2017

Building Columbia

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BUILDING COLUMBIA

by

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DEDICATION

To my parents who cultivated my interests in the arts and to my teachers at all levels who encouraged me to see the beauty in all things, whether in a Jackson Pollock painting or the ruins of a building.
ABSTRACT

This thesis analyzes the research from a project on the builders who helped build Columbia, South Carolina from 1890 to 1940, a dynamic time of growth as the city moved from post-Civil War recovery through industrialization and into modernization.¹ Previous research of Columbia’s architectural history often focuses on the few architects with national recognition, like Robert Mills, the architect of the Washington Monument. Frequently omitted from the city’s architectural story are the lesser-known developers, builders, contractors, brick masons, and other tradesmen from inside and outside of Columbia who contributed to the shaping of the city by helping build vernacular architecture in response to the city’s needs. From the well-known architect to the unnamed brick mason, this thesis argues all of these builders contributed significantly to the shaping of Columbia while adding to a greater narrative of American architecture. The project resulted in new Columbia-specific architectural resources including a searchable database of builders and their works; a collection of short biographies on select builders; and a list of milestones contrasting architectural developments in Columbia to national trends. As updatable resources, the project can continue to improve with more information collected through further research. Researchers of other cities may also use this project’s research method to create similar resources that reveal their city’s unique story of architectural development.

¹ In this thesis, I use the word “builder” as a general term to refer to anyone working in the building industry.
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CHAPTER 1

Introduction - Building Columbia

With its sleek, curved blue and ivory colored glass walls, glass blocks, and metal trim, the Greyhound Bus Terminal at 1220 Blanding Street in Columbia, S.C. seems still part of 1939, the year that the Greyhound company opened this station to offer the latest method of travel to and from the city. When I lived in Columbia in the 1980s, the design of this building fascinated me. It seemed futuristic, like the helm of a spaceship. Over the years, while I traveled in and out of Columbia, the bus station remained a visual sign for me that I was back in the Capital City. Although this same terminal design is used in Greyhound terminals across the country in many cities, this was my terminal.

The huge red brick Italian Revival cotton mills and warehouses that dot the city are also buildings I have long associated with Columbia. When the mills were productive in the early twentieth century, they employed several thousand people, with their prosperity measured by the number of spindles produced each year as announced in The State newspaper. I did not understand what it meant to be a mill worker, but the Columbia Mills Building, now the city’s State Museum, was what I used to identify that I was back in Columbia.

While these buildings have always been part of my life in Columbia, I have never considered the builders who were responsible for this architecture. Previous research of architecture in Columbia often focuses on the few nationally recognized local architects, like the architect Robert Mills who designed the Washington Monument. My research
focuses on both the well-known architects and the lesser-known builders of vernacular architecture from 1890 to 1940. I selected this fifty-year time period because it was not only a time of transformation for Columbia, but it was also a time of transformation for the nation as the country moved through industrialization and into modernization. As the city evolved, builders in Columbia responded with new architecture. From the well-known architect to the unnamed brick mason, this thesis argues all of these builders contributed significantly to the shaping of Columbia while adding to a greater narrative of American architecture.

The research questions for my project shaped my methodological approaches. Who constructed these buildings and where were they built? Where did the builders come from and where did they receive their training? What were the styles of architecture during this time? How did these buildings respond to the needs of Columbia? How does the architecture in Columbia fit into a greater national narrative? To address these research questions I collected information that focused on three distinct areas: the biographical information of the builder, the social history of the city of Columbia, and the formal analysis of the buildings. I used biographical information to identify where builders originated and where they received their architectural training. The social history information addressed how events in Columbia shaped architecture and how architecture at times shaped society. The formal analysis of buildings identified the styles of architecture built within Columbia, whether a building was regionally specific or similar to architecture in other regions of America. With these research questions and methodologies, I followed a multiple-step process of collecting and analyzing information.
Identifying key data. In the first step of this project, I identified the key data I needed to reveal a story of architectural developments as well as the story of builders at work in Columbia. I decided the best tool for recording this data would be a simple Microsoft Excel workbook with two main spreadsheets, one each for the buildings and the builders. Spreadsheets are easy to edit and expand as needed and they provide the ability to conduct targeted data searches. For the building spreadsheet, I collected the building name, its address, the names of significant builders, the building’s function, and the date of its construction. I entered the data chronologically so the information would reveal a timeline of construction. For the builder spreadsheet, I collected the names of builders, their trade, the address for their work and residence, and ethnicity. With the awareness I was conducting research in the south during a period of segregation, I decided ethnicity was an important variable to track. For every entry in the spreadsheet, I added the resource where I found the information so I could return to the original source. These two spreadsheets were valuable in helping track data, but the spreadsheets also became a referential database and tool for my research.

Data pull. In the next step of my research, I collected information from multiple primary and secondary sources and entered the data into the spreadsheets. I used the online version of Columbia’s city directory through the Richland Library, collecting names of builders by using key word searches of such terms as “builder,” “contractor,” “architect,” and other trades of the building industry. One benefit of this method is that it searched the entire directory, finding names of those who advertised their trade in the personal directory rather than the business directory. In one search, I discovered the architect Ishmael Bailey, the only African American architect who advertised in the city
directory in the fifty years covered by my study. One problem with this method of collecting information was uncovering more data than one person can input.

I also used the National Register of Historic Places (NRHP) Inventory Nomination Forms that agencies file when pursuing historic status for a building. These forms are available through the searchable websites of the South Carolina Department of Archives and History and the National Park Service. The forms are peer-reviewed history publications that provide dates, addresses, architectural descriptions, and occasionally social context. However, some forms do not attribute the structure to a builder, submitting the form on the strength of its architectural style. The forms often only identify the architect and not the contractor or the builder who constructed the building.

I collected names from the only known reference book devoted specifically to South Carolina architects, South Carolina Architects 1885 – 1935: A Biographical Dictionary. While this is a valuable source that attempts to attribute buildings to architects, the authors identified nearly every person as an architect, despite many of the builders not having formal architectural training. This can provide a false impression of how many professional architects were at work in Columbia. The authors also used the Manufacturers’ Record (MR) publication to identify projects built in Columbia. The announcement of a building in the MR does not always mean the completion of the building or if the builder identified in the MR was the one who completed the work.

I studied the photography book South Carolina’s Historic Columbia: Yesterday and Today in Photographs by Russell Maxey, a photographer who documented buildings

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in Columbia for over fifty years. Maxey’s book was useful in providing visual context and the function of a building, but his attributions of builders, architects, or dates sometimes conflict with the more dependable sources of NRHP nomination forms.

The online searchable version of the local *The State* newspaper through NewsBank was the best source for my research, providing completion dates of buildings, the names of builders who worked on projects, and biographical information through obituaries. The newspaper also provided the essential social historical information showing how a building changes the lives of the people or how buildings sometimes addressed social conditions in Columbia. The genealogy website *Ancestry.com* was also useful to find precise birth, death and residency information for builders as a way of determining where builders originated. Rarely did any one of these sources provide a complete picture of either a building or builder and cross-referencing the information from multiple sources was the best practice.

In addition to the above sources, I used several secondary sources to provide a local and national perspective of cultural and architectural developments in Columbia and the nation. *Architectural Practice: The South Carolina Chapter of the American Institute of Architects* by John Bryan provided key regional developments in the architect’s profession. This book often affirmed that there were very few professional architects at work in Columbia in the early years of my study. John Hammond Moore’s *Columbia and Richland County: A South Carolina Community, 1740 – 1990* was rich in detail of the city’s cultural development. A comparison of these two sources often helped to place the names of significant builder in the context of Columbia’s developmental timeline. In

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researching national trends of architecture, I found several sources did not mention the loss of architects in the south during the Civil War or how milling operations changed communities and nationally influenced milling operations.

**Identifying trends.** After entering information into the two spreadsheets, a study of the information revealed trends in building over my fifty-year period of study. Some local builders have long surges of building activity while other builders only visit Columbia to build specific buildings. A builder may specialize in a type of construction by the building’s function, like a school or a church, but most Columbia builders built a great variety of structures, from skyscrapers on Main Street to residential homes. There is also a noticeable influence of builders from outside the state in the first twenty years of this study. After identifying such trends, I used secondary sources to study local history and national architectural trends, to see how building trends in Columbia related to local cultural influences or national trends. After studying these trends and the index of buildings, I broke down the 1890 to 1940 time period into five independent decades. I assigned a building theme for each decade based on dominant building trends of the time as a way of discussing representative contributions by builders in response to local and national trends. These decades and themes are as follows:

**1890 – 1899** – Columbia becomes a mill town. Electricity brought greater prosperity to the cotton industry and the suburbs developed.

**1900 – 1909** – Becoming metropolitan. The city watched its first skyscraper built and there was a growing desire for Columbia to become more like other well-established cities in America.

**1910 – 1919** – Growing the city. The Main Street grew fuller with business
buildings and World War I increased the city’s population with Camp Jackson.

**1920 – 1929** – Better Homes. In response to a housing shortage, Columbia and the rest of the nation experienced a boom in small home building.


This timeline of trends is a navigation tool to highlight developments within Columbia, illustrating how builders respond with architecture. For each decade, I also analyze how infrastructure was an influence in the city’s development, for example, whether the city built better roads for automobile travel or streetcars provided transportation to the suburbs. Wherever possible, I highlight architectural changes for each decade and relate these to national trends.

I also used the database to select builders for a collection of short biographies. The builders I highlight include brick masons, contractors, architects, and residential developers. I label all of these people as “builders,” not because each person lifted a hammer and drove a nail, but because each person contributed to the building of Columbia. I have also created two appendices as an addition to this project. Appendix A, Milestones (1890 – 1940) is a chronological collection of key cultural and architectural events in Columbia’s history, contrasted to architectural developments in the nation. Appendix B is the project database that was used to develop this narrative. The design of the appendices and the collection of biographies allows for expansion through future research. As a geographical reference, I have included a 1928 map of Columbia showing the areas discussed in this analysis (Figure 1.1).⁵

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⁵ The 1928 Tomlinson Engineering Company map of Columbia was provided by the South Caroliniana Library, University of South Carolina, Columbia.
This thesis does not address all builders and all construction that occurred from 1890 to 1940. There were thousands of buildings constructed during this time, from skyscrapers to one-room homes. This database only accounts for approximately 800 builders and 500 buildings and the information is not complete for many entries. However, these incomplete entries remain part of the database so it can be updated as more information is discovered. Using my database, another researcher may easily arrive at different conclusions and develop a unique story about Columbia’s development. This is my select story of builders shaping Columbia based on the trends I discovered using my database. In my conclusion, I will provide suggestions of how this database may assist future research.
Figure 1.1 The 1928 Tomlinson Engineering Company map shows the regions and neighborhoods of Columbia. City planners designed the original city center on an orthogonal grid, shown here in the eastern central portion of the map.
CHAPTER 2

1890 – 1899 – Columbia Becomes a Mill Town

This decade before the turn of the century was a time for Columbia to begin its transformation into a true mill town, a time of prosperity through the cotton mills that also encouraged the growth of the city’s population. The prosperous milling community brought much needed stability and direction to a city that was still rebuilding and trying to find its way after the Civil War. The introduction of the hydroelectric plant at the Congaree River in the beginning of this decade helped shape the city in two distinct ways. First, the plant generated the electricity needed to power the cotton mills. The electrical power drove a building surge with mills and warehouses developed for the cotton industry and the villages for the workers who supported the mills. Columbia became a dominant southern mill town. Second, the plant also provided the adequate power required for the electric railway, the public transportation used to help Columbia branch out beyond the city and develop the suburbs.

This was also the decade for the building of Columbia’s first staffed city hospital after the Civil War, the Columbia Hospital formerly located at the corner of Plain Street (now Hampton Street) and Harden Street in 1893. Recognizing that a growing population required larger medical facilities, the Columbia Hospital Association, an organization of women from Columbia, led the drive to build the hospital. Gadsen E. Shand was the architect who designed the building constructed by the local contractor Clark Waring.

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6 “The Corner-Stone Laid,” *State*, May 4, 1893. This building is not extant.
Infrastructure: Empowering Columbia. The potential for the city to transform into a mill town began on the same day that the improved Columbia Canal opened its gates on November 21, 1891. The local engineer, Byron Holley, managed the improvements as financed by Aretas Blood, an investor from Manchester, New Hampshire and the president of the Columbia Water Power Company. The city’s mayor Fitz William described the canal’s energy potential as “the indissoluble union of ever flowing energies; of ever increasing prosperity.” While electricity was the essential ingredient for establishing the cotton mill industry of Columbia, it was also necessary to power electric railways, providing the people the means of traveling past the city’s borders. On May 4, 1893, the Electric Light, Railway, and Power Company headed by President J. Q. Marshall ran the first streetcars in the city. In a time when the people of the city still traveled by horse and buggy or bicycle, the electric railway opened up new opportunities and new space where people could imagine living, although much of it was not yet developed.

Architectural trends: A limitation of architects. The Columbia architect Charles Coker Wilson described this decade before the turn of the century as grim, writing “The Conditions of practice in South Carolina were very bad; competition was keen among the architects of the state and from surrounding states.” The Civil War hampered the development of architecture as a profession during the war and after. Many South Carolina architects left the state and started new practices in other states. In 1891, only four architects advertised in Columbia’s city directory. The names include Gustavus

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10 Bryan, Architectural Practice: The South Carolina Chapter of the American Institute of Architects, 16.
Berg, Charles Mayhew, Francis Niernsee, and George Waring. Architects typically operated from their residences, excluding Charles Mayhew who was the State House resident architect.\textsuperscript{11} Wilson described the state architects as older and in the final years of their careers. During this time, architects from America typically received their training in either England or France or if fortunate enough to work in a large office, rose through the ranks from draftsman to architect in established architectural firms.\textsuperscript{12} With a lack of skilled architects and builders within Columbia, builders came from other areas of the South Carolina or from other states, especially when a new style of building was required. A study of Columbia’s segregated city directories from this time period reveals the dominant work force of carpenters, brick masons, painters and other tradesmen who provided the hard labor associated with building were predominantly African American. I suspect African American contractors and builders were also active in the ethnically diverse Waverly neighborhood as well as several other African American specific neighborhoods.\textsuperscript{13}

**Building a mill town.** While there were already several cotton mills in operation within the Columbia region, the harnessing of electricity drove the rapid growth in the cotton industry with mills efficiently run by electricity and housing areas developed in support of the workers of these plants. Aretas Blood, the person who was the driving force behind the canal upgrades, was the main financial backer behind the building of the

\textsuperscript{11} Walsh, *1891 Columbia City Directory*, 120.
\textsuperscript{13} A future study that targets the African American neighborhoods of Arsenal Hill, Wheeler Hill, Ward One and other areas would yield a deeper understanding of this community’s contribution to the building of Columbia, as many worked in the building industry.
Columbia Mills where Gervais Street meets the Congaree River (Figure 1.1). A former Baltimore miller, Charles Oliver, organized the Columbia Mills Company that directed the building of the mill (Figure 2.1). The architects Amos D. Lockwood and Stephen Green of Boston, Massachusetts designed the building and the contractor for the construction was the machinist William A. Chapman from Providence, Rhode Island. Built in 1893, the four-story red brick mill building was the first electric cotton mill and textile plant in the state and may have been the first electric textile mill in the country.

The productive mill spawned one of the first planned communities in Columbia in an area commonly referred to as New Brookland, just west of the city. The unplanned area slowly developed with small homes built to house the workers of Columbia. Recognizing the needs of their growing worker community, the Columbia Mills hired the local architect Frank Niernsee and civil engineer Ashbury Gamewell Lamotte to design a village with stores, a community clubhouse, a park with a swimming pool, and other amenities. The population surged from the milling industry, with this new industry encouraging farmers to leave the agricultural trade for a steady job that was not connected to the seasons. By 1896, approximately 1,500 workers from the Columbia Mills lived in the New Brookland area.

William Burroughs Smith Whaley, a prolific Charleston developer of mills across South Carolina and other southern states, had the greatest influence of accelerating Columbia’s transformation into a mill town. A trained mechanical engineer, Whaley left

Charleston behind to build four electric cotton mills in Columbia. The Richland Mill (1895), his first, was an electric mill with power produced by a steam engine. His next three mills – the Granby Mill (1896), The Olympia Mill (1899-1901), and the Capital City Mill (1900) – all used hydroelectric power (Figure 2.2). Powering these new mills was an improved electrical powerhouse, another structure by the builder Chapman. This new red brick building with arches spanning the canal generated 10,000 horsepower of energy (Figure 2.3).¹⁸

To entice workers to his mills, Whaley erected housing and other community buildings before flipping the mill’s power switch. This encouraged workers to imagine joining the mills as not just a job, but as a new life that included being part of a community with all of the amenities of city life. In a *State* newspaper article featuring the already operating Richland Mill and the development of the Granby Mill, the writer estimated the two mills created approximately 800 to 1,000 jobs with tenement housing provided for most of the workers (Figure 2.4).¹⁹ In 1896, Whaley built housing on Wheeler Hill for another 400 employees of the Richland Mill (Figure 1.1).²⁰ Whaley also built housing for the collocated mills of Granby and Olympia that included churches, schools and stores. Both Granby and Olympia were large mills constructed of red brick in Romanesque Revival style. The workers lived in their planned neighborhoods that were easy walking distance from their work. The success of the mills also encouraged a migration of 150 mill workers from Augusta, Georgia, seeking higher wages.²¹

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¹⁹ “The Two Whaley Mills,” *State*, October 14, 1895.
²¹ “Mill Employees Coming to Columbia Seeking Employment in the Richland and Granby Mills,” *State*, November 27, 1898.
The novel use of hydroelectric power and the successful milling trade in Columbia drew the interest of northern millers who frequently traveled to South Carolina to inspect the mill operations, whether to invest in operations within the city or to learn more about the technology. In one visit, 150 New England milling industrialists and machinists on their way to Atlanta for a convention visited Columbia to see the mill operations and the villages.\footnote{22 “More Cotton Mill Men, Another Party of Distinguished Visitors,” \textit{State}, October 25, 1985.}

The construction of mills and mill villages for workers followed similar building trends across the U.S. both before and after Columbia’s mill developments. The North Grovenordale Mill, a textile mill in Thompson Connecticut that predates Whaley’s mills by fifty years, also built housing and a community for its workers.\footnote{23 Bruce Clouette and Maura Cronin, “North Grosvenordale Mill Historic District.” National Register of Historic Places Inventory/Nomination Form. Historic Resource Consultants, Thompson, Connecticut, April 16, 1993.} The development of mills and a mill village is also similar to the planned community of Echota in Niagara Falls, New York. The McKim, Mead, and White architectural firm planned an entire community with stores, churches, and houses in support of the workers of the first electric company in that area.\footnote{24 Roth and Clark. \textit{American Architecture: A History}, 325-326.} Whaley’s development of mills and and mill villages for workers was a new system for Columbia, but fell in line with national trends of providing workers with an attractive community as additional incentive to work at a mill.

\textbf{Columbia extends its reach.} South Carolina experienced rapid growth with Columbia’s mills accounting for much of the state’s cotton trade. In 1895, during a banner year of $4 million of capital earned through the cotton business, Columbia accounted for $1 million of that trade.\footnote{25 “Spurt of the Spindles,” \textit{State}, December 16, 1896.} The mill industry helped grow the city’s
population and the wealth of its people. Two significant residential developers began building future suburban neighborhoods outside of the city. Both developers used the same strategy – they bought large parcels of land and created attractive parks as destinations to attract people from the city. Advertised as cool escapes from the summer heat of the city, the parks featured such pleasures as music, dancing, special seasonal events, and casinos.

Led by Robert Shand, the Columbia Land and Investment Company (CLIC) built its park two miles east of the city just above Harden Street in the current Five Points neighborhood (Figure 1.1). In a recurring 1893 advertisement, CLIC offered building lots for $300 an acre, with the requirement that those purchasing land must build a home worth at least $1,500. The high cost of the lot and the required housing investment assured mostly affluent homeowners moved into what is now called “Shandon.” Shandon was the first planned suburban community, intentionally segregated from the rest of Columbia by both wealth and race. Waverly was Columbia’s first unplanned residential community, developing over time in Columbia’s early years, an area considered diverse in both ethnicity and status. In 1894, the first electric railway cars transported people to Shandon where they enjoyed entertainment under a large pavilion with electric lights. The new connection of the electric railway encouraged people of the city to buy into the Shandon dream of home ownership in the suburbs.

Following Shand’s template of success, the local insurance salesman Frederick Hyatt developed Hyatt Park, often referred to as the “Highlands” of Columbia for its

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placement northeast of the city in the current Eau Claire neighborhood (Figure 1.1). Hyatt first created a park with a pavilion, casino, and other entertainment, locating it near “the health-giving Bellevue mineral spring,” an already known natural enticement for visitors from the city.30 The electric railway car connection was again the key in enticing people to visit Hyatt Park, with one of its first days of service recording more than 800 passengers.31 Unlike the Shandon neighborhood, the Hyatt park area was an attraction to draw people to the area, but not a planned community. Acres of land traded hands and people built houses, but the Hyatt neighborhood did not develop as a mapped, planned community as in the Shandon neighborhood.

The city of Columbia entered the twentieth century as a fully developed and industrialized cotton mill city, its progress encouraging many people to trade a life tied to the soil for one connected to the milling industry. With every new cotton mill, more people moved to the city and more homes, churches, stores and villages sprang up in Columbia in response to their needs. As the city grew, it also stretched out with the railways conveniently connecting people to their work, homes, and destinations for leisure activities.

Figure 2.1 The former Columbia Mill Building built in 1893 by machinist William A. Chapman from Providence, Rhode Island is now the State Museum.

Figure 2.2 The Olympia Mill designed by William B. S. Whaley in 1899 is now an apartment building.
Figure 2.3 The Hydroelectric Plant completed in 1896 by William Chapman of Providence, Rhode Island provided the horsepower needed by the cotton mills.

Figure 2.4 William B. S. Whaley built homes like these for the mill workers.
CHAPTER 3
1900 – 1909 – Becoming Metropolitan

Columbia continued to grow as a mill town with Whaley as a dominant builder of the mills. In 1900, he opened the Capital City Mills, his last mill operation in the city.\textsuperscript{32}

In support of his Olympia Mills workers, Whaley built a village with 162 cottages before even turning on the power switch of the mill.\textsuperscript{33} The city population surged with another 9,000 people between 1902 and 1903 as noted by W. H. Walsh, publisher of Columbia’s city directory. Walsh predicted the population would grow to 50,000 by 1904.\textsuperscript{34}

Many years after the Civil War, completing the State House became a priority, encouraged by the Secretary of State Marion Cooper who said, “South Carolina has never since the war been in better condition to undertake this work than at this time…”\textsuperscript{35} As a dominant and central visual landmark of the city, the incomplete State House was a symbol of South Carolina still suffering under reconstruction (Figure 1.1). Architects completed the State House in stages; the dome and other interior features completed by architect Frank Milburn from 1900 to 1905 and the exterior and improvements to the structure by architect Charles Wilson who finished the final work from 1905 to 1907.\textsuperscript{36}

Another significant city facility from this time was the multipurpose city hall and opera

\textsuperscript{33} “Many More Cottages Yet to be Erected in the Olympia Mill Village,” \textit{State}, December 23, 1900.
\textsuperscript{34} “Why All Columbians Look to the Future,” \textit{State}, January 30, 1903.
\textsuperscript{35} “Completion of the State’ Capitol – Secretary of State Cooper Strongly Urges It,” \textit{State}, January 7, 1900.
\textsuperscript{36} Mary Jane Gregory and Ralph Christian. “South Carolina State House.” National Register of Historic Places Inventory/Nomination Form. American Association for State and Local History, Nashville, Tennessee, December, 1975. The construction of the State House was initiated by architect John Niernsee in 1851, but work stopped during the Civil War. Niernsee’s son Frank Niernsee also served as an architect from 1888 to 1891.
house built in 1900 at the corner of Gervais Street and Main Street across from the State
House at 1201 Main Street. Milburn designed the building constructed by Nicholas Ittner
Construction from Atlanta.\textsuperscript{37} USC also experienced its first new construction since the
Civil War with Steward’s Hall, a large dining facility designed in 1919 by local
contractors Frank Walter and Artemus Legare.\textsuperscript{38}

In this decade, the primary focus of new construction for Columbia shifted to
Main Street. The people witnessed the construction of the city’s first skyscraper, several
new business and banking buildings, and many stores offering common domestic wares
in support of the growing population. As the city prospered from the cotton industry,
there was a noted desire for Columbia to offer the amenities that bigger cities already
offered, from paved roads to better hotels. The word “metropolitan” became a buzzword
and an aspirational goal, as expressed in several articles about the city’s progress.
Whether in describing the city’s new cabs and streetcars or praising the Main Street
“merchants of Columbia” who took pride in designing their stores with contemporary
materials of linoleum and plate glass, the push for the city was to “make Columbia
metropolitan.”\textsuperscript{39}

**Infrastructure: Tracks in, tracks out.** The electric railways and the railroads
made great strides to transport people across, around, and out of the city during this
decade. As the president of the Electric Railway, Light and Power Company, Whaley
built a power substation at 1337 Assembly Street that helped extend the railway system

\textsuperscript{37} “Real Tragedy in Wake of a Comedy,” *State*, December 3, 1900.
\textsuperscript{38} “Board of Trustees Has Selected The Plans,” *State*, March 16, 1901. Located at the corner of Sumter Street and Greene Street, the dining facility was torn down in 1950.
\textsuperscript{39} “A Pretty Place: The Elegant Equipment of a Metropolitan Store in Columbia,” *State*, December 23, 1901.
deeper into the milling district and further out into the suburbs (Figure 3.1). The better power station helped the railway become a more consistent form of transportation for the people. The electric railway operated approximately fifteen miles of tracks in the city, connecting mill workers between their work and downtown and the city to the developing suburbs. To improve Columbia’s connections to destinations outside the city, the Atlantic Coast and Southern Railway’s Union Passenger Station was built at 401 South Main Street in 1902 (Figure 3.2). The local architect Frank Milburn designed the station constructed by the Nicholas Ittner Construction Company of Atlanta. The station received and sent out forty-five passenger trains each day. The Seaboard Air-Line Freight Station and Railroad Depot located at Lincoln Street and Gervais Street was built in 1904 (Figure 3.3). Seaboard designed the building but local architect Charles Coker Wilson oversaw the construction of the building by John P. Pettyjohn and Company of Lynchburg, Va. The freight station supported the cotton mill trade while the depot connected passengers traveling north and south along the eastern coast with up to sixty-five trains traveling through the city each day.

When the people of the city witnessed its first visit by an automobile in 1900, the city was still many years away from having a surge in private automobiles and bicycles were still the dominant form of personal transportation. By 1906, there were fifty

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41 “Advancing Columbia,” State, September 24, 1900.
42 Maxey. South Carolina’s Historic Columbia: Yesterday and Today in photographs, 263.
46 “The First Automobile, Pretty Machines Now Gliding Over Columbia’s Streets,” State, June 5, 1900.
automobiles registered within Columbia, mostly driven by businessmen and physicians.\textsuperscript{47} Bicyclists and the few automobile owners demanded better roads to improve their work commute. By the end of the decade, foreseeing a future of vehicular traffic and a desire to decrease the dust from the unpaved dirt and mud streets, the city tested its first paved road on Main Street with “bitulithic” material for the road and “granolithic” material used for the sidewalks.\textsuperscript{48}

**Architectural trends: Shaping Main Street.** By the beginning of this century, the few builders and architects working in Columbia operated from small office buildings on the first two blocks of Main Street closest to the capitol. After the completion of the city’s first skyscraper, the National Loan and Exchange Bank Building, many of the more successful builders moved their offices to that building.\textsuperscript{49} In 1905, five teams of architects listed their services in the city directory. Larger offices meant greater capability to assume multiple contracts. The architects at work during this time included William Augustus Edwards, Gadsden Edwards Shand, and Charles Coker Wilson, all three of whom received civil or mechanical engineering degrees at South Carolina College (USC).\textsuperscript{50} South Carolina did not have a university level architectural program, so many architects were not school trained, but self-identified as an architect based on their ability to draw plans and manage construction. Under the leadership of Wilson, state architects met in Columbia in 1901 and organized the South Carolina Association of Architects,

\textsuperscript{47} Moore, *Columbia and Richland County: A South Carolina Community, 1740 – 1990*, 291. Moore Estimated 3,000 Columbia residents commuted by bicycle in 1900.

\textsuperscript{48} “Street Paving is Completed,” *State*, April 2, 1909.

\textsuperscript{49} In a study of the city directories for the decade, these architects and builders at one time held offices in the National Loan and Exchange Bank Building: Avery Carter with Robert Pringle, William Augustus Edwards with Frank Walter, Arthur and Thomas Hamby, and Daniel Zeigler.

\textsuperscript{50} Walter Edgar, *The South Carolina Encyclopedia,* (Columbia: University of South Carolina Press, 2006).
with Wilson elected the first president.\textsuperscript{51} This was the first attempt to organize architects in the state, while other states already had chapters of the American Institute of Architects.

Influencing how builders and homeowners looked at residences, the Radford Architectural Company nationally published its \textit{Radford American Homes}, a book of 100 house plans for \$1.\textsuperscript{52} The company had published a similar book before this publication, but this version of the book was one of the most popular and influential for its time. In Columbia, the local architect Frank Milburn published his own version of a book of plans, his \textit{Book of Designs} offering photographs of the work he already completed for the city and drawings of designs for train stations, residences, and other buildings as a way to advertise his work.\textsuperscript{53}

While other cities across America showed early signs of city planning, Columbia did not have a guiding vision for how the city would develop. Builders erected structures with little concern of how they communicated with other buildings. While visiting Columbia to place his bronze statue of Wade Hampton at the State House, the sculptor Frederick W. Ruckstuhl provided his vision of how city planning would keep Columbia beautiful. In a public speech, the sculptor recommended the proper height of buildings, where industry should be located and the importance of keeping green spaces and parks.\textsuperscript{54} Ruckstuhl, not a trained city planner, based his criticism on comparisons to the European cities of Paris and Budapest. Ruckstuhl’s speech inspired the city to create the Tree and Park Commission, as well as provided the impetus for Columbia’s “City Beautiful”

\begin{flushright}
51 Wilson, \textit{A History of The Practice of Architecture in the State of South Carolina}, 10.
53 Frank Milburn and Michael Heister, \textit{Book of Designs}, (Columbia: The State Company, 1905). This is one of the few extant local promotional books for Columbia architects.
54 “Mr. Ruckstuhl and the City Beautiful,” \textit{State}, November 30, 1904.
\end{flushright}
program to manage citywide landscaping, a program developed along similar lines as New York City’s parks program.\textsuperscript{55}

**Columbia grows up.** As Columbia’s cotton industry continued to flourish and bring money to the city, builders responded with the necessary banking and business buildings to support the city’s continued growth. Many of these buildings were on Main Street in the 1200 to 1400 blocks (Figure 1.1). Designed by New York architect James Brite, the city’s first skyscraper, the National Loan and Exchange Bank, signaled a visual turning point for the city (Figure 3.4). The ten-story skyscraper dream of local banker Edwin Robertson was an aspirational building for the city that visually connected Columbia to such sister cities as New York and Chicago. In a 1901 *State* newspaper article that covered the announcement of the future building, the writer described it as a “metropolitan office building equal in its arrangements and appointments” to the skyscrapers in other cities. In the same article, the writer said the steel and glass building was a source of pride for the city as the largest and tallest building in the south that “will tower up above the low skyline of Columbia like a monument.”\textsuperscript{56}

As a new type of architecture, the skyscraper required the expertise of the New York architectural firm, James Brite and Henry Bacon. Brite was the architect who designed the building, but local builder and contractor John Cain built the towering red brick and granite skyscraper.\textsuperscript{57} Some twenty years earlier, the architect William Le Baron Jenney designed America’s first true skyscraper, the steel framed, ten-story Home

\textsuperscript{55} “A City Beautiful Club,” *State*, January 10, 1904.
\textsuperscript{56} “Ten Story, Steel Frame: Such to be Class of a Great Office Building Here,” *State*, January 31, 1901.
Insurance Building in Chicago.⁵⁸ Columbia’s new bank building on Main Street connected the city to such earlier skyscrapers, symbolizing for the city and its residents what the city could become. After previewing the plans for the building, a New York Herald newspaper article praised Columbia’s first skyscraper as an important step in the commercial recuperation of the south after the Civil War.⁵⁹

While the building was under construction and after its completion in 1903, the skyscraper was a visual fixture in the lives of the people who lived and worked around it. People referred to the building as “Skyscraper,” not by its address or its purpose, but for what the building represented and the visual and the symbolic change it brought to the city. Arthur Hamby, an architect who eventually worked from an office inside the building, listed his office not by its Main Street address, but as “412 Skyscraper.”⁶⁰ When excavating the space, a State newspaper reporter praised the construction of the skyscraper for the process providing excess clay from the excavation to improve the streets that surrounded it.⁶¹ As a ten-story building, the newspaper announced the completion of each story or when weather slowed its progress.⁶² Businesses advertised their store locations by how they were oriented to the skyscraper, whether it was a simple piano store across the street or a house renting rooms three blocks away from the towering building.

While Robertson’s building was the city’s first true ten-story skyscraper, several tall buildings developed by local architects began to fill up Main Street blocks during this

⁵⁹ “Attracting Notice in the Metropolis. The Twelve-Story Skyscraper as an Advertisement,” State, July 26, 1902.
⁶¹ “One of the Benefits of the Skyscraper,” State, November 22, 1902.
same decade, further changing how residents viewed their Main Street. The skyscraper became a reflection of power through business and banking. The Carolina National Bank located at 1401 to 1403 Main Street, a seven-story granite building designed by the architect Whaley in 1906, was described as the city’s second skyscraper.\(^{63}\) Other banking and business buildings along Main Street included the Columbia Savings Bank and Trust Company Building (1907) at 1244 Main Street and the Washington Clark Office Building (1908) at 1402 Main Street, both designed by Gadsen Shand and George Lafaye.\(^{64}\) The growth of Main Street and its tall buildings signaled to the people of Columbia that they could be on par with New York City and other big cities, places they described as “metropolitan.” Local builders designing and constructing skyscrapers demonstrated Columbia builders were as capable as New York architects.

The African American community also experienced financial prosperity and had similar banking and business needs, but Jim Crow Laws of segregation often denied them access to services. Located at 1001 Washington Street, the North Carolina Mutual Building provided life insurance to African Americans declined or denied by white-owned insurance companies (Figure 3.5).\(^{65}\) The proper name of the insurance company was the North Carolina Mutual and Provident Association, a business from Durham, N.C. that identified itself in a classified advertisement as “The Greatest Negro Company in the World.”\(^{66}\) The half-page advertisement illustrated the new building and credited Summerfield Perrin as the contractor and builder, one of the few recognized African

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\(^{63}\) “Second Skyscraper for Capital City,” *State*, May 28, 1902. This building is no longer extant.

\(^{64}\) The Columbia Savings Bank and Trust Company Building and the Washington Clark Office Building are no longer extant.


American builders in Columbia. The insurance building was part of a greater development of African American owned buildings that developed along Washington Street and Park Street. It is likely that other African American builders and contractors helped build other stores and buildings for the African American community, but this information is not easily accessible through the searchable means I used for this research.

This decade is also the time of the Jewish community increasing its visual presence in Columbia with a synagogue, the Beth Sholon or “House of Peace,” built at 1318 Park Street in 1907. A fire badly damaged the House of Peace in 1915 and it was rebuilt that year in the same location (Figure 3.6). The building served the congregation until 1935, when the congregation moved to a new structure at the 1700 block of Marion Street. The former synagogue at Park Street had a second life in the mid-1930s as a popular African American nightclub and dance hall called “The Big Apple.” The club hosted white spectators who watched dancers perform “The Big Apple,” a popular national dance that originated at the club.

**Metropolitan living.** Two of the city’s first apartment buildings built in 1902 addressed the perceived notion of a housing deficit for the growing population of city dwellers who were not part of the cotton industry. The buildings also addressed a lack of metropolitan style apartments to accompany the developing metropolitan character of the city. Each apartment building provided a different solution through their design. Milburn

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67 Walsh, 1916 Columbia City Directory.
68 A future project on the African American community would require the physical study of existing African American newspapers from Columbia.
69 “New Synagogue Dedicated,” State, April 6, 1909. The South Carolina Architects 1885 – 1935 identifies the architects of the synagogue as Charles Wilson and Edwin Sompayarar, but this may be incorrect based on the authors only using the Manufacturers’ Records as a source.
71 “The Big Apple; How It Got The Name; Where Originated,” State, August 7, 1937.
designed the Kendall Flats, praised by reviewers as the city’s first “metropolitan flats.” Constructed on Pickens Street near the former Columbia Female College, the building featured five flats that in the description sound similar to modern day condominiums or side-by-side town houses. Each flat consisted of two floors. The first floor offered the common areas of a reception room, a parlor, and a kitchen. The second floor featured four bedrooms with a fireplace in each room. The flats all had hot and cold water, as well as an assortment of electric and gas fixtures. The five flats were all within one building, but separated by walls. With shared walls, this construction technique decreased the cost of building individual homes, offering an affordable alternative for growing families.

The second apartment building, the Robertson Apartments, featured seven stores on the front elevation of the ground floor and a ballroom behind the stores that ran the length of the building. The ballroom offered “300 electric lights,” dressing rooms, a dining room, and a kitchen. The second and third floor each featured eighteen single room flats with a closet and bath. Brite and Bacon, the architect team from New York that built Robertson’s skyscraper, provided the plans for this apartment building.

These two apartment building concepts satisfied the demands of two different family sizes or budgets. Milburn’s building was oriented for the family city dweller while Robertson’s provided rooms for one person or a young couple. Robertson’s apartment building also utilized space similar to what one might find in New York City apartment towers, in which vendors owned stores on the first floor and renters lived in small apartments above.

As the two earliest apartment buildings, I believe these may have been influential.

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72 “Handsome Flats Are to Be Built in Columbia,” State, November 12, 1902.
73 “The New Robertson Apartment House,” State, October 2, 1902.
in how other apartment buildings took shape in Columbia, with a similar relationship of stores below and apartment housing on the floors above. These examples also contrast the southern builder Milburn’s southern architectural style with the New York style of Brite. Additional studies that focus only on apartment house development within Columbia might show how Columbia builders further shaped the concept of apartment buildings over time in response to regional desires. The example of the Robertson Apartments I believe shows how one local builder or developer still looked to New York City when introducing a new building style in the city.

Whether in its Main Street business buildings or apartments, Columbia pushed towards its dream of becoming “metropolitan,” to become a city on par with other cities of other state capitals. In a study of newspaper advertisements the word “metropolitan” was used to describe new ways of managing a local meat market, jewelry, clothing styles, and the entertainment in local theaters. In an advertisement for the Tapp’s department store on 1646 Main street, James L. Tapp assured his customers that his recent trip to New York was an “opportunity to keep in touch with the latest metropolitan styles and the goods now coming in from him represent New York’s latest and most fashionable productions right up to the minute.”

The interest in Columbia becoming metropolitan ran from the clothes people wore to the buildings where they worked and lived.

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74 “Mr. Tapp is in New York: We Are Receiving Daily Shipments of the Very Latest Style,” *State*, October 21, 1909.
Figure 3.1 William B.S. Whaley designed the Electric Railway, Light and Power Company power substation at 1337 Assembly Street in 1900.

Figure 3.2 Columbia architect Frank Milburn designed the Atlantic Coast and Southern Railway’s Union Passenger Station at 401 South Main Street built in 1902 by the Nicholas Ittner Construction Company of Atlanta.
Figure 3.3 Columbia architect Charles Coker Wilson supervised the building of the Seaboard Air-Line Freight Station and Railroad Depot designed by Seaboard in 1904.

Figure 3.4 New York architect James Brite designed the National Loan and Exchange Bank, Columbia’s first skyscraper constructed by Columbia contractor John Cain from 1901 to 1903.
Figure 3.5 African American contractor Summerfield Perrin constructed the North Carolina Mutual Building in 1909 at 1001 Washington Street.
Figure 3.6 In 1915, a fire damaged the original House of Peace synagogue at 1318 Park Street. The congregation rebuilt the synagogue at the same location where it served as the Jewish community’s principle house of worship until 1937. After the congregation move to a larger facility on Marion Street, the synagogue was transformed into The Big Apple, an African American nightclub. In 1984, the building was moved to the corner of Park Street and Hampton Street where it remains today.
CHAPTER 4

1910 – 1919 – Growing the City

At the beginning of this decade, seven mills were in operation within either Columbia or its outskirts, with 3,600 mill workers employed.75 Main Street continued its growth as a state business center; more business buildings built in the 1300 to 1400 blocks, including several new skyscrapers and bank buildings constructed by both local and out of state architects. Near the end of the decade, America’s involvement in World War I slowed new building of both business and housing, creating a housing shortage. The war also added 22,000 soldiers to Columbia’s population with Camp (Fort) Jackson built on the outskirts of the city.76

The city government built very few structures of note during this decade, with more focus on the city’s infrastructure. The new U.S. Post Office was built at the corner of Gervais Street and Sumter Street, but only after many delays due to lack of materials and labor due to World War I commitments. The Washington builder William Maxwell, a specialist of post office construction for the government, oversaw the building of Columbia’s post office from 1917 to 1921.77 USC was one of the greater individual financers of construction during this decade. The LeConte (Barnwell) College (1910), Thornwell Dormitory (1912), and Woodrow Dormitory (1913) are buildings all attributed

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75 Moore, Columbia and Richland County: A South Carolina Community, 1740 – 1990, 303.
76 “Division Will Camp Near Capital City,” State, May 20, 1917.
77 “Ready for Work: New Post Office Building to Go Up Now Right Along,” State, December 18, 1918. The historical date of the Post Office is 1920, but a study of 1921 newspaper articles refer to the Post Office as incomplete.
to the architectural team of Charles Wilson and Edwin Smpayrac. The Atlanta architectural team of William Edwards and William Sayward designed USC’s former law school, Petrigru College, built in 1919 by the local contractor John Heslep. This law school is noted for graduating its first two female lawyers in 1918.

**Infrastructure: Better roads ahead.** With more people commuting to work by bicycle and the automobile growing in popularity, the city committed $1.25 million to pave the roads under a campaign for “good roads.” One of these improvements was a standardized width of roads: thirty-feet-wide for the first ten miles of major roads leading out of the city and twenty-six-feet wide for secondary roads. The Broad and Congaree Bridges became free to traverse after twenty years in which travelers were charged five cents to cross them. The continuous improvement to the roads supported a growing interest in automobile transportation. At the beginning of 1910, the Gibbes Machinery Company boasted of having contracts for the delivery of 300 automobiles, while also noting the demand for cars was greater than the ability of companies to supply vehicles.

**Architectural trends: Increased specialization.** In the beginning of this decade, many of Columbia’s builders worked from the Main Street skyscrapers. In the city directories, there is a noted increase of builders who self-identified as both architects and civil engineers. In the 1912 city directory three separate offices advertise their services as architects and civil engineers, two distinct specialties. Based on the growing use of vehicles and the introduction of other forms of transportation, this may suggest

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79 “Classes Now in Petigru College,” *State*, January 10, 1919. Petigru was eventually renamed Currell College in 1952.
opportunistic builders offered civil engineering capabilities to capitalize on the city’s move to improve its infrastructure. This rise in specialty areas within the same office may suggest some architectural offices maintained larger, specialized staff capable of managing a variety of projects at the same time. This would fall in line with national architectural practices of the time. The engineer D. H. Burnham of Chicago, for instance, who although he lacked the training as an architect, hired up to 180 specialists in drafting and a variety of architectural specialties for his successful practice.83 While I have not discovered a record that shows Columbia builders followed this same business practice, they likely managed their operations in a similar fashion but on a smaller scale.

The architect Charles Wilson spent much of this decade organizing South Carolina architects, culminating in the creation of the State Board of Architectural Examiners (BAE) in 1917 as approved by the South Carolina General Assembly. This was another way for Wilson to help shape the architectural field in South Carolina. It was also recognition by the state that they also believed the field of architects needed better organization. The BAE’s purpose was to “Define the qualifications for the practice of architecture in the state, to administer examinations, maintain a register of licensed architects and monitor professional conduct.”84 The BAE established professional standards of practice and construction for builders in South Carolina and the architects from outside of the state who wanted to build in South Carolina. The building of homes and buildings was also considered an activity that affected the “public health, safety and welfare” of the people.85 Until this required licensing program, some South Carolina

84 Bryan, Architectural Practice: The South Carolina Chapter of the American Institute of Architects, 28.
85 Bryan, Architectural Practice: The South Carolina Chapter of the American Institute of Architects, 28
builders and draftsmen advertised as architects but may not have had the training. To meet the demand for more trained architects in South Carolina, Rudolph Edward Lee, the official architect for Clemson College, created an architectural engineering program that Lee headed. The course certified 145 architects from 1912 to 1939, including Robert C. Stork and George E. Lafaye, two Columbia builders.  

**John Cain builds Main Street.** One of the most prolific builders in Columbia during this decade was John Cain, who from 1912 to 1913 served as the contractor for several of the most notable buildings on Main Street. Cain had already proven himself as the contractor for the National Loan and Exchange Bank building in the previous decade. From skyscrapers to the city’s first executive style hotel, Cain built it all.  

The construction of the Palmetto Building at 1400 Main Street illustrates how construction was a complex process that still involved a mix of Columbia builders and out of state architects (Figure 4.1). Cain was the contractor for the Palmetto Building, a fifteen-story skyscraper described in *The State* newspaper as the “highest structure in either North or South Carolina” and fireproof, from the building’s roof terrace to the basement. John Seibels, the president of the Consolidated Company in Columbia, hired New York architect Julius Harder to design the European Gothic style building. The Phoenix Iron Company of Philadelphia erected the steel frame of the structure. Local architects Charles Wilson and Charles Sompayrac supervised the construction by Cain.  

In 1912, Cain was also the contractor for the Union National Bank Building, a ten-story skyscraper designed by the Atlanta architect William A. Edwards and located

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across the street from the State House at 1200 Main Street (Figure 4.2).\textsuperscript{88} Cain also built the three-story Italian renaissance building, the “Equitable Arcade” in 1912 at 1332 Main Street that \textit{The State} newspaper described as the “handsomest and most artistic on the American continent.”\textsuperscript{89} The New York architect James Brite designed the Arcade for the banker Edwin Robertson. The L-shaped building has two entrances, one facing Main Street and the other facing Washington Street (Figure 4.3 and Figure 4.4). The Arcade served as the headquarters of Robertson’s Equitable Real Estate Company, but several other businesses and stores rented space in the arcade that became the center of trade for Columbia. A number of real estate agents, architects, and builders maintained offices within the Arcade.

Beyond overseeing the construction of many great buildings for the city, Cain also built and managed the Jefferson Hotel in 1913 at the corner of Main Street and Laurel Street (Figure 1.1). When opened, the seven-story red brick and limestone hotel featured 104 rooms with private baths and telephones and another forty-eight rooms with shared bathrooms. The hotel charged two dollars or more for a room and one dollar for a dinner with live musical entertainment.\textsuperscript{90} The hotel was a regular meeting place for local politicians and businessman to conduct business and a place for late night entertainment. The hotel became a vacation resort for people escaping the harsh winters of northern states and the location for annual conferences from other states, attracting more interest in the state. As a tool of public relations, Cain’s hotel helped sell people from other states on Columbia as a potential destination.

\textsuperscript{88} “Columbian to Erect Union National Bank Building,” \textit{State}, March 14, 1912. This building sis extant and provides space for several local businesses.
\textsuperscript{89} “One of the Handsomest Buildings in the World Will be Open Tomorrow – Details of the Plans,” \textit{State}, May 8, 1912.
The war comes to Columbia. With America’s involvement in World War I imminent in 1917, a push for new Army camps across the country brought attention to Columbia as a possible site for what was called a “cantonment” for an estimated 22,000 soldiers.\footnote{“Chances Excellent for Big Army Camp,” \textit{State}, February 15, 1917.} The longtime banker and developer, Robertson, seeing an opportunity for Columbia to grow its population and revenue, traveled to Washington, D.C. and lobbied for Columbia as an ideal location for a future cantonment.\footnote{Moore, \textit{Columbia and Richland County: A South Carolina Community, 1740 – 1990}, 318.} Securing a large section of land was an essential part of convincing the Army to select Columbia. While the selection process was underway, Robertson and his cantonment committee raised $50,000 to buy 1,200 acres of land just outside of Columbia (Figure 1.1). After securing the funds to buy the land, Robertson wired the government that Columbia was ready to donate a large parcel of land for its future cantonment.\footnote{“In Rapid Fire Time Fund of $50,000 for Camp Raised,” \textit{Columbia Record}, March 14, 1917.} On May 20, 1917, \textit{The State} newspaper announced that the government selected Columbia as the future site of its cantonment, what became Camp Jackson.\footnote{“Division Will Camp Near Capital City,” \textit{State}, May 20, 1917.}

The government awarded the contract to the Hardaway Contracting Company of Columbus, Georgia on June 11, 1912. By July 2, 1,500 workers were at work constructing enough housing for up to 40,000 soldiers. While the architects and builders of the camp came mostly from outside of the state, the massive undertaking employed many carpenters, brick masons, and other specialties of the local building industry. The construction company ran a recurring advertisement in \textit{The State} newspaper for 3,000 workers to live and work on site. On one occasion, a special train originating in Charleston traveled across the state to collect several hundred builders to bring them to
work. Major William Couper of the Army Quartermaster oversaw the operation and he maintained a detailed journal of that time, accounting for work hours and money spent. Couper estimated the building of the camp took 1,027,580 “man days.” With labor, materials, and other costs, the entire project cost $8,897,435.42.

The building of the camp also brought to Columbia the only known women architects to work in the area during this fifty-year period of study. Fay Kellogg and Katherine Budd were two New York architects who helped build “hostess houses” for the Y.W.C.A. at every military camp across America. A hostess house was a small bungalow style building designed to host female visitors when they visited their husbands, brothers, or sweethearts in training. At Camp Jackson, separate hostess houses sheltered both white and African American visitors. While these houses no longer exist, newspaper articles described the buildings as offering several amenities, including a small canteen, bedrooms for women to stay overnight, and areas for meeting their soldiers. The Hostess House program was remarkable for its use of women architects to design and build facilities for women. In surveying the location for the hostess house, the quartermaster Couper recounted his meeting with Kellogg as an efficient business exchange. “This lady understands more about the proper way to handle business than the majority of the men who come here.”

Couper’s appreciation for Kellogg was probably a result of two professionally trained builders who had spent many years honing their craft in their specialized areas.

97 “Negro Hostess House to Open,” State, November 10, 1918.
99 Couper, A Diary of the First Few Months of the World War, 1917.
Couper was trained as an engineer at the Virginia Military Institute and worked for the Pennsylvania Railroad for ten years building railroad terminals and tunnels in New York City before being commissioned as a major and assigned the task of building Camp Jackson. Kellogg received her drafting and architectural knowledge through the Pratt Institute in New York City and spent two years with an atelier in Paris before establishing her own architectural practice in New York City. Kellogg built seven hostess houses in the camps of the southeast and her bungalow design influenced other hostess houses built across the U.S. What Couper likely respected in Kellogg was a noted business efficiency developed well before the two worked together in the building of Camp Jackson. A newspaper article about her visit described her manner as “brief, brisk and businesslike” where she “matched his (Couper) terse, pointed questions with equally terse and pointed replies; she wasted neither his time nor her own, and in short order she was possessed of all the information she wanted.”

The building of the camp and increase of new residents further stressed a housing shortage problem that real estate agent Bruce Ravenel of the Walker, Ravenel and Company had identified several months before the decision was made to build the camp. The city competed against several other cities to become the location for the new camp, but the infrastructure and the housing was not ready to receive the influx of the many thousands of new residents. Ravenel encouraged people to build homes if they wanted to experience profit and that the “housing problem is becoming serious.” By the end of

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103 “Says Dwellings Are in Demand,” State, January 21, 1917.
the decade, newspaper articles described the housing shortage in Columbia as a post-war problem attributed to construction stoppages during World War I. In the past, the owner of cotton mills built housing to support the workers before the mill started operations. The new residents of Columbia moved to the city as individuals to work in the growing number of businesses and stores of the city. In the next decade, builders responded to this housing shortage with a building surge of single-family homes.

104 “Columbia’s Own Problem,” State, April 30, 1919.
Figure 4.1 New York architect Julius Harder designed the Palmetto Building at 1400 Main Street built from 1912 to 1913 by John Cain.
Figure 4.2 Atlanta architect designed the Union National Bank Building built by John Cain in 1912 at 12 Main Street.
Figure 4.3 New York architect James Brite designed the Equitable Arcade building constructed by John Cain in 1912 at 1338 Main Street.

Figure 4.4 The distinctive L-shaped interior of the Equitable Arcade.
CHAPTER 5

1920 – 1929 Better Homes

This decade began with the country facing a national housing shortage, with an estimated deficit of one million homes nationwide, much of it as a result of construction work stoppages during World War I.\(^{105}\) Columbia’s housing shortage was estimated to be 1,500 to 2,000 homes.\(^{106}\) Aggressive local and national campaigns encouraged people to own their own homes, creating a surge in small home building across the nation. In Columbia, at least seven new banking, loan, and insurance companies established offices throughout the city in the 1920s.\(^{107}\) Savings and loan businesses provided the financing for future homeowners. Housing was a benefit for many of the mill workers, but for those not tied to the industry, the housing shortage was a problem that required a building solution. The cotton mill industry continued to flourish in Columbia, but the boll weevil chewed into South Carolina cotton crops and profit for most of the decade, having farmers consider changing crops or ending the agricultural trade.

The most significant government building of this time was the five-story John C. Calhoun State Office Building designed by local architect Harold Tatum and Philadelphia architect Milton Medary in 1926.\(^{108}\) The Italian Renaissance Revival building was

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\(^{105}\) “Seek to Relieve Housing Shortage – Million Homes Now Need in United States,” *State*, March 28, 1921.

\(^{106}\) “Home Shortage Yet Unrelieved,” *State*, July 30, 1921.

\(^{107}\) This is a total number I have culled from my database.

constructed on the State House grounds to manage the growing number of state
government offices. The continuing growth of the USC student population encouraged
the university planners to renovate older buildings, while new needs were addressed with
new construction. The Clemson College architect Rudolph Lee designed the first
women’s dormitory in 1923. Only identified as the “women’s dormitory” when
completed, the building housed up to 100 students.109 According to a commentary in The
State newspaper, a women’s dormitory addressed two problems: women leaving the state
to seek education at a university more hospitable to women and women seeking board in
what was described as “promiscuous, unprotected places” and “in surroundings wholly
foreign to them, among mixed races, in an environment where religion is largely
discounted.”110 Also for USC, the local builder John Carroll Johnson constructed Sloan
College in 1927 for both the Physics and Engineering Departments and the Melton
Observatory in 1928.111

**Infrastructure: Unstable transportation.** Public transportation issues plagued
Columbia throughout the 1920s. The streetcar became an unprofitable enterprise and
vulnerable to union strikes by both the motormen and conductors, many who belonged to
unions. In 1920 and 1922, the streetcar workers went on strike, leading to a rise in
independent taxis called “jitneys.” As a more reliable form of transportation, jitneys rose
in popularity, with more than 200 licenses issued to drivers in 1922.112 In 1927, the
streetcars discontinued service without notice, citing that the business operated at a loss.
The city also maintained a public bus service that began in 1926, but discontinued in

110 “South Carolina Women Asking For Dormitory,” *State*, February 17, 1923.
112 “Many Cars for Hire,” *State*, July 2, 1922.
1928 after the city did not pay for its twenty-three busses rented from the White Motor Company. However, the national busses that left the city grew in popularity, with twenty-five busses entering and exiting the city everyday. In 1929, the city opened up its first municipal airport, Owens Field where the Curtiss-Wright Flying Service, Incorporated, of New York built its hangar. The new air service ushered in the possibility of air travel and trade for Columbia.

**Architectural trends: Organization.** Claudius Murray Lide, a building contractor in Columbia for several years, established the Columbia Builders Exchange at 1114 Lady Street in 1921. Organized at the beginning of a home building surge in Columbia, the Exchange was a professional organization that included architects, contractors, builders, and others involved in the building industry. The initial public announcement of the Exchange suggested it worked for the interests of the public as well as the builders. As an organized group of professional builders, the Exchange had a stronger voice in the city. It promoted hiring builders from Columbia and fought attempts from out-of-state companies taking business away from local builders. In one of its earliest battles, the Exchange convinced the city of Columbia to decline a home building plan by a Greenville company that offered to provide prefabricated homes that were built in Greenville. The $300,000 contract would have been a great loss of revue to builders and suppliers of building materials. The Exchange convinced the city to consider Columbia builders first, advocating a “buy at home policy.” While the Exchange promoted itself as assisting homeowners, the organization was more necessary for the

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115 “Builders Will Form Exchange,” *Sunday Record*, March 6, 1921.
survival of the local builder.

The Exchange was an intermediary between builders and the public “to promote greater efficiency in building which naturally will benefit the prospective builder.”\(^{117}\) The Exchange offices were available for builders to meet with clients and share information, from expertise to building plans. The Exchange also slowly developed a presence in *The State* newspaper where it offered regular news articles about recent building projects on a page the newspaper called “Building and Construction.” This weekly *The State* feature was a space for builders to advertise their services and a page where prospective homeowners viewed photographs and plans of recent small homes built within Columbia.\(^{118}\)

During this period, the national level of the American Institute of Architects established the Small House Bureau and published catalogs of homes for the interest of future homeowners.\(^{119}\) With a rise in small single-family homes, named architects became less involved with personally designing residences and kit homes and pattern books became a standard method of building homes. Under the growth of the small house trend, realty agencies and construction companies often arranged home building through loan associations. This was the decade in which small homes sprang up to fill Columbia’s historic neighborhoods of Hollywood-Rose Hill, Shandon, Melrose Heights, and others. This decade also ushered in the concept of home modernization. Homeowners renovated their homes with the latest electrical and plumbing gadgetry to make their little homes more comfortable and above all, modern.

\(^{117}\) “Exchange Office to Be Ready Soon,” *State*, March 20, 1921.
\(^{118}\) “Builders Exchange of Columbia,” *State*, May 23, 1926.
Smaller homes for more people. Recognizing a local housing shortage as early as 1919, Columbia initiated an aggressive campaign called “Build Now,” using such arguments as a pending scarcity of lumber for home construction and a future increase in labor costs.\textsuperscript{120} While this campaign met with some success, the Builder Exchange estimated Columbia still needed an additional 1,500 to 2,000 houses to solve the city’s housing shortages.\textsuperscript{121} While each state struggled through housing shortages and awaited Federal assistance, Columbia initiated a city campaign to raise money in support of home building through local building and loan associations. The city successfully raised $600,000 to help offset building costs of homeowners while also teaching them thrift and investment. The savings and loans businesses also offered stock as a way of raising funds.\textsuperscript{122}

In 1922, the Building and Loan Association of Columbia, in conjunction with the city’s Chamber of Commerce, launched a second campaign called “Build A Home,” stressing that home ownership provided positive “effects upon the character of its owners and upon the lives and fortunes of the children raised under its roof.”\textsuperscript{123} Columbia building and loans officials credited the active campaign for encouraging the building of approximately 500 small homes in three months.\textsuperscript{124} The national “Better Homes in America” movement in 1922 added emphasis to the already existing home building campaigns in Columbia. The movement celebrated home ownership and encouraged new ways of considering the home, from more modern interior details to smaller

\textsuperscript{120} “Build Now,” \textit{State}, December 14, 1920. Twenty-five architects, contractors, builders and suppliers of building materials endorsed this ad.
\textsuperscript{121} “Home Shortage Yet Unrelieved,” \textit{State}, July 30, 1921.
\textsuperscript{122} “To Wage Campaign for Home Building,” \textit{State}, August 9, 1921.
\textsuperscript{124} “Many New Homes Going Up Here,” \textit{State}, August 13, 1922.
contemporary homes that were affordable through loans.\textsuperscript{125} Better Homes sponsored its first annual “Better Homes Week” across the nation October 9 to 14, 1922. During this week, exhibitions provided the latest in contemporary, affordable single-family homes and promoted the services of local builders.

As part of the Better Homes movement, the Holly Realty Company of Columbia introduced two new types of bungalow models in the Hollywood-Rose Hill neighborhood of Columbia during a local exhibition named “Home Beautiful.” The realty group offered the exhibition in “an effort to demonstrate to the people of the community that a house can be a home without being excessive in cost.”\textsuperscript{126} The two single-floor bungalows exhibited that night are still located at 106 and 108 South Saluda Avenue. On the evening of the open house, prospective homebuyers viewed the 106 South Saluda Avenue home still under construction and toured the fully furnished 108 South Saluda Avenue while listening to a radio concert. The Holly Realty Company advertised the event as a “cooperative endeavor to inspire” visitors to choose “Better Homes.”\textsuperscript{127} It was one of the first immersive home viewings for Columbia that illustrated to city dwellers how they could live comfortably in a small home of their own, while also having a personal hand in its construction. The event also encouraged home ownership as an achievable goal through financing.

In the years that followed, both well-known and anonymous builders helped shape the city’s residential areas by supplying little houses and bungalows. In reviewing the National Register of Historic Places registration forms for the neighborhoods that

\begin{flushright}
\textsuperscript{126} “Home Ideal is Visited by Many,” State, December 18, 1923.
\textsuperscript{127} “You Are Invited – Public Opening, Modern Furnished Bungalow,” State, December 16, 1923.
\end{flushright}
developed during that time, the architects or builders of these houses are mostly absent from the story of such areas as Shandon, Hollywood-Rose Hill, and Melrose Heights. The inventory identifies many houses that date from the 1920s, but the builder name is usually not included. In searching real estate ads in *The State* newspaper, I discovered two homes in the Melrose Heights residential area that illustrate two distinct ways homeowners acquired their little homes throughout the 1920s housing boom.

With the first home, a real estate advertisement in 1923 described a two-story American Foursquare home faced in brick veneer located at 1230 Hagood Avenue as built by the Aladdin Company home in 1921. The Aladdin Company frequently advertised its “Readi-Cut” homes in *The State* newspaper throughout the 1920s. Using the Aladdin catalog, a future homeowner selected a home design, the number of rooms, the materials, and other features based on such variables as the size of the family, what was affordable or simply one’s personal taste. The Aladdin Company then precut the materials of the home in Bay City, Michigan and shipped the home as a “kit” for assembly by a homeowner or a hired team. The kit home saved money by removing the requirement of an architect or builder to design and draw plans. The kit also removed the need of working with several subcontractors. I suspect the home at 1230 Hagood to be a version of the brick-faced “Rochester” by Aladdin based on the company’s 1920 design catalog.

Adjacent to the Aladdin home at 1228 Hagood Avenue is a bungalow built in 1922 by John Clifford Heslep, the builder of the Columbia Township Auditorium. In a

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129 “Aladdin Catalog of 100 Designs,” *State*, April 6, 1919.
The State newspaper article that featured the home and described it as an “American suburban style,” there is emphasis placed on Heslep as the builder, describing him as a “Columbia general contractor who has made it one of his most pleasing residences.” In this context, the name of the contractor and his local reputation are an essential part of establishing the home’s quality. The house featured a large attic described as “unique” with four casement windows and hidden away by a concealed stairway. Heslep also used a red brick veneer facing with brick manufactured in Columbia and he employed many additional subcontractors specializing in plumbing, electric, painting, and lumber.

These homes show the broad range of practices in building small homes in Columbia as well as the nation during the 1920s, from the inexpensive kit home to an individually designed home. The kit home filled an immediate demand for homes during a time of a housing shortage that was a more affordable pathway to homeownership than the traditional path of hiring an architect to design a home. With the continued need for homes, the dominant builders of small homes in the 1920s became larger realty companies employing teams of builders. Companies like the Julius H. Walker Company and the Ideal Home Company of M. R. Bagnal may have begun by well-known local builders, but based on the frequency of published permits for homes through the 1920s, they likely only oversaw the building of other subcontractors. The construction of the small homes and bungalows were typically a collective effort of unknown carpenters, masons, and other tradesmen hired by a company. The many other neighborhoods of Columbia experienced the similar process of growth in small home building, where homeowners were limited only to what they could afford through easy financing.

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At the end of the 1920s, “home modernization” became a new objective for homeowners, as promoted through a yearlong Sunday feature run by *The State* newspaper. A study of these articles suggests that the objective of the modernization movement was to convince readers of the advantages of modernizing older houses, whether to provide a more comfortable environment or to increase its resale value. A prospective buyer saved money by modernizing the electricity, plumbing, and climate control of an older, more affordable house that was often passed over by the new generation of homeowners. The campaign of articles described the modernized home as more desirable to children, suggesting a modern home helped keep “children off the street” by offering a pleasant home environment. The modernized home and the modernization of a city was sold as a source of civic pride as it showed visitors that one’s city was progressive. I suspect these articles were published in many newspapers across the country with the purpose to address a national issue of excess outdated homes while also selling building supplies. The articles never identify a specific address in Columbia and describe issues that could apply to any American city in the 1920s. The source of these articles was Frederic Haskin, the director of the Information Bureau that sold *Modernizing Old Houses*, a booklet promoted in conjunction with these newspaper articles.

By the end of 1929, South Carolina cotton crops had an estimated loss of 70 percent in its yield. The noted breeder of cotton strains and Hartsville, S.C.

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133 *The State* featured this series from 1929 to 1930 under the heading of “Home of Beauty and Comfort,” “A Home of Your Own,” and other titles.


businessman David Robert Coker encouraged all farmers to poison the boll weevil to save their crops and to increase cotton production.\footnote{David R. Coker, “David R. Coker Unreservedly Declares Cotton Can Be Grown Here Profitably Even Under Quite Adverse Conditions,” State, February 11, 1929.} Unable to eradicate the boll weevil though electrocution, poisoning, and drowning, the state considered enacting a law to prohibit the planting of cotton to starve the boll weevil from the state.\footnote{“Cotton to Rise, Weevil Starve, Crops be Varied,” State, September 1, 1931.} With the cotton production down and the Great Depression beginning at the end of 1929, both business and residential building slowed. In the next decade, U.S. government financed public building helped employ architects and builders.
Figure 5.1 108 South Saluda Avenue was a model home built in 1923 by Holly Realty to entice visitors to consider smaller homes.

Figure 5.2 106 South Saluda Avenue was a model home built in 1923 by Holly Realty as an exhibition home.
Figure 5.3 The house at 1230 Hagood Avenue is an Aladdin Company kit home built in 1921.

Figure 5.4 Local contractor John Heslep designed and built the bungalow at 1228 Hagood Avenue.
CHAPTER 6

1930 – 1939 – Depression: PWA and Modern Living

The Depression began on October 29, 1929, slowing construction in much of the nation. After two weeks of a turbulent stock market, The State newspaper recommended the idea of investing in real estate as a safer alternative to stocks.\(^\text{140}\) For the first few years of the Depression, new construction was down, but by 1935, Columbia began seeing a new boom in both residential and business construction. From 1931 to 1935, the city issued more than 200 building permits for the construction of new buildings or renovations to buildings along Main Street.\(^\text{141}\) The city also experienced something new: federally funded construction of new buildings and renovations of older buildings through the Public Works Administration program, much of the work accomplished at the University of South Carolina and employing local architects or builders. At the end of this decade, Columbia began to see more examples of Modern architecture in both private residences and public buildings.

**Infrastructure: More power.** The completion of the Saluda Dam project and Lake Murray in 1930 powered a new hydroelectric power plant generating a maximum capacity of 260,000 horsepower. The local engineer Arthur Wellwood completed the project with a team of architects and civil engineers from Columbia.\(^\text{142}\) The new power plant generated electricity for more than 600,000 people of Columbia and its future

\(^{140}\) “Now That Stocks Have Gone Down Why Not Invest in Real Estate,” *State*, November 4, 1929.

\(^{141}\) “Public Building in Capital City Totals Big Sum,” *State*, July 19, 1936.

\(^{142}\) “Detailed Description of Great Saluda Dam,” *State*, December 19, 1930.
industrial needs. However, while the great power was available, the industrial application of the power slowed down from the Depression, as acknowledged in a State editorial celebrating the new dam. “At the present time, when talk of Depression is in the air, development of industrial enterprises is to a certain extent lost sight of, but it is only a matter of time when industrial development will again take the place to which it is entitled.”

**Architectural trends: New regulations.** The South Carolina chapter of the American Institute of Architects (AIA) drafted the state’s first Building Code in 1933 under architect Charles Coker Wilson’s guidance. The code proposed standardized building practices across the state and established a permanent state council. Wilson drafted this code in the same year the National Recovery Act (NRA) established a code for the building industry. The national code covered fair wages, safe working environments and set a forty-cent minimum wage that the southern builders protested, saying it slowed down the building industry. In 1934, a team of architects and draftsmen from the SC AIA traveled the state to survey and record historic buildings for the Historic American Building Survey (HABS) under the Works Progress Administration. The results of this survey became the state’s contribution to what eventually developed into the National Register of Historic Places program. In a time of Depression and limited construction, the survey provided work for twenty-three architects and draftsmen. In 1937, Walter Gropius, founder of the Bauhaus architectural style, joined the Harvard Graduate School of Design. His design influences appeared in

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143 “New Industrial Era Dawns for South Carolina With Completion of Great Dam on Saluda River,” *State*, December 18, 1930.
144 Bryan, *Architectural Practice: The South Carolina Chapter of the American Institute of Architects*, 32.
146 Bryan, *Architectural Practice: The South Carolina Chapter of the American Institute of Architects*, 32
architecture throughout the America, with some examples in Columbia.\textsuperscript{147}

**PWA: Free Money.** The 1930s was a time for Columbia to profit from the generosity of the building and improvements programs under the Public Works Administration. The PWA helped pay for improvements to roads and buildings across the country while also employing local workers during the Depression.\textsuperscript{148} At the end of 1933, the government boasted of employing three million people under the program.\textsuperscript{149} From 1933 to 1939, Columbia received money for both new buildings and for renovations, much of the work related to the University of South Carolina (USC). In many of the projects financed by the government, the city that benefited from the work paid for a percentage of the overall project. In Columbia, the city either sold bonds or collected donations to help offset whatever the federal government did not cover.

The PWA partially financed the Columbia Stadium, the football stadium in Columbia now known as the Williams-Brice Stadium. The PWA provided $82,000 to build the stadium that in its original design seated 18,200 fans. The Columbia architects George Lafaye and Robert Lafaye supervised the construction and the local construction company of W. A. Crary and Sons was the general contractor overseeing the work. The USC Dean of Engineering Walter Rowe and engineering professor Robert Sumwalt assisted in the design.\textsuperscript{150} In the same year, the Civil Works Administration (CWA) helped finance improvements to the USC’s colleges of Davis, DeSaussure, Rutledge, Sloan, and LeConte.\textsuperscript{151} In 1937, Lafaye and Lafaye, with PWA funding, built the Maxcy

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\textsuperscript{149} “Secretary Ickes Cites Figures Against Critics,” *State*, December 4, 1933.
\textsuperscript{150} “Dream of Real Athletic Arena Comes True for Capital City,” *State*, October 5, 1934.
\textsuperscript{151} “Buildings as History,” University of South Carolina, last modified 2002.
http://www.sc.edu/uscmap/bldg/buildings_history.html.
\end{flushleft}
College dormitories and additions to the dormitories of Thornwell College. In 1939, the PWA helped finance USC’s Sims College, Preston College and the McKissick Library (now the museum) with total construction cost of $1.4 million. The Columbia architect John Carroll Johnson designed Sims College and the Columbia builder of the project was M. B. Kahn Construction Company. Architects Frank Hopkins and William Baker of Florence, S.C. designed Preston College. The Tennessee architect Henry C. Hibbs, headquartered in Nashville and builder of schools throughout the south, designed the McKissick Library (Figure 6.1).

In 1936, the PWA provided $30,000 of funding for the World War Memorial Building built on the corner of Sumter Street and Pendleton Street. The architects Lafaye and Lafaye returned to classic Greek and Roman architecture in their design of the two-story classical revival structure (Figure 6.2). The builder of the memorial was the J. J. McDevitt Company of Charlotte, N.C. The PWA also built the Olympia Armory, a one-story brick building supporting National Guard activities and community events at 511 Granby Lane. The PWA built twenty-four similar armories throughout South Carolina in the same year at a total cost of $1 million. From 1935 to 1939, the PWA invested approximately $12.5 million in building or renovating public buildings in South Carolina. The above examples of government investment in Columbia do not include the total spent on other infrastructure projects including roads, bridges, and water

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152 “Carolina Gets Building Keys,” State, February 1, 1937.
159 “General Purposes for Which WPA Money Has Been Spent,” State, December 22, 1939.
towers, nor does it account for the many local carpenters, bricklayers and other tradesmen employed.

**Modern living.** At the end of the 1930s, Columbia experienced a small sampling of Modern architecture styles in a few residences, public buildings, and a Greyhound bus station. As a collection, these buildings signaled that a new style of architecture was making inroads into the city. Based on its rarity in Columbia, I suggest it is likely the cost of construction and the lack of architects working in this style that accounts for a limited number of extant structures in these architectural styles.

The Wallace-McGee House located at 415 Harden Street in the Shandon neighborhood of Columbia is an International style home that exhibits a smooth exterior of white stucco and multiple blocks of glass for lighting (Figure 6.3).\(^{160}\) The two-story house is made of concrete and steel beams and there are very few ornamental elements on the exterior. Its design features multiple planes of square and rectangular shapes. In 1937, this house would have contrasted greatly with the traditional bungalows and homes in its Wales Garden neighborhood. Charles Wallace, the president of the Wallace Concrete Pipe Company, bought a set of plans in 1936 for a house he viewed in the national weekly magazine, *Collier’s*.\(^{161}\) The New York architect Edward Durell Stone, the architect who designed the University of South Carolina’s Thomas Cooper Library and many other international buildings, designed the house based on a theme of providing an adequate home for the modern man. Columbia architects Jesse Wessinger and Robert Stork built the house.\(^{162}\)

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The George R. Price House, a residence built in 1939 in the Streamline Modern style also used steel and concrete as materials but has more rounded shapes and smoother lines (Figure 6.4). Located at 3000 Forest Drive at the corner of a major intersection, the home is a unique structure for its location in Forest Hills, a neighborhood of little homes and bungalows. The designer and homeowner Price was a local contractor who built residences and businesses in Columbia, so he was surely watching modern architecture develop.\textsuperscript{163}

The Greyhound Bus terminal built at 1220 Blanding Street in the final days of 1939 was perhaps the most visually modern building in Columbia in this era. The building’s architectural style is Art Deco or Art Moderne, but on the opening day of the terminal, writers described the style simply as “modern.” The Art Moderne style used a streamlined design with curved lines that suggest fluid and aerodynamic movement. Designers used this style from automobiles to alarm clocks to suggest modernization and motion, a projection of progress and the future.\textsuperscript{164} The Art Moderne style was an appropriate style of architecture for a building designed to support the bus operations described as a “convenient, comfortable and swift mode of transportation.”\textsuperscript{165} The West Virginia architect George Brown designed more than sixty of Greyhound’s terminals and this new terminal symbolically and physically connected the city to those other destinations. The Savannah, Georgia contractor W. H. Artley was the general contractor who built the $75,000 terminal.\textsuperscript{166}

The materials used in the terminal’s construction were then state-of-the art. Glass

\textsuperscript{164} Roth and Clark. \textit{American Architecture: A History}, 374-375.
\textsuperscript{165} “Greyhound Terminal Formally to Open Here Tomorrow,” \textit{State}, December 15, 1939.
brick made up most of the terminal’s exterior walls. Blue and white vitrolite, a type of glass that is easily shaped, enhanced the curved design with its movement and color. The modern materials continued inside with uses of aluminum and formica in the furniture of the restaurant and waiting areas of the terminal and skylights to illuminate the space. Despite all of its modern conveniences and futuristic design, the building was a segregated space with separate waiting rooms, bathrooms, and dining areas for white and African American travelers. Building segregated spaces within a building was an architectural response to a regional social issue.

It would be difficult to gauge how openly the neighbors and Columbia received the Modern architecture design of the residential homes, but over the years, the Wallace-McGee and George R. Price homes are the two homes often lauded for their design. The two homes connect to a greater narrative of modernist homes that developed across the nation. As a public building used by the great Columbia community, the bus terminal was a visual fixture that changed the city’s character by adding a hint of modernism through its Art Moderne design. Located behind the Tapp’s department store, the terminal contributed to a shared conversation of modernism, whether through the clothing that people wore or the destinations where people could travel to on the new shiny, streamlined, air-conditioned Greyhound bus. The words used in reporting from the opening day – “modern, attractive, and harmonizing beautifully” – best illustrate the reception of the new building in Columbia’s landscape. The Stuckey Lumber Company, the Guignard Brick Works, and other companies each advertised their role in supplying the terminal with the materials used in its design within a special newspaper edition.
celebrating the Greyhound terminal. These opportunistic “thank you” advertisements by the local companies show they were proud to have a connection to the most contemporarily designed building.

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Figure 6.1 The Tennessee architect Henry C. Hibbs designed the McKissick Library in 1939 under the Works Progress Administration.

Figure 6.2 Columbia architects Lafaye & Lafaye designed the World War Memorial Building built by Charlotte, N.C.’s J. J. McDevitt Company in 1936.
Figure 6.3 George R. Price designed his Streamline Modern home in 1939.

Figure 6.4 West Virginia architect George Brown designed this Art Moderne Greyhound bus terminal at 1200 Blanding Street in 1939.
CHAPTER 7

Conclusion – Columbia Competes

From its closed cotton mills that remind of the days when the city was a significant powerhouse in the national cotton industry to the little bungalows that fill its suburban neighborhoods, Columbia’s architecture reveals a history that is uniquely illustrative of Columbia’s development. The many people working in the building industry — whether from inside or outside of the state — contributed to the shaping of Columbia and its history. Their architectural contributions to Columbia’s social and architectural fabric also added to a greater narrative of architecture in America.

From 1890 to 1940, Columbia experienced great social and structural changes whereby new architecture caused change or change required new architecture. Whaley’s development of hydroelectric powered cotton mills altered the city by providing an industrial focus and increasing its population. The development of mill villages by the architects Niernsee and Lamotte was a local architectural response to help house mill workers, but a trend that also connected to a national trend of creating villages for industrial workers. The city’s prosperity brought the development of skyscrapers and business buildings in response to that prosperity.

The early residential developments by Shand and Hyatt were physical changes to the landscape that also reflected social change in the city by providing suburban areas for those who could afford the lot prices. A housing shortage that developed after World War I from builders not building resulted in an architectural response of smaller, more
affordable homes built by many known and unknown builders. The kit home was one architectural response to meet the great demand for homes. The PWA funding of building during the Depression was a federally funded architectural response to employ workers of the building industry.

The Jim Crow Laws of segregation required architectural responses with buildings designed for African American communities, but also allowed African American contractors like Perrin to develop his business and name. The North Carolina Mutual Building and the Greyhound Bus Terminal are separate architectural responses to the greater social issue of segregation. The insurance building created space for African Americans to conduct business and the terminal built segregation into its design.

Columbia’s architectural history features a complex mix of builders from inside and outside the state working together to erect buildings to meet the needs of the city. The New York City architects Bright and Harder designed significant skyscrapers for the city and the local contractor Cain built them. The architect Milburn designed a railway station, but a Georgia company constructed the building. In my opinion, the many builders from out of the state who either designed or built for Columbia reflects a shortage of builders in the city, but not a shortage of expertise in Columbia builders. Columbia’s builders could compete with builders from outside of state. Architects Shand and Lafaye built skyscrapers equal in design and quality to their New York City colleagues. The many millers visiting the city to witness Columbia’s success of harnessing the power of water to runs its mills is evidence that the contributions of Columbia builders were significant to the city but also enriched the architectural history of the nation.
I fell short in my objectives for this project and only partially answered many of my research questions. Before starting my research, I imagined developing about fifty or more short biographies of builders that once finished would make an easy transition into an Internet resource. I only managed twenty-five fully developed biographies. I now realize each biography requires more time than I had planned. It is a lengthy process to verify information for any one person using multiple sources when available.

New Internet-based research tools provide new pathways but it always pays to dig a little deeper. In one case, I wrongly attributed a former opera house and city hall, designed by local architect Frank Milburn and located at 1201 Main Street, as built by contractor and fire chief William Jefferson May. A contract awarded in 1899 said May would build the facility. I met a descendent of May who validated this information. However, with more research I discovered the real builder of the opera house was Nicholas Ittner of Atlanta, who died in Columbia on the opening night of the opera. This one anecdote is just an example of how it is difficult to have a complete answer to the question of “who built Columbia?”

It can be easy to find who built specific buildings in Columbia if a newspaper covered the development of the new building and provided a name. A new skyscraper or a football stadium made a visual and cultural impact in the city, prompting news coverage. It becomes more difficult when trying to find information about a little store on Main Street or any one of the many homes built during the 1920s home surge.

I could not fully address where builders in Columbia received their training. Based on the many buildings attributed to George Lafaye, one might assume he was a

168 “Real Tragedy in Wake of a Comedy, Builder of Theatre After First Play Drops Dead,” State, December 3, 1990.
trained architect. Lafaye was a draftsman for many years before earning an architectural degree from the Clemson School of Architecture in 1935. I suspect builders in Columbia learned their trade from other builders before certification was required. After many years as a draftsman, Lafaye likely acquired the skills of an architect through experienced but only became credentialed after attending Clemson.

So where does this research project go next and can this research have benefits beyond providing me with a great deal of information about how builders shaped Columbia? I selected the time period of 1890 to 1940 to study because it was one of the most productive building periods in the history of Columbia. Extending that timeline with more research will provide a greater perspective of architectural developments and builder contributions over Columbia’s history. Some entries are currently incomplete; a building may lack an address or a builder lack a residence or ethnicity. The document is “open,” so that it is possible to add new information or delete wrong data.

As an anecdote informing its practical application, I assisted a local researcher from a television station in finding the construction date of the former Fox Theater on Main Street. A quick search of the database revealed its 1925 construction date attributed to a survey of historical buildings conducted by the city in 1977. Searches of The State newspaper provide more social context of the time, the movies shown, and what other news might be happening during the same time, but I want eventually to discover the builder of the theater.

This essay and the appendices provide a resource of information on the builders who helped shape Columbia from the time period of 1890 to 1940. A shortcoming of this

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research is that it is not yet publically accessible. I believe there is interest for a user-friendly, online searchable format, much like the online North Carolina Architects and Builders website. In contacting the developers of this website, I discovered the site required a team of developers to complete. However, I believe an online database of the builders who helped build Columbia and one focused on South Carolina builders would be an ideal outcome of this research.

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CHAPTER 8
Builder Biographies

Bailey, Ishmael Lincoln (also Isom) (Ridge Springs, SC 1886 – Richmond, Va. 1972). Ishmael Lincoln Bailey, an African American architect, identified his trade as a carpenter for several years before self-identifying as a contractor in 1911. In 1914, Bailey advertised his services as an architect in the *Southern Indicator*, one of Columbia’s earliest African-American newspapers. In this classified ad, Bailey described himself as an “Architect and Builder” of “Churches, Residences, Schools, Specialties.” His office was located at 1228 Heidt Street.\(^{171}\) It is unknown where or when Bailey received his training as an architect or if he designed or built any buildings in Columbia. The U.S. census shows Bailey living with his family in Virginia, in St. Petersburg in 1920 and then Richmond in 1930. As a builder in Virginia, Bailey worked with Charles T. Russell, one of the earliest African American architects in Virginia. Together they helped renovate the Sixth Mount Zion Baptist Church in Richmond in 1925.\(^{172}\) It is not known what other projects Bailey worked as an architect or builder, but his draft card in Virginia identified his employer as “Amstel Contracting Corporation.”

Blood, Aretas (Weathersfield, Vt. 1816 – Manchester, N. H. 1897). As a New Hampshire resident, Aretas Blood invested in Columbia, serving as President of the


\(^{172}\) “Sixth Mount Zion Baptist Church,” Bluffton College, last modified 2002, https://www.bluffton.edu/homepages/facstaff/sullivanm/virginia/richmond/zion/zion.html
Columbia Water Plant and the Columbia Mills. Blood financed Columbia’s first hydroelectric plant that brought that powered the cotton mills and streetcars.  

_Brite, James_ (New York City, N.Y. 1860 – Howey-in-The Hills, Fla. 1942). James Brite was a New York architect who designed several projects in Columbia for the banker Erwin Wales Robertson. Brite designed South Carolina’s first skyscraper in 1903, the twelve-story National Loan and Exchange Bank Building, commonly known as the Barringer Building, located at 1338 Main Street. The local contractor John Jefferson Cain built the towering granite and red brick Georgian Revival structure in 1903. Brite also designed the Arcade Building built in 1912 at 1332 Main Street. The Arcade served as the headquarters of Robertson’s Equitable Real Estate Company and featured several other offices and stores. The L-shaped building has two entrances, one adjacent to the Barringer Building on a western elevation facing Main Street and the other on the northern elevation facing Washington Street. Seen from above, the Arcade wraps around the southern and eastern elevations of the Barringer Building. The contractor Cain built the Italian Renaissance style building described in a news article as a “fireproof structure,” based on its materials of stone and steel and its limited use of wood. The interior features two stories of offices with a central open space running from the floor to the roof, stairs, and elevated walkways providing access to the second-story shops. Robertson also hired Brite to design an English bond brick residence in the Wales Garden district at 1917 Seneca Avenue. Known as the Lyles-Gudmundson House and built from 1918 to 1922, the house was a wedding gift for his daughter. Four fluted marble columns

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173 “Aretas Blood Dead,” _State_, November 25, 1897.  
174 “More Mills Talked Of,” _State_, April 27, 1894.  
175 Information for the Barringer Building, the Arcade Building, and the Lyles-Gudmundson Houses culled from their individual National Register of Historic Places Inventory Nomination Forms.  
on the east elevation create two semi-circle shaped porticos on the first and second stories. Robertson and others were the developers of the Wales Garden as an early planned neighborhood for the elite.

_Budd, Katherine Cotheal_ (New York, 1860 – Tuscon, Az. 1951). New York architect Katherine Cotheal Budd designed two Hostess Houses in South Carolina in 1918, one located at Fort Jackson and the other at the former Camp Sevier in Spartanburg.\(^{177}\) A Hostess House was a small bungalow style building designed to host female visitors when they visited their husbands, brothers, or sweethearts in training. Separate hostess houses provided rooms for white and African American visitors.\(^{178}\) Three women architects – Budd, Julia Morgan and Fay Kellogg – were credited with designing and overseeing the building of eighty-five Hostess Houses on camps across the U.S. during the nation’s preparation for involvement in World War I.\(^{179}\) All three architects had successful practices, Budd and Kellogg in New York and Morgan in San Francisco.\(^{180}\) While many of these Hostess Houses no longer exist, newspaper articles describe them as offering several amenities, including a small canteen, bedrooms for women to stay overnight, and areas for meeting their soldiers. As there were very few hotels in Columbia at the time, the Hostess House offered a safe overnight shelter. In a postcard from 1918, the house appeared as a simplistic wooden bungalow structure with a wide covered porch that wrapped around the building. The Hostess House program was

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\(^{177}\) Wells and Dalton, _The South Carolina Architects, 1885-1935_, 21.

\(^{178}\) “Negro Hostess House to Open,” _State_, November 10, 1918.


remarkable for its use of women architects to design and build facilities for women. Fort
Jackson removed the Hostess Houses as they modified the installation and its buildings.

*Cain, John.* (Petersburg, Va. 1867 – Columbia, S.C. 1929). John Cain was a
contractor responsible for building several of Columbia’s most noteworthy buildings.
When the Virginia builder first came to Columbia, he operated a quarry in Cayce. As a
master of working with stone, he built a stone and steel bridge across Broad River where
the Congaree and Saluda rivers meet. He also built jetties that protect the harbor of
Georgetown, S.C. Among his many projects, Cain was the contractor for the National
Loan and Exchange Building built 1901 to 1903 at 1338 Main Street, the Palmetto
Building built 1912 to 1913 at 1400 Main Street, and the Arcade Building built in 1912 at
1332 Main Street. 181 Beyond overseeing the construction of many great buildings for the
city, Cain also built the Jefferson Hotel in 1913 at the corner of Main Street and Laurel
Street. Cain owned the seven-story hotel faced in red brick and limestone. When opened,
the hotel featured one hundred and four rooms with private baths and another 48 with
shared bathrooms. Each room offered its own telephone. 182 The hotel charged three
dollars for a room and one dollar for a dinner with live musical entertainment. The hotel
became a regular meeting place for both politicians and businessman and advertised as a
resort. The city razed the hotel in 1966, but Cain’s introduction of a high-end hotel
inspired other hotels to follow.

*Chapman, William* (Providence, RI). Very little is known about William
Chapman, but he owned the William A. Chapman & Company of Providence, Rhode
Island, the company that built the Columbia Power Plant near where Gervais Street meets

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the Congaree River.\textsuperscript{183} Built in 1896, this plant made it possible to generate the electricity to industrialize Columbia’s cotton industry. The building, now named the South Carolina Electric & Gas Company power plant, features a series of eight stone arches that span a section of the Columbia Canal created to channel water to the building. The one story red brick building features fifteen windows on both the east and west elevations.\textsuperscript{184} Searches through Ancestry.com and Chronicling America were not successful in pinpointing a specific William Chapman of Providence, R. I. As the builder of Columbia’s first power plant, a highly specialized and historic building for Columbia, additional research will be undertaken to determine what similar work Chapman may have accounted for in the south.

\textit{Ellington, Page} (Columbia, S.C. c. 1847 – Columbia, S.C. 1919). Page Ellington was an emancipated slave and African American brick mason who helped Dr. James Babcock plan the brickwork used in some of the earliest buildings and towers at the site of the former S.C. State Hospital in Columbia.\textsuperscript{185} In a 1936 State newspaper article about African American contributions in the city of Columbia, a writer described Ellington as an architect but there is no record showing he ever received architectural training.\textsuperscript{186} In one of his most celebrated works, Ellington built a new spire in 1884 for the First Presbyterian Church located at 1324 Marion Street. Ellington extensively studied examples of European church steeples through postcards and encyclopedias for

\textsuperscript{186} Cornell A. Johnson. “Negro Community in Capital City Happy and Useful in Many Lines; Interracial Relations Excellent,” \textit{State}, March 21, 1936.
In 1910, an accidental fire destroyed the spire. While the spire was lost in the fire, an anonymous witness of the destruction described the loss of the work in a commentary. “When one has crossed Sumter Street and gone half the block to the west, for his eyes to be greeted for an instant by the steeple of the First Presbyterian Church, one has time to reflect on the beauty of its symmetry; of how exquisitely from the great belfry the slated steeple itself springs to reach far, upward that the point is lost in the haze, and one can faintly see the ball that surmounts it.”

Hair, Thomas E. Sr. (Prosperity, S.C. 1895 – Columbia, S.C. 1976) and Hair, Nell Roper (Columbia, S.C., 1900 – Columbia, S.C., 1969). Described as the “grandfather” of Columbia’s Five Points area in his obituary, Thomas E. Hair was an attorney and real estate developer. He financed the building of several residences and apartment buildings throughout Columbia and he and his wife, Nell Roper Hair appear frequently in land transactions published in The State newspaper. In 1937, he maintained an office at 734 Harden Street and advertised as being the “largest property owner at Five Points” owning the most apartment buildings in Columbia. He was the president of the Realty and Investment Company on which Nell served as the secretary and treasurer. While serving as a board member, Nell also developed homes and apartment buildings and possibly provided the plans for the former Nell Apartments, an eight-family building located at 700 – 714 Pickens. A 1928 news article described their company as being

190 “Five Points Developed Largely by Thomas E. Hair.” State, October 30, 1937.
192 “Will Construct Apartment House.” State, July 16, 1930.
significant developers of the Rosewood Park and Shandon Terrace areas, having built more than 300 homes in Columbia.193

Known existing buildings:

2219 – 2221 Blossom Street, two six-room brick veneer frame bungalows built in 1924.

1316 Pickens Street, formerly the Thomas Junior Apartment House, a red brick faced apartment building built in 1926.

Hamby, Arthur Williams (Georgetown, S.C. 1879 – Columbia, S.C. 1937). Arthur Hamby started his work in the field of architecture as a draftsman for architect Charles Coker Wilson. After working for Wilson for about seven years, he opened his open architectural firm with his brother Thomas Hamby. Arthur Hamby was also associated with Edwyn Grant Rorke, an architect from Philadelphia who briefly worked in Columbia.194 Hamby built several residents, office buildings, churches, and other buildings in Columbia, at Fort Jackson and in the mill district. Hamby designed the Wesley Methodist Church at 1727 Gervais Street.195 Hamby designed the one-story historically African American church in a Late Gothic Revival style. This church served a chapter of a religion that existed in Columbia since 1869.196 Hamby designed the Town Theater at 1012 Sumter Street in 1924. The two-story brick building was the city’s first community theater designed for the presentation of plays and other performances. The Mechanics Contracting Company built the theater.197 Beyond the work as an architect, Hamby had a secondary interest in the theater as a patron of the arts, later serving as the

197 “Review of Closing Year Shows Building Activity,” State, December 29, 1924.
president of the Columbia Art Association. Hamby also designed the First Church of Christ Scientist Building at 1114 Pickens Street in 1927. The building is a classic Roman revival with Doric columns and pediment. In a State newspaper article from the time of constructions, Hamby describe the building as a temple. “The building will stand well up above ground and will present a most imposing appearance, with pleasing lines as the proportions of the Roman Doric have been strictly adhered to.” The Columbia contractor J. T. Dabbs constructed the building.¹⁹⁸

Harder, Julius (Connecticut, 1865 – ). Julius Harder was a New York architect who designed Columbia’s second skyscraper, the Palmetto Building, constructed from 1912 to 1913 at 1400 Main Street. Columbia’s Charles Coker Wilson and Edwin Douglas Sompayrac served as supervising architects and John Cain was the contractor who built the 15-story building.¹⁹⁹ Harder described the style of the building as European gothic, inspired by Mediterranean architecture. The design of the building features the state tree of South Carolina, the palmetto, in the building’s façade, from the terra cotta and limestone facing to the bronze door handles. The Palmetto National Bank constructed the building and rented its many offices to local businesses, some of the occupants being several of Columbia’s architects and builders. Multiple electric elevators, fireproofing and steam heating were among the modern amenities featured in a review of the building.²⁰⁰ Harder also designed Spartanburg’s first skyscraper, the eight-floor Chapman Building in 1912 at Morgan Square.

Heslep, John Clifford (Virginia, 1883 – Columbia, S.C. 1966). John Clifford Heslep was a general contractor and builder of residences and other buildings throughout

²⁰⁰ “Architect Harder Describes the Palmetto Building,” State, December 21, 1913.
Columbia. His biggest project for the city was the Columbia Township Auditorium in 1930, built with the architectural designs provided by George and Robert Lafaye. The auditorium is a Georgia Revival design and is located at 1703 Taylor Street. From 1930 until present, the auditorium has hosted thousands of musical performance, sporting events and other large community gatherings.\(^{201}\) Two Spanish Revival residences, the John C. Heslep House at 303 Saluda Avenue and the Heslep-Bernardin House at 203 Saluda Avenue, are two of his most famous residential homes. Heslep built both of these residences from 1916 to 1917 and remodeled the homes several years later. Both homes feature pale red stucco facing and red terracotta tile roofs. Heslep built smaller residential homes throughout the city, including a small bungalow located at 1228 Hagood Avenue in the Melrose Heights residential area as highlighted in a 1923 State newspaper article on home building.\(^{202}\)

Hyatt, Frederick Hargrave. (Cedar Hill, N.C. 1849 – Hyatt Park, Columbia, S.C. 1921). In a 1914 City Directory, Frederick Hargrave Hyatt identified his occupation as the manager for the Mutual Life Insurance of New York, proprietor of the S.C. Marble Works, and owner of the Richland Investment Company. Hyatt was a developer, creating Hyatt Park as a recreational destination in the northeast region of the city. Hyatt took advantage of a growing street railway system to create a park that included a casino, entertainment houses featuring vaudeville acts, and other year around events. The popularity of the park led to road improvements to transport people out of the city. The park inspired the building of residences, schools that still bear his name, and other


buildings in the area that eventually led to the development of the Eau Claire community.  

James, James H. (Columbia, S.C. c. 1874 – Columbia, S.C. 1949). James James was an African American brick mason who served as the foreman on several buildings and projects, including the Jefferson Hotel and the Palmetto National Bank Building, the city’s first skyscraper. In 1913, while James managed the brickwork of the Palmetto Building, an elevator damaged his back and hips. Only given a few days to live, James survived for another thirty-six years and was a key leader in the Negro Masons of Columbia.

LaMotte, Asbury Gamewell (Columbia, S.C. 1868 – Columbia, S.C. 1929). Ashbury Gamewell LaMotte was associated with Frank Niernsee, the architect of the State House, but dissolved their relationship in 1898 in the same listing when he announced his services as both an architect and civil engineer who “will furnish plans and specifications for public and private buildings.” He received his engineering degree from the Citadel and graduated with a law degree from USC.

Lankford, John Anderson. (Potosi, Mo. 1874 – Washington, D.C. 1946). As one of the first African-American architects in the U.S., John Anderson Lankford’s primary focus was building churches, schools, and other buildings to serve the African American community during an era of Jim Crow laws. Lankford received his architectural training through the Lincoln Institute in Jefferson, Missouri; the Tuskegee Institute in Alabama;

203 “F. H. Hyatt.” State, December 23, 1897.
204 Helen Kohn Hennig, Columbia, Capital City of South Carolina, 1786-1936, 307.
205 “Masons Back was Broken: Caught Between Lift and Bean of the Elevator on New Skyscraper.” State, February 17, 1913.
206 “Dissolution of Copartnership and Civil Engineer,” State, March 1, 1898.
207 “Gamewell LaMotte is Laid to Rest,” State, May 2, 1929.
and the United Kingdom managed International Correspondence Course in Scranton, Pennsylvania. Lankford maintained his office in Washington, D.C. where he also built and restored several buildings. Lankford designed the Chappelle Administration Building for the Allen University from 1922 to 1925. It is a Georgia Revival three-story building faced in red brick. The façade on the western elevation includes three stories of windows, fourteen bays on each story running the length from the corner of the north and south elevations of the building. Lankford also built the Bethel African Methodist Episcopal Church in 1921. The African American church is a monumental Romanesque building faced in red brick. Its façade on the western elevation faces Sumter Street. The façade is distinctive for its two towers of different heights on each corner where the façade connects to the north and south elevations. This church is no longer in use.

Lide, Claudius Murray (Darlington, S.C. 1878 – Columbia, S.C. 1946). Claudius Murray Lide was a building contractor in Columbia for several years and instrumental in establishing the Columbia Builders Exchange in 1921. The exchange included architects, contractors, builders, and dealers of the materials used for construction. The initial announcement of the exchange suggested it worked for the interests of the public as well as the builders. Other State news articles suggest the exchange provided builders with a stronger voice within the city and to connect with the National Association of Builders Exchanges for the promotion of home building. Lide was the first president of the exchange and initially worked in Columbia as a draftsman for the architects Charles Coker Wilson and William Augustus Edwards. When Lide left their firm to create his own contracting business, Lide built residences and smaller store buildings in Columbia.

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209 “Builders Will Form Exchange,” Sunday Record, March 6, 1921.
210 “Funeral Services This Afternoon for C.C. Lide,” Columbia Record, July 19, 1946.
The one known existing building attributed to Lide is the Lever Building built in 1903, a three-story brick and terra cotta store at 1613 Main Street where Walter Lever sold shoes for more than 50 years.\textsuperscript{211}

\textit{May, William Jefferson} (Columbia, S.C., 1858 – Columbia, S.C., 1924). William Jefferson May worked as a contractor for several years, building a variety of residences and businesses. May was the city’s first building inspector and while still a contractor, served as the city’s first fire chief. May eventually left building altogether and became the full time fire chief for the city where he served until his death.\textsuperscript{212} \textit{The State} newspaper frequently mentions May as the one person responsible for approving building permits.

\textit{Perrin, Summerfield} (Columbia, S.C. c. 1867 – unk). Summerfield Perrin was an African American contractor listed in Columbia’s 1916 city directory.\textsuperscript{213} His only known work in Columbia is the North Carolina Mutual Building located at 1001 Washington Street. The three-story brick building served the essential role of providing life insurance to African Americans during the time of Jim Crow Laws of segregation that denied them service from white-owned insurance companies.\textsuperscript{214}

\textit{Price, George Raymond} (Kershaw County, S.C. 1901 – Columbia, S.C. 1962). George Price of George R. Price Construction was an architect, general contractor, and builder. In a 1930 census, he described his occupation as a contractor of public buildings. Price worked on several stores and other buildings in the Columbia, one being the former Mayfair Restaurant located at 1421 Main Street and designed by Lafaye & Lafaye. Price

\textsuperscript{212} “William Jefferson May, Chief of Fire Department, Dies Suddenly,” \textit{State}, February 6, 1924.
\textsuperscript{213} 1916, Columbia City Directory.
\textsuperscript{214} North Carolina Mutual Building, National Register of Historic Place Registration Form, December 7, 1994.
rebuilt the façade of the restaurant described as “modern” by several contractors for its use of air-conditioning and featuring three dining areas, described as “modernistic” with a “21st Century Bar.” He is best known for a 1939 residence built in a Streamline Moderne style, a later style of art deco. Known as the George R. Price House, the home is located at 3000 Forest Drive. The two-story L-shaped building covered in white stucco uses steel framing and features very little extraneous decoration on its exterior. The façade features large rectangular-shaped white walls with recessed windows made of multiple glass blocks.

Robertson, Edwin Wales (Columbia, S.C. 1863 – Columbia, N.Y. 1928). As a banker and real estate developer, Robertson financed the erection of several significant buildings that are still in use on Main Street. In 1893, Robertson established his Columbia Dime Savings Bank at 1530 Main Street in a three-story building designed by architect W. B. Smith Whaley and built by Gadsen E. Shand. Faced in granite, the Romanesque building is the current head office for the American Institute of Architects of Greater Columbia. Robertson eventually merged his bank with the Loan and Exchange Bank of Columbia and in 1903 financed the first true skyscraper built in Columbia, the twelve-story National Loan, and Exchange Bank of Columbia, commonly referred to as the “Barringer Builder.” The Georgia Revival building is faced in a mix of both granite and red brick. The ground and second stories have granite facing while the third through twelfth stories are faced in red brick. The New York architect James Brite designed the skyscraper and local contractor John Cain was the builder. In 1912, Robertson also financed the Arcade Building at 1332 Main Street. Also designed by Brite, the L-shaped

Renaissance Revival style building has two separate entrances, one located at 1332 Main Street and the other at 1216 Washington Street. The two-story facades of each entrance are faced in marble and terracotta and have nearly identical features. The first story consists of five bays, the door is recessed in the center bay and two bays of windows flank either side. The second story consists of five bays of windows with an arched window in the central bay. The Arcade building also became a destination for the community, with stores, hair salons, and other amenities.

While Robertson was a noted developer of buildings, he was also the president of the Columbia Electric Street Railway, Light and Power Company, and with several partners, developed Wales Garden, a neighborhood above Columbia’s Five Points area. Robertson was instrumental in convincing the U.S. government to locate Camp Jackson in Columbia, during a time when the city’s milling trade experienced a drop in revenue.

*Ruckstuhl, Frederick Wellington* (Alsace, France 1853 – New York City, N.Y. 1942). Frederick Ruckstuhl was foremost a sculptor, his most famous Columbia works being the bronze statue of the Confederate Army’s Lieutenant General Wade Hampton on horseback as he rides into battle and the bronze Monument to South Carolina Women of the Confederacy, both sculptures located on the State House lawn. Ruckstuhl was one of the earliest influencers in city planning, offering his suggestions of how the city’s Civic Improvement League should help shape Columbia. Some of suggestion during his address included removing telegraph poles and burying their cables, establishing uniform

\[217\] Information for the Columbia Dime Savings bank, Barringer Building, and Arcade Building was extracted from their individual National Register of Historic Places Inventory Nomination forms

\[218\] Moore, *Columbia and Richland County: A South Carolina Community, 1740 – 1990*, 284.


\[220\] “Mr. Ruckstuhl and the City Beautiful,” *State*, November 30, 1904.
architectural designs for specific blocks, and developing green spaces for parks. This speech inspired the creation of the Tree and Park Commissions, a group designed to protect trees and green space in Columbia.\textsuperscript{221}

_Shand, Robert_ (Columbia, S.C. 1840 – Columbia, S.C. 1942). Robert Shand was a lawyer and served in the Confederate Army, but he was more successful as a land developer of the Shandon neighborhood. In 1889, Shand and others formed the Columbia Land and Investment Company, buying land for development outside the city. They sold acre lots for $300 and required anyone buying a lot to build a residence valued at $1,500 or more, one of the earliest methods used to shape a community.\textsuperscript{222} The area was restricted to only the white population and the $1,500 requirement prevented lower income families from settling in the area. As the city extended the reach of the electric street railway, Shand developed the area with parks, paved roads, and other features to encourage people to invest in the growing neighborhood.\textsuperscript{223} Shand used operas, dances, and magic lantern shows to sell Shandon as a destination for recreation and a place to live.\textsuperscript{224}

_Sompayrac, Edwin_ (Society Hill, Darlington County, S.C. 1868 – New York City, N.Y. 1935). Edwin Sompayrac was an architect associated in business with local architects Charles Coker Wilson and James Urquhart. Together they built several residences, stores, and schools within Columbia.\textsuperscript{225} Sompayrac studied at USC, the United States Military Academy, and Cornell University in New York. When the South

\textsuperscript{221} “The Tree and Park Commission,” _State_, December 30, 1904.
\textsuperscript{222} Moore, _Columbia and Richland County: A South Carolina Community, 1740 – 1990_, 279.
\textsuperscript{224} “Prosperity’s Coming: Another Evidence of Columbia’s Great Stride,” _State_, April 28, 1894.
\textsuperscript{225} Wells and Dalton, _The South Carolina Architects, 1885-1935_, 171.
Carolina Association of Architects merged with the South Carolina Chapter of the American Institute of Architects, the SC AIA became the largest organization of architects in the south and elected Sompayrac as its first president. After several successful years as an architect in Columbia, Sompayrac left the city during World War I and worked for the U.S. Shipping Board in Philadelphia before establishing his final office in New York City.

Urquhart, James Burwell (Southampton County, Va. 1876 – Columbia, S.C. 1961). Although James Urquhart identified as an architect while in Columbia, there is no record to indicate he received additional training beyond his education in civil engineering from the Virginia Polytechnic Institute. However, a State newspaper article stated Urquhart was a licensed architect in South Carolina, North Carolina, and Georgia. While in Columbia, he associated with the architects Charles Coker Wilson and Edwin Sompayrac for several years before establishing his own office in 1917. Urquhart built many houses, residences, and businesses in the Columbia area, but he his best known for his work with the school system. Urquhart designed the married students building at USC, the Booker T. Washington High School, and the Columbia High School among many other buildings. In 1934, Urquhart became the architect for Columbia’s Housing Authority, an organization with the goal of providing housing to both white and African American citizens while also eradicating slum areas.

Waring, George Walker (Columbia, S.C. 1864 – Columbia, S.C. 1943). George Waring attended USC when it was the South Carolina College and studied architecture at

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229 Wells and Dalton, The South Carolina Architects, 1885-1935, 185-186.
230 “Owens Announces Housing Authority,” State, April 13, 1934.
the Cooper Union for the Advancement of Science and Art in New York City. Waring was a contractor in Columbia, working with local architects John Carroll Johnson, James Urquhart, and others. Waring’s projects include the Physics and Engineering Building at USC and the Columbia High School.


*Whaley, William Burroughs Smith* (Charleston, S.C. 1866 – New Rochelle, N.Y. 1929). As a mechanical engineer and developer, Whaley was a prolific builder of cotton mills throughout the south, building twenty-one mills with his partner Gadson Edwards Shand across five states, four of these mills located in Columbia. Whaley received his mechanical engineer training at the Stevens Institute of Technology in Hoboken, N. J. and graduated from the Cornell University in Ithaca, N.Y. Whaley is often described more frequently as a builder or entrepreneur, as he was not a licensed architect. Whaley arrived in Columbia in 1892 and by 1893 created a partnership with Shand, a fellow engineer, and a graduate of South Carolina College (USC).

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While Whaley and Shand built many mills across the south, Whaley’s four local mills greatly influenced the development of Columbia. Whaley’s three cotton mills - the Granby Mill (1896), the Olympia Mill (1899), and the Capital City Mill (1900) - all harnessed the electricity of Columbia’s hydroelectric power plant. His earliest mill, the Richland Mill (1895), was an electric mill with its power produced by a steam engine. The building of the Richland Mill is an early template to show how Whaley not only supplied a building with work, but he also provided villages with homes and such facilities as community centers, churches and schools for his workers. By offering jobs and a new environment, Whaley provided an opportunity for poor farmers to transition from the unpredictable life of farming to steady work in the mill. His mills and others would draw upwards an estimated 9,000 residents related to the mills. While the cotton mills eventually closed and the mill villages dissolved, the red brick Romanesque buildings of the dominant Granby and Olympia have been repurposed into apartment housing, servicing many of the college students of the University of South Carolina. The neighborhoods surrounding the building still maintain a number of the buildings used by mill workers.

Whaley designed several other businesses and residences within the Columbia, several that still exist. He designed the Pacific Community Association Building at 701 Whaley Street, a multipurpose community facility of several buildings, including a swimming pool. While greatly renovated, the red brick building maintains its purpose of a community building by featuring an art gallery and a community event hall. He also designed his former residence at 1527 Gervais Street, currently the Children’s Law Center.

236 Moore, Columbia and Richland County: A South Carolina Community, 1740 – 1990, 309.
Zeigler, Daniel George (Columbia, S.C., c. 1869 – Columbia, S.C. 1928). Daniel George Zeigler began his architectural career in Augusta, Georgia and worked throughout the southeast. He was associated with Charleston architect Albert Whitner Todd (1856 – 1924) in 1890.\(^{237}\) The wealth of Zeigler’s contributions in South Carolina were outside of Columbia, building several residences in Charleston, store buildings in Sumter, and commercial buildings in Newberry. The 1897 – 98 Columbia city directories list Zeigler as an architect working from his residence at 701 Lumber Street.\(^{238}\) At the height of his career in Columbia, Zeigler maintained an office in the National Loan and Exchange Building at 1338 Main Street. Zeigler experienced brief success in a process he developed for casting concrete building blocks.\(^{239}\) The one Columbia building attributed to Zeigler is the Ladson Presbyterian Church, a historical African American church located at 1720 Sumter Street. Zeigler and the Columbia architect and builder Henry G. Heidt designed and built the Romanesque style red brick church in 1896 to replace a wooden structure that had burned the year before.\(^{240}\) Still in use today, the church is distinctive for the façade’s two tower entrances on the church’s western elevation.

\(^{238}\) Walsh, 1897-98 Columbia City Directory, 341.  
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APPENDIX A

Milestones (1890 – 1940)

This timeline captures significant architectural and cultural events within Columbia’s history as well as significant national events of interest. Asterisks identify national events.

1889 – Directed by John T. Sloan, the Congaree Gas and Electric Light Company lit the first twenty-five electric streetlights with power supplied by a 100-horsepower engine. In 1891, the company planned to generate water from the canal “as soon as possible.”[241]

1889 – Robert Shand with several business leaders of Columbia established the Columbia Land and Investment Company, a pioneer in residential housing. CLIC later developed the Shandon neighborhood.[242]

1890s – More than three thousand residents used bicycles to commute to work in downtown Columbia.[243]

1890 – Wealthy African-Americans bought land from Dr. Francis D. Kendall, a local prosperous physician, and transformed Barhamville into Kendallville northeast of Columbia.[244]

1891 – The hydroelectric power plant opened it gates for the first time. A State newspaper writer described Columbia as “a manufacturing city, with the finest waterpower in thirty states, and a strong company of capitalists to develop it.”[245] Engineer Byron Holley was the chief Columbia engineer associated with the project.[246]

1891 – A group of businessmen whose collective interest was to bring power and public transportation to the city developed the “Columbia Electric Street Railway, Light and Power Company.”[247]

1891 – Four architects listed their services in the Columbia city directory. Among these names are Gustavus Berg, Charles Mayhew, Francis Niernsee, and George Waring. The

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[241] “The Strong, White Light That Beats About This favored City,” State, November 9, 1891.
[242] “Columbia Land and Investment Co.,” State, November 9, 1891.
[244] Moore, Columbia and Richland County: A South Carolina Community, 1740 – 1990, 278.
[245] “This Day Marks an Epoch,” State, November 21, 1891.
architects conduct business from their residences, excluding Charles Mayhew, who works from the State House as its architect in residence.248

*1892 – Robert Taylor was the first African-American architect to graduate from the Tuskegee Institute in Alabama.249

1893 – CLIC began the development of the future Shandon neighborhood with Robert Shand as the key developer. The people buying land in Shandon had to erect a house costing at least $1,500. The company advertised lots for sale and offered loans to people erecting houses.250

1893 – The Electric Light, Railway and Power Company, headed by J. Q. Marshall, established a regular schedule of electric railway cars, connecting the people to the mills, the city center, and the areas of Shandon and Hyatt Park.251

1893 – Architect Gadsen E. Shand designed the Canal Dime Savings Bank at 1530 Main Street for the banker Edwin Robertson.252

1893 – Gadsen E. Shand designed the Columbia Hospital Association Building, Columbia’s first modern hospital at the corner of Plain Street and Harden Street.253

* 1893 – Artists and architects established the Society of Beaux-Arts Architects in New York to offer the French and English methods of architectural instruction. This provided training to more future American architects, as students received training in the U.S. The school was later later renamed the Beaux-Arts Institute of Design.254

1894 – Charles K. Oliver, a former Maryland mill operator, convinced Aretas Blood, a former New Hampshire industrialist and president of the Columbia Mills Company and the Columbia Water Power Company, to finance a dream of building the first electric cotton mill. This was the first exploration of running cotton mills run by electricity.255

* 1894-95 – Chicago architects Daniel Burnham and Wellborn Root designed the Reliance Building skyscraper. While not the America’s earliest skyscraper, this building was similar to Columbia’s first skyscraper, the Barringer Building, built almost ten years later in 1903.256

248 Walsh, 1891 Columbia City Directory, 120.
249 Mary N. Woods, From Craft to Profession, (Berkley: University of California Press, 199), 74.
253 “The Hospital Plans,” State, February 26, 1893.
1895 – William B. S. Whaley, a miller who began his career in Charleston, built Richland Cotton Mill, a mill run by electricity generated by a steam engine. The mill was located at Main Street and Assembly Street.257

1896 – Whaley built residences in Wheeler Hill for more than four hundred Richland Cotton Mill employees. By this time, more than 1,500 workers supporting the cotton mills and their families lived in the New Brookland area.258

1897 – Whaley opened the Granby Cotton Mills, his first electric mill using power generated by the power plant, described as capable of employing “enough hands to populate a chartered town.”259

1897 – Frederick H. Hyatt transformed an area north of the city into “Hyatt Park,” a destination that featured a casino, an auditorium with music, dancing, and ice cream.260

* 1897 – Illinois enacted the first state-level law in the U.S. that required architects to register. South Carolina enacted similar state laws in 1917.261

* 1897 – A group of artists and architects established the American Academy in Rome where students received instruction in the arts and classical architecture.262

*1898 – Julia Morgan was the first woman admitted to the Ecole des Beaux-Arts.263

1900 – Whaley opened the Capital City Mills. This mill was his smallest mill that eventually used power generated from Whaley’s larger Olympia Mill.264

1900 – Whaley has 162 cottages built in the Olympic Mill Village, a future housing area that houses the workers of the Olympic Mills. The cottages featured electric lights and running water.265

1900 – A multi-purpose building with an opera house and city hall opened at the corner of Gervais Street and Main Street with the address of 1201 Main Street. The local architect Frank Milburn designed the building in 1899 and Atlanta, Georgia contractor Henry Ittner built the structure.266

257 “The Two Whaley Mills: The Richland Starts Today; The Granby’s Walls Rising,” State, October 14, 1895.
258 Moore, Columbia and Richland County: A South Carolina Community, 1740 – 1990, 284.
259 “A Good Beginning,” State, January 2, 1897.
263 Woods, From Craft to Profession, 76.
265 “Many More Cottages Yet to be Erected in the Olympia Mill Village,” State, December 23, 1900.
266 “Real Tragedy in Wake of a Comedy. Builder of Theatre After First Play Drops Dead,” State, December 3, 1900.
1900 – Whaley built the electric substation at 1337 Assembly Street to power the growing electric railway that became essential in growing the suburbs.  

1900 – The first automobile entered Columbia. A team representing “a large soap manufacturing concern” operated the unidentified vehicle for the entertainment of Columbia residents.

1900 – 1902 – Frank Lloyd Wright created the Ward W. Willits House, an earlier home in his signature Prairie style, located in Highland Park, Illinois. The J. Davis Powell House at 1410 Shirley Street built in 1919-1920 is one of the few houses in Columbia with the same style.

1901 – State architects met in Columbia and organized the South Carolina Association of Architects. Charles Coker Wilson served as the first president.

1901 – Whaley switched on the power for the Olympia Cotton Mills, one of the largest cotton mills in the south. This was an unceremonious event to see if the power plant could simultaneously power the cotton mills, electric lights and electric railway.

1901 – The banker and President of the National Loan and Exchange Bank, Erin Robertson announced his intent to build Columbia’s first skyscraper on Main Street. A State newspaper article described the steel and stone 12-story building as being “absolutely fireproof” and the first steel structure in the south.

1901 – 1902 – Waverly, where many of the people who work in Columbia, tried to become an incorporated town. New Brookland, where many of the mill workers lived, tried to become a city. Columbia stopped both attempts to maintain the size of the city.

1902 – The Seaboard Air Line built the first railroad terminal on lower Main Street to support the approximate sixty-five passenger trains traveling through the city.

1903 – The Radford Architectural Company published, Radford American Homes, a book of 100 house plans for $1. The company published such pattern books since 1898, but this is the one publication successful around the world.

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270 Wilson, A History of the Practice of Architecture in the State of South Carolina, 10.
271 “The Olympia Plant Moves Off Smoothly,” State, February 5, 1901.
272 “Ten Story, Steel Frame. Such to be Class of a Great Office Building Here,” State, January 31, 1901.
273 “Would incorporate Citizens of Waverly Active – Brookland Wants to Become a City,” State, October 25, 1901.
274 Moore, Columbia and Richland County: A South Carolina Community, 1740 – 1990, 292.
275 Reiff, Houses from Books, 150.
1903 – James L. Tapp installed the first escalator in the south at his Tapp’s department at 1644 Main Street where it was possible for “purchasers to go up and down the stairs without the least fatigue.”276

1903 – W. H. Walsh, the manager and publisher of the city directory noted the city had grown by 9,000 residents from the previous directory with many of the new residents attributed to the mill trade. He predicted the city population to be 50,000 by 1904.277

1903 – The contractor John Cain completed the National Loan and Exchange Bank, also called the “Robertson Building,” named after Erwin Robertson. The building, located at 1338 Main Street, was the city’s first skyscraper.278

1903 – The city passed a “Jim Crow” ordinance to segregate African-American and white passengers in trolley cars so that they could not sit together and African-American passengers were restricted to the two rear seats.279

1904 – Architect Charles Coker Wilson built the Seaboard Air Line station on Lincoln Street between Gervais Street and Lady Street, making passenger traffic more convenient.280

1904 – The sculptor, F. Wellington Ruckstuhl delivered a significant speech to the Civic Improvement League about how Columbia should shape the future appearance of the city, leading to a the Tree and Park Commission in 1904.281

1904 – Taking inspiration of New York’s “City Beautiful” program, the Columbia Art League establishes a City Beautiful Club to plan citywide beautification of landscaping and general cleanliness of the city.282

1905 – Local architect Frank Milburn published “Book of Designs,” a book that offered photographs of work he had completed for the city and drawings of designs for train stations, residences and other buildings. This is one of the few local promotional books in existence for architects working within Columbia.283

1906 – Fifty vehicles are registered within Columbia, mostly driven by businessmen and physicians.284

1909 – Main Street is paved with “bitulithic” material and “granolithic” material is used on the pavement.285

276 “Moving Stairway for Tapp’s Store,” State, July 25, 1903.
278 “Practically Ready for Occupancy at an Early Date,” State, July 21, 1903.
279 “Brother in Black on the Back Seat,” State, June 24, 1903.
281 Moore, Columbia and Richland County: A South Carolina Community, 1740 – 1990, 315-316.
282 “A City Beautiful Club,” State, January 10, 1904.
284 Moore, Columbia and Richland County: A South Carolina Community, 1740 – 1990, 291.
1909 – Summerfield Perrin, an African-American contractor, built the North Carolina Mutual Building for an African-American company from North Carolina that provided African-Americans insurance under Jim Crow restrictions.286 The building is located at 1001 Washington Street.

1910 – Seven mills are in operation within Columbia or its outskirts, with 3,600 mill workers employed.287

1911 – In a meeting with the Columbia Automobile Club, representatives announced the city widening roads to thirty feet for ten miles in Richland County and alternate roads widened to twenty-six feet.288

1912 – The Broad and Congaree bridges become “free bridges,” after charging travelers five cents to use it.289

1913 – While many citizens desired the neighborhoods of North Columbia, Waverly, South Waverly, Shandon, and Bellevue Springs to become towns, all of these neighborhoods merged with the city.290

1913 – Jefferson Hotel opened at 1801 Main Street. Owned by the contractor John Cain, the hotel offered Columbia its first hotel featuring rooms with individual telephones and space for businesses.291

1915 – The Art Department of the South Carolina Federation of Women’s Clubs provided a series of ten house plans drawn up by South Carolina architects to The State newspaper. The intent was to offer the public houses that cost no more than $3,000 with “the hope of improving the style of architecture.”292

1915 – Facing bankruptcy, Whaley sold all of his mills to the Parker Company who then sells the mills Lockwood, Greene and Co., the same group that built Columbia’s first electric mill.293

1915 – $1,250,000 is committed to pave roads under a “good roads” that unites several counties in the effort to improve roads for both bicycles and cars.294

285 “Street Paving is Completed,” State, April 2, 1909.
287 Moore, Columbia and Richland County: A South Carolina Community, 1740 – 1990, 303.
288 “Widen the Roads in This County,” State, March 16, 1911.
289 “Congaree Bridge Free at Last,” State, January 2, 1912.
1916 – Beaux Arts Institute of Design was established in New York and offered arts and architecture training based on the British and French school design.  

1916 – A building code was adopted for the city of Columbia after many years of work by the city’s fire chief, William Jefferson May.  

1917 – Local banker Edwin Robertson and others convinced the government to choose Columbia for its future cantonment later named Camp Jackson. An early article estimated an additional 22,000 men were added to the city’s population.  

1917 – The State Board of Architectural Examiners is created to “define the qualifications for the practice of architecture in the state, to administer examinations, maintain a register of license architects and monitor professional conduct.” The first licenses were issued by the BAE.  

1917-1918 – The Hardway Construction Company of Columbus, Georgia built Camp Jackson to train soldiers for World War I. The construction quartermaster Major William Couper directed the operation. Camp Jackson billeted and trained more twenty thousand soldiers of the Eighty-First Division.  

1919 – Walter Gropius created Bauhaus, a school of art and design based on a principle of “cooperative teamwork” and stripping down architecture to its functionality.  

1920 – The “Build Now” movement developed by local contractors encouraged home building, threatening the scarcity of lumber.  

1920 – The boll weevil invaded the local cotton crops beginning the battle against the insect that decimated much of the cotton industry for the next decade and into the beginning of the Great Depression.  

1920 – The electric streetcar motormen conducted a strike for higher wages, causing many people to walk to work. The union demands included the company being required to only hire union members in good standing.  

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298 Bryan, Architectural Practice: The South Carolina Chapter of the American Institute of Architects, 28.  
301 “Build Now,” State, December 14, 1920. This classified advertisement was endorsed by twenty-five contractors of building materials  
302 “Weevil Invades Richland Farms,” State, July 4, 1920  
1921 - Claudius Murray Lide, a building contractor in Columbia for several years, established the Columbia Builders Exchange. The exchange included architects, contractors, builders, and dealers of the materials used for construction. The initial announcement of the exchange suggested it worked for the interests of the public as well as the builders.  

*1922 – The “Build A Home” campaign encouraged home owners to build homes on credit through savings and loan businesses.*

1922 – The electric streetcar motormen and conductors both conducted strikes. The Columbia Railway, Gas and Electric Company admitted to operating at a loss in the previous year.

1922 – “Jitneys” or independent taxi drivers become the go-to transportation while streetcars on strike. The city issued more than 200 licenses to drivers.

*1922 – President Warren Harding endorsed the American Homes movement called “Better Homes,” a campaign to increase home ownership and to address a housing shortage after World War I.*

1926 – The Carolina Transit Company runs busses for public transportation within the city and to the suburbs.

1927 – The electric streetcars discontinued service citing unprofitability. The city argued its case with the Supreme Court but was unsuccessful in forcing the company to continue.

1927 – The Hardaway Contracting Company from Columbus, Georgia completed the Gervais Street Bridge.

1928 – The White Motor Company reclaimed their Twenty-three busses from the Carolina Transit Company, leaving the only public motor transportation being “jitneys,” small taxis. The busses had run the same route as the streetcars.

1929 – On October 24, the stock market crash known as “Black Tuesday” begins. After two weeks of a turbulent market, *The State* newspaper advertised the idea of investing in real estate rather than stocks.

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304 “Builders Will Form Exchange,” *Sunday Record* (Columbia), March 6, 1921.
308 “President Adds Endorsement to Plan,” *State*, April 16, 1922.
312 “Caravan Departs from City,” *State*, January 1, 1928.
313 “Now That Stocks Have Gone Down Why Not Invest in Real Estate,” *State*, November 4, 1929.
1929 – Columbia’s municipal airport, Owens Field, was built. The Curtiss-Wright Flying Service, Incorporated of New York also builds a hangar.\textsuperscript{314}

1930 – Lake Murray opened with the Saluda Dam generating 260,000 horsepower.\textsuperscript{315}

1931 – WIS radio station began its broadcast operations from the Jefferson Hotel.\textsuperscript{316}

1931 – Street cars returned to the city and operate for about five years, before permanently replaced by buses.\textsuperscript{317}

1932 – The first State Building Code is passed for the city. More than two hundred pages, the code covered everything from fireproof materials to stand off distance between buildings.\textsuperscript{318}

1933 – Transient Bureau is established at 1121 Gervais Street to support traveling workers.\textsuperscript{319}

1934 – Civil Works Administration and Public Works Administration improved University of South Carolina buildings to include, Davis College, DeSaussure College, Rutledge College, and Sloan College. Significant funding was also provided for major improvements to Williams-Brice Stadium.\textsuperscript{320}

1934 – The city established a housing authority of five people to oversee housing projects with the purpose of eradicating slum areas.\textsuperscript{321}

1935-36 – The World War Memorial Building was built at 920 Sumter Street employing local architects Lafaye & Lafaye and builder J. J. McDevitt and funded by the Public Works Administration.”\textsuperscript{322}

1937 – Olympia Armory was built under the Works Progress Administration at 511 Granby Lane.\textsuperscript{323}

\textsuperscript{315} “Columbia’s Progress Reflected in 1930 Survey,” \textit{State}, August 27, 1930.
\textsuperscript{316} “Clotworthy Says Columbia has Fine Radio Broadcasting Station,” \textit{State}, July 10, 1930.
\textsuperscript{318} Bryan, \textit{Architectural Practice: The South Carolina Chapter of the American Institute of Architects}, 28.
\textsuperscript{319} “Transient Bureau Moves Offices Here,” \textit{State}, November 27, 1933.
\textsuperscript{321} “Commission of Five Will Control Projects for Eradication of Slums,” \textit{State}, April 13, 1934.
1937 – Maxcy College was built and Thornwell College was expanded at USC with most of the funding from the Public Works Administration.\textsuperscript{324}

1939 - Preston College and Sims College were both built with forty-five percent of the funding through the Public Works Administration. McKissick Library completely constructed during the same year.\textsuperscript{325}

APPENDIX B

Builder Database

Appendix B is a copy of the Microsoft Excel database of builders and buildings I used when collecting information for this project. The first spreadsheet, “Builders,” is an alphabetical list of builders who worked in Columbia from 1890 to 1940 and the year when they first appeared in the Columbia city directory or other source as identified in the source column. Additional information includes the builder’s trade, work, and home residence, ethnicity and additional sources. The second spreadsheet, “Buildings,” is a chronological list identifying buildings, the builders responsible, the date and address of construction, and the sources where I collected the information.