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# 404 King Street: The Charleston County Library and Modern Architecture in Charleston

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404 KING STREET:  
THE CHARLESTON COUNTY LIBRARY  
AND MODERN ARCHITECTURE IN CHARLESTON

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A Thesis  
Presented to  
the Graduate School of  
Clemson University and the College of Charleston

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In Partial Fulfillment  
of the Requirements for the Degree  
Master of Science  
Historic Preservation

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By  
Ryan Thomas Pierce  
May 2011

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Accepted By:  
Carter Hudgins, PhD, Committee Chair  
Barry Stiefel, PhD  
James Ward

## ABSTRACT

This thesis examines the development and construction of the Charleston County Library at 404 King Street in Charleston, South Carolina. The research and analysis of this site provides a case study for the development and treatment of the Modern style in downtown Charleston. Significant aspects of this include evaluation of the community's input and reaction to development of the site, and reactions to its completion and opening.

This begins with an overview of the development of the Modern style in America and American library design, and how this translates into South Carolina. Then the influences of these larger communities on the design for the Charleston County Library are studied. Concluding the research is an effort to highlight the structures significance in Charleston, while creating a reference point for a conversation on the role of the recent past and evaluating mid-century architecture.

## ACKNOWLEDGEMENTS

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My thanks go as well to Dan Beaman, of Cummings & McCrady, for taking the time to sit and discuss with me the history of his firm and his time as a student at Clemson. The South Carolina Chapter of the American Institute of Architects in Columbia also provided access to valuable insight through their catalogue of all past publications by the Chapter and by providing me with a copy of their recent history *Architectural Practice: The South Carolina Chapter of the American Institute of Architects* for my research. I also thank all of those who provided assistance and guidance with my research at the other repositories located in Charleston.



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## INTRODUCTION

Initially my goal for this thesis was to compile a survey of Modern architecture in downtown Charleston, South Carolina, that would allow for exploration of Charleston's recent architectural past. A proposal for a high-rise hotel on the site of the former Charleston County Library, the city's most prominent and controversial Modern building, altered this plan. It became apparent that it would prove more useful to examine the history of this pivotal building in Charleston's Modern period. Located at 404 King Street, the former Charleston County Library is one of the earliest constructed Modern structures in downtown Charleston. It shares a prominent location and government commission, traits common for a majority of Charleston's early Modernist buildings. The history of the building reveals a general hesitancy within the city of Charleston to embrace the Modern style. This sentiment continued to be evident through limited utilization of the style in the years following the Library's construction.

The topic of Modern architecture and the recent past is one of increasing importance for the preservation community. There is a keen interest in America's modern era architecture in recent publications and conferences that focus on examining the importance of mid-twentieth-century design and its place in the evolution of American architecture.<sup>1</sup> The "recent past" focuses on structures roughly fifty years old, now primarily encompassing the Art Deco, Art Moderne, and Modern

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<sup>1</sup> *Forum Journal: Modernism + the Recent Past*, 24 no.4 (Summer 2010); Theodore Prudon, *Preservation of Modern Architecture* (Hoboken, NJ: Wiley, 2008). Conferences addressing the topic include the National Trust For Historic Preservation's National Preservation Conference and the International do.co.mo.mo Conference.

styles of the 1920s to 1970s. Buildings constructed during the middle decades of the twentieth century have now passed beyond the recommended fifty-year guideline included in the criteria for National Register of Historic Places nominations, incorporated to allow the “time needed to develop historical perspective.”<sup>2</sup> The criteria later addresses allowances for inclusion of properties with exceptional significance less than fifty years old in criteria consideration G, an exception utilized for numerous recent past nominations. More preservation practitioners understand that a sizable number of sites near this fifty-year guideline are threatened, and should be examined for significance before they are lost. Looking critically at more recent sites often uncovers a vital role played in the architectural history and context of an area.

The Charleston County Library at 404 King Street provides an example of a circumstance where perspective and critical evaluation can reveal the significance of a structure. Having recently eclipsed fifty years of age and following several years of neglect, the building owners currently have a permit for demolition and redevelopment of the site. This thesis examines the significance of this building in the context of Charleston architecture and the social context surrounding its construction. This will provide a case study for an improved awareness and understanding of the Modern movement’s application in Charleston.

Planning by the Charleston County Library Board, the municipal authority that controlled development of the new library at 404 King Street, provides an opportunity

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<sup>2</sup> “How To Apply the National Register Criteria for Evaluation,” National Register Bulletin 15 (Washington, D.C.: US Dept. of the Interior, 1997), 41.

to measure public reaction to the building and its role in the community. Architecturally the Charleston County Library provides an opportunity to explore how ideas about Modern style were disseminated and developed in South Carolina. All decisions, explored in chapters six and seven, concerning the siting, design and construction of the library provide a view into the role the professional design community played as well as the response of the community as the design process proceeded.

By the time the library was proposed, architects working in South Carolina, most trained at Clemson University, had embraced Modern design and were advocates of it. Not surprising for a city as tradition-bound as Charleston, many residents expressed skepticism about the designs proposed. The final approval of a modern design by the Library Board reflects a divergence of architectural opinions that has animated public discourse on design in Charleston for the last half century.

In addition to providing an opportunity to review the emergence of a new architectural orthodoxy for public buildings, the design of 404 King Street opens a second opportunity. In seeking to provide improved services for patrons, the Library Board turned away from an unstated policy applied to its older facilities that discouraged patronage by the city's black residents. The new building at 404 King Street accommodated both black and white patrons in a building free of the physical boundaries and constraints of Charleston's segregated past. The new structure, significant for its Modern design, was further significant when it opened because its integrated facilities pointed toward the integration of civic buildings.

## MODERN ARCHITECTURE

Modernism marked a shift in architecture away from the Classical, Gothic, and Eclectic styles that prevailed in Western cultures at the turn of the twentieth century. This new style derived from early twentieth century European roots to establish itself as the favored mode in the United States from the late 1940s through the 1970s. 404 King Street was Charleston's first embrace of this style in 1960, after it had established acceptance in other regions of the country.

From its origins in architectural philosophies developed in Europe during the early twentieth century, Modernism would eventually migrate to the United States. A number of central architects and designers who were creating and implementing this new approach to architecture emigrated from Europe, becoming influential practitioners and educators at leading architectural institutions in America. In Europe architects such as Ludwig Mies van der Rohe, Charles Edouard Jeanneret (known as Le Corbusier), and Walter Gropius were among the main proponents seeking to generate an entirely new approach to architectural design.

Modernist architects adhered to a belief that "the style of the twelfth and thirteenth century was the last before [their] own day to be created on the basis of a new type of construction."<sup>1</sup> Walter Gropius noted, "Modern man, who no longer dresses in historical garments but wears modern clothes, also needs a modern home appropriate to him ... equipped with all the modern devices."<sup>2</sup> Architects aligned with Gropius sought to design new architectural forms that departed from the path of

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<sup>1</sup> Philip Johnson and Henry-Russell Hitchcock, *The International Style* (New York: Norton, 1995), 38.

<sup>2</sup> Walter Gropius, "Principals of Bauhaus production," *Programs and manifestos on 20<sup>th</sup>-century architecture*, Ed. Ulrich Conrads (Cambridge, MA: MIT Press, 1971), 95.

incremental aesthetic alterations in preceding traditions. In his treatise *Towards a New Architecture*, Le Corbusier even took the notion so far as to state at the beginning of each of his 'Reminders to Architects' that "Architecture has nothing to do with the various 'styles.'"<sup>3</sup> The Modern style was and could be different from those that preceded it because of newly emerging technologies such as steel framing and reinforced concrete that altered how buildings were constructed. Architects during this period searched for ways to take advantage of the new properties and abilities of these emerging techniques.<sup>4</sup>

A new philosophy insisting that function should be the primary force in design permeated the Modern movement. Alongside this was a devaluation of the importance of ornamental elements.<sup>5</sup> During the end of the nineteenth century Louis Sullivan was one of the early propagators of the idea that form should derive from function. In "The Tall Building Artistically Considered" Sullivan discussed how modern architects should formulate a fresh design philosophy for the newly rising skyscrapers. "Form ever follows function" is the ubiquitous quote often lifted from Sullivan's writings.<sup>6</sup>

Others pushed functionalism further towards an ideal that "all style was false." All that mattered was whether the building actually worked and served its purpose.<sup>7</sup> Pure functionalism, however, failed to develop fully as a separate style of

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<sup>3</sup> Le Corbusier, *Towards a New Architecture* (Mineola, NY: Dover, 1986), Original translation by John Rodker (London, 1931), 25.

<sup>4</sup> Johnson and Hitchcock, 38-49.

<sup>5</sup> Johnson and Hitchcock, 50-54.

<sup>6</sup> Louis Sullivan, "The Tall Office Building Artistically Considered," *Architecture in America: A Battle of Styles*. Ed. William Coles. (New York: Appleton-Century-Crofts, 1961), 44.

<sup>7</sup> William Curtis, *Modern Architecture Since 1900*, Third Edition (London: Phaidon Press, 1996), 266.



design. More often it was constrained within the context of prevailing styles such as Art Nouveau or Expressionism. Objections against functionalist mantras by critics and historians such as William Curtis centered on the rationale that function alone cannot create form. As Curtis noted in *Modern Architecture Since 1900*, when satisfying the defined requirements of a space for a project there must at some point be a design phase which will generate a stylized appearance for the structure. “Thus functions,” Curtis argued, “could only be translated into the forms and spaces of architecture through the screen of a style, and in [Modernism] it was a style of symbolic forms which referred, among other things, to the notions of functionality.”<sup>8</sup> While functional architecture proponents claim that the materials and their use create the structure, aesthetics always factors into the design process. In the case of Modernism “steel and glass and reinforced concrete did not dictate the new style, but they belong to it.”<sup>9</sup>

Sullivan did not argue for the functionalists’ elimination of style. Instead, he proposed that each section of a building serving a distinct function be uniform in style. Sullivan’s notion was “that the lower one or two stories will take on a special character suited to the special needs, that the tiers of typical offices, having the same unchanging function, shall continue in the same unchanging form.”<sup>10</sup> It was understood there would be an element of style and form present in a building’s design. The suggestion was that this be reflective of the functions, not the number of

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<sup>8</sup> Curtis, 267.

<sup>9</sup> Nikolaus Pevsner, *An Outline of European Architecture*, Seventh Edition (London: Penguin Books, 1974), 404.

<sup>10</sup> Sullivan, 45.

stories. Sullivan wanted to avoid following a Classical Revival formula of orders, which could necessitate sixteen differently styled levels to reach the top of a high-rise building.<sup>11</sup> As other writers would emphasize later, Sullivan while discussing the impact on high-rise structures recognized there is always an element of style. This holds true even if that style is unique to an individual outside of acknowledged mainstream classifications, such as the work of architects like Antonio Gaudí. Critics and historians also generate styles through their examination and classification of structures. New designs that remove or significantly alter elements of previous movements become new styles through written review.

*The International Style* by Philip Johnson with Henry-Russell Hitchcock attempted to formalize the essence of a new style in architecture. This publication examined the movement establishing itself in the 1920s in Western European countries. Alfred Barr, Jr., then director of the Museum of Modern Art in New York City, approached the pair to develop the book as a companion piece to an exhibition for the museum. As such it is a short text that works to concisely define the essential ideals behind the emerging style. They broke down the style into three essential elements:

There is first, a new conception of architecture as volume rather than mass. Secondly, regularity rather than axial symmetry serves as the chief means of ordering design. These two principles, with a third proscribing arbitrary applied decoration, mark the productions of the international style.<sup>12</sup>

Working towards defining what they termed the International Style, Johnson

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<sup>11</sup> Sullivan, 43.

<sup>12</sup> Johnson and Hitchcock, 36.

and Hitchcock began with a brief history and then move into an examination of functionalism. They presented a view similar to Sullivan, that an element of style will always be present in the design of buildings.<sup>13</sup> Johnson and Hitchcock concluded that “the architect must make free choices before his design is completed,” thus introducing the element of style.<sup>14</sup>

Addressing their first principle Johnson and Hitchcock focused on the shift in architecture away from load-bearing masonry walls and piers, towards the use of the modern industrial materials such as steel and reinforced concrete.<sup>15</sup> This change in technology allowed for the elimination of thick walls that consumed space and enabled more open floor plans. Architecture as volume is seen as an understanding that the massing of a building is now less relevant to its design, with large wall footprints seen as a result of traditional masonry construction. Johnson and Hitchcock argued that “walls are [now] merely subordinate elements fitted like screens between the supports or carried like a shell outside of them.”<sup>16</sup> This emphasis on volume is displayed in regular planar surfaces encasing the structural cage. Also included is an emphasis on the use of flat roofs.<sup>17</sup> They concluded that “the great majority of [Modern] buildings are in reality, as well as in effect, merely planes surrounding a volume.”<sup>18</sup>

Following this Johnson and Hitchcock examined the focus on regularity in the

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<sup>13</sup> Johnson and Hitchcock, 1-54.

<sup>14</sup> Johnson and Hitchcock, 52.

<sup>15</sup> Johnson and Hitchcock, 55-56.

<sup>16</sup> Johnson and Hitchcock, 55.

<sup>17</sup> Johnson and Hitchcock, 59.

<sup>18</sup> Johnson and Hitchcock, 56.

expressed surfaces. They did not suggest a forced regular pattern, but an expression of the inherent regularity of structural elements in the form of the surface. This element stresses that regularity does not necessitate symmetry or asymmetry, nor does it require complete uniformity. The goal was to express the underlying structure and its volumes, design elements should emerge from the pattern within the structure. Typical design of buildings should have an underlying rhythm reflected on the exterior surfaces, displays of orderliness and regularity without the assistance of elaborate decoration.<sup>19</sup> Use of standardized parts also encouraged regularity and was often the more economic method of construction, a fact that led Johnson and Hitchcock to state, “Only great artists are capable of achieving brilliant effects with the limited means. Architects are no exception.”<sup>20</sup> This understanding of creating with limited means extended into the last element presented in *The International Style*.

The final characteristic element Johnson and Hitchcock saw as inherent to this new style focused specifically on the aesthetics of design. Johnson and Hitchcock viewed the Modernist aesthetic as the avoidance of applied ornamentation. The emerging view was that ornamentation was distracting alongside a perceived decline of skilled craftsmen able to produce ornate details.<sup>21</sup> Instead, architects placed emphasis on attention to detail in the design; “[i]ndeed, detail actually required by structure or symbolic of the underlying structure provided most of the decoration of the purer styles of the past.”<sup>22</sup> Johnson and Hitchcock proposed a

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<sup>19</sup> Johnson and Hitchcock, 70.

<sup>20</sup> Johnson and Hitchcock, 69-80.

<sup>21</sup> Johnson and Hitchcock, 81-83.

<sup>22</sup> Johnson and Hitchcock, 82.

new method of decoration that did not require ornamentation. Instead focus is placed on arrangement and selection of the elements used in a building's construction to give the structure visual resonance. Johnson and Hitchcock also suggested there is a preference for the natural coloration of a material, limiting the use of applied colors.<sup>23</sup> The most significant applied element that they gave credence to is lettering. It is a necessary element for identifying the structure and can add to the building's composition when appropriately applied following the overall program of restrained simple forms.<sup>24</sup>

*The International Style* presented what emerged as a basic foundation of the American understanding of the Modern style with open volumes in the plan enclosed by planar screens, regularity of surface expression, and minimal applied decoration. Contemporary scholar, Nikolaus Pevsner, agreed that the new style comes from "its refusal to accept craftsmanship and whims of design ... with its sheer surfaces and minimum of mouldings for the industrial production of parts."<sup>25</sup>

Le Corbusier established the roots of Johnson and Hitchcock's assessment in his treatise *Towards a New Architecture*. In this work Le Corbusier argued the three most important aspects of architecture were mass, surface and plan.<sup>26</sup> His thoughts on plan as the generating dynamic behind design correlated with the emphasis on volume and the surfaces enclosing them described in *The International Style*. Le Corbusier's thoughts on mass and surface also focus on use of simplified forms and

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<sup>23</sup> Johnson and Hitchcock, 87.

<sup>24</sup> Johnson and Hitchcock, 81-89.

<sup>25</sup> Pevsner, 404.

<sup>26</sup> Le Corbusier, 2.

geometric regularity as foundations for design, as with Johnson and Hitchcock's second principle of regularity.<sup>27</sup> Le Corbusier, however, further extrapolates the importance of regulating lines that are used to develop the geometric forms, claiming that they are the essence of all good architecture that has been created.<sup>28</sup>

The earliest architects recognized as practitioners of this new style came from Europe. They exerted minimal influence in America, mainly within the confines of academia and major metropolises such as New York and Chicago until Johnson and Hitchcock's exhibition for the Museum of Modern Art. Johnson and Hitchcock's exhibition in 1932 and its catalogue exposed a wider audience to this new architectural style. Many of these architects immigrated to escape the approaching Second World War and to teach at American universities, including Walter Gropius at Harvard University and Ludwig Mies van der Rohe at the Illinois Institute of Technology in 1938 for example.<sup>29</sup> The rise of the Modern style in America as a dominant architectural form also gained from the transatlantic journey with the removal of most of the ideological and social objectives. The style's perception as a socialist statement was mostly lost, and evolved instead into being an innovative and profitable method of design.<sup>30</sup> Contributions of prominent European practitioners of Modern architecture living in the United States, such as Mies van der Rohe with the Lake Shore Drive Apartments in Chicago finished in 1951, propelled further growth of the style.

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<sup>27</sup> Le Corbusier, 21-64.

<sup>28</sup> Le Corbusier, 69-83.

<sup>29</sup> Carter Wiseman, *Twentieth-Century American Architecture: The buildings and their makers* (New York: Norton, 2000), 139-167.

<sup>30</sup> Curtis, 403.

Simultaneously influential architects were spreading new philosophies on architectural design and education in American university classrooms. Gropius, Mies, and other members of the Bauhaus school, an experiment in Germany to create new educational philosophies and methods of design, brought their ideas to new positions at American institutions.<sup>31</sup> At this point “the steel frame with glass infill or with glazed curtain walls seems to have had the status of leitmotif in the United States in the first decade after the war.”<sup>32</sup>

Courses taught in major architecture programs around the country developed new methods of training that reflected techniques developed by Gropius, Mies van der Rohe, and others. This new educational philosophy often focused solely on new design. Some programs were so intent that they eliminated architectural history requirements entirely.<sup>33</sup> Philip Johnson, I.M. Pei, and others trained by these European originators began producing their own Modernist buildings. The proliferation of architects trained in the new idiom and a steadily increasing number of projects solidified Modernism as the preferred style for new design in America within a generation.<sup>34</sup> Modernism’s expansion into South Carolina followed this proliferation of buildings and transformation of architectural education conventions.

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<sup>31</sup> Curtis, 199.

<sup>32</sup> Curtis, 405.

<sup>33</sup> Wiseman, 154.

<sup>34</sup> Curtis, 397-400.

## THE MODERN MOVEMENT IN SOUTH CAROLINA

South Carolina architecture in the mid-twentieth century follows a general pattern of stylistic progression that occurs in the United States. The new Modern architecture style developed around the nation's major urban cultural centers such as New York, Chicago and Washington D.C. then filtered across the country into smaller cities. Significantly, Modernism spread through educational institutions as well as publications produced by architectural institutions. Modernism developed in South Carolina during the latter half of the 1950s and 1960s, as these philosophies and publications reached the region and became engrained in the architectural establishments of the state.

In South Carolina two major forces drove architectural design and development, alongside the general trends emerging from other regions around the country. During the middle of the twentieth century the South Carolina Chapter of the American Institute of Architects (AIA/SC) and the School of Architecture at Clemson University both solidified their standing in the state's architectural community and served as sanctioning forces for what should be considered good design. Through the education of the people who nurtured the establishment and status of these institutions, the philosophy of Modernism as the predominant style of choice took hold in South Carolina.

Charles Coker Wilson established The South Carolina Chapter of the American Institute of Architects in 1913, with five other South Carolina architects who had subsequently become AIA members. Wilson was the first South Carolinian to become



a member of the American Institute of Architects in 1905.<sup>35</sup> Prior to 1913 the profession of architecture in South Carolina, as in much of the country, had been loosely defined and disorganized. The only preceding attempt at organizing practitioners from around the state, the South Carolina Association for Architects founded in 1901, served primarily as a social institution and did little substantive work.<sup>36</sup> The new chapter of the AIA grew slowly following its inception, beginning by extending invitations to the membership of the previously established Association. As the AIA/SC continued to grow it also undertook a number of substantial endeavors similar to those occurring in other states in the early twentieth century; including the creation of licensing requirements, a State Board of Examiners, and other related issues. By the time of the Great Depression, however, the AIA/SC encountered a period of decline. Factors of decline included internal controversies, the Depression, and World War II.<sup>37</sup>

Following a brief period of stagnation the AIA/SC again began to grow and resumed work on topics of concern for its membership. Through the late 1940s and into the 1950s the membership of the AIA/SC began examining two important issues. They examined the potential growth of the Clemson architecture program and the possible production of a regular publication highlighting current trends in architecture across the state for chapter members and the general public.<sup>38</sup> In an initial effort to accomplish the goal of publishing, the organization worked with the

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<sup>35</sup> John Bryan, *Architectural Practice: The South Carolina Chapter of the American Institute of Architects* (Columbia, SC: AIA/SC, 2003), 26.

<sup>36</sup> Bryan, 26.

<sup>37</sup> Bryan, 26-32.

<sup>38</sup> Walter Petty, *Architectural Practice in South Carolina* (Columbia, SC: AIA/SC, 1963), 36-67.

*South Carolina Magazine* to publish a special architectural issue.<sup>39</sup> Eventually the desire turned to creating a quarterly publication focused on architecture, and work began in 1958 towards this objective.<sup>40</sup> By 1959 the program and funding for the publication, called *Architecture - South Carolina*, was established and the first issue published. This was sent to “doctors, dentists, lawyers, etc., geographically scattered over the state” as it was considered these “would be an excellent place for the magazine to be read by the public and to grow old gracefully.”<sup>41</sup>

*Architecture - South Carolina* focused on current events and designs in the architectural community around South Carolina. The magazine contained content including features on influential architects working and residing in the state, pictorial surveys of recent works, special features on the architecture of specific cities or regions, and editorials regarding the state and affairs of architects in the South Carolina and around the nation. Through these features readers learned visually and verbally the qualities of good building design as determined by the AIA/SC publications staff. *Architecture - South Carolina* displayed the extent to which the local architectural establishment championed Modernism.

Most of *Architecture - South Carolina* dealt with Modernist architecture. A section that did not was a periodic feature done on preservation efforts at historic sites around the state, an acknowledgement of the importance preservation had attained in South Carolina. They recognized Preservation because of the industry’s growth bringing tourism dollars and other economic benefits to the state, and a

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<sup>39</sup> Petty, 66-68.

<sup>40</sup> Petty, 84-85.

<sup>41</sup> Petty, 86-87.

number of prominent architects worked in the preservation field as well as with new construction. Aside from this, most of the magazine was dedicated to new construction, typically with Modernist designs, and the more renowned contemporary practitioners throughout the state. The features on cities such as Columbia, Charleston, Greenville and others focused on displaying the structures that were considered the best examples of recent design practice. Buildings featured included from Columbia the South Carolina National Bank, William J. Keenan Jr. High School, Columbia Country Club, and several buildings on the campus of the University of South Carolina; from Charleston, the Federal Building, Veteran's Hospital, County Library, and Municipal Auditorium; and numerous dormitories and facilities from the campus of the expanding Clemson University.<sup>42</sup>

All of the buildings that chosen and photographed for *Review of Architecture*, the later title of the AIA/SC magazine, followed the core design principles considered essential elements of Modernism. They were predominantly steel and concrete structures with minimal or no decorative ornamentation and a regular pattern of geometric forms. They placed emphasis on expression of the structural elements that support the building, with strong vertical and/or horizontal elements on the curtain walls surrounding large glazed areas. Very few of the buildings and designs published in the magazine deviate from this basic Modernist form until the late 1960s.

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<sup>42</sup> *Architecture: South Carolina*, 2 no.2 (1960); *Review of Architecture*, 7 no.1 (1964); 8 No.2 (1965).

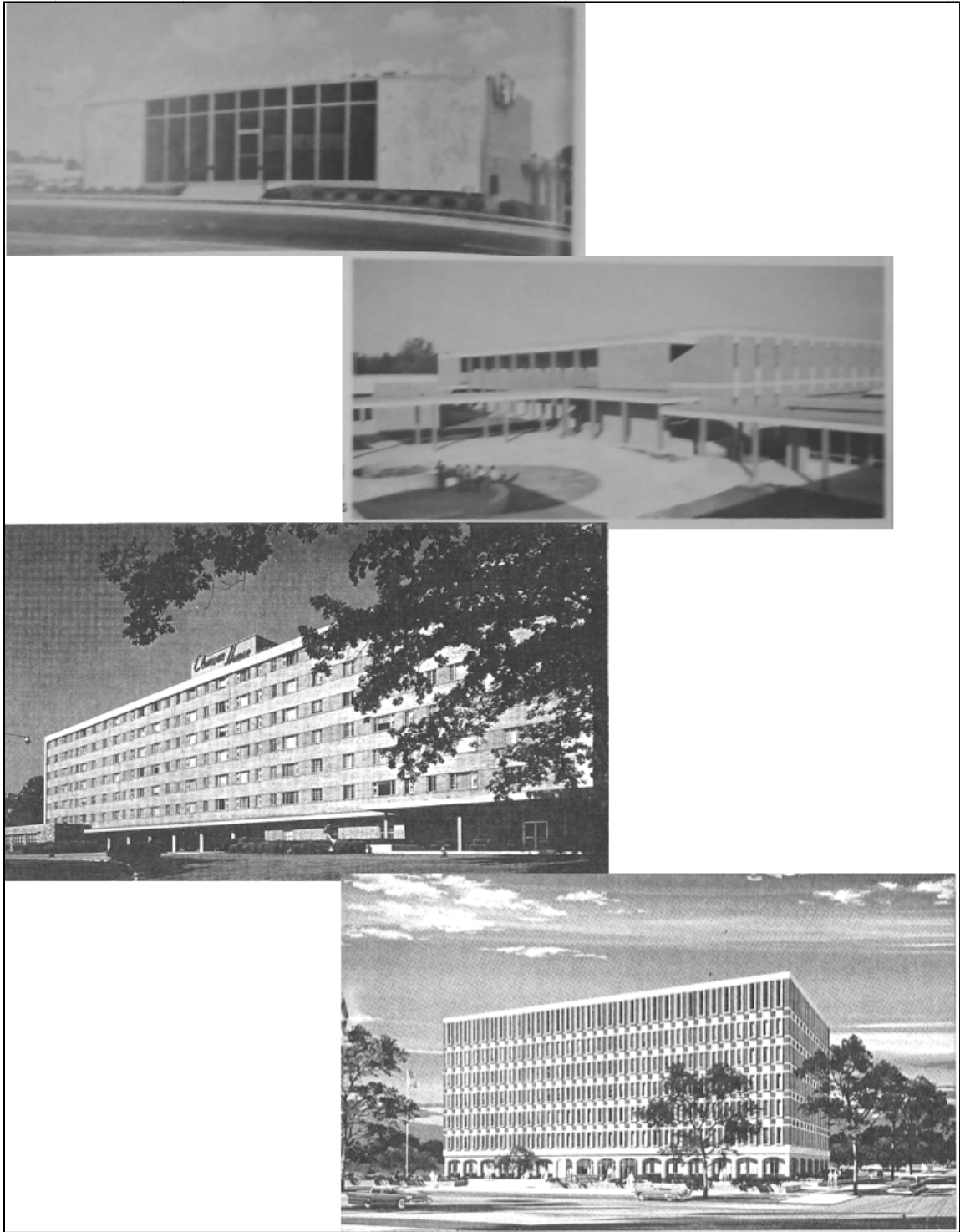


Figure 3.1 - Selected images from *AIA/SC Review of Architecture*, 7 no.1 (1964). From top: SC National Bank Columbia Branch; William J. Keenan Jr. High, Columbia; Clemson House, Clemson; Federal Building, Charleston. Photos by AIA/SC Staff.

The buildings presented by featured architects also followed this pattern of what was considered acceptable design during the mid-twentieth century. They additionally highlighted the influence of certain educational institutions on the state. Feature articles on architects such as Columbia's William G. Lyles (of the firm Lyles, Bissett, Carlisle, & Wolff) and Charleston architects Samuel Lapham (of Simons & Lapham) and Frank Lucas and Sidney Stubbs (of Lucas & Stubbs) were always complemented by images and discussion of their recent work in the Modernist style.<sup>43</sup> This was done even while many of these architects, including Lapham, had a number of significant and more traditional Colonial Revival style designs in their portfolios. The colleges where these practitioners were educated highlighted the educational roots of their Modern design philosophies. Lapham and Stubbs received their Master's degrees in Architecture from the Massachusetts Institute of Technology (M.I.T.), while Lucas, Stubbs, and a number of other prominent South Carolina architects were educated at what was then Clemson College.<sup>44</sup> These men received training in schools that had begun to focus on a modern approach to learning and a Modern style of architectural design. Notable lecturers and visiting professors at these institutions, such as Le Corbusier, Richard Neutra and Buckminster Fuller, were also proponents of new design styles.<sup>45</sup>

A number of influential academics also served as special guest speakers at meetings and events held by the AIA/SC. These included contemporary architectural luminaries such as Fuller and Lawrence Anderson, Head of the Department of

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<sup>43</sup> *Review of Architecture*, 7 no.1 (1964); 8 no.2 (1965).

<sup>44</sup> *Review of Architecture*, 8 no.2 (1965), 29, 35.

<sup>45</sup> M.I.T. "School of Architecture + Planning History" <http://sap.mit.edu/about/history>; Petty, 83.

Architecture at M.I.T., as well as professors of architecture and engineering from Georgia Tech and other institutions.<sup>46</sup>

During the 1950s the AIA/SC continued to focus efforts on statewide issues of licensure, structural standards, and education. The architecture department of Clemson College was the only architecture program in South Carolina, and as part of its educational initiative the AIA/SC and its members put forth significant efforts to improve the school and its standing in the region and nationally.

These efforts towards improving architectural education in South Carolina included the creation of the Clemson Architectural Foundation. The impetus for establishing this fund was to assist the Department of Architecture in paying additional expenses for activities and necessities the state budget could not normally cover. Discussions concerning the organization and extent of this fund began in 1954 with a formal organizational structure and official by-laws for the fund gaining approval at the annual meeting of the chapter in 1956.<sup>47</sup> The fund was to be supported by gifts from members and other organizations. Fifteen hundred dollars were raised in 1954-55 for the initial Contingent Fund, and the Solite Corporation gave the first official gift of one thousand dollars in 1956.<sup>48</sup> This foundation's monetary support provided stability to the architecture program at Clemson and aided its development and success.

AIA/SC had a strong influence in the selection of a new head for the Clemson architecture department, especially after the school had received suggestions for

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<sup>46</sup> Petty, 81-83.

<sup>47</sup> Petty, 70-74.

<sup>48</sup> Petty, 73-75.

improvements to their program from the National Architectural Accrediting Board (NAAB) following a visit by its representatives in the early 1950s.<sup>49</sup> The importance of the school to the architectural community of South Carolina is evident in a strongly worded letter from the AIA/SC to Clemson Trustees in 1954 that displayed their dissatisfaction with the program's condition. This letter contained a request that the current leadership of the department be dismissed and replaced with "a properly qualified person acceptable to the Architects of the State."<sup>50</sup>

Following this, the South Carolina Chapter was involved in the search for a new head of the architecture department. They were also influential in the selection of Harlan McClure for that position. McClure was formerly an architectural professor at the University of Minnesota.<sup>51</sup> After earning his undergraduate degree McClure spent a couple of years studying Modern architecture under Gunnar Asplund in Sweden before returning to the States and obtaining a Master of Architecture from M.I.T. in 1941.<sup>52</sup> At Clemson he was tasked with the goals of overhauling the organization and curriculum of the department and receiving full accreditation from the NAAB.<sup>53</sup>

With McClure as department head the curriculum was restructured and improvements in standards were made, allowing the school to gain full accreditation in 1955. Along with this came further financial assistance from the Clemson Architectural Fund. The AIA/SC remained connected and interested in the growth of the Department of Architecture, and wrote letters supporting the decision to establish

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<sup>49</sup> Bryan, 53.

<sup>50</sup> Petty, 63.

<sup>51</sup> Petty, 68-70.

<sup>52</sup> *Review of Architecture*, 6 no.2 (1963), 26.

<sup>53</sup> Bryan, 53-56.

a School of Architecture independent of the School of Engineering in 1958. Financial support also continued effectively as the school expanded to become the College of Architecture at Clemson University in 1971.<sup>54</sup>

McClure was also responsible for the design of a new Structural Science facility for the College in 1958, which housed the engineering and architecture students. The new design provided a physical manifestation of the Modernist concepts now taught in the architecture school. As Robert Bainbridge notes in his assessment of the building for National Register nomination:

The building is an excellent example of the Modern Movement in the International Style. The exterior treatments are devoid of ornament and directly express the structure and construction of the building. ... North walls have extensive glass areas, while east and west facades have few if any openings. Many windows have fixed or moveable aluminum fins for sun control. All buildings have flat roofs.<sup>55</sup>

These efforts are representative of the significant energies that went into modernizing and improving the education for architectural students at Clemson during the mid-twentieth century. McClure and the AIA/SC wanted to make a concerted effort to benefit and strengthen the overall architectural profession in the state through enhancement of this training program.

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<sup>54</sup> Bryan, 48-49.

<sup>55</sup> Robert Bainbridge, "Structural Science Building: Lee Hall," National Register of Historic Places Nomination Form, 2009, Clemson University Architecture Library.



The focus on improving Clemson's architecture program was also important on a more personal level to many of the architects in the AIA/SC who worked towards its improvement. Many of these professionals were graduates of the Clemson program, including influential architects such as William Lyles, Bill Carlisle, George Lafaye, Jack Freeman, and others often featured in *Review of Architecture*. The relationship between the AIA/SC and Clemson was indeed a reciprocal one, with many graduates of the school becoming members of the statewide organization and through the Chapter and its Clemson Architectural Fund sending support back to the school. The South Carolina Chapter also extended its role with the school beyond financial support alone to include awards established for students who excelled, requests for member architects willing to judge projects, and promotion through its publications. An early issue of *Architecture: South Carolina* in 1960 was dedicated to displaying the strength and growth of the architecture school at Clemson. This issue was dedicated to highlighting all aspects of the program, from students and faculty



Figure 3.2 - Page from Clemson issue of *Architecture: South Carolina*, 2 no.2 (1960), 12.

to the modern buildings and facilities available to scholars.<sup>56</sup>

With this focus on improving education came a stronger emphasis on modernization of technique and style, through education methods as well as design philosophy. The newest and most desirable movements in architectural practice and education were important to establishing and accrediting the school, and have continued to play a role in its sustained success and growth. One graduate remembered that in the program “everything was modern ... nobody would even discuss anything historic.”<sup>57</sup> With this strong continuity between the AIA/SC and Clemson more codified and unified standards for acceptable design and style were created throughout the state. These standards aligned with the contemporary standards that filtered down from the AIA and the most prestigious and successful universities Clemson was motivated to emulate.

Clemson and AIA/SC reaffirmed their establishment of Modernism as the preferred style when asked to assist in assembling a retrospective of architecture in the state from its founding to the present. The South Carolina Tricentennial Commission created a series of publications, including *South Carolina Architecture 1670-1970*, to celebrate the states 300<sup>th</sup> anniversary in 1970. The introduction notes that “[a]lmost nothing has been published to show the astonishing changes and new winds that are blowing” in the state. It then states that the committee from AIA/SC and Clemson has “tried to suggest the relative values of work and the quantity of

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<sup>56</sup> *Architecture: South Carolina*, 2 no.2 (1960).

<sup>57</sup> Dan Beaman, interview by author, Charleston, SC, November 12, 2010. Mr. Beaman received a Bachelors of Architecture from Clemson University in 1970.

total building produced in a given time.”<sup>58</sup> With this sentiment as a guiding force, approximately half of the publication was devoted to structures constructed prior to 1900. Most of those are dated before 1860. The remainder of the book is then concerned with Modernist style buildings constructed after 1950, with a focus on the 1960s. *South Carolina Architecture 1670-1970* embraced recently constructed Modern buildings as exemplary of what South Carolina architecture had become. As an official comprehensive resource for architecture in the state, this publication demonstrates how important Modernism had become in the architectural character of South Carolina. It also exhibited the influence that recognized architects had throughout the state. During the middle of the twentieth century Modernism had become the style of preference nationally, and this was being reflected in work of the architectural institutions and firms of South Carolina.

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<sup>58</sup> Harlan McClure and Vernon Hodges, *South Carolina Architecture 1670-1970* (Columbia, SC: Clemson Architecture Foundation and Columbia Museum of Art, 1970), x-xii.

## MID-TWENTIETH CENTURY AMERICAN LIBRARY DESIGN

In the 1950s the citizens of Charleston, South Carolina began a discussion of the need for better facilities for the county's public library, The Charleston Free Library. The residential structure at 94 Rutledge Avenue then housing the library was overcrowded and hindered the quality of services available. The Board of Trustees for the library and its head librarian began researching designs for a new library facility and brought in Marion Halsey, of Halsey and Cummings, as an advising architect. They visited other locations within the region, called in outside consultants, and attended seminars on library design.

Initial steps by those involved in developing an appropriate program for the new main branch facility for Charleston included consultations with, and visits to, the recently completed Public Library of Charlotte and Mecklenburg County in nearby Charlotte, North Carolina.<sup>1</sup> The Board of the Charleston Free Library also offered support for the attendance of its head librarian, Miss Emily Sanders, and the contracted architect, Marion Halsey, at a national institute on library design held by the American Library Association (ALA) in conjunction with the American Institute of Architects (AIA).<sup>2</sup> The library's board taking these steps displayed the importance of regional stylistic influence, alongside national publications from the ALA and AIA, had on library design during the mid-twentieth century.

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<sup>1</sup> Minutes, February 16, 1954, Charleston County Free Library Board of Trustees, Charleston County Public Library Archives.

<sup>2</sup> *Charleston News & Courier*, "Plans Progressing For New County Free Library Here," July 1955, Charleston County Public Library Archives, Box PR-12, "CCPL Scrapbooks", Scrapbook 10/51 - 10/1958.



Figure 4.1 – Charlotte Mecklenburg County Library, c.1956. Image courtesy of Charlotte Mecklenburg Library Archives.

When considering design problems inherent to public library programs, each party involved focused on the elements they deemed most important. The librarians focused more intently on planning of the interior spaces. Architects predominately managed the exterior appearance. However, architects retained significant control of the overall designs while taking into consideration the clients needs. This influence of the architects is evident even through published material on library design during this period, which is predominately produced by the AIA or their affiliated efforts with the ALA.

The American Library Association played an important role through drafted and researched calculations on efficiency of libraries operations. This work was shared through its meetings and publications as recommendations on aspects that constituted a quality library including physical space, financial investment, and location. The ALA worked to create more uniform standards throughout the country

for libraries and services provided, such as cataloging methods, maintaining updated materials, and salaries.

The ALA funded research on improving libraries and circulated the findings to libraries nationwide. This research included examining specific issues ranging from average operating costs to appropriation levels and book management systems. With the information gathered the association published pamphlets, journals and papers such as *How to Organize a County Library Campaign* or the members' magazine *American Libraries*.<sup>3</sup> These publications aided the ALA in communicating their message of maintaining a strong functional American library system. Building planning emerged after the Second World War as the need for more new facilities became apparent because of aging structures and population growth.<sup>4</sup>

Publications from the ALA that focused on design were most often authored jointly with professionals from the AIA. A series of publications and conferences were developed around planning a library. Often these divided the subject into three main library types of public, university, and school buildings. Contributing authors typically initiated their discussions with examinations of the roles of the librarian, architect and consultant, who were the principal figures involved in the buildings design.

A reference guide written by the AIA and published by the ALA, titled *The Library Building*, is one of the earliest publications from this period. *The Library Building* begins the conversation on design by first examining what a library is and

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<sup>3</sup> Committee on Library Extension, *How to Organize a County Library Campaign* (Chicago, IL: American Library Association, 1929); *American Libraries* (Chicago, IL: American Library Association, 1970-2011).

<sup>4</sup> American Institute of Architects, *The Library Building* (Chicago: American Library Association, 1947), 1-2.

how it is utilized. The authors state that “the library’s function is to provide information and recreation ... to contribute to education ... to provide means for research, and through all these enrich the lives of our citizens.”<sup>5</sup> The goal of the reference guide is then to assist in developing libraries that can serve these goals adequately. The remainder of the book is an attempt to generate discourse on what should constitute a well-planned library. The main concerns addressed by the authors specifically for public libraries were accessibility in the site selection and structural design, flexible functionality to serve the various needs placed upon the building as a community center, and modern technological capabilities.<sup>6</sup>

The architectural design component comes at the end of a discourse on essential elements in planning, concluding there is a need for “a new spirit in architecture based on a definite purpose to fit the library building to the essential function it performs.”<sup>7</sup> The authors then included a series of comments from professionals, both librarians and architects, which generally echo sentiments from librarian Freda F. Waldon that:

The best examples of the past should, of course, be studied, but we should also take warning from the failures. ... no more square boxes on stilts, no more sham Greek temples, no more imitations of H.H. Richardson’s adaptations of French chateaux. We still want a pleasing exterior, especially an inviting entrance at ground level, but even more we want light, air, space, comfort for the reader, good working conditions for the staff.<sup>8</sup>

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<sup>5</sup> AIA, *The Library Building*, 2.

<sup>6</sup> AIA, *The Library Building*, 12.

<sup>7</sup> AIA, 12.

<sup>8</sup> AIA, 13.

Contributed comments frequently supported a turn from the classicized monumental facades that had typified library design to that point. The main concern was that the building function properly and provide for an extended lifespan. A number also discuss the need for a new style of design specifically for libraries, which they felt had yet to occur. The aesthetics of the exterior are infrequently discussed beyond being visually appealing and left mainly to the architects' discretion.<sup>9</sup>

*The Library Building* provided a basic manual for developing a library program, suggesting approaches to certain topics of interest due to unique requirements of the library building. It did not contain reviews or comparisons of previously conceived plans or illustrations of completed exemplary structures. Comparative evaluation came in laterwork produced by the ALA with cooperation of the AIA, after a period of time during which early Modernist libraries were constructed. *Planning a Library Building* was produced following a design institute held by the ALA in St. Paul, Minnesota in 1954 that was conducted in partnership with AIA architects.<sup>10</sup> This institute was a significant step in establishing Modern design as the appropriate style in newly constructed libraries.

Organized as a two-day institute prior to an annual ALA conference, the first day was intended for the general audience of both librarians and architects. It was envisioned as time to look at joint challenges between the two parties and the role each would have in planning phases. The second day was then divided into sections

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<sup>9</sup> AIA, *The Library Building*, 12-16.

<sup>10</sup> Hoyt R. Galvin, Ed. *Planning a Library Building* (Chicago: American Library Association, 1955). Emily Sanders and Marion Halsey from Charleston attended this institute while working on plans for a new library facility.



focused on the types of libraries: college, school, and public. This was designed for professionals working in these facilities to provide in-depth analysis on unique situations presented in planning each type.<sup>11</sup> While addressing each topic, modernizing is a consistent undercurrent of the presentations and discussions recorded. Frequently mentioned were contemporary trends, new equipment, the latest methods of construction, and Modern styling of buildings.

Presentations on recently completed buildings occurred in focused sessions. These began with introductory statements on general topics of interest, such as modern materials or the importance of contrasting color in creating atmosphere.<sup>12</sup> Following this were oral presentations given by the librarian or director of the chosen libraries to be examined. Each was accompanied by a series of slides visually representing statements made about the buildings. These slides, of which selections are reprinted in the publication, displayed examples of elements that could help or hinder a library in its mission. While most of the discussion is centered on the campaigns to fund and construct the buildings or how they function daily, these images displayed a common style. The collection of buildings reflected the acceptance and influence of Modernism during this period.<sup>13</sup>

Among the public library buildings selected for presentation at this design institute in 1954 was the Winston-Salem Public Library in Winston-Salem, North Carolina, which was completed in 1953.<sup>14</sup> This provided an influential regional

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<sup>11</sup> Galvin, 1.

<sup>12</sup> Galvin, 30, 55.

<sup>13</sup> Galvin, 55-64.

<sup>14</sup> Galvin, 59-61.

example for the Charleston participants to study when they formulated their building program. There were important correlations between the Winston-Salem structure and the future Charleston Free Library. Both shared similar funding amounts, desired central locations in the community, and were in equivalently sized cities. The Winston-Salem library director also addressed the building and its adequacy in terms that would later be championed in Charleston. He stated that “the word functional is being overworked these days, but I cannot find a better word to describe our building.”<sup>15</sup> The accompanying images of the facility displayed Modern styling, with simplified forms and spaces containing minimal ornamentation. It was also constructed using modern materials and contained the latest equipment that reflected architectural design elements.<sup>16</sup>



Figure 4.2 - Public Library of Winston-Salem and Forsyth County. Photo from *Planning a Library Building* (Chicago: ALA, 1955), 59.

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<sup>15</sup> Galvin, 61.

<sup>16</sup> Galvin, 59.

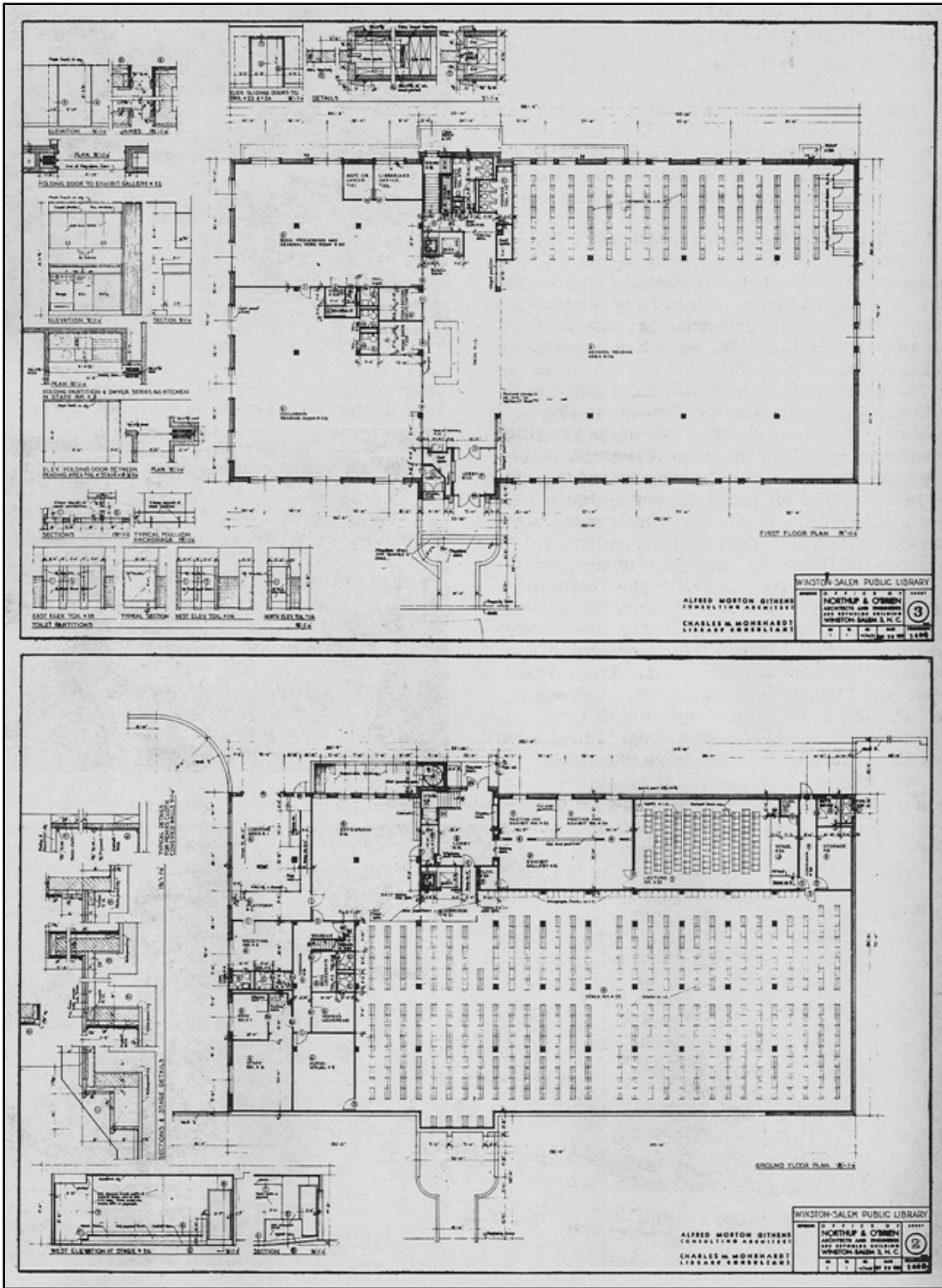


Figure 4.3 - Plans for Public Library of Winston-Salem and Forsyth County. From *Planning a Library Building* (Chicago: ALA, 1955), 60.

A new consensus on style was established within the American Library Association membership during this 1954 institute. Future publications from design conferences, such as *Guidelines for library planners* in 1959 and *Library Buildings: Innovation for Changing Needs* in 1967, primarily contained examples of Modern style buildings.<sup>17</sup> This style of design was considered better capable of handling increasing demands and future adaptability with inherently flexible plans. Architects also encouraged Modernism as the economic and functional choice for civic centers. With support from the architectural establishment Modern design became entrenched as the efficient and forward thinking style. Critics were the minority, such as one who viewed the use of glass curtain walls as excessive on the Air Force Academy Library completed by the prominent firm Skidmore, Owings & Merrill in 1958.<sup>18</sup>

This embrace of Modern style proliferated nationwide among library organizations following contemporary trends. The Charlotte and Winston-Salem libraries displayed this shift towards Modernism as the preferred choice when designing new library facilities on a regional level. Planners for the new Charleston library drew inspiration from these and other recently constructed examples in Atlanta and other parts of South Carolina, including the Richland County Public Library in Columbia. The Richland County Library designed by LaFaye, Fair, LaFaye & Associates completed in 1952 was also comparable in budget, size, and location

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<sup>17</sup> Keith Doms and Howard Rovelstad, Ed. *Guidelines for library planners* (Chicago: American Library Association, 1959); Alphonse Trezza, *Library Buildings: Innovation for Changing Needs* (Chicago: American Library Association, 1967).

<sup>18</sup> Doms, 48.

with the anticipated program for the Charleston library, and its proximity made it a significant resource. This facility also contained the newest equipment and contemporary furnishings promoted in ALA publications.<sup>19</sup>



Figure 4.4 - Richland County Public Library, *Columbia Record*, "Handsome New Library to Open Monday" October 18, 1952, Staff Photo.

These buildings served not only as design inspiration reflecting broader movements in America, they were also exhibited in presentations to Charleston residents. They demonstrated the inadequacy of the city's current library at 94 Rutledge for a metropolitan area the size of Charleston and displayed potential for what it could become.<sup>20</sup> Libraries around the nation were moving into a new era of design and utility, and it became important to Charlestonians that their library be part of this revitalization.

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<sup>19</sup> *Columbia Record*, "New \$390,000 Library To Open Doors Monday," October 17, 1952.

<sup>20</sup> *Charleston News & Courier*, "Library Slides Shown Members Of B and PW Club," June 19, 1953.

## MID-CENTURY CHARLESTON

By the 1940s the citizens of Charleston had responded to several challenges to the historic character of the downtown. In reaction to the demolition of numerous historic buildings, the city created several mechanisms to preserve and maintain its extensive collection of antebellum structures, especially those south of Broad Street. Organizations such as the Society for the Preservation of Old Dwellings (later renamed the Preservation Society of Charleston) and Historic Charleston Foundation were established in the first half of the twentieth century to act as advocates for sites and structures that served as important historic and economic anchors. These organizations also cultivated a focus on living preservation, a philosophy that emphasized rehabilitation and reuse of historic properties in conjunction with compatible development.

Influential members of the downtown Charleston community advocated a significant reform, a new zoning ordinance in 1931 that included first-of-its-kind protection for historic buildings. Under the leadership of Alston Deas, then President of the Society for the Preservation of Old Dwellings, a special committee worked to create new zoning laws for the city. With input from a hired firm and local professionals, the city drafted a new zoning ordinance that included creation of an Old and Historic District and a Board of Architectural Review that had oversight for any demolition and construction in this designated area.<sup>1</sup>

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<sup>1</sup> Robert Weyeneth. *Historic Preservation for a Living City* (Columbia, SC: University of South Carolina, 2000), 1-18.

This ordinance stemmed from a strong preservation ethic created during the 1920s and early 1930s which focused on a romanticized Antebellum Southern culture and espoused tourism as a path for economic growth. Preservationists played a significant role in saving buildings on the peninsula of Charleston, but they did not oppose new forms of design and expression in redevelopment of commercial areas. As the city expanded it needed new buildings on and off the peninsula to satisfy growing demands. The community's preservationists recognized a need to ensure this growth was balanced with retention of the character of the city.

Jim Hare noted that Albert Simons, a Charleston architect who had a prominent role in the preservation movement, "strongly imposed a traditional conception of architectural style within the area of BAR jurisdiction, he maintained a high personal regard for contemporary architectural expression."<sup>2</sup> Hare also observed that Simons and his partner Samuel Lapham had a high regard for progressive architects such as Frank Lloyd Wright and Edward D. Stone and worked on a number of contemporary projects utilizing newer styles.

The work of local architect Augustus Constantine exemplified the acceptance of and willingness to explore new styles within Charleston. Working during the 1930s, 40s, and 50s, Constantine designed a number of projects around Charleston, including its historic downtown. A considerable portion of projects created by Constantine's firm were Art Deco or Art Moderne in style, as seen in the Chase

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<sup>2</sup> James Hare. *Design Review and New Construction in the Charleston Historic District* (master's thesis, Goucher College, 2001), 37.



Figure 5.1 - Chase Furniture (now part of Charleston School of Law), c.1945, March 2011. Photo by Author.



Figure 5.2- American Theater, c.1942, March 2011. Photo by Author.

Furniture and American Theatre buildings.<sup>3</sup> Constantine designs illustrated that the city's purveyors of style tolerated non-traditional design as long as they felt it appropriately blended in scale and massing with the character of its surrounding area.<sup>4</sup>

While the commercial King Street corridor contained examples of new design, a traditional design philosophy had a fairly tight rein on the city within most peninsula neighborhoods in the confines of the Old and Historic District. Hare provided an example of the level of influence within the district, the rejection of a proposed apartment building. The building's designers envisioned a harmonious Georgian style for the seven-story building. The community and members of the city oversight committees, however, challenged it because its height was out of scale with surrounding buildings.

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<sup>3</sup> Lissa Felzer. *Avoiding the Theme Park: a study of the architecture of Augustus Edison Constantine, and the need for preservation policy reform in Charleston, South Carolina for the twenty first century* (master's thesis, University of Pennsylvania, 2000).

<sup>4</sup> Hare, 37.



Limited acceptance of newer architectural styles continued into the 1940s and 50s but pressure increasingly mounted from commercial demands. After the Second World War, Charleston experienced a population surge that brought with it economic pressures for new construction. This included the demolition or alteration of several noteworthy downtown buildings, such as the Charleston Orphan House which was demolished to allow for construction of a department store. Simultaneously, local civic and preservation organizations worked to promote a cultural identity rooted in the picturesque imagery established during the Charleston Renaissance. Increased preservation efforts included the purchase of the Nathaniel Russell house by the Historic Charleston Foundation and stabilization of the Bennett Rice Mill.<sup>5</sup>

The city took initial steps towards other social reforms at this time, including incremental desegregation efforts and improvements of public services. Racial tensions in South Carolina during the 1950s held a similar role with the rest of the Jim Crow South at that time. The city was still a very segregated, with separate neighborhoods, public facilities, and commercial and leisure areas for the white and black communities. African-Americans were expected to stay north of Calhoun Street when shopping on King Street. They were not allowed to try on any clothing when they shopped in stores south of Calhoun.<sup>6</sup>

Events and persons set Charleston apart. Notable among Charlestonians involved in the Civil Rights struggle were J. Arthur Brown and Septima Clark, local

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<sup>5</sup> Walter Fraser, Jr. *Charleston! Charleston!* (Columbia, SC: University of South Carolina, 1989), 400-401; Hare, 40; Weyeneth, 20-22, 38-40.

<sup>6</sup> Fraser, 411.

activists with the National Association for the Advancement of Colored People (NAACP) and Judge J. Waties Waring. Clark, alongside other NAACP members, was active in petitioning for better services and treatment for black Charlestonians. The school system fired Clark from her teaching job after becoming an officer with the local NAACP, but she continued to fight for improved educational opportunities and voting rights for Charleston's black citizens. The NAACP in Charleston was also dealing with issues similar to those across the American South, including law suits to desegregate public facilities and organizing lunch counter sit-ins.<sup>7</sup>

Judge Waring played a different, but important, role in the Civil Rights movement. Waring came from a prominent Charleston family who were members of the white aristocracy of the city who were involved with many of its exclusive clubs such as the St. Cecilia Society.<sup>8</sup> Waring held views, however, which many in that social circle opposed. In 1947, as a District Court Judge for Eastern South Carolina, Waring ruled in *Elmore v. Rice* that the then white-only Democratic Party had to allow the black plaintiff his right to vote in their election. This would begin a series of rulings by Waring in favor of desegregation that included a dissenting opinion in the case *Briggs v. Elliott*. This was an early school desegregation case that eventually became part of *Brown v. Board of Education* and included the statement that "segregation is per se, inequality."<sup>9</sup> Judge Waring's dissenting opinion was a factor in

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<sup>7</sup> Robert Rosen, *A Short History of Charleston* (Columbia, SC: University of South Carolina Press, 1997), 158-160.

<sup>8</sup> Fraser, 394-396.

<sup>9</sup> Rosen, 158.

the Supreme Court's decision for the plaintiff in *Brown* rejecting separate but equal facilities.

By 1960 Palmer Gaillard, then Mayor of Charleston, was advised by his legal counsel that federal courts would rule against the city's segregation policies then being challenged in a suit by the NAACP to desegregate the County Municipal Golf Course. Gaillard made the decision to terminate the defense of the case and integrate the facility in late 1960.<sup>10</sup> Two comprehensive histories of Charleston, *Charleston! Charleston!* by Walter Fraser and *A Short History of Charleston* by Robert Rosen, note that following the integration of the golf course, "without incident," more services around the city were integrated.<sup>11</sup> They observe one of those services to be the library.

The library had an early role reflecting changing racial attitudes in Charleston. Laura Bragg, who became the head of the Charleston Museum in the late 1920s, used her position to encourage use of the growing museum by the black community. Bragg was also influential as a founding trustee of the Charleston Free Library when it incorporated in 1930, and the Charleston Museum initially housed the library's collection.<sup>12</sup> Charleston County established the Charleston Free Library with financial assistance from the Julius Rosenwald Fund.<sup>13</sup> This service followed a traditional civic benefit established in 1700 of a short-lived free lending library establishment in

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<sup>10</sup> Fraser, 411-412. Rosen, 160-161.

<sup>11</sup> Fraser, 412. Rosen, 161.

<sup>12</sup> Fraser, 372. Certificate of Incorporation for Charleston Free Library, Charleston, SC. The other founding trustees listed were: Mary V. McBee, Homer M. Pace, Chas. B. Foelsch, Clelia P. McGowan, Matthew A. Condon, and Sidney Rittenberg.

<sup>13</sup> Clark Foreman to Dr. Charles Foelsch, November 17, 1930, Julius Rosenwald Fund Papers, South Carolina Room Archives, Charleston County Public Library.

Charles Town, which continued subsequently with the founding of the membership financed Charleston Library Society in 1748.<sup>14</sup> The establishment of the Free Library in 1930, open to the entire community, with the Rosenwald Fund's cooperation provided an alternative to the paid membership Library Society.

Amid these community dynamics in the 1950s the Charleston Free Library also continued to adapt in an effort to provide adequate service to the region. The Library had relocated to the Ficken House at 94 Rutledge Avenue from its original space in the Charleston Museum in 1935.<sup>15</sup> At the end of 1951 the Charleston Free Library reported that circulation had grown significantly in the preceding decade, increasing by over fifteen hundred volumes from September 1950.<sup>16</sup> This expansion generated public campaigning for a new main branch facility designed specifically for library use to replace the residence at 94 Rutledge.

The public campaign to improve the library began with a series of letters to both prominent daily newspapers in Charleston at the time, the *Evening Post* and the *News and*



Figure 5.3 – Ficken House, 94 Rutledge Avenue, *News and Courier*, November 1, 1954. Staff Photo.

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<sup>14</sup> Fraser, 18. Charleston Library Society, "Our history", [http://charlestonlibrarysociety.org/Our\\_history.html](http://charlestonlibrarysociety.org/Our_history.html) (Accessed March 2011).

<sup>15</sup> Charleston County Public Library, *1931-1981 Charleston County Library: 50<sup>th</sup> Anniversary Pamphlet* (Charleston, SC: Charleston County Public Library, 1981).

<sup>16</sup> *Charleston News and Courier*, "Free Library Circulation Shows Increase," October 25, 1951.

*Courier*. An initial letter written to the *News and Courier* by James Harrison at the Citadel regarding a proposed music center in a suburban location west of the Ashley River. The main point Harrison made though focused on the needs of existing facilities in the city, and “especially our Free Library” which he felt provided excellent service to the community on “a pitifully small appropriation.”<sup>17</sup> This commentary by Harrison generated several similar responses from the community as well as the editorial staff of the paper.

A follow-up *News and Courier* editorial highlighted Harrison’s claim that the libraries funding was “far too small to serve its purpose adequately”. The editorial also highlighted another letter regarding the condition of other municipal facilities in the city, and ended with the statement that “the taxpayers had better see that they are discharging properly obligations to which they are already committed.”<sup>18</sup> A series of letters over the next month regarding this concern over the condition of the Free Library showed concern from all parts of Charleston. Commentary such as the library “being drowned in its own books because of woefully inadequate space” and its “critical situation” displayed the concern of county residents.<sup>19</sup>

At least one of these letters took notice of the renovation or construction of other libraries in the region. C.L. Paul noted in his letter to the *Evening Post* that Atlanta, Columbia and Chester had all recently built new library facilities.<sup>20</sup> Also Paul

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<sup>17</sup> James G. Harrison, letter to the editor, *News and Courier*, January 18, 1952.

<sup>18</sup> *News and Courier*, “County Music Center,” January 19, 1952.

<sup>19</sup> Lois Steele, letter to the editor, *News and Courier*, January 20, 1952; Herbert Ravenel Sass, letter to the editor, *News and Courier*, January 23, 1952.

<sup>20</sup> C.L. Paul, letter to the editor, *Charleston Evening Post*, January 23, 1952.

and others observed that even if a new building is not possible, they saw space for a modern addition to the 94 Rutledge building.

These concerns are also reflected in the records of the meetings of the Free Library's Board of Trustees. In one instance in 1953 the trustees, while discussing a proposal from the League of Women Voters of Charleston County, had to decline extending service to the Northeast section of the city because of "the inadequacy of the Library's book stock" and lack of funds to expand services.<sup>21</sup> The Board also discussed, more than once, the need to increase staff salaries and for new supplies keep the library running properly.<sup>22</sup>

Public presentations and press commentary continued through 1952, 1953, and into 1954. Articles in the local newspapers kept the public informed of the status of support for the library and a potential new facility. This included the views of the Charleston County legislative delegation, members of which expressed concern over the standing of the library but felt that it was a matter for the County Council to decide on funding.<sup>23</sup> A series of feature articles examined the state of the library, beginning with basic ability to function as a library. The writer for the *Evening Post* stated, "[t]he Charleston Free Library is rapidly approaching a point when it actually may cease to function as a community service agency."<sup>24</sup> The article discussed thoroughly the overcrowding of the 94 Rutledge Avenue residence, the inability to replace or repair books, poor working conditions for underpaid staff, and other

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<sup>21</sup> Minutes of Board of Trustees, March 20, 1953, Charleston County Free Library.

<sup>22</sup> Minutes, April-June 1953, Charleston County Free Library.

<sup>23</sup> *News and Courier*, "Free Library," February 16, 1954; *Evening Post*, "Up to County Council to Decide," February 16, 1954.

<sup>24</sup> *Evening Post*, "Library Approaches Point Where it May Cease to Function," February 18, 1954.

issues. A *News and Courier* article restated the case for a new building, concluding with the board of trustees' view that the only realistic outcome to maintain service is the construction of a new facility.<sup>25</sup>

Presentations to community groups were also given during this time to bolster support for a new building. This campaign included several slideshow presentations to local civic clubs. These slideshows displayed the Charleston Free Library in contrast with several new facilities constructed in other locations.<sup>26</sup> The Gibbes Museum also hosted an exhibit of forty-four photographs titled 'New Libraries' sponsored by the Free Library and Carolina Art Association with cooperation from the American Institute of Architects. This displayed a number of images and drawings of modern library facilities, including drawings for the Georgia Institute of Technology.<sup>27</sup>

With increasing public support the Board of the Free Library examined the costs associated with a new building present to County Council. Upon gaining a hearing with County Council at the end of February in 1954, the Board held a special meeting and selected trustee Robert Hollings to offer their proposal to the Council. During this meeting the projected amount of \$800,000 was approved as an appropriate for funding construction of a new library.<sup>28</sup> Following discussion, the Council decided to put the issue to the voters in November elections.<sup>29</sup> With this, the

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<sup>25</sup> *News and Courier*, "Library Needs Are Being Studied," February 19, 1954.

<sup>26</sup> Minutes, September 10, 1953, Charleston County Free Library.

<sup>27</sup> *News and Courier*, "Exhibit On Libraries Opens," August 17, 1954.

<sup>28</sup> Minutes, February 16, 1954, Charleston County Free Library.

<sup>29</sup> *News and Courier*, "Council is Asked for \$800,000 For Library, Bond Issue Likely," February 24, 1954; *Evening Post*, "Proposed County Library Bond Issue," February 25, 1954.

public campaigning continued and the Board began addressing issues of design and location for a new building should funding gain approval.<sup>30</sup>

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<sup>30</sup> Minutes, March-April, 1954, Charleston County Free Library.



## LOCATION, DESIGN, AND CONTROVERSY

Following Charleston County Council's decision to put the bond issue for a new library to a vote in general elections, the Charleston Free Library Board of Trustees sought a small appropriation for preliminary planning for a new facility. Having this would allow them to present more definitive costs should voters pass the bond issue.<sup>1</sup>

After discussion at a meeting of the Executive Board of the Charleston Free Library in April 1954, board members decided the site on the corner of King and Hutson Streets would be the first choice location for the building. Following more discussion the board selected the local architecture firm Halsey and Cumming to design the new structure.<sup>2</sup> With these choices the Board was making an effort to



Figure 6.1 - West Wing of Old Citadel, *Charleston News and Courier*, "Proposed Site For New Charleston Free Library" August 12, 1954. Staff Photo.

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<sup>1</sup> Minutes of Board of Trustees, March 30, 1954, Charleston County Free Library.

<sup>2</sup> Minutes, April 26, 1954, Charleston County Free Library.

follow contemporary principles of library design being circulated by the American Library Association. They focused on a high traffic location in an area developing into the new center for the growing city and hired architects trained with the new Modern methods of education.

Appropriate location was an important element of the new library facility, and library trustees reiterated the case for a more central location throughout the discourse regarding the new facility. ALA literature also consistently emphasized Central location. The Boards initial pursuit of the old Citadel's West Wing on Marion Square showed their desire for a location near Charleston's busy commercial core. This site shared a downtown location common to exemplary public libraries discussed at the 1954 ALA institute attended by Charleston head librarian Emily Sanders and architect Marion Halsey.<sup>3</sup>

Early press also echoed the determination to find a central location. In final segment of his series "Looking at the Library" in the *Evening Post*, David McCarthy acknowledged that the appropriate location might increase cost. However "one of the few 'musts' in construction of a new library that all the authorities insist upon is that it be located centrally." McCarthy then went on to suggest an area "just off King Street, probably in the Marion Square area," the same area library trustees later select.<sup>4</sup>

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<sup>3</sup> American Library Association, *Planning a Library Building* (1954; American Library Association, Chicago).

<sup>4</sup> *Evening Post*, "\$800,000 Bond Issue May Assure Adequate Library Space, Facilities," February 25, 1954.

Location would prove to be a more difficult matter to solve than the Library Board anticipated. Criticisms of the entire proposal emerged as the bond issue vote drew closer in 1954. Editorials and letters to the editor questioned the needs of the library and the proposed amount for the bond, especially following a collapse of preliminary negotiations for the Citadel site in September.<sup>5</sup> An editorial in the *Evening Post* suggested postponing the vote because there was not adequate information on how the money would be spent. Also the *Post* writer felt the additional measure further complicated the general election ballot.<sup>6</sup> Editorial staff of the *News and Courier* also expressed similar sentiment for postponement during the fall of 1954. One resident of downtown went so far as to question the sensibility of free libraries. He argued against the referendum, suggesting instead a fee system to make it self-sufficient.<sup>7</sup> These naysayers represented a small percentage of the county though, and most who respond in the letters to the editors during this period showed favor for the bond issue.<sup>8</sup>

When negotiations for the Citadel site on King and Hutson failed, the Board looked at other locations. During this time architect Marion Halsey presented preliminary plans for the library to provide an idea of the probable overall cost and scale. Halsey's initial estimates for a 50,320 square foot facility projected a cost of

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<sup>5</sup> *News and Courier*, "New Library Building," October 23, 1954. The Minutes for a special meeting of the Library Executive Committee on September 23, 1954 note that General Clark of the Citadel advised them the Citadel site might not be available for some time as it was still serving as faculty quarters.

<sup>6</sup> *Evening Post*, "Wrong Time For Library Bond Vote," October 27, 1954.

<sup>7</sup> E.H. Pringle, letter to the editor, *News and Courier*, October 24, 1954.

<sup>8</sup> *News and Courier*, Letters to the editor, October 26, 28, and 31, 1954.

\$688,350 and did not include purchasing a site.<sup>9</sup> Plans were presented to the board several times, still without a site selected, prior to passage of the actual bond referendum. During one of these sessions Halsey specifically stated that none of these plans be printed in the newspapers, as no site had been selected and they were conjectural preliminary drawings.<sup>10</sup>

Also at this board meeting a board member introduced the Bennett School building on the corner of George and St. Philips Streets as a possible location. Following the approval of the bond issue, the library began work to secure approval from County Council for a site for the new facility.<sup>11</sup> The Board decided to take the suggestion of the Bennett School to County Council for approval in May of 1955. <sup>12</sup> The selection of the Bennett School site as

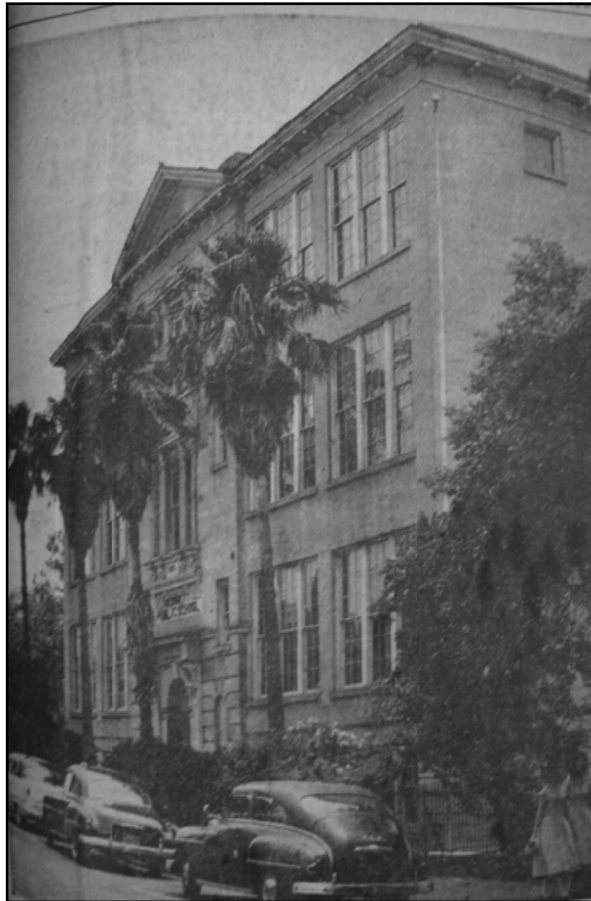


Figure 6.2 - Bennett School building, *News and Courier*, "Bennett School May Be Replaced" June 18, 1954. Staff Photo.

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<sup>9</sup> Minutes, August 17, 1954, Charleston County Free Library. Another set of preliminary plans would be submitted for the Bennett School site the following year with 45,000 square feet at an estimated cost of \$724,750. Minutes, November 1, 1955, Charleston County Council.

<sup>10</sup> Minutes, September 23, 1954, Charleston County Free Library.

<sup>11</sup> *News and Courier*, "Bond Issue for Library is Approved," November 3, 1954. This article notes that the vote passed 6,377 to 2,780, however those 9,157 votes were less than two-thirds of the overall 19,145 ballots cast.

<sup>12</sup> *News and Courier*, "Library Site Picked After Close Study," May 8, 1955.

their choice brought significant criticisms.

There was moderate support for the Bennett School site, including an article, “Site For The New Library,” that advocated for the location. The argument centered on five factors for location supplied by the library’s trustees. These factors pushed for a location “on the main streets of the downtown business area, as close as possible to the heaviest pedestrian traffic” and “as close as possible” to the central business and commercial districts, public transportation, and convenient street traffic and parking. All of these would be accomplished with the Bennett School site in an economic manner, while other options posed more challenges.<sup>13</sup>

The larger consensus opposed the Bennett School site however, especially after the community learned the College of Charleston had interest in the site for future expansion. A number of voices opposed the Free Library moving to this site, and many felt the College should have the first option to purchase it.<sup>14</sup> People also expressed concerns that unnecessary expense could arise from the College and County bidding against one another for the site.<sup>15</sup> Discussion also occurred about how central the Bennett School was. One commentary in the *News and Courier* concluded a new site “should be situated further uptown. It should be easily accessible to residents in the North Area and other suburbs.”<sup>16</sup> An *Evening Post* article, “Location for New Library,” plainly stated that the Bennett site is “anything but

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<sup>13</sup> *Evening Post*, “Site For The New Library,” May 12, 1955.

<sup>14</sup> *News and Courier*, “Site for Library,” May 12, 1955.

<sup>15</sup> *News and Courier*, “Useless Competition,” May 24, 1955.

<sup>16</sup> “Site for Library”.

central” and the board should continue exploring other options.<sup>17</sup> This same article charged that the area is “already heavily congested” with inadequate parking and would not have the capacity to support an influx of patrons for the new library.

County Council elected to move forward with purchasing the Bennett School site, under suggestion of the library trustees, when it was put up for sale in June of 1955.<sup>18</sup> The discussion and debate over the sites adequacy continued however, in the community and County Council. When the issue was brought to the Council in November of that year, they voted to refuse approval for library construction and supported exploration of the College of Charleston’s need for the site.<sup>19</sup>

A Council member acknowledged mounting delays after the refusal of the Bennett School location, bringing up the fact that the bonds for construction approved by voters had to be issued prior to July 1, 1956. The library also had to manage the unexpected death of architect Marion Halsey in late December of 1955, who had by this time Halsey had drawn up at least nine plan variations.<sup>20</sup> His partner C.T. Cummings took on his duties as architect. While negotiations continued with the Bennett School and Old Citadel sites, the Council and library trustees took a number of other potential locations into consideration. The Council also issued the bonds in June of 1956 to raise the \$750,000 for construction of the new library before

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<sup>17</sup> *Evening Post*, “Location for New Library,” March 17, 1955.

<sup>18</sup> *News and Courier*, “Bennett School Sold As Site For Library,” June 3, 1955.

<sup>19</sup> *Evening Post*, “Council Refuses to Approve Site For New County Library,” November 2, 1955.

<sup>20</sup> *Evening Post*, “New Library Project Is At Standstill,” February 18, 1956. Minutes of Board of Trustees, October 25, 1955, Charleston Free Library.

expiration of the measure.<sup>21</sup> This kept the project in motion despite the inability to settle on a location.

The Library board discussed numerous sites, however only two other alternatives received serious consideration. The first was the Cowperthwait building located south at 205 King Street, near the intersection of King and Princess Streets. A former furniture retail outlet, the Cowperthwait building was deemed to be appropriate in size with room for expansion. Opposition to this site came from its southern location and questionable adaptability of



the current structure on the site,<sup>22</sup> even though it was an area that was in need of redevelopment.<sup>22</sup> The other alternative given fuller consideration was the YWCA building at 79 Society Street.<sup>23</sup> This site was also farther south and had questions of size and adaptability preventing its utilization.

Charleston County Council created a special committee to handle all matters regarding the library in 1956-57. While other sites were considered, the committee

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<sup>21</sup> *News and Courier*, "Bond Issue Bids Let: \$750,000 Library Bonds Awarded N.C. Bank at 2½%," June 6, 1956.  
<sup>22</sup> *Evening Post*, "Library Site Proposal Stirs Mixed Reaction," February 27, 1957; *News and Courier*, "Committee to Study Possible Site For County Free Library," March 6, 1957.  
<sup>23</sup> *Evening Post*, "YWCA Building Site Proposed To County Council For County Library," March 19, 1957.

also reengaged General Clark of the Citadel to look at potentially acquiring the Old Citadel site on Marion Square. It was felt that after two years and a new building campaign at The Citadel, they might be more receptive to selling the property.<sup>24</sup> The Old Citadel was the clear favorite, and most northern location, of those under consideration by the library board. As board member Robert M. Hollings stated, “the board agreed on the site three years ago and had not changed its opinion.”<sup>25</sup> The Board placed emphasis on negotiating and planning for this property, while continuing to examine alternatives should those negotiations fail.

The Old Citadel site was viewed as best because it was perceived to offer more space and flexibility, accepting demolition of the existing structure, in a higher traffic central area. Demolition of the West Wing was the intent of the trustees, and after discussion of the matter it was agreed that criticism would likely be minimal and not prevent the project from being completed.<sup>26</sup> In April of 1957 library board member W. Gresham Meggett reported that progress was being made on purchase of the West Wing of the Old Citadel, and that the only issue being addressed by Council was the Citadel’s desire for the entire property between King and Meeting Streets to be sold.<sup>27</sup> Librarian Emily Sanders reported during a July meeting that County Manager Howard J. Sears had informed her that an agreement had been

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<sup>24</sup> Minutes, September 27, 1956, Charleston County Free Library.

<sup>25</sup> *News and Courier*, “Old Citadel Favored As Library Site,” April 19, 1957.

<sup>26</sup> Minutes, February 18, 1957, Charleston County Free Library.

<sup>27</sup> Minutes, April 2, 1957, Charleston County Free Library.



reached on the property and he would contact General Clark to arrange the deed transfer.<sup>28</sup>

At a meeting of County Council on October 1, 1957 a measure was formally adopted for payment for a portion of the Old Citadel property out of the Free Library Bond Account.<sup>29</sup> This purchase was made as part of a larger agreement by the County to acquire the entire Old Citadel property for County use that was finalized on November 8, 1957.<sup>30</sup>

During negotiations for the purchase of the Old Citadel, the library's Board implied that their intention was to demolish the current structure on the site. A *News and Courier* article "Razing of Old Citadel Wing is Advocated" prominently publicized the proposal to demolish the building.<sup>31</sup> This article discussed Cummings personal opinions, the project architect, favoring demolition. Other officials interviewed were non-committal in their statements. The community raised some initial questions about the fate of the Old Citadel once purchased.<sup>32</sup> General response ranged from concern to indifference. A statement made by Louis R. Lawson of the Preservation Society displayed what was, for a city already famous for preservation, surprising indifference. "[Lawson] said from what he understands the West Wing of the old Citadel has no historic or architectural significance, save that it is in keeping with the central building, built in 1829."<sup>33</sup>

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<sup>28</sup> Minutes, July 9, 1957, Charleston County Free Library.

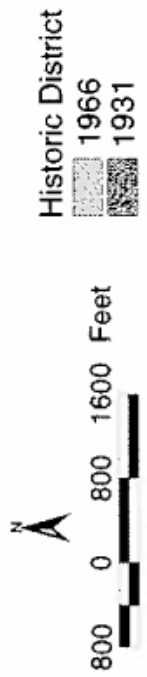
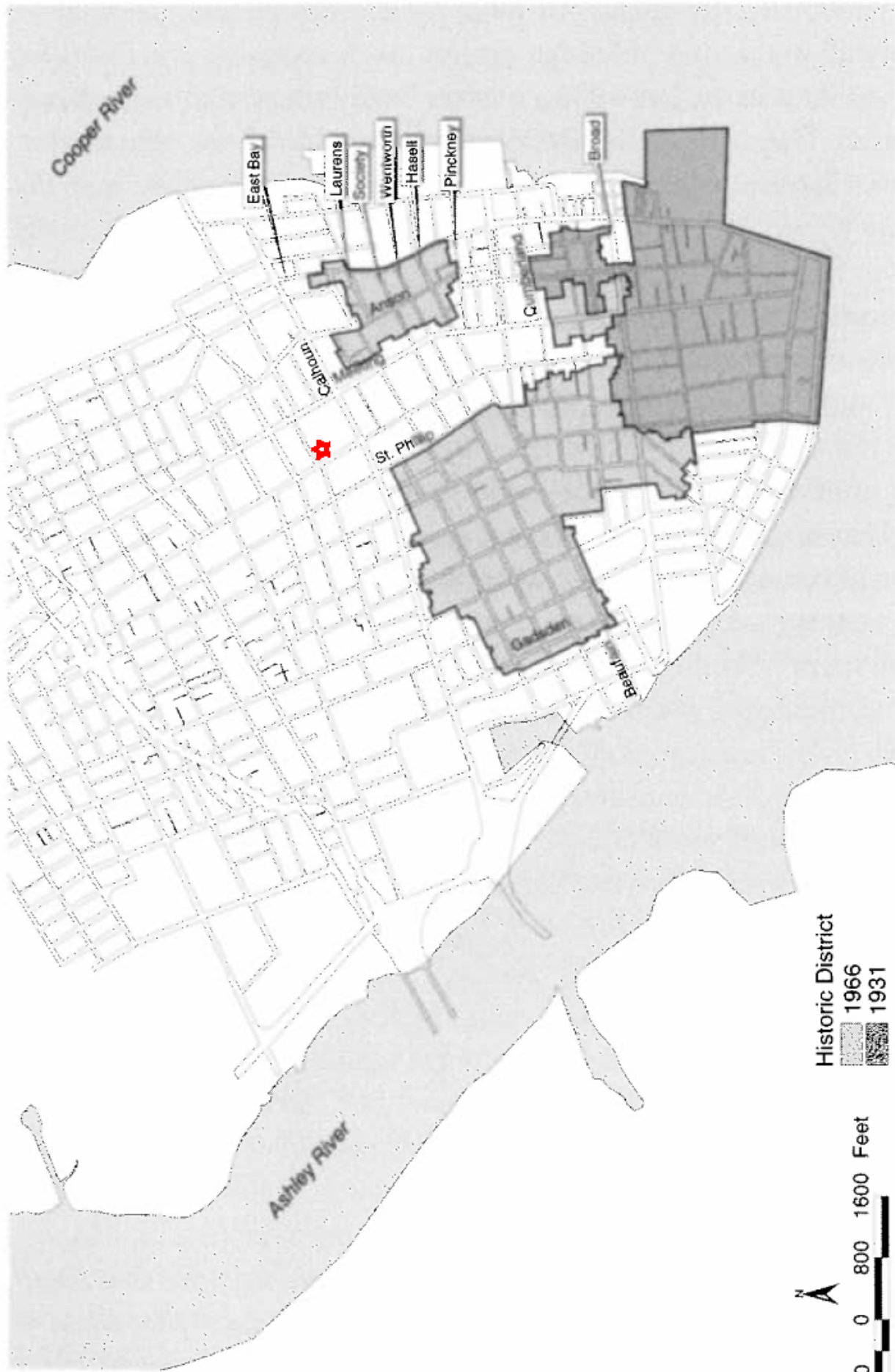
<sup>29</sup> Charleston County Council, *Ordinances & Resolutions Adopted by The County Council of Charleston County: Jan 1957-Dec 1957*, 26.

<sup>30</sup> Deed, Charleston County Register Mesne Conveyance, Book C64, p.686.

<sup>31</sup> *News and Courier*, "Razing of Old Citadel Wing is Advocated," June 22, 1957.

<sup>32</sup> *News and Courier*, "What's Fate of Old Citadel Building, Officials Asked," April 20, 1957.

<sup>33</sup> *Evening Post*, "Site of New Library Steeped in History," June 27, 1957.



*The 1966 expansion of the "Old and Historic Charleston District."*

★ - 404 King Street

On August 8, 1957 the special Library Committee appointed by County Council voted to demolish the existing wing of the Old Citadel.<sup>34</sup> Architect C.T. Cummings outlined objections to renovation of the building in a presentation given at the committee meeting. Cummings' main criticisms involved the irregular and inadequate floor plan, dilapidated structural and mechanical systems, and overall inefficient use of space in the existing structure.

This public record sponsoring demolition of the existing wing of the Old Citadel stirred controversy in the community. Each of the city's prominent newspapers supported preserving the exterior of the west wing at a minimum, though the *Evening Post* provided stronger resistance to demolition.<sup>35</sup> This expression of opposition caused further delay in approving plans for the new facility, as the Council took time deliberating which course of action to approve.

County Council concluded that adoption of the Library Committee's endorsement for wrecking the west wing would be best.<sup>36</sup> An advertisement for bids on the demolition was



Figure 6.5 - Demolition of West Wing of Old Citadel in progress, *News and Courier*, "The Big Bite" January 28, 1958. Staff Photo.

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<sup>34</sup> *Evening Post*, "New Library Building Recommended," August 9, 1957.

<sup>35</sup> *Evening Post*, "Old Citadel is Steeped in History," June 14, 1957; "Prospective New Home of Library," June 25, 1957; "Site of New Library Steeped in History," June 27, 1957.

<sup>36</sup> *Evening Post*, "New Library Building Recommended," August 9, 1957; *News and Courier*, "Old Citadel Wing to be Torn Down," August 9, 1957.

placed in the December 19<sup>th</sup> *News and Courier*, with the contract being awarded in January to Chitwood House Moving Company of Charleston.<sup>37</sup> Demolition began in the month of January with a contracted schedule for completion in one hundred and eighty days.<sup>38</sup>

Following the official decision for demolition the board and committee evaluated interior and exterior plans prepared by Cummings. At a special meeting on November 5, 1957, members of the Board examined these plans in detail. The members present elected to approve the proposed interior plans and implement the contemporary exterior.<sup>39</sup> Those present at the special meeting gave a report to the entire Board, who approved of the plans.<sup>40</sup> These plans were then presented to the Library Committee for review and evaluation, though exterior designs were delayed until approval of interior plans were completed. The interior plans called for a two-story structure with significant natural lighting, and a more open floor plan with designated spaces for children, young adults, and other divisions. With these working interior drawings underway, Cummings generated sketches of exterior elevations. The exterior designs made at this time were withheld from the public until the Library Committee could evaluate them prior to taking them to a full Council meeting.<sup>41</sup>

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<sup>37</sup> *New and Courier*, "Old Citadel Razing Contract Awarded," January 8, 1958.

<sup>38</sup> *Evening Post*, "Old Citadel Wing Being Prepared as Free Library Site," January 14, 1958.

<sup>39</sup> Minutes, November 5, 1957, Charleston County Free Library. At this session it was also decided that the name of the organization should remove the term 'Free' from the name to become the 'Charleston County Library'.

<sup>40</sup> Minutes, December 10, 1957, Charleston County Free Library.

<sup>41</sup> *News and Courier*, "Committee to Get Library Sketches," September 4, 1957. "Committee Sees Free Library Plans," September 13, 1957. *Evening Post*, "Interior Plans Readied," September 12, 1957; "County Library Group Reviews Interior Plans," September 13, 1957.

After County Council approved the design, the *New and Courier* published the architect's rendering of the proposed County Library on February 5, 1958.<sup>42</sup> This image displayed the contemporary Modern design selected by the Board and Special Library Committee in their report to County Council.<sup>43</sup> The Council also requested Cummings' firm, Cummings and McCrady, prepare full specifications and construction plans. The Modernist façades were flat curtain wall construction, with strong vertical and horizontal geometric elements outlined with metal casings. The structure had a flat roof and recessed glass entry vestibule located in the corner nearest the intersection of King and Tobacco Streets. Materials listed for construction included steel, masonry and concrete. Cummings defended the design choice as being the most efficient possible, and that it was a popular style widely in use in several cities "including Charlotte, Raleigh, Philadelphia and New York."<sup>44</sup>



Figure 6.6 - Architect's rendering for Charleston County Library. *News and Courier*, "Design for New Free Library is Approved" February 5, 1958.

<sup>42</sup> *News and Courier*, "Design for New Free Library is Approved," February 5, 1958.

<sup>43</sup> Minutes, February 4, 1958, Charleston County Council.

<sup>44</sup> *News and Courier*, "Design for New Free Library is Approved."

While there were extant buildings in downtown Charleston that had adopted contemporary designs of prior periods, such as several Art Deco and Art Moderne buildings by Augustus Constantine in the 1940s and 50s, no prominent structures had embraced Modern style. This stylistic shift from the Colonial and Gothic structures that dominated downtown was controversial to many Charlestonians.

The controversy intensified with publication of the alternative exterior designs drawn by Cummings and McCrady. These sketches showed three alternatives in different styles: Classical, Colonial, and a design which drew on the castellated

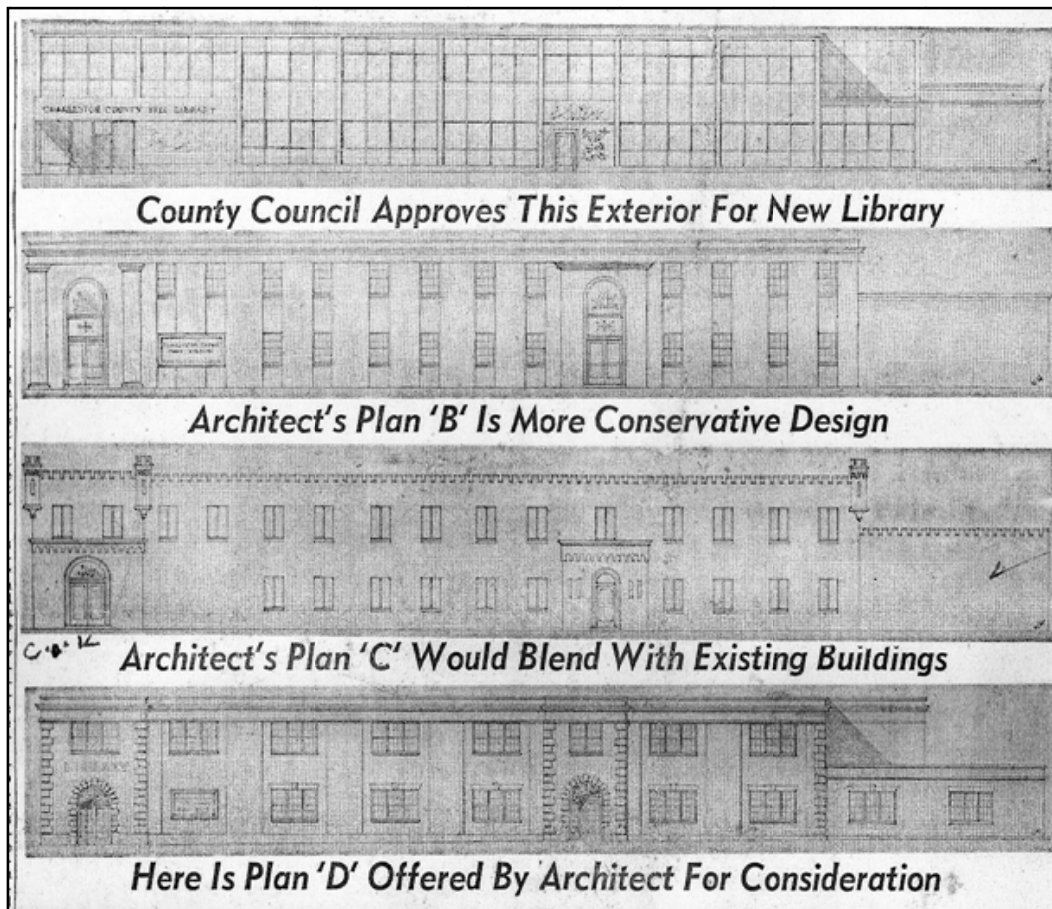


Figure 6.7 - Alternative exterior proposals by architect. *News and Courier*, "Battle Over Library Rages On" February 15, 1958.

elements of the Old Citadel.<sup>45</sup>

Numerous citizens, acting through the local press, publications, and community meetings, expressed opposition to this Modern design. Opposition began with an editorial from the *News and Courier* that expressed some of the basic themes that would thread throughout later commentary. The writer wondered, “whether the structure will be harmonious” as the “starkly modern structure ... might be a consolidated schoolhouse or a factory.” Also concern is expressed over the potential effect on tourism, suggesting the Council “think carefully before it harms or destroys [Charleston’s] principal appeal.”<sup>46</sup>

Similar opinions are expressed in a series of articles and letters to the editor of both the *Evening Post* and *News and Courier* during the months following the release of the design concept. Concerns over aesthetic appeal were predominant in this commentary, and came from all parts of the low country region. Responding to Cummings’ comments on Modernism’s popularity, a resident from Mount Pleasant proclaimed, “Charleston isn’t any of those cities - for which we thank the good taste of our forbears and those of their descendants foresighted enough to preserve.”<sup>47</sup> Another resident from James Island reacting to the new design wrote that it “would be a conspicuous affront to its surroundings” and a “harsh note in these old sections.” They end the letter by stated “we don’t want eyesores if we can help it.”<sup>48</sup>

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<sup>45</sup> *News and Courier*, “Battle Over Library Rages On: Architects’ Alternate Ideas Offered,” February 15, 1958.

<sup>46</sup> *News and Courier*, “On Marion Square,” February 6, 1958.

<sup>47</sup> Isabella G. Leland, letter to the editor, *News and Courier*, February 1958. Charleston County Public Library Archives, Box PR-12, “CCPL Scrapbooks”, Scrapbook 10/51 – 10/1958.

<sup>48</sup> Mrs. E.E. Marcil, letter to the editor, *News and Courier*, February 9, 1958.

Prominent Charlestonians also voiced their opinion. Elizabeth O'Neill Verner wrote in "to stem the tide" of the "destruction of the city [that] goes on day by day." Verner argued against a style she viewed to be "distressingly incongruous and poor taste."<sup>49</sup> These letters displayed the initial focus on what several citizens deemed as poor taste and inappropriate design for Charleston.

Some letters emphasized that resistance was not purely an aesthetic issue, but also an attempt to maintain appeal important for drawing tourist. Eleanor R. Craighill succinctly stated the case of this oppositional stance:

Even if there is no consideration for the sensibilities of local people, think of the tourists – Charleston's Big Money Crop! They can see plenty of factory buildings, identical in architecture, anywhere in the North or West. They don't have to come to Charleston to see that sort of thing and they surely expect something else when they do come!<sup>50</sup>

Several other letters resonated with this theme, questioning if the Modern style of this new building will impact tourism in Charleston. This questioning often came with links, as Craighill does, to industrial non-descript structures they felt equated with Modern architecture.

There were also those who challenged the functionality and economic benefits of a Modern design. "Modern steel construction requires that walls keep out weather, nothing more," claimed one downtown resident.<sup>51</sup> Another person stated that following discussions with engineer and architect acquaintances, they shared the opinion that costs between the alternative designs offered by Cummings would be

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<sup>49</sup> Elizabeth O'Neill Verner, letter to the editor, *News and Courier*, February 9, 1958.

<sup>50</sup> Eleanor R. Craighill, letter to the editor, *News and Courier*, February 9, 1958.

<sup>51</sup> G.S. Gillespie, letter to the editor, *News and Courier*, February 16, 1958.



negligible and window space for natural light would be the only differentiation.<sup>52</sup> The *News and Courier* also claimed that the site will not be ‘functional’ with inadequate parking and lack of central location once Charleston merges with areas west of the Ashley River.<sup>53</sup>

The design choice did have support within the community too, though not equal in volume with criticisms displayed in the papers. Support often revolved around a desire to express design reflective of contemporary movements, focus on practicality and functionality, and for some the notion that Marion Square was not sacred or characteristic of Charleston. Several letters noted that the existing Old Citadel buildings of Spanish Colonial style were not typical of the city.<sup>54</sup> These writers also questioned the centrality of Marion Square, with one writer expressing “shock ... that ‘downtown’ Charleston had been extended to Calhoun Street.”<sup>55</sup>

John Jefferies of Clemson College wrote that, while in favor of strong preservation efforts, why “pass up the opportunity to be the twentieth century and return to one that can never return?”<sup>56</sup> Jefferies and others questioned why Charleston cannot follow other cities that have successfully integrated new with old and value both. Practicality is another issue addressed in support of a new facility. Arguments focused on the need for a new library, regardless of its aesthetic, as the

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<sup>52</sup> Maxwell Anderson, letter to the editor, *News and Courier*, February 19, 1958.

<sup>53</sup> *News and Courier*, “‘Functionalism’ is a Poor Excuse for Bad Taste in Architecture,” February 18, 1958.

<sup>54</sup> Clifford M. Milton, letter to the editor, *News and Courier*, February 20, 1958; Gilbert Wilkes, letter to the editor, *News and Courier*, February 1958. CCPL Scrapbook: 10/58-10/1958.

<sup>55</sup> Benjamin Markley Lee, letter to the editor, *News and Courier*, February 1958, CCPL Scrapbook.

<sup>56</sup> John R. Jefferies, letter to the editor, *News and Courier*, February 1958, CCPL Scrapbook.

ability to safely and conveniently access books is the critical factor.<sup>57</sup> Letters supporting a Modern facility often included suggestions that those opposed were simply against any form of change.

This sentiment against change is one expressed in articles discouraging the Modern style. One editorial discussed the nature of “modern” and benefits that might come from modern life. This editorial drew the conclusion that the writers “believe that Charlestonians and all good Americans want to pass up these typical modern products of the 20<sup>th</sup> century. They prefer religious conviction which is not 20<sup>th</sup> century, but which is rooted in a tradition that goes back to Moses.”<sup>58</sup> This opinionated column took a more radical stance, but showed the conviction of some residents to retain tradition. It also highlighted divisions within the community on larger social issues, drawn out and filtered through the proposal of the library façade.

The issue became an increasingly vocal topic, and unprecedented measures were suggested. This included State Representative John M. Horlbeck sponsoring legislation requiring that approval from the Board of Architectural Review for any city or county-financed buildings. This would also require that approval be contingent on design “in keeping with the architectural traditions of the City of Charleston.”<sup>59</sup> Horlbeck also called for a master plan to be formulated for Marion Square, after expressing concern that demolition of the West Wing of the Old Citadel was an

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<sup>57</sup> Harriet Wilson, letter to the editor, *News and Courier*, February 18, 1958.

<sup>58</sup> *News and Courier*, “Both Good and Evil May Be Found in 20<sup>th</sup> Century Institutions,” February 16, 1958.

<sup>59</sup> *News and Courier*, “Bill to Block New Library Introduced,” February 12, 1958.

opening for razing the entire site.<sup>60</sup> Members of County Council responded that Horlbeck's comments and concerns were unfounded, and that Council had not developed plans for the Old Citadel beyond construction of the library.<sup>61</sup>

Charleston County Free Library Board of Trustees members resolved at this time to go on record leaving all decisions regarding the new building to the Special Library Committee appointed by County Council. They also expressed on the record confidence in all past and future decisions made by the Special Library Committee.<sup>62</sup>

There were numerous calls for a public hearing on the design made by the newspapers and preservation organizations, such as the Charleston Preservation Society, opposed the choice of a Modern façade.<sup>63</sup> Historic Charleston Foundation, the other prominent preservation organization, chose to remain neutral on this subject.<sup>64</sup> County Council conceded that it was appropriate to hold a public hearing on the proposed design prior to final approval.<sup>65</sup> Public notice was given and Councilmen set the hearing at County Hall for March 31, 1958.<sup>66</sup>

The agenda from the public meeting at county hall has a slate of presentations by those involved in selection of the library design and location.<sup>67</sup> This

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<sup>60</sup> *News and Courier*, "Horlbeck Proposes Marion Square Master Plan, Library Design Delay," February 27, 1958.

<sup>61</sup> *News and Courier*, "Councilmen Deny Horlbeck Charge," February 21, 1958.

<sup>62</sup> Minutes, February 20, 1958, Charleston County Free Library.

<sup>63</sup> *News and Courier*, "County Council Should Hold Hearing it Promised on Library Design," February 11, 1958; "Public Hearing is Sought on New Library's Design," February 18, 1958. *Evening Post*, "Hearing May Be Held on Design of Library," February 19, 1958; "Preservationists Seek Hearing on Library Plan," March 3, 1958.

<sup>64</sup> *News and Courier*, "For and Against," March 1, 1958.

<sup>65</sup> *Evening Post*, "Public Hearing on Library Design," March 12, 1958.

<sup>66</sup> *News and Courier*, "Hearing Set March 31<sup>st</sup> on New Library," March 18, 1958; *Evening Post*, "Hearing Set on Design for New Library," March 19, 1958.

<sup>67</sup> Board of Trustees, Charleston County Library, "Agenda & Procedure for Public Hearing on County Library," March 31, 1958, CCPL Scrapbooks.

included presentations by librarian Emily Sanders on the history and initial phases of planning, architect C.T. Cummings on the architectural design and construction, and Councilman Robert Hollings of the Library Committee on their chosen recommendations. Time for public comment followed the series of presentations and then a question and answer period.

Approximately three hundred residents attended the hearing on the library. Council relocated this hearing to County Hall to accommodate a larger than usual crowd.<sup>68</sup> Thirty were given the opportunity to voice their opinion. The *Evening Post* article recapping the story noted that twenty of those who spoke were opposed to the Modern design.<sup>69</sup> Some among those who spoke had written to the local press previously and were restating their cases, such as Representative Horlbeck, while other new voices were added to the discussion. Arguments revolved around issues presented previously here, such as the appropriateness of Modern architecture in the setting of downtown Charleston. Sanders is quoted from her presentation as stating that eighteen floor plans had been prepared and presented by the architects and the eventual exterior design was “to a very large degree the result of requirements for the interior.” The other presentations given continued to center on the requirements of the interior space and economic considerations.<sup>70</sup>

The result of this meeting was further delay on acceptance of final designs for a new library facility. County Council made a statement that they would await a report from the Special Library Committee before giving final approval, but did not provide a

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<sup>68</sup> *Evening Post*, “Mayor Raps Plans for Library,” March 31, 1958.

<sup>69</sup> *Evening Post*, “Library Battle Goes Vocal But Decision May Stick,” April 1, 1958.

<sup>70</sup> *News and Courier*, “Library Design is Given Airing,” April 1, 1958.

timetable for when this would occur.<sup>71</sup> The County Manager then made a request for new information to be collected and assist the Library Committee's final decision. This would include availability of materials, placement on the site, and other information.<sup>72</sup>

Public discourse through the local press continued throughout this period, arguing for and against the proposed Modern design. One article of interest remarked the planning for a modern office building at the corner of Meeting and Calhoun Streets. The brief article did not discuss the proposed office structure, but framed the development as another reason "Marion Square should be enhanced by a library in traditional architectural style."<sup>73</sup>

The Library Committee delayed giving a report until August 1958, after taking time to re-evaluate the proposed design in light of the public response.<sup>74</sup> At a County Council meeting on August 5, almost seven months after giving initial approval, Council gave final approval for the Modernistic library design.<sup>75</sup> The chair of the Committee said that due consideration had been given to all of the views expressed, and it was felt this was the best course. Alongside previously explained reasoning for choosing the Modern style, they remarked that changing the design at this point would incur further unaffordable costs.

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<sup>71</sup> *News and Courier*, "Consideration of Library Views Still Pending," April 2, 1958. *Evening Post*, "County Council Awaits Library Committee Report," April 2, 1958.

<sup>72</sup> *News and Courier*, "New Library Information Being Sought," April 29, 1958. This author was unable to obtain any records from meetings of the Special Library Committee, leaving known specifics discussed available only through local press.

<sup>73</sup> *News and Courier*, "Marion Square," April 26, 1958.

<sup>74</sup> *Evening Post*, "Library Committee Report To Be Received Tonight," August 5, 1958.

<sup>75</sup> *News and Courier*, "Modernistic Curtain Wall Library Wins Approval of County Council," August 6, 1958. Minutes, August 5, 1958, Charleston County Council.

This approval still met concern from Charleston residents, who continued to express opinions of opposition and support for the proposed structure. The Preservation Society again expressed official opposition to the proposal.<sup>76</sup> An editorial in the *News and Courier* called attention to a statement by County Council's chairman. He went on record stating that those opposing the selected design had produced no alternative designs.<sup>77</sup> Charleston architect Douglas Ellington submitted a more classically-inspired design to the editors of the *News and Courier*, which published his sketch as an alternative to the Modern façade.<sup>78</sup> The *News and Courier* and residents supported this alternative, while acknowledging that it may not completely fulfill requirements of the Library.<sup>79</sup> This continued response displayed

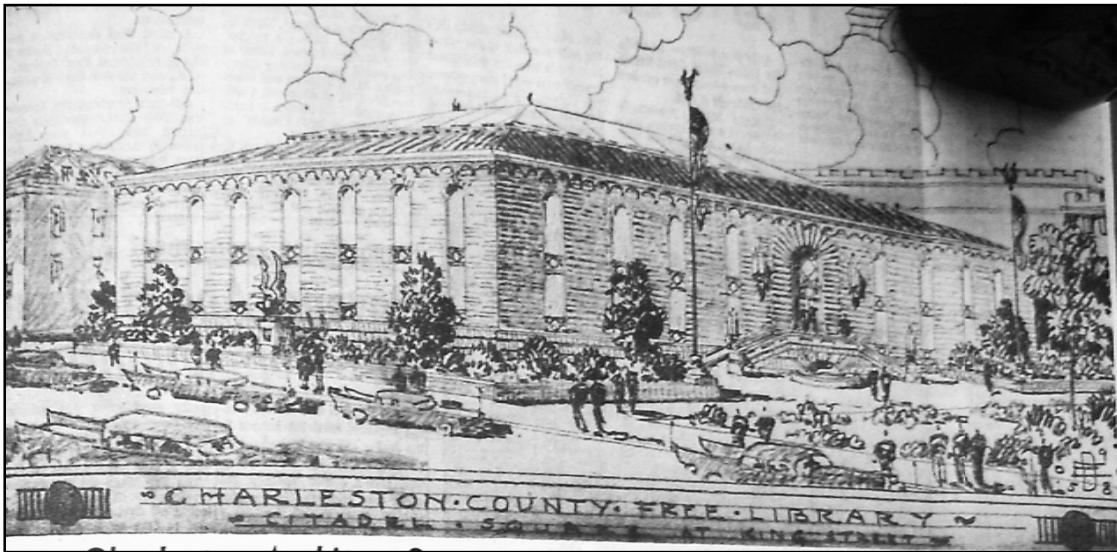


Figure 6.8 - Alternative façade proposal by Douglas Ellington. *News and Courier*, "Charleston Architect Suggests Alternative Design for County Free Library" August 12, 1958.

<sup>76</sup> *Evening Post*, "Library Design Change is Asked," October 30, 1958.

<sup>77</sup> *News and Courier*, "Inviting Other Designs," August 10, 1958.

<sup>78</sup> *News and Courier*, "Charleston Architect Suggests Alternative Design For County Free Library," August 12, 1958.

<sup>79</sup> *News and Courier*, "A Better Design," August 13, 1958.

the determination of certain citizens to alter the design which they felt would be incompatible with the surrounding city.

The Council received the letters of opposition, but maintained their decision to approve the building as proposed.<sup>80</sup> In response to the continuing opposition Council chairman J. Mitchell Graham told the newspapers that the Council had received several letters of approval, including one questioning the partiality of the *News and Courier* and thanking the efforts of the Council.<sup>81</sup> Officials maintained that the Modern exterior would be the most economical and functional; and one Council and Library Board member, Robert Hollings, would later comment that the location and design were also chosen in an effort to revitalize upper King Street.<sup>82</sup> Architect C.T. Cummings was directed at the approval meeting to begin creating working construction drawings and schedule for the Modern façade building, and noted they should be completed within approximately ninety days.<sup>83</sup>

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<sup>80</sup> Minutes, November 5, 1958, Charleston County Council.

<sup>81</sup> *News and Courier*, "Council is Praised for Library Choice," August 20, 1958. The newspaper responded by publishing the letter and others of support, while also noting that they had learned that the Council had received only 16 letters on the matter. *News and Courier*, "Council Received 16 Notes, 15 Favoring Library Design," August 23, 1958.

<sup>82</sup> Dan Beaman, interview by author, Charleston, SC, November 12, 2010. Mr. Beaman was recounted a conversation with his friend and client, Mr. Hollings.

<sup>83</sup> *News and Courier*, "Modernistic Curtain Wall Library Wins Approval of County Council," and Minutes, August 5, 1958, Charleston County Council.

## CONSTRUCTION AND REACTION

The Modern design of 404 King Street provided a progressive shift in architectural style for Charleston that the community continued to oppose. It also foreshadowed debate on a progressive social shift that would come with a facility capable of providing unrestricted service for the entire community, better fulfilling the mission established with the Rosenwald Fund's initial financing.

The new public library's design officially closed to public comment following a discussion of the letter of protest from the Preservation Society of Charleston at a meeting of the Charleston County Council in November 1958.<sup>1</sup> Councilman Lesemann, representing the city, felt the Council should address the concerns in the Society's letter. Other Councilmen reasoned that this would be unnecessarily reopening an issue already twice approved. W.W. Walker, chair of the Special Library Committee, also reiterated the steps taken by the Library Board and Special Committee towards the selection of the Modern façade design. They also observed the Society had participated in a public forum. Additionally, the architect had at the time been working on final construction plans for almost two months. A motion for another meeting regarding the design was withdrawn, and Council arranged to meet with the Library Board and architect at the next Finance Committee meeting to confirm the plans and move forward with construction.

Public criticism continued as the Council finalized plans for the library. Letters to the editor continued from both sides of the dispute, with little change in argument. The main shift is an increased effort to reevaluate the role of the library and its

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<sup>1</sup> Minutes, November 5, 1958, Charleston County Council.



service; with a minority opinion suggesting that a central library facility may be unnecessary altogether.<sup>2</sup> On November 11<sup>th</sup> the *Evening Post* published a straw vote ballot for readers to gauge general public opinion. A small cutout ballot displayed the proposal rendering, a brief description of the building and site, and a synopsis of contrasting viewpoints: “Its proponents say it is functional and handsome. Its opponents call it a modernistic ‘glass house.’” Two boxes for readers to record approval or opposition of the design and a signature line concluded the ballot.<sup>3</sup> The results

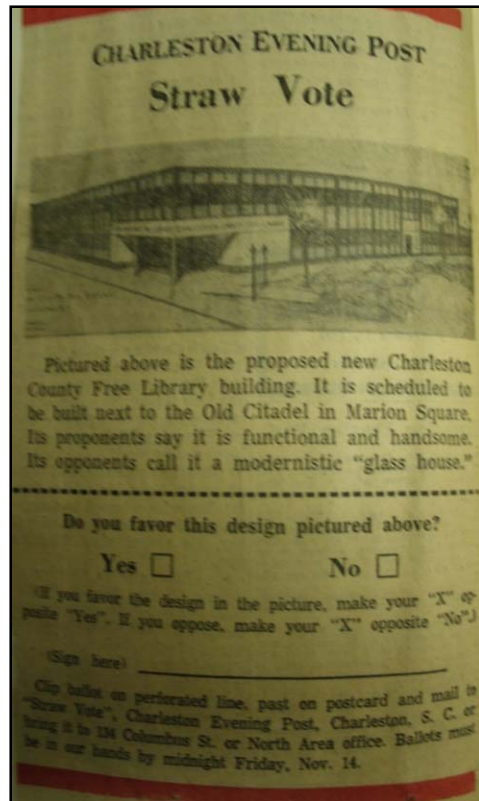


Figure 7.1 - Straw Poll ballot, *Evening Post*, "Here is the Ballot For Straw Vote On New Library" November 11, 1958.

of this reader vote were revealed on November 17<sup>th</sup>, after County Council’s Financial Committee meeting where it was decided to continue with bids on the Modernist design. The newspaper reported receiving 1,787 ballots from readers voting against the accepted design and 312 votes favoring what the columnist called the “ultramodern design.”<sup>4</sup>

<sup>2</sup> Matthew W. Condon, letter to the editor, *News and Courier*, August 21, 1958. John K. Logan, letter to the editor, *News and Courier*, August 30, 1958. Pringle Hart and Dorothy Porcher Legge, letters to the editor, *News and Courier*, August 1958. Charleston County Public Library Archives, Box PR-12, “CCPL Scrapbooks”, *Scrapbook 10/51 – 10/1958*.

<sup>3</sup> *Evening Post*, “Here Is the Ballot For Straw Vote On New Library,” November 11, 1958.

<sup>4</sup> *Evening Post*, “Library Design Opposed 5 to 1,” November 17, 1958.

Councilman William Ehrhardt addressed the *Evening Post* public opinion poll at the Financial Committee meeting. The Councilman conceded they expected the result “to go heavily against” the chosen design. He gave the opinion that “[f]ew will go to the trouble to vote yes, and people are prone to vote no.”<sup>5</sup> The results showed just over 2,000 residents submitted a vote to the paper, a small percentage of the nearly 216,300 residents in the county.<sup>6</sup> This highlighted how the points-of-view available through the press were fractional representations of the larger community. County Planning Board director Dudley Hinds also expressed an opinion common to many Modern design proponents that “[i]f we continue to do nothing but imitate the past and stultify modern taste, I think we’ll one day be nauseated by it.”<sup>7</sup>

Statements were made by Councilman Mitchel Graham explaining the Financial Committee’s decision in favor of the Modern design. Comments focused mainly on the need to remain within budget and gain needed space. Also members of the Council, Library Board, and the architects addressed some concerns often heard from the public. Highlighting the efficiency and economy of the design, comments further explained the use of glazing on the curtain walls. Some in the community were interpreting the sketches and statements in the newspapers to represent completely glass façades.<sup>8</sup> Architect C.T. Cummings reiterated that the design did not

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<sup>5</sup> *News and Courier*, “‘Glass’ Library Gets Finance Unit’s OK,” November 14, 1958.

<sup>6</sup> “South Carolina: Population of Counties by Decennial Census: 1900 to 1990,” <http://www.census.gov/population/www/censusdata/cencounts/files/sc190090.txt> (accessed March 2, 2011).

<sup>7</sup> *News and Courier*, “‘Glass’ Library Gets Finance Unit’s OK.”

<sup>8</sup> Virginia S. White, letter to the editor, *News and Courier*, September 15, 1958; Genevieve K. Condon, letter to the editor, *News and Courier*, September 13, 1958.

called for an entire surface of windows, but strips of windows with masonry above and below.<sup>9</sup>

The Council also sent a letter explaining their decision to proceed with selected style for the new library to the Preservation Society. This letter restated the views of the Library Board on the effects of changing the design exceeding the budget for the facility, and the reduction in book space caused by an increased footprint necessary for a traditional façade.<sup>10</sup> Discussion of the design diminished in the press following this. A few articles commented that a plaque should be placed on the building for future generations to know who was responsible for the structure.<sup>11</sup>

While discussion of the library's design continued, it no longer drew front-page coverage subsequent to County Council affirming their decision on using the Modern styling. C.T. Cummings, with Cummings and McCrady, continued to draft final plans, and on May 15, 1959 an advertisement for bids on construction of the library was placed in the newspaper.<sup>12</sup> This seemingly innocuous step, however, created new controversy for the project. Standard practice for government bids was to accept the lowest bid from those submitted. With the library project the County Council voted to approve the second lowest bid that came from a local firm, Curry Builders, instead of the lowest bid from Columbia firm The Charles J. Craig Company.<sup>13</sup> This led to new

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<sup>9</sup> *News and Courier*, "'Glass' Library Gets Finance Unit's OK," November 14, 1958.

<sup>10</sup> *News and Courier*, "Council's Stand on Library Set Forth in Formal Letter," December 18, 1958.

<sup>11</sup> *News and Courier*, "Council's Monument," November 20, 1958; "Put Up Their Names," November 30, 1958.

<sup>12</sup> *News and Courier*, "Advertisement For Bids," May 15, 1959.

<sup>13</sup> Minutes, June 16, 1959, Charleston County Council. *Evening Post*, "Contract is Awarded: Work on Library to Begin June 29," June 17, 1959.

criticism for the project, revolving around this issue of how to award bids.<sup>14</sup> County Council proved to be at odds with the architect on this point. When asked for an opinion by the Council, Cummings supported retaining the lowest bidder as was typically done.<sup>15</sup> The Council defended their move by citing that the tax revenue from the local firm would make up the slight difference between the two bids.<sup>16</sup> They also released final construction plans that included the glass and marble façades, the exterior materials being again specially noted in articles addressing the construction plans.<sup>17</sup>

Construction of the new library facility at the corner of Hutson and King Streets began on June 29, 1959.<sup>18</sup> Periodically construction progress was reported through news articles and photographs, primarily in the *Evening Post*. While initially ahead of schedule throughout construction, the final opening of the building was delayed several times. Postponements

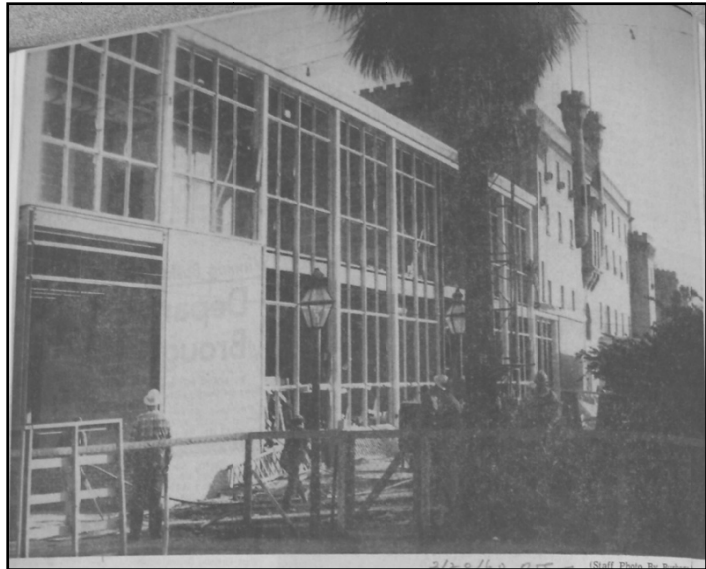


Figure 7.2 - Library under construction. *News and Courier*, "Contrast of The Old and The New is Apparent On Marion Square" February 20, 1960. Staff Photo.

<sup>14</sup> Several articles question the decision including *News and Courier* articles "Library Building," June 18, 1959; "Contractors Rap Council's Rejection of Low Bid," August 5, 1959.

<sup>15</sup> *News and Courier*, "Bid Should Go to Lowest Bidder, Architect Says," June 18, 1959.

<sup>16</sup> *Evening Post*, "Council Sets a Bad Precedent," June 18, 1959.

<sup>17</sup> *News and Courier*, "Library to Have Marble Exterior," June 17, 1959.

<sup>18</sup> *Evening Post*, "Contract is Awarded: Work on Library to Begin June 29."

were caused by bidding on transporting materials from the 94 Rutledge Avenue building and delays in the arrival of some furniture and equipment.<sup>19</sup>

The new Charleston County Library was completed in the fall of 1960. All equipment was installed and books transferred during October of that year. The official opening occurred on November 28<sup>th</sup>, with an initial “public inspection” offered the day before the building opened for operation.<sup>20</sup> The opening occurred as scheduled and had “brisk attendance reported throughout the day.”<sup>21</sup> A report in the *News and Courier* on the event highlighted a number of the facilities improvements. Among those emphasized by librarian Emily Sanders were increased space for children’s reading and periodicals, an auditorium and conference rooms for public use, and an improved reference section and South Carolina Room. The article also discussed technological upgrades in the checkout process and the ability to condition the air, which were not possible at the Rutledge Avenue location.

Another article on the opening began with impressions captured from a small group of patrons entering the new library with exclamations of “I can’t believe it” and “Gosh, isn’t it beautiful?”<sup>22</sup> It observed that even in colder weather people were waiting for the doors to open when the reporter visited, and the librarians claimed a significant increase in circulation from the previous year. Also remarked on were

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<sup>19</sup> *Evening Post*, “Library’s Opening Postponed,” July 5, 1960; “New Library, Health Center Openings Expected in Nov.” September 22, 1960. *News and Courier*, “New Library Opening Date is Postponed,” July 6, 1960; “New Library, Health Center May Be Open in November,” September 23, 1960.

<sup>20</sup> Minutes, November 9, 1960, Board of Trustees of Charleston County Library. *Evening Post*, “Free Library Opening Set for Nov. 28,” November 3, 1960. *News and Courier*, “Opening Date Scheduled for New Library,” November 4, 1960; “Public May Inspect Library During Open House Sunday,” November 24, 1960.

<sup>21</sup> *News and Courier*, “County’s New Library Opens,” November 29, 1960.

<sup>22</sup> *Evening Post*, “Library Business is Brisk Since Opening of New Plant,” December 17, 1960.

improvements in space for public use, and technology such as new copy machines and an automatic checkout system. Several letters to the editor following the opening of the building expressed positive impressions of the new structure and improved services within.<sup>23</sup>

The Library Board at a December meeting conveyed encouraging usage of the new library facility at 404 King Street. The minutes from which note “Miss Sanders

reported great enthusiasm over beauty, comfort and utility of the new building from the general public. She reported heavy use by negroes, more than the old building”.<sup>24</sup> This statement shows

the building was successful in providing an adequate and usable facility. It also notes a new



MODERN ARCHITECTURE ADDS TO LIBRARY APPEAL  
The Charleston County Library at 404 King St., built in 1960, houses 110,000 books with a capacity for 200,000 to 250,000. Passers-by attracted by the clean styling outside find the inside even more appealing. The two-story building was constructed with an eye to addition of a partial third-floor.

Figure 7.3 - Charleston County Library in operation, *News and Courier*, "How-to-do-it and Science Books Popular at Library" February 15, 1966. Staff Photo.

utilization pattern that would draw concern from many county residents.

The apparent integration of the main branch of the library became news to many in the community, as described in the *News and Courier*:

The facilities of the Charleston County Library – which moved to a new site on Marion Square a few weeks ago are being used by Negro and white citizens on a widely integrated basis. The change has taken place quietly, and apparently without incident. Library officials declined

<sup>23</sup> Marion and Harry Vogel, letter to the editor, *News and Courier*, December 1, 1960; Benjamin Bogin, letter to the editor, *News and Courier*, December 5, 1960.

<sup>24</sup> Minutes, December 13, 1960, Charleston County Library.

to comment for publication. They also declined to concede that there had been any change in racial policy.<sup>25</sup>

Charleston, as with much of the American South, was still racially segregated in 1960. Some activists and organizations had begun working for equality in services during the 1950s, and this transition within the library was viewed as a progressive step for that movement. One historian, Walter Fraser, notes that judicial courts integrated several other services Charleston in 1960, beginning with the municipal golf course and then bus and train depots, parks, and restaurants.<sup>26</sup>

Editorials and letters published in the *News and Courier* called the integrated services into question. Fraser noted the *News and Courier* had a staunchly segregationist editor at that time.<sup>27</sup> These editorials and letters were of the opinion that this increased diversity would eventually hurt the mission of the library by causing it to lose white patronage. One letter writer said after spending approximately twenty minutes in the new building and seeing the mix of people she “bade a fond farewell ... and re-joined [the] Charleston Library Society”.<sup>28</sup> Other patrons questioned the library’s stance that their policies had not changed. Few African-Americans had used the Rutledge Avenue building, and it was generally understood that the Dart Hall branch in the northern part of the city was for African-American patrons.<sup>29</sup>

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<sup>25</sup> *News and Courier*, “County Library Fully Integrated,” December 22, 1960.

<sup>26</sup> Walter J. Fraser, Jr., *Charleston! Charleston!* (Columbia, SC; University of South Carolina Press, 1989), 412.

<sup>27</sup> Fraser, 411-413.

<sup>28</sup> *News and Courier*, “Charleston County Library,” January 20, 1961. Dorothy E. Parry, letter to the editor, *News and Courier*, December 25, 1960.

<sup>29</sup> “County Library Fully Integrated”; *News and Courier*, “Integrated County Library,” December 23, 1960.

The official policy of the library providing service for all community members came from its founding in partnership with the Julius Rosenwald Fund. One requirement of the Rosenwald Fund in helping to establish a free library was that “the library shall give service to both white and colored people with equal opportunities to both and with facilities adapted to the needs of each group.”<sup>30</sup> With this in mind the main branch in the Charleston Museum housed a collection for people of color and white citizens from its beginning. While some of the later correspondences do note a focus of African-American activity at the Dart Hall branch, use of the main facility is never precluded.<sup>31</sup> The position of the library had not officially been altered; however they had combined the collections and eliminated designating hours of service previously in place. An increase in African-American use was also partially due to the new library’s location farther north, where a majority of Charleston’s African-Americans resided at the time.

This shift in criticism and the articles regarding the improved conditions in the facility’s space showed a limited acceptance of the Modern structure. The articles also highlighted its increased use by the entire community, including the discussion on a rise in African-American patrons.

The building upon completion did contain stylistic reference to its surroundings by opening up onto Marion Square and King Street, and in the pink-gray marble panels that reflected the coloration of the Old Citadel and St. Matthews

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<sup>30</sup> Clark Foreman, associate with Julius Rosenwald Fund, letter to Charles B. Foelsch, President of Board of Trustees of Charleston County Free Library, November 17, 1930. Charleston County Public Library Archives, File “CCPL-Julius Rosenwald Fund-Financial Correspondence-1930.”

<sup>31</sup> Letters between Julius Rosenwald Fund and Charleston County Free Library, Located in Charleston County Public Library Archives, File “CCPL-Julius Rosenwald Fund-Financial Correspondence-1930.”



church, located across King. It is also at a scale that does not dominate its surroundings, or significantly detract from the other historic structures around the square.



Figure 7.4 - Workmen laying new flooring. *Evening Post*, "Library to Reopen January 11" December 30, 1965. Staff Photo.

404 King Street did have some maintenance and repair issues, including replacement of the floor and sealant

leaking around the panels of glass and marble.<sup>32</sup> Hurricane Hugo also caused damage to the structure in 1989 alongside many buildings throughout Charleston. The 404 King Street main branch remained open and in operation through the late 1990s. It was determined that it would be more economical to construct a new facility farther east down Calhoun Street, than to renovate and expand 404 King Street.

While 404 King Street's Modern design allowed improved service and was later regarded by one visitor as a "hospitable, decorative, sparkling public library, one of the finest [they] ever saw anywhere", its style never completely gained acceptance with many Charleston residents.<sup>33</sup> Currently the old Charleston County Library still receives negative remarks from a range of Charleston residents, including several that used and worked in the building.<sup>34</sup> This reticent recognition is exemplified in a

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<sup>32</sup> Minutes, October 8, 1963, Charleston County Library; *News and Courier*, "Floor Repairs at Library Nearing Completion" December 31, 1965.

<sup>33</sup> *Chicago Tribune*, "Voice of the People: Chicago's Most Impressive Building," August 9, 1970.

<sup>34</sup> Conversations of author with several community members and current librarians who worked in the

letter written to the Board of Architectural Review who was considering plans for redevelopment of the site in 2005. The resident from lower King wrote,

When the 'pink marble monstrosity' – the county library – was built 50yrs ago, its design and execution were matters of expediency and thrift. I know no one who actually liked either. However, even then there was enough sensitivity not to try to detract from important landmarks.<sup>35</sup>

This objection to a proposal currently in place for a nine-story hotel on the site shows the limited acceptance of the building as an operable library. At the same time it recognizes that the Charleston County Library's size and scale did not significantly detract from its surroundings. However it exhibits the continuing opposition to the Modern style.

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old facility have shown little approval of the building, often including remarks that they should go ahead and follow through with demolition.

<sup>35</sup> Maurice Thompson, Letter of Opposition, December 14, 2005; Charleston Board of Architectural Review Property File, 404 King Street.

## CONCLUSIONS

404 King Street fits into Charleston's continuing dialogue regarding the character of Marion Square. The Charleston County Library was a progressive step for a city whose historic core at the time of its construction was still dominated by antebellum architecture. Today controversy continues at 404 King Street. The building, in many ways a sign post to the future, remains at the heart of a conversation about the future of an important civic space in Charleston.

404 King Street is perhaps more controversial today than when it was constructed. Many residents of Charleston and both preservation organizations have challenged the site's proposed redevelopment. "It's unlikely that many people want the derelict former Charleston County Library building to stay", opined an article on resistance to the proposed hotel and the increasing number of zoning variances given to projects throughout Charleston.<sup>1</sup> Opposition has focused primarily on the inappropriate mass and scale of the proposal and assumes the existing structure has little merit. They do not attach architectural and cultural significance to the building because it deviates from the imagined picturesque Charleston tourists travel to visit.

Lost in these disagreements are the merits of the existing building. Now fifty-years old, 404 King Street has crossed the threshold set by American preservation policy as the measure of when a structure becomes old enough to be historic. Few other examples of the International Style exist in the Old and Historic District of Charleston. There are also no prominent Modern buildings in this district built prior to completion of the library in 1960.

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<sup>1</sup> *Charleston Post and Courier*, "Shorten the Hotel's Shadow," September 21, 2010.

A few Modernist buildings preceded the County Library. The Sergeant Jasper Apartments (1952) and Courtney School (1955) were located on the edges of the traditional city. One built on land reclaimed from the waters of the Ashley River, the other in what Charlestonians considered “the north area,” twentieth-century residential neighborhoods above what residents regarded as “downtown.” These buildings



Figure 8.1 - Sergeant Jasper Apartments, c.1952, *Post and Courier*, “Sergeant Jasper Apartments” February 13, 2010.

incorporated more traditional materials into their design, with brick façades and less window surface.

The County Library, prominently located and publicized, fully embraced a new style of architecture and was a precursor to the majority of Charleston’s Modern architecture. During the 1960s, following the library’s erection, a handful of Modern buildings were constructed downtown. These included the Downtowner Motor Inn (1964, now College Lodge dormitory), Mendel Rivers Federal Building (1965), Veteran’s Hospital (1966), and the Galliard Auditorium (1968). All received mixed reactions. In at least one case the library controversy informed new development. The Rivers Federal Building’s architect, John Califf, explained direct references in design elements from specific historic downtown buildings, such as the arch ways,

when explaining its style.<sup>2</sup> These references helped diffuse controversy regarding that project.

The Charleston County Library was at the forefront of the Modern movement in Charleston. It also played a role in expansion of the city's historic district and the increased powers of the BAR. State Representative John Horlbeck's attempts to pass legislature requiring project review in all of downtown Charleston exemplified the controversy's effect on generating interest in reviewing the city's zoning ordinances.<sup>3</sup> Perceived threats of further Modern structures coupled with increasing numbers of demolitions, such as the razing of the Charleston Orphan House and Chapel, fueled concerns and successful efforts to expand the Old and Historic District under BAR review.<sup>4</sup>

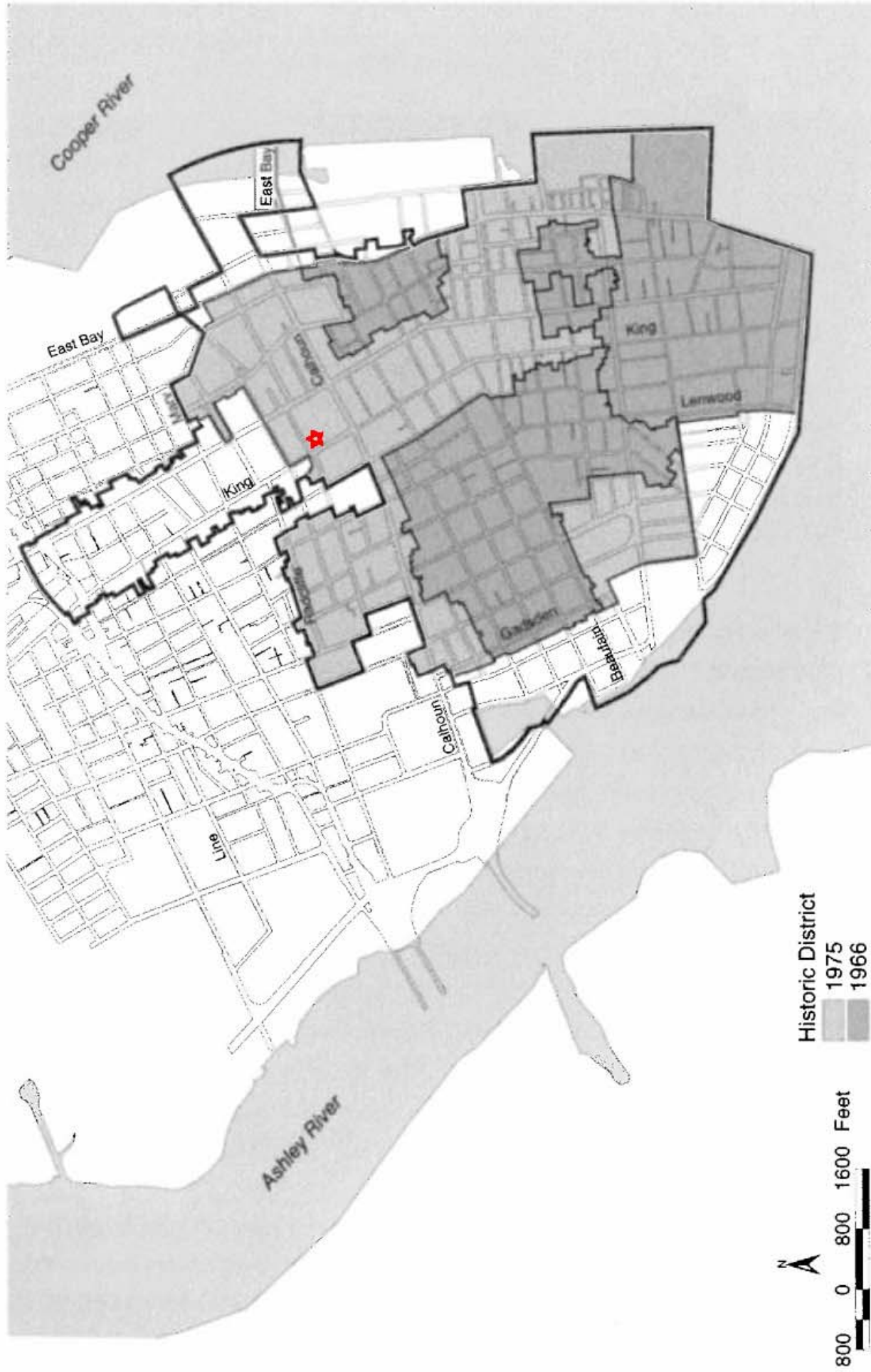
Once a battlefield on the outskirts of town, Marion Square has become a central space where contemporary, often controversial, architecture has risen alongside survivors from Charleston's past. Nineteenth-century Gothic Revival churches and the castellated façades of the Citadel provide dynamic contrast to the Modern library and Federal Building. The 1920s Beaux-Arts Francis Marion Hotel looks down on recently constructed Millennium Music on the southwest corner of the Square, now slated for demolition and redevelopment. And smaller antebellum structures stand adjacent to new convenience stores. The buildings surrounding the

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<sup>2</sup> *Post and Courier*, "Should the Mendel Rivers Building Be Saved?," December 27, 2004.

<sup>3</sup> *News and Courier*, "Bill to Block New Library Introduced," February 12, 1958 .

<sup>4</sup> James Hare, *Design Review and New Construction in the Charleston Historic District* (master's thesis, Goucher College, 2001), 43-45.



The 1975 expansion of the "Old and Historic Charleston District." & The "Old and Historic Charleston District" today. □

★ - 404 King Street

square depict layers of Charleston's development and the balance of preservation and growth, with new structures beside historic landmarks. Marion Square continues to be a battleground, with struggles now focusing on ideological issues of preservation and architectural redevelopment.



Figure 8.3 - View of Federal building and Citadel Square Baptist Church across Marion Square from atop Francis Marion Parking Garage, Photo by Author, December 2010.

Currently the Charleston preservation community is evolving how it will handle the recent past. Questions concerning what should be done with mid-century structures such as the County Library, Rivers Federal building, and Gaillard Auditorium remain. These three in particular are already designated for redevelopment, with only one scheduled to retain a majority of its exterior fabric.



Proposed renovations of the Gaillard Auditorium will significantly alter the original fabric, replacing the exterior with a more traditional classically inspired design that also incorporates new additions to the ends of the building.<sup>5</sup> Preliminary approval of converting the Rivers Federal building into retail and hotel accommodations has been approved, with the project developer agreeing to retain the exterior of the building with minimal alterations.<sup>6</sup> The city has given the 404 King Street site's developers initial approval for demolition. They are currently awaiting the results of litigation contesting the means through which the zoning variance for the site was awarded.<sup>7</sup> Economic pressures driving these changes are also spurring an increasing number of similar redevelopment efforts throughout the downtown's northern areas.



Figure 8.4 - Architects rendering of 404 King proposal, *Post and Courier*, "Marion Square Hotel Embodies Fight Over Charleston's Future," May 28, 2007.

<sup>5</sup> *Post and Courier*, "Gaillard Makeover Gets BAR Approval," December 17, 2010; "Give Old Charleston the New, 'Modern' Gaillard it Needs," March 1, 2011.

<sup>6</sup> *Post and Courier*, "BAR Rejects Brick Painting," January 27, 2011.

<sup>7</sup> *Post and Courier*, "Controversial Hotel Advances," February 21, 2008.



Local preservation groups have been involved with each of these projects advocating adequate analysis before actions are taken. They carefully work to balance their role of protecting the heritage of the city with recognition that in some areas change and development can be appropriate. The pressing question for this group of advocates is how to clearly define what should be considered significant in the historic fabric of the city. Even in the dispute over proposals for 404 King Street, many statements by local preservationists fail to address the architectural and historical significance of the extant structure.<sup>8</sup> They and the BAR have chosen to focus on the issues of mass and scale appropriate for the context of the other structures surrounding the site. The dialogue over inappropriate development is an important issue, one that could be strengthened by reframing negative views on the



Figure 8.5 - 404 King Street today, Photo by Author, December 2010.

<sup>8</sup> Winslow Hastie, "HCF Position Statement: Proposed hotel at 404 King Street too tall for historic corridor," <http://www.historiccharleston.org/preservation/issues.html?id=51> (Accessed March 2011); and Robert Gurley, "Position Statement Regarding: 404 King Street," December 14, 2005, Charleston BAR Property File, 404 King Street.

significance of the existing structure. A complete evaluation of the site and its history yields significance of the Charleston County Library not addressed in the current controversy.

In a 2009 student survey of Upper King Street by a Historic Preservation and Community Planning class at the College of Charleston, their brief examination noted that 404 King Street was “potentially eligible” for consideration for the National Register of Historic Places.<sup>9</sup> This consideration following a brief survey recognized potential significance, but also showed a lack of research to make a determination.

This history needs to be addressed and discussed as part of evaluating the disagreement over redevelopment at 404 King Street. While preservationists are able to recognize importance of its Modern aesthetic to the context of Charleston’s architectural evolution, community members often only see the unmaintained “pink marble monstrosity.”

The Charleston County Library has now exceeded the fifty years recommended to give proper distance site for evaluation of historic significance. This building provides an early and clear expression in Charleston of the Modern architectural Movement, uncommon to the city, by the now prominent local firm Cummings & McCrady. Fuller significance comes from the service provided at the site and its cultural impact, through its involvement in desegregation of Charleston.

With arguments about the building coming full circle, from challenging its construction to questioning its demolition, 404 King Street also displays the strong

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<sup>9</sup> “Historic Building Survey of Upper King, Upper Meeting Street and Intersecting Side Streets: Charleston, South Carolina” HPCP 290, Maymester 2009, College of Charleston.

ongoing engagement of all Charlestonians with the architectural history of their city. 404 King Street is a significant structure for Charleston that distinctively embodies the style of the Modern movement and was the site of a progressive step towards social equality.

These factors provide strong evidence that 404 King Street is potentially eligible for the National Register of Historic Places through its contributing to the board patterns of Charleston's history and embodying the distinctive characteristics of a type, period, or method of construction. First, the design of 404 King Street focused on essential elements of the Modern style with volumes of space enclosed by planar surfaces and regularity reflected on the exterior surfaces. It also used modern materials and design elements with no applied ornamentation. Second the building played a role in the desegregation of Charleston as the Civil Rights Movement was gaining traction. It was one of the first fully integrated Charleston County public facilities in design and service. At a minimum it qualifies for protection under the purview of the Charleston Board of Architectural Review. The open layout of the building would seem to lend itself to potential reuse without significant alteration to the exterior, and save a significant structure for future generations. There is no divide between this building holding significance and many of its neighbors. Simply because it does not have a certain style or construction in a specified timeframe does not limit the significance of a structure to the community.

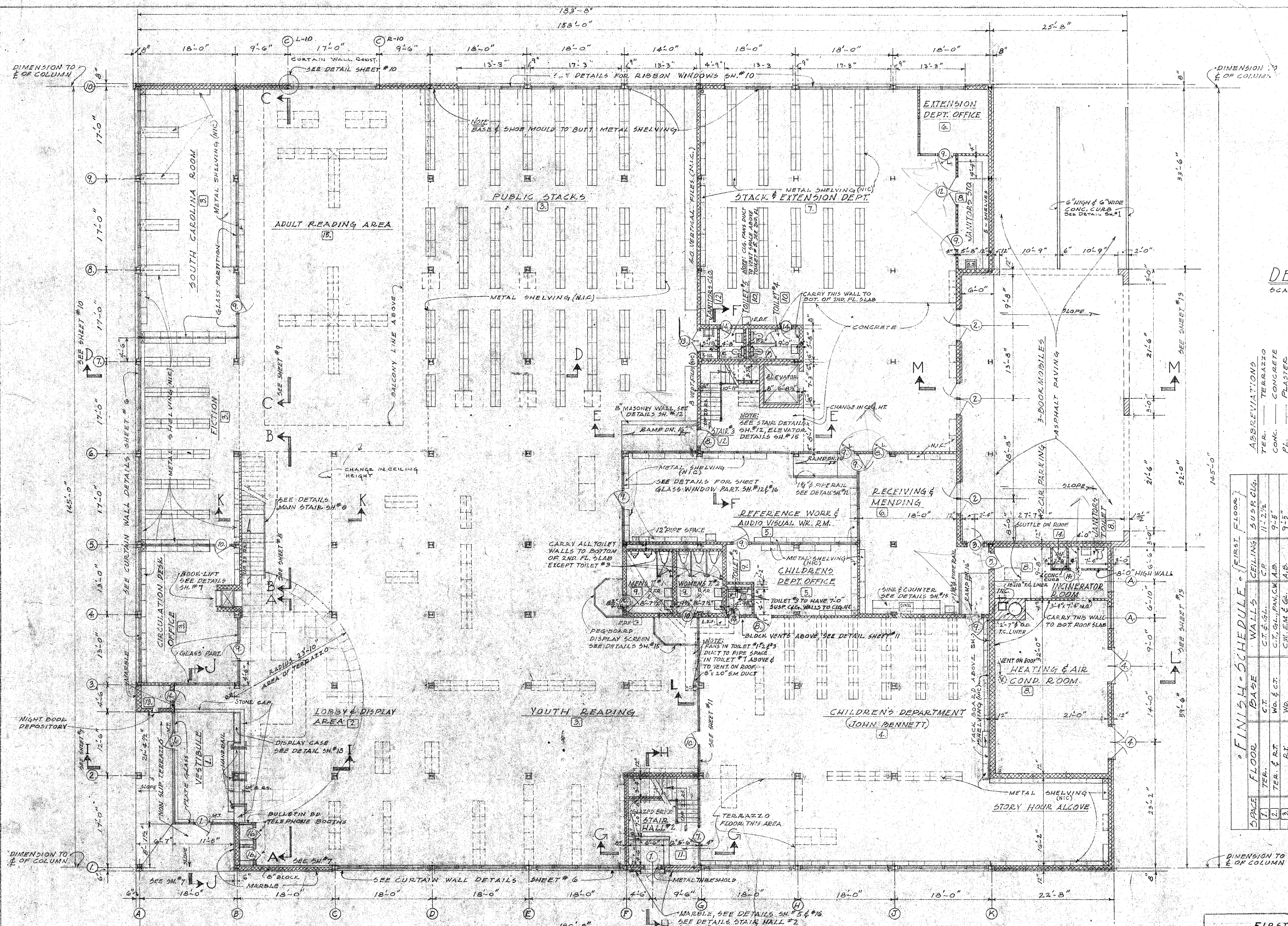
## APPENDICES

APPENDIX A:  
PLANS OF CHARLESTON COUNTY LIBRARY AT 404 KING STREET  
AND  
PARTIAL LIST OF MATERIALS

Plans drawn by Cummings & McCrady  
Copies provided by South Carolina Room Archives,  
Charleston County Public Library

Materials List by Author





DETAIL: TACK BO.  
SCALE: 6"=1'-0" (CHILDREN'S DEPT.)

ABBREVIATIONS

TER.	TERRAZZO
CONC.	CONCRETE
PL.	PLASTER
WD.	WOOD
CP.	CEMENT PLASTER
EM.	EXPOSED MASONRY
GL.	GLASS
R.T.	RUBBER TILE
C.M.	CURTAIN WALLS
A.B.	ACOUSTICAL BOARD
C.T.	CERAMIC TILE
GE.	GLAZED BRICK
ACT.	ACOUSTICAL TILE
PAN.	PLYWOOD PANELING

FINISH SCHEDULE - (FIRST FLOOR)

SPACE	FLOOR	BASE	WALLS	CEILING	SUSP. CLG.
1	TER.	C.T.	C.T. & GL.	CP.	11'-2 1/2"
2	TER.	WD. & CT.	C.T. & GL. PAN. CM. A.B.	CP.	9'-5"
3	TER.	WD. & CT.	CM. EM. & GL. A.B.	CP.	9'-5"
4	TER.	WD. & CT.	CM. EM. & GL. A.B.	CP.	8'-2 1/2"
5	CONC.	WD.	EM. & GL. A.B.	BLT.	8'-2 1/2"
6	CONC.	WD.	EM. & GL. A.B.	BLT.	8'-2 1/2"
7	CONC.	WD.	EM. & GL. A.B.	BLT.	8'-2 1/2"
8	CONC.	WD.	EM. & GL. A.B.	BLT.	8'-2 1/2"
9	CONC.	WD.	EM. & GL. A.B.	BLT.	8'-2 1/2"
10	TER.	WD.	EM. & GL. A.B.	BLT.	8'-2 1/2"
11	CONC.	WD.	EM. & GL. A.B.	BLT.	8'-2 1/2"
12	CONC.	WD.	EM. & GL. A.B.	BLT.	8'-2 1/2"
13	CONC.	WD.	EM. & GL. A.B.	BLT.	8'-2 1/2"
14	CONC.	WD.	EM. & GL. A.B.	BLT.	8'-2 1/2"
15	CONC.	WD.	EM. & GL. A.B.	BLT.	8'-2 1/2"

NOTE: COLUMN FINISH UNLESS OTHERWISE SHOWN TO BE PLASTER. COLUMNS IN NEAR PUBLIC STACKS AREAS SHALL HAVE 4'-6" HIGH CT. MAIN SCOT.  
\* - INDICATES PAN. IN CLG.

FIRST FLOOR PLAN  
SCALE: 1/8" = 1'-0"

FLOOR AREA, SQUARE FEET

FIRST FLOOR	25,180 SQ. FT.
2ND FLOOR	22,162 SQ. FT.
TOTAL	47,342 SQ. FT.

WINDOW SCHEDULE

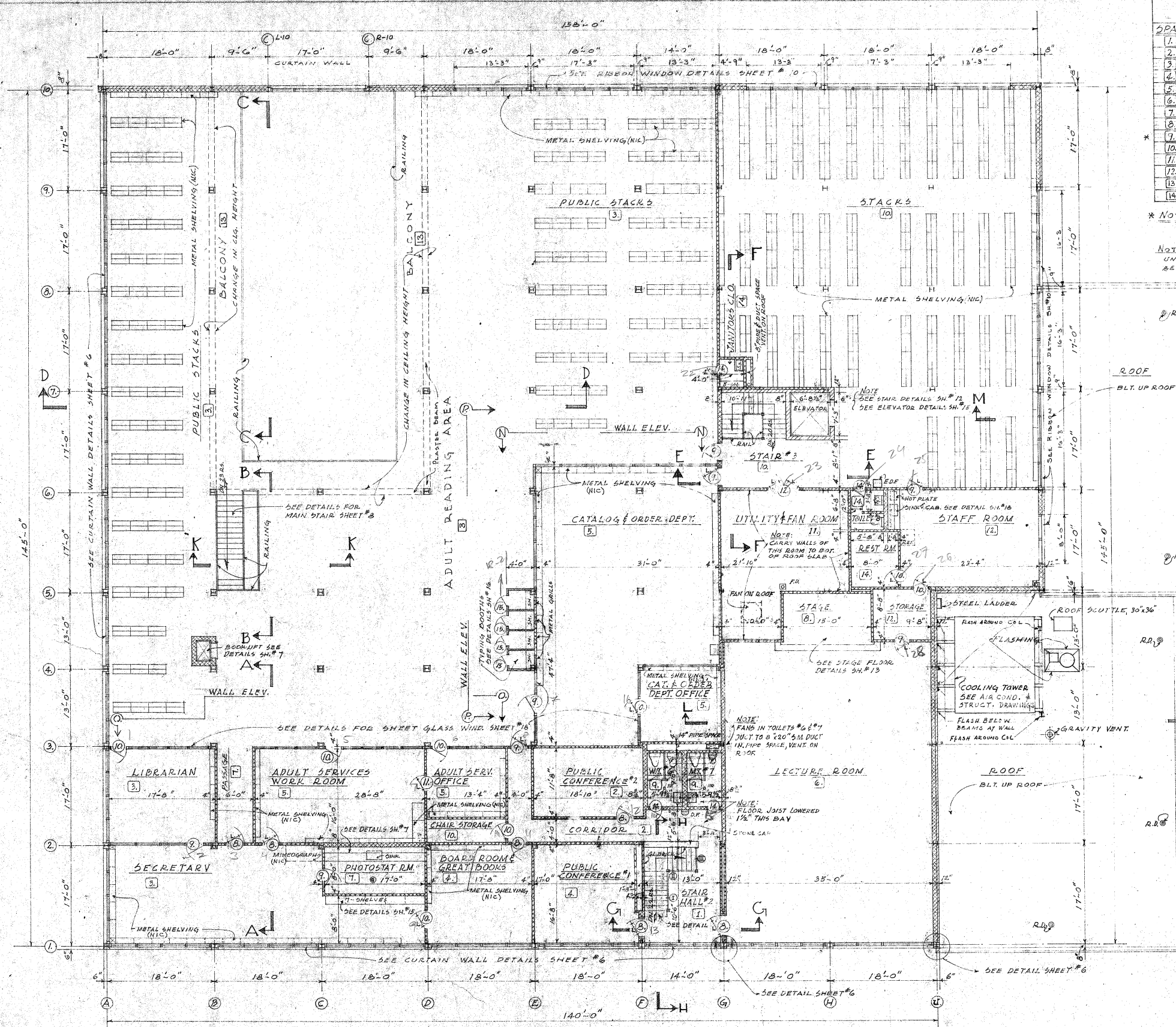
NO.	SIZE	TYPE	REMARKS
A	4'-0 1/2" x 5'-5"	425 H	STEEL ARCH. PAOJ.
B	AS SHOWN	FIXD GL. ALUM. FRAME/STOPS.	

FIRST FLOOR PLAN  
- CHARLESTON COUNTY -  
- LIBRARY -  
KING & HUTSON STREETS  
CHARLESTON, S.C.

DRAWN BY: E.H.M.  
CHECKED: W.H.  
REVISED:  
CUMMINGS & MCCRADY  
ARCHITECTS-ENGINEERS  
EXCHANGE STREET  
CHARLESTON, S.C.

SHEET NO. 3





**FINISH SCHEDULE - (2ND FLOOR)**

SPACE	FLOOR	BASE	WALLS	CEILING	SUSP. CLG.
1	A.T.	WD.	E.M. G.B. & C.W.	A.B.	9'-5"
2	A.T.	WD.	E.M.	A.B.	9'-5"
3	R.T.	WD.	E.M. C.W. & G.L.	A.B.	9'-5"
4	A.T.	WD.	E.M. & C.W.	A.B.	9'-5"
5	R.T.	WD.	E.M. & G.L.	A.B.	9'-5"
6	A.T.	WD.	E.M. & C.W.	A.B.	9'-5"
7	R.T.	WD.	E.M.	A.B.	9'-5"
8	WD.	WD.	E.M.	PLASTER	---
9	C.T.	C.T.	E.M. ABOVE C.T. UNLT.	PLASTER	8'-0"
10	CONC.	NONE	E.M.	A.B.	9'-5"
11	CONC.	NONE	E.M.	NO FIN.	---
12	A.T.	WD.	E.M.	A.B.	9'-5"
13	R.T.	WD.	E.M.	ACT. T.	10'-4"
14	A.T.	WD.	E.M.	PLASTER	8'-0"

\* NOTE: TOILETS #6 & #7 SHALL HAVE 4'-6" HIGH CT. WAINSCOT  
 (C) - INDICATES GRILLE IN CLG.  
 (F) - " " FAN " " "  
 NOTE: COLUMN FINISH UNLESS OTHERWISE SHOWN TO BE PLASTER. COLUMNS IN NON-PUBLIC STACK AREAS TO BE UNFINISHED.  
 ABBREVIATIONS:  
 A.T. - ASPHALT TILE  
 R.T. - RUBBER TILE  
 C.T. - CERAMIC TILE  
 CONC. - CONCRETE  
 WD. - WOOD  
 E.M. - EXPOSED MASONRY  
 C.W. - CURTAIN WALLS  
 G.L. - GLASS  
 G.B. - GLAZED BRICK  
 A.B. - ACOUSTICAL CEILING BOARD  
 ACT. T. - ACOUSTICAL TILE.

**DOOR SCHEDULE**

NO.	SIZE	TYPE	REMARKS
1	3'-0" x 7'-0" x 1 1/2"	ALUM.	SEE SPECS.
2	2'-2-8" x 7'-0" x 1 1/2"	2870-V	HOLLOW METAL (F.F.)
3	2'-8" x 7'-0" x 1 1/2"	2870-V	" " " "
4	2'-3-0" x 7'-0" x 1 1/2"	6070-69	" " " "
5	2'-8" x 6'-8" x 1 1/2"	2868-M	" " " "
6	2'-2-8" x 6'-8" x 1 1/2"	5468-M	" " " "
7	3'-0" x 6'-8" x 1 1/2"	ALUM.	SEE SPECS.
8	3'-0" x 6'-8" x 1 1/2"	FLUSH WOOD	HOLLOW CORE, 10" x 10" LT.
9	3'-0" x 6'-8" x 1 1/2"	" " " "	" " " "
10	2'-8" x 6'-8" x 1 1/2"	" " " "	" " " "
11	2'-8" x 6'-8" x 1 1/2"	" " " "	" " " "
12	2'-2-8" x 6'-8" x 1 1/2"	" " " "	" " " "
13	2'-2-0" x 6'-8" x 1 1/2"	" " " "	" " " "
14	2'-0" x 6'-8" x 1 1/2"	" " " "	" " " "
15	2'-0" x 6'-8" x 1 1/2"	" " " "	" " " "
16	2'-1'-0" x 6'-8" x 1 1/2"	FOLDING	SEE DETAILS SH.#14

NOTE:  
 L INDICATES DOORS TO HAVE HARDWOOD LOUVER.  
 SEE DETAIL SHEET #17.  
 DOORS #12 SHALL HAVE ONE 2 1/2" x 2 1/2" LOUVER IN BOT. & ONE 2 1/2" x 3 1/2" LOUVER IN TOP.

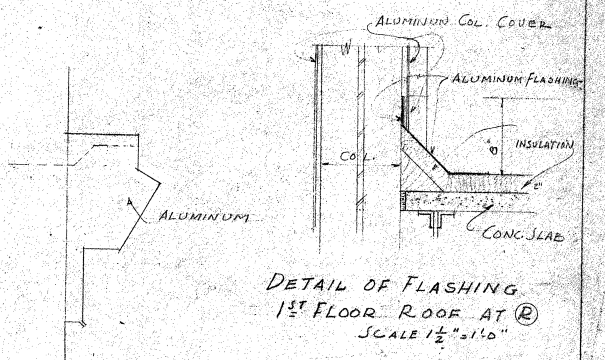
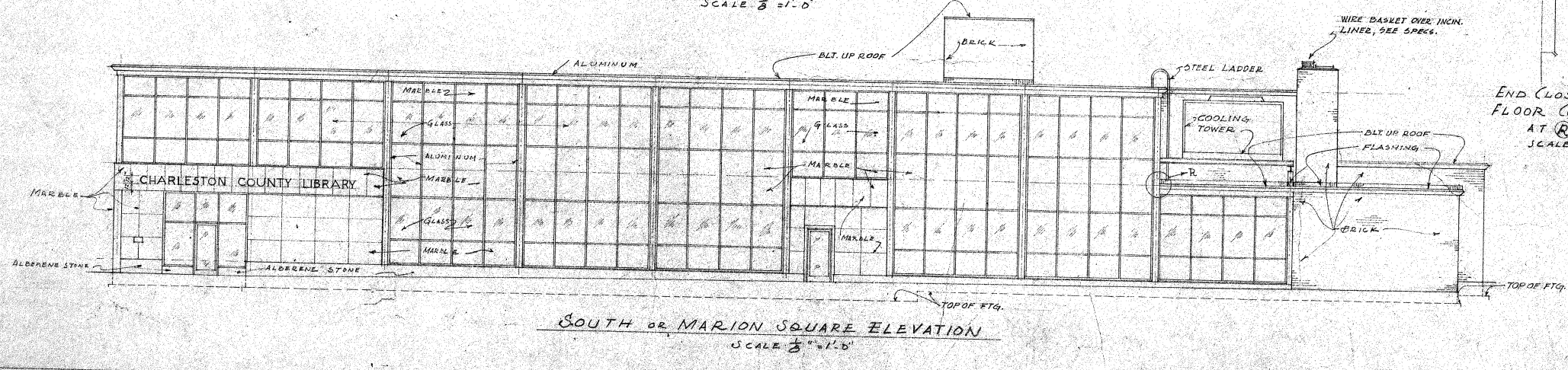
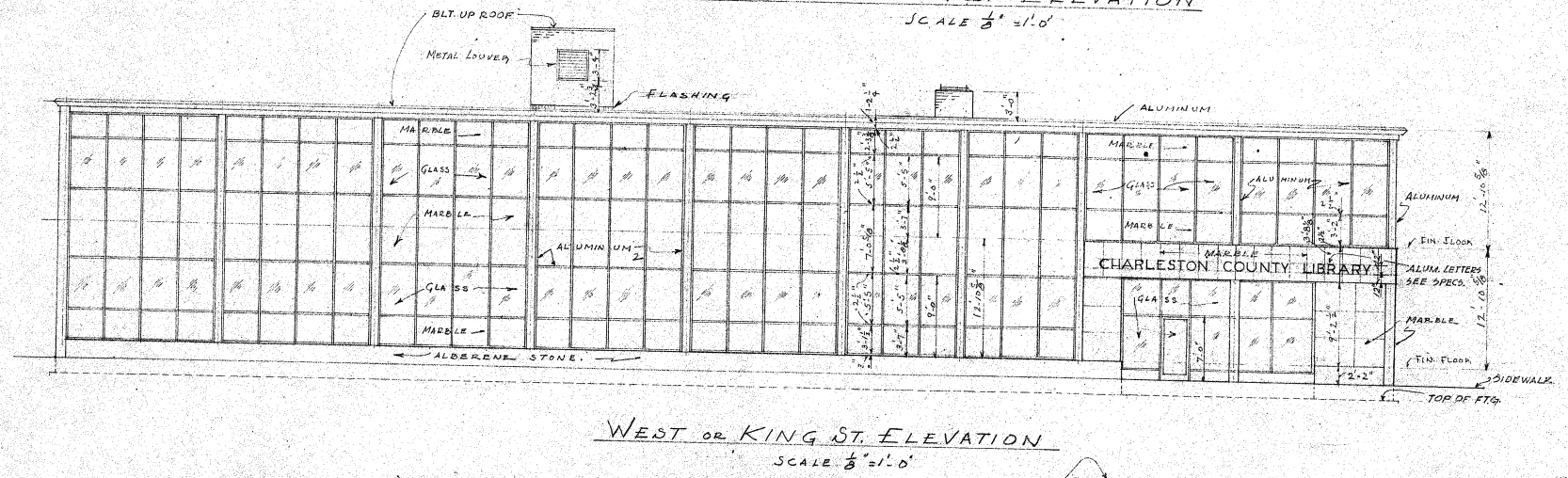
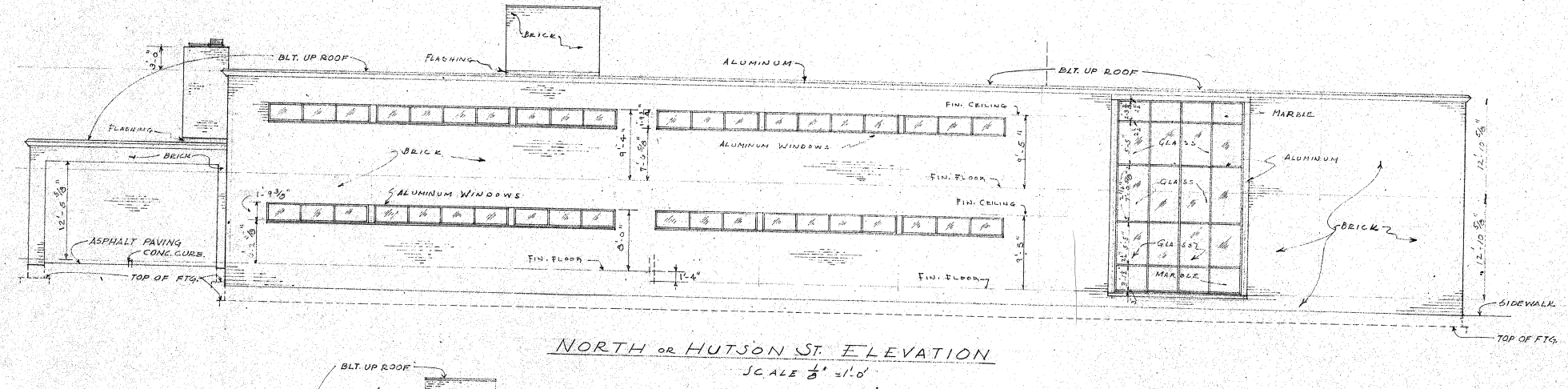
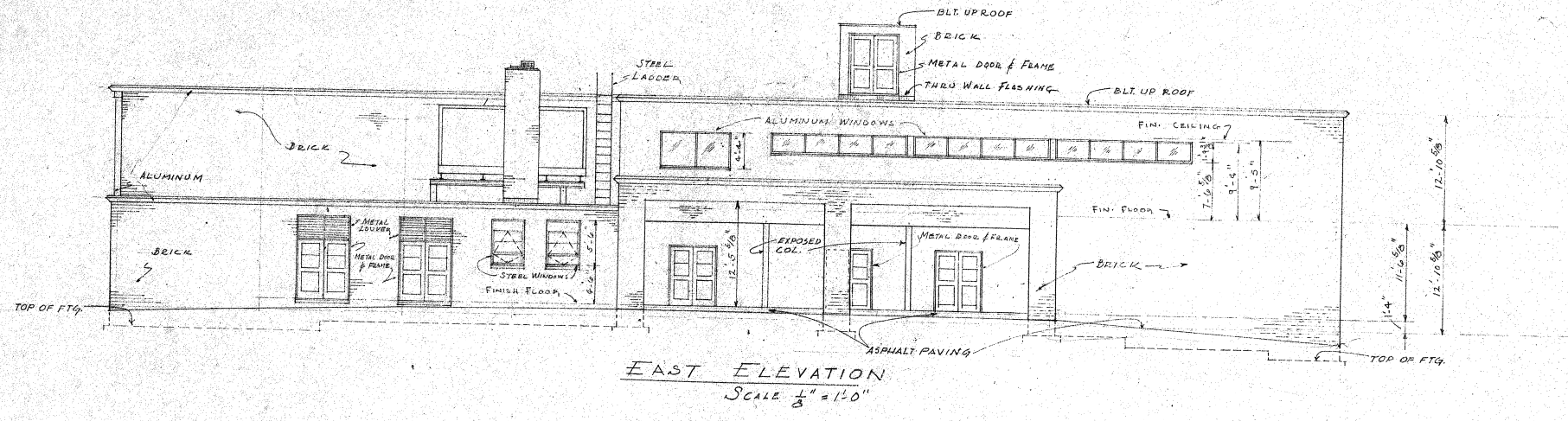
NOTE:  
 PARTITIONS TO BE CONTINUED ABOVE CEILING TO SLAB ABOVE FOR ALL PARTITIONS SURROUNDING THE FOLLOWING AREAS (FOR DETAIL OF FRAME PARTITIONS SEE SH.#18): - LIBRARIAN, CATALOG & ORDER DEPT., BOARD ROOM, TOILETS #6, #7, #8, UTILITY & FAN ROOM. MASONRY WALLS WILL BE CONTINUED WITH MASONRY - FRAME WALLS WILL BE CLOSED IN WITH 1" INSULATION BOARD AS SHOWN.

**SECOND FLOOR PLAN**  
 SCALE: 1/8" = 1'-0"  
 SEE NOTES ON FIRST FLOOR PLAN.

**SECOND FLOOR PLAN**  
**CHARLESTON COUNTY LIBRARY**  
 KING & HUTSON STREETS  
 CHARLESTON, S.C.

DRAWN BY E.W.M.	CUMMINGS & McCRADY ARCHITECTS-ENGINEERS	SHEET NO. 4
CHECKED W.H.	EXCHANGE STREET	DATE APR 29, 1955
REVISED	CHARLESTON, S. C.	





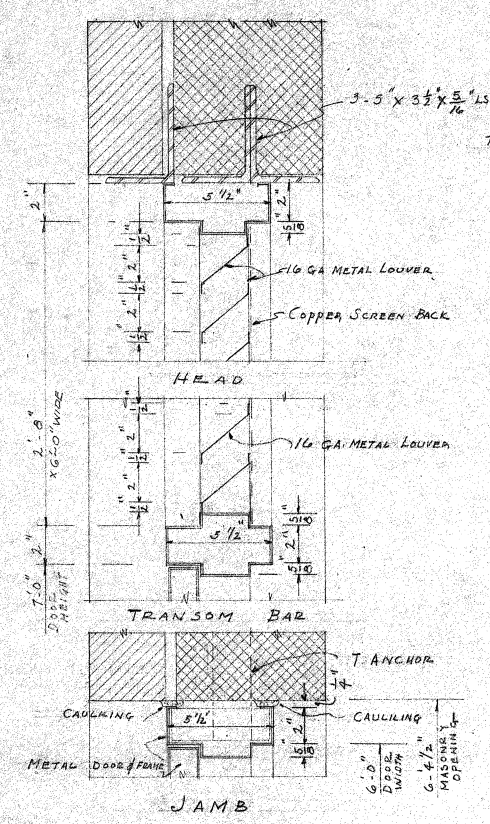
END CLOSURE 1<sup>ST</sup> FLOOR CORNICE AT  $\textcircled{R}$  SCALE  $\frac{1}{2}'' = 1'-0''$

**$\frac{1}{8}''$  SCALE ELEVATIONS**

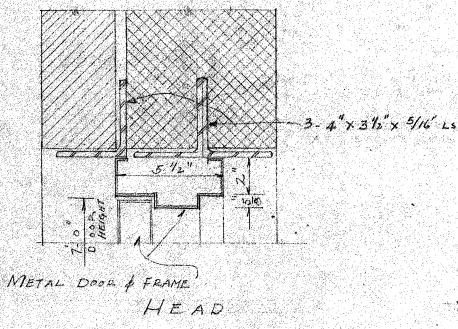
**CHARLESTON COUNTY LIBRARY**  
KING & HUTSON STREETS  
CHARLESTON, S.C.

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REVISED		17 CHURCH STREET	DATE
		CHARLESTON, S. C.	APRIL 1937

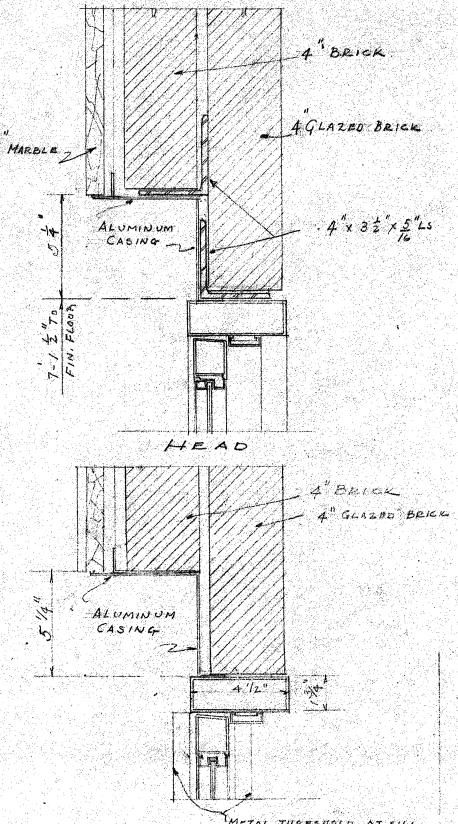




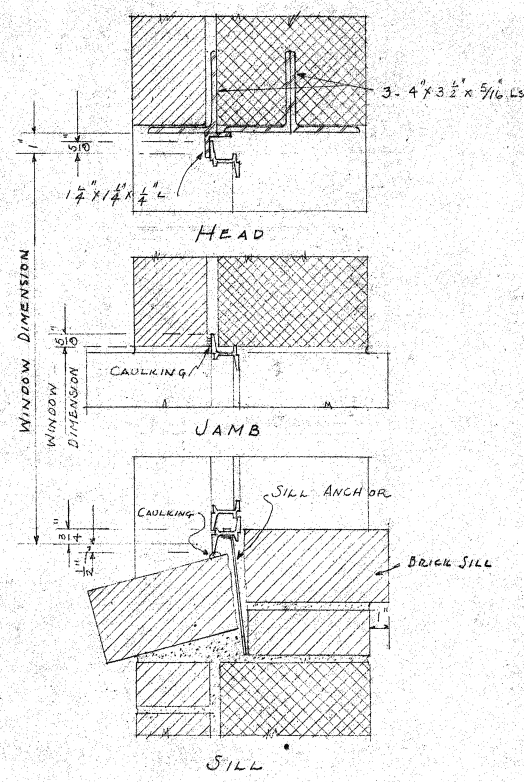
DOOR DETAILS - HEATING & AIR COND. ROOM  
DOOR # 4



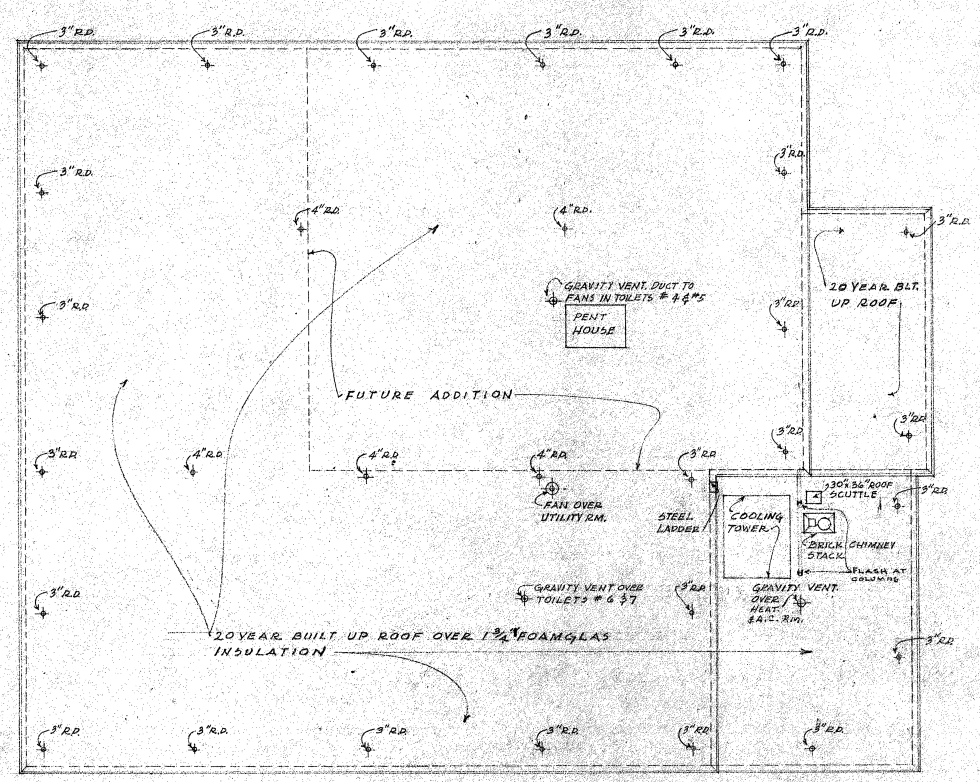
DOOR DETAILS - STAIR HALL #2  
DETAIL OF DOOR # 3



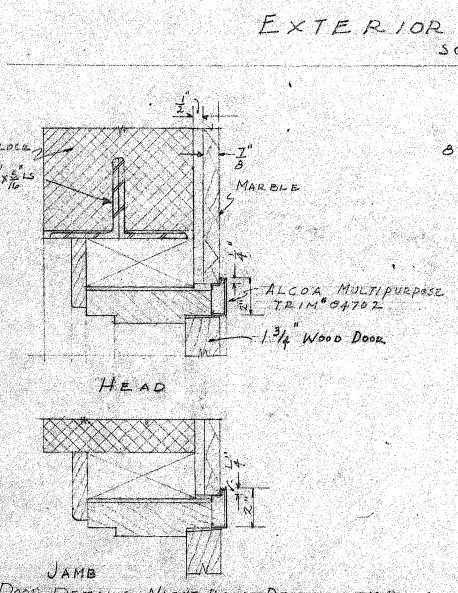
MACHINE ROOM LOUVER



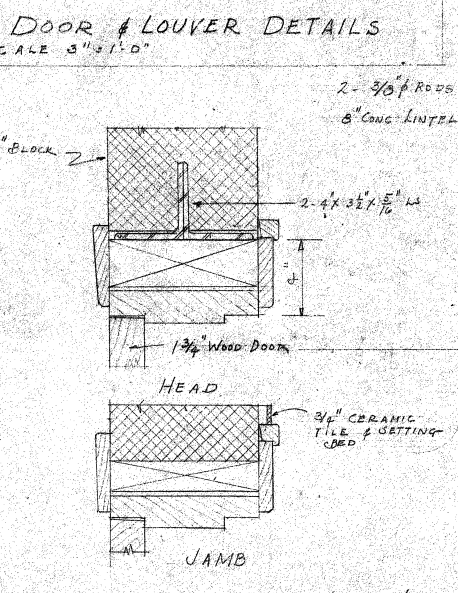
STEEL WINDOW DETAILS  
SCALE 3/8" = 1'-0"



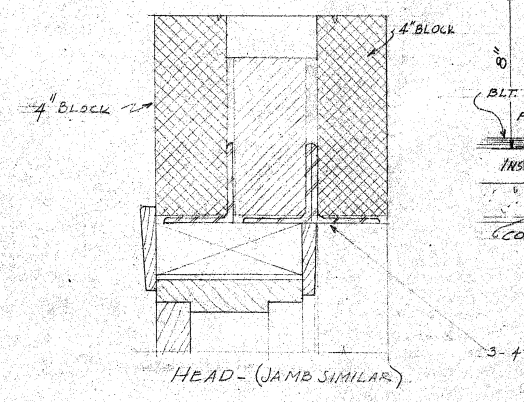
ROOF PLAN  
SCALE: 1/16" = 1'-0"



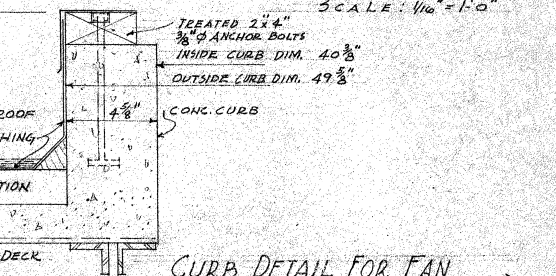
EXTERIOR DOOR & LOUVER DETAILS  
SCALE 3/8" = 1'-0"



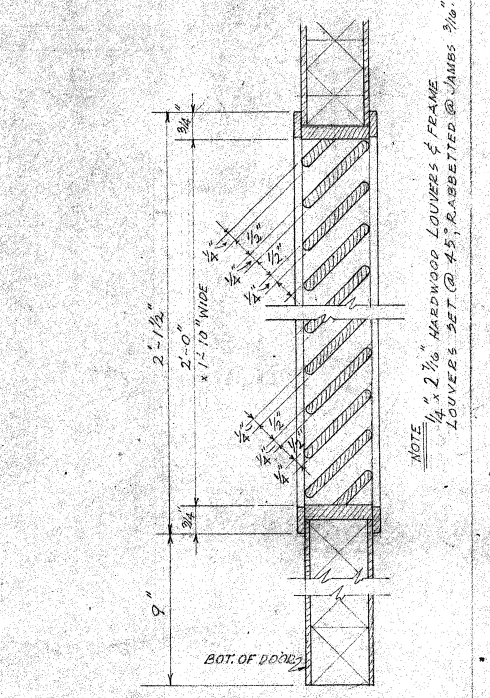
INTERIOR DOOR DETAILS  
SCALE 3/8" = 1'-0"



CURB DETAIL FOR FAN  
SCALE: 3/8" = 1'-0"



DETAILS OF DOOR # 2  
SCALE 3/8" = 1'-0"



DETAILS FOR HARDWOOD LOUVERS FOR DOORS  
SCALE: 6" = 1'-0"

ROOF PLAN - WINDOW & DOOR DETAILS		
- CHARLESTON COUNTY -		
- LIBRARY -		
KING & HUTSON STREETS CHARLESTON, S.C.		
DRAWN BY W.C.W.	CUMMINGS & MERRADY ARCHITECTS & ENGINEERS	SHEET NO. 17
DESIGNED BY W.H.	REVISIONS	DATE April 29, 1959

## MATERIALS LIST

Aluminum Window Casings

Pink Georgia Marble (South and West Façades)

Glazed Brown Brick (North and East Façades)

Black Alberene Stone Base of Exterior

Terrazzo Tile Flooring (Vestibule Area)

Rubber Tile Flooring (Main Area)

Ceramic Tile

Concrete

Acoustical Ceiling Board

Acoustical Tile

Wood/Plywood Paneling

APPENDIX B:  
ADDITIONAL PHOTOGRAPHS OF CHARLESTON COUNTY LIBRARY  
404 KING STREET



Charleston County Library c.1960, Photos courtesy of South Carolina Room Archives, Charleston County Public Library



View from Marion Square





View of interior looking towards main stacks



View of interior from second floor



View of Reference Department



View of Charleston County Library interior



Charleston County Library, 404 King Street at present, Photos by Author, 2011



View from Hutson Street





Interior view from Hutson Street



Interior view from Marion Square





View looking south on King Street, towards corner of Hutson and King Streets

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