air Force Dormitory for Enlisted Men		
Richland	Columbia	Asbury Hall-Columbia College	1965	Extant
Richland	Columbia	Associates Building	1957	Extant
Richland	Columbia	Auto Finance Co.	1949	Non-extant
Richland	Columbia	B.H. Kline Residence	1948	Extant
Richland	Columbia	Baker Apartments	1949	Extant
Richland	Columbia	Bankers Trust Tower	1974	Extant
Richland	Columbia	Barnwell-Senate Apartment Building	1971	Extant
Richland	Columbia	Bell Tower	1961	Extant
Richland	Columbia	Benjamin F. Payton Learning Resources Center-Benedict College	1971 (or 1973)	Extant
Richland	Columbia	Bruton's Apothecary	before 1949	Non-extant
Richland	Columbia	Building for Crowson-Stone Printing Company		
Richland	Columbia	C&S National Bank Building/ Citizens & Southern Bank	1971	Extant
Richland	Columbia	Carolina Coliseum-USC	1968- 1969	Extant
Richland	Columbia	Children's Museum, Columbia Museum of Art	1959	Extant
Richland	Columbia	Christine Apts.	1949	Extant

Richland	Columbia	Citizens and Southern Bank	1971	Extant
Richland	Columbia	City Club Building Palmetto Club	1961	Extant
Richland	Columbia	City Fire station	1958	Extant
Richland	Columbia	City Parking Garage/ Municipal Parking Garage	1966?	Extant
Richland	Columbia	City Schools Administration Building/ Richland District One Administration Building	1966	Extant
Richland	Columbia	Claire Towers	1950	Extant
Richland	Columbia	Columbia College Apartments		
Richland	Columbia	Columbia Country Club	1962	Extant
Richland	Columbia	Commercial Bank and Trust Company	1961	Extant
Richland	Columbia	Commercial Bank and Trust Company	1961	Non-extant
Richland	Columbia	Cornell Arms	1949	Extant
Richland	Columbia	Covenant Road Elementary School		
Richland	Columbia	Crawson Stone Printing Company Shop and Office	1950	Extant
Richland	Columbia	Crayton Junior High School	1957	
Richland	Columbia	Davison's Store	1971	
Richland	Columbia	DeLoach Sanitarium	1949	Extant
Richland	Columbia	Doctor's Office Building at 1433 Gregg Street		
Richland	Columbia	Dr. Dana C. Mitchell Office	1958	Non-extant
Richland	Columbia	Dr. E.G. Bumgardner Residence	1950	Extant
Richland	Columbia	Dr. J. Gordon Seastrunk and Associates Office Building	1951	Extant
Richland	Columbia	Dr. W.J. Brockington Office Building	1960	Extant
Richland	Columbia	Drive-In Pharmacy, Hampton Street	1950	Extant
Richland	Columbia	Drs. Irvin, Saunders & Hair Office Building	after 1971	
Richland	Columbia	Eau Claire Fire Station		
Richland	Columbia	Ebenezer Lutheran Church	1971	
Richland	Columbia	Ebenezer Lutheran Church Parish Building	1951	Extant
Richland	Columbia	Edgar A. Brown Building-State Capitol	1973	Extant

Richland	Columbia	Employment Security Commission Office Building	1951	Extant
Richland	Columbia	Employment Security Commission Office Building	1959	Extant
Richland	Columbia	Energy Facility, State of South Carolina	1971	Extant
Richland	Columbia	Engineering Laboratory (Sumwalt)-USC	1951-1952	Extant
Richland	Columbia	Fairfield Road Junior High School	1961	Extant
Richland	Columbia	Field Maintenance Shop-Fort Jackson	1953	Extant
Richland	Columbia	Fine Art's Building-USC		Extant
Richland	Columbia	First Citizens Life Insurance Company	1962	Extant
Richland	Columbia	First National Bank	1976	Extant
Richland	Columbia	Fleet Rentals, Inc. Office Building	1959	Extant
Richland	Columbia	Forest Lake Country Club	1964?	Extant
Richland	Columbia	Francis Bradley School	1954	Extant
Richland	Columbia	Furniture Store, Sumter Highway	1953	Extant
Richland	Columbia	Garden Club Council Building	1965	
Richland	Columbia	General Electric Company Office and Warehouse	1960	Extant
Richland	Columbia	Georgia-Pacific Plywood Corporation Office and Warehouse	1961	Extant
Richland	Columbia	Good Shepherd Lutheran Church	1955	Non-extant
Richland	Columbia	Good Shepherd Lutheran Church Classroom Building	1962	Non-extant
Richland	Columbia	Governor's Mansion Renovations	1963	
Richland	Columbia	H.R. Burg Residence	1950	Extant
Richland	Columbia	Hallbrook Apartments		
Richland	Columbia	Hampton Street Medical Building	1956	Extant
Richland	Columbia	Happy Time Center for Mentally Retarded Children		
Richland	Columbia	Heyward Gibbes School	1955	Extant
Richland	Columbia	Highland Park Apts.	1949	Extant

Richland	Columbia	Horseman Doll Company Doll Manufacturing Plant	1960	Extant
Richland	Columbia	House of Peace Synagogue Recreational Building	1956	Non-extant
Richland	Columbia	HR Burg Residence	1950	
Richland	Columbia	Human Resources Center-Benedict College	1971	Extant
Richland	Columbia	Humanities Complex/ Center - USC	1968	Extant
Richland	Columbia	J. C. Penney Company Store Building	1958	Non-extant
Richland	Columbia	J. Monroe Fulmer Residence	1961	Extant
Richland	Columbia	J.C. Dreher, Sr. Residence	1957	Extant
Richland	Columbia	Jack Seastrunck Residence	1953	Extant
Richland	Columbia	James F. Byrnes Residence	1955	Extant
Richland	Columbia	Jefferson Square Theater	1971	
Richland	Columbia	Jewish Community Center		
Richland	Columbia	Joe Berry Residence	1954	Extant
Richland	Columbia	Laurel Hill Coffee Shop		
Richland	Columbia	LBCW office at 1800 Gervais	1960	Extant
Richland	Columbia	LBCW office building at 1321 Bull Street	1949	Non-extant
Richland	Columbia	Library-Allen College	1971	Extant
Richland	Columbia	Library-Benedict College	1973	Extant
Richland	Columbia	Maintenance Shop Building for State Education Financing Committee	1961	Extant
Richland	Columbia	Maintenance Shop Building for State Education Financing Committee	1962	Extant
Richland	Columbia	Marion Gressette Building-State Capitol		Extant
Richland	Columbia	Marion Manor Apartments	1949	Extant
Richland	Columbia	Mather Hall-Benedict College	1970	Extant
Richland	Columbia	Midlands Technical College Auto Mechanics School		
Richland	Columbia	Moncrief Army Hospital-Fort Jackson	1971?	Extant
Richland	Columbia	Mr. & Mrs. Elvin Smith Residence		
Richland	Columbia	Mr. & Mrs. JF Chandler Residence		



Richland	Columbia	Mr. & Mrs. RF Pulliam Residence		
Richland	Columbia	Mr. & Mrs. Rudolph C. Barnes Residence	1958	Extant
Richland	Columbia	Mr. & Mrs. Seastrunk Residence	1953	
Richland	Columbia	Mr. & Mrs. TF Barker Jr. Residence	1955	
Richland	Columbia	Mr. & Mrs. WH Blount Jr. Residence		
Richland	Columbia	Myron Manor Apts.	before 1960	Extant
Richland	Columbia	Noland Corporation Showroom & Warehouse		
Richland	Columbia	Oak Reed Apartments		
Richland	Columbia	Oak-Read Apartments	before 1968	Extant
Richland	Columbia	Office Building at 1513 Hampton Street		
Richland	Columbia	Office Building for Carolina Pipeline		
Richland	Columbia	Office Building for Dr. Dana C. Mitchell, Jr.		
Richland	Columbia	Opportunity School Rehabilitation Evaluation Center	1971	Extant
Richland	Columbia	Opportunity School Staff Housing	1971	Extant
Richland	Columbia	Palmetto Club		
Richland	Columbia	Parish House at Ebenezer Lutheran		
Richland	Columbia	Parkway Shopping Center	1955	Extant
Richland	Columbia	Pepsi Cola Plant	1973	
Richland	Columbia	Pepsi-Cola Bottling Plant	1971	Extant
Richland	Columbia	Piggie Park Drive In	1960	Extant
Richland	Columbia	President Home Lutheran Theological Seminary	1962	Extant
Richland	Columbia	President House, University of South Carolina; renovation	1953	Extant
Richland	Columbia	Quail Hollow Subdivision	1971	Extant
Richland	Columbia	R.W. Houseal Residence	1952	Extant
Richland	Columbia	Reese Daniel Residence	1960	Extant

Richland	Columbia	Rembert Dennis Building remodeling-State Capitol	1973-1975	Extant
Richland	Columbia	Richland Memorial Hospital	1967	
Richland	Columbia	Richland Memorial Hospital	1972	Extant
Richland	Columbia	Richland Technical Education Center, Engineering Technical Building		
Richland	Columbia	Roosevelt Village		Extant
Richland	Columbia	Russell House-USC	1955	Extant
Richland	Columbia	Rutledge Building	1965	Extant
Richland	Columbia	Saint Michaels and All Angels Church	1959	Extant
Richland	Columbia	SC Opportunity School & Housing	after 1971	
Richland	Columbia	Shenandoah Life Building		
Richland	Columbia	Shop (MOB) QM Consolidated-Fort Jackson	1953	Extant
Richland	Columbia	SLED Headquarters		
Richland	Columbia	Solomon Blatt Building-State Capitol		Extant
Richland	Columbia	South Building-USC	1962	Extant
Richland	Columbia	South Carolina National Bank Building	1959	Extant
Richland	Columbia	South Carolina National Bank Building	1976	Extant
Richland	Columbia	Square "D" Industrial Park	1973	Extant
Richland	Columbia	St. Andrews High School	1971	Extant
Richland	Columbia	State Bank and Trust Company Bank Building	1960	Extant
Richland	Columbia	State House Pedestrian Tunnel		
Richland	Columbia	Stephenson Office Building	after 1971	
Richland	Columbia	Student Apartments-Lutheran Theological Seminary	1960	Extant
Richland	Columbia	Student Center at Columbia Bible College		
Richland	Columbia	Student Union-Lutheran Theological Seminary	1961	Extant
Richland	Columbia	Suburban Transit Co. Shop and Office Building	1948	Extant
Richland	Columbia	Sunset Shopping Center	1960	Extant

Richland	Columbia	Tank Repair Shop-Fort Jackson	1953	Extant
Richland	Columbia	The Heritage	1974	Extant
Richland	Columbia	Tower Dormitory-USC		Extant
Richland	Columbia	Tree of Life Synagogue	1952	Non-extant
Richland	Columbia	Tremont Motel	1957	Extant
Richland	Columbia	Trenholm Road Methodist Church	1958	Extant
Richland	Columbia	Trenholm Road Methodist Church Educational Building	1957	Extant
Richland	Columbia	Trenholm Road Shopping Center	1960	Extant
Richland	Columbia	U.S. Post Office	1968	Extant
Richland	Columbia	Undergraduate Library-USC	1959	Extant
Richland	Columbia	Veterans Administration Regional Office Building	1948	Extant
Richland	Columbia	W.G. Lyles Residence	1950	Extant
Richland	Columbia	Wales Garden Apts./ Carolina Garden Apartments	1948	Extant
Richland	Columbia	Warwick Cleaners	1957	Non-extant
Richland	Columbia	Washington-Carver Village	1950	Extant
Richland	Columbia	Westwood School		
Richland	Columbia	Wilbur Smith & Associates Office Building	1965	
Richland	Columbia	Women's Dormitory-Columbia College		Extant
Richland	Columbia	Women's Residence Hall-USC	1962	Extant
Richland	Columbia	Woodland Terrace	1949	Extant
Richland	Columbia	Workman Memorial Eye Clinic	1955	Extant
Richland	Columbia	York Tape and Label Corporation Office and Manufacturing Facility	1971	Extant
Richland	Columbia	Yost Administration Building-Lutheran Theological Seminary	1960	Extant
Richland	Columbia	Younts Motor Company Garage	1948	Extant
Richland	Fort Jackson	Barracks	1967	
Richland	Fort Jackson	Bowling Alley	after 1963	
Richland	Fort Jackson	Fort Jackson Hospital	1972	
Richland	Lake Murray	Watergate	after 1971	

Richland		T.J. Bissett Residence		
Richland		W.A. Carlisle Residence		
Richland		W.G. Lyles Residence		
Richland		Wolff Residence	1963	Extant
Spartanburg	Woodruff	New Bethel School		
Spartanburg	Woodruff	Woodruff High School		Extant
Spartanburg		Commercial National Bank	1961	
Spartanburg		Southern Bell Telephone & Telegraph Company Westview Office Building	1967	
Spartanburg		Spartanburg Methodist College Gymnasium-Auditorium		
Spartanburg		Thomas & Howard Co. Warehouse & Office Building	1964	
Spartanburg		USC-Spartanburg Classroom Building		
Spartanburg		Wofford Library	1969	Extant
Summerville		SC Retarded Children's Habilitation Center	1968	
Sumter	Shaw Air Force Base	Airmen's Dining Hall		
Sumter	Shaw Air Force Base	Cafeteria	1973	
Sumter	Shaw Air Force Base	Family Housing Project #1		
Sumter	Shaw Air Force Base	Family Housing Project #2	1966	
Sumter	Shaw Air Force Base	Hospital	1967	Extant
Sumter	Shaw Air Force Base	Shaw Family Theater		
Sumter	Shaw Air Force Base	Shaw Field Senior Officer Housing		
Sumter	Shaw Air Force Base	Shaw Service Club		
Sumter	Shaw Air Force Base	US Postal Service		
Sumter	Shaw Air Force Base	Weapons Calibration Building	after 1963	
Sumter	Shaw Air Force Base	Wherry Housing		

Sumter		Birnie Apartments	1950	
Sumter		Capital Department Store		
Sumter		Park Homes		
Sumter		Shaw Airfield, Base Chapel		
Sumter		State Educational Finance Commission Maintenance Shop & Service Building	1966	
Sumter		Wilmaranne Court Apartments		
Union		Murrah Apartments		
Union		State Educational Finance Commission Maintenance Shop & Service Building	1966	
Union		Union County Health Center		
York	Clover	Clover Consolidated High School		
York	Hickory	Viewmont Apartments		
York	Rock Hill	Bynum Apartments	1951	
York	Rock Hill	Friendship-Prospect Apartments	after 1971	
York	Rock Hill	Kate Wofford Hall Dormitory; Winthrop College	1967	Extant
York	Rock Hill	Richardson Hall Dormitory; Winthrop College	1966	Extant
York	Rock Hill	Whit-Green Homes	1951	
York	Rock Hill	Winthrop College Library	1970	Extant
York		State Educational Finance Commission Maintenance Shop & Service Building	1961	
York		York Centralized High School		