The Proceedings and Papers

of the

GREENVILLE COUNTY HISTORICAL SOCIETY

2015—2020

Anthony M. Cox and John M. Nolan
Editors

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More information about Greenville County Historical Society, the Coxe Collection of Early Greenville Photographs, the Elrod Photographic Collection, and the Landing Collection of photographs and the Joe Jordan Photograph Collection is available on the Society's web page, which can be found at www.greenvillehistory.org

Each member of the Society receives a copy of The Proceedings and Papers. Additional copies of this volume are available to members and non-members at $15.00 a copy. All orders should be sent to the address above.

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FORWARD

The Greenville County Historical Society provides a unique service by the publication of the papers and presentations at its meetings. The publications of these papers constitutes a valuable compilation of historical research on Greenville County by many different individuals. The papers and presentations are on a wide variety of subjects covering the current and past history of the county. The Proceedings and Papers of the Greenville County Historical Society is published at intervals determined by the accumulation of papers suitable for publication.

Not all of the presentations at the Society meetings have involved traditional research papers. These presentations, nonetheless, contain valuable information about Greenville's past. They are printed in this volume in the format that seems most suitable for their preservation and distribution.

To the extent that has been possible, a uniform style has been adopted for the documentation appearing in each paper or presentation. Because multiple authors are represented, this has not always been possible.

BOARD MEMBERS OF THE SOCIETY

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2020

For the first time in the history of the organization, no annual meeting was held in the spring. The extraordinary circumstances surrounding the Covid-19 pandemic forced the Society to temporarily shutdown the office and shop, postpone board elections and prevent general meetings in person. Board members held respective positions for the remainder of the calendar year. Membership meetings would not resume until the fall of 2021.

PAST PRESIDENTS

1962-1964……..Marion M. Hewell
1964-1966……..Romayne A. Barnes
1966-1968……..Albert N. Sanders
1968-1970……..Brown Mahon
1970-1972……..Joseph H. Earle, Jr.
1972-1974……..Andrew B. Marion
1974-1976……..Robert R. Adams
1976-1978……..A.V. Huff, Jr.
1978-1980……..J. Glenwood Clayton
1980-1982……..Sam R. Zimmerman, Jr.
1982-1984……..William N. Cruikshank
1984-1986……..Vance Drawdy
1986-1988……..Lauriston Blythe
1988-1990……..Choice McCoin
1990-1992……..Choice McCoin
1992-1994……..Edward D. Sloan Jr.
1994-1996……..James D. Casteel
1996-1998……..Wilbur Y. Bridgers
1998-2000……..Wilbur Y. Bridgers
2000-2002……..Jeff Richardson
2002-2004……..Nelson B. Arrington, Jr.
2004-2006……..Albert Q. Taylor, Jr.
2006-2008……..Harry Edwards
2008-2010……..Mary Rutledge
2010-2012……..Max Cochran
2012-2014……..Max Cochran
2014-2016……..Max Cochran
2016-2018……..Kelly Odom
2018-2020……..Anthony Cox

Don Koonce
A Book Report: Charles Townes
January 10, 2002

On July 21, 1969, astronauts Neil Armstrong and Buzz Aldrin set up a series of small reflectors on the surface of the moon and faced them toward the earth. A few days later two teams of astrophysicists on earth – 240,000 miles away – sent a narrow beam of extraordinarily pure red light, from a crystal of synthetic ruby through two large telescopes, to bounce off those tiny reflectors on the moon and return to earth. The interval between the launch of that pulse of light and its return permitted calculation of the distance to the moon within less than one inch. This pulse of pure light was a laser and its application, since that time, in our daily life has become almost commonplace. Lasers are used in almost every conceivable field from medicine to surveying to communications to monitoring air pollution. The smallest lasers are so tiny one cannot see them without a microscope – thousands can be built on semiconductor chips like those that form the hearts of computers. The largest lasers, like those at the Lawrence Livermore National Laboratory, are more than 400 feet long and can focus a beam of light on a spot the size of a pinhead – generating temperatures of many millions of degrees. All of these amazing instruments, that have significantly improved our quality of life, owe their existence to one remarkable and fascinating man – Dr. Charles Hard Townes.

"How the Laser Happened" is a personal, engaging story of the life and discoveries of one of the twentieth century's greatest scientists. It is a human study of how focused research and openness to new ideas can result in life-changing discoveries, dwelling less on the technical specifics of scientific research and more on the personal influences that guided and motivated Dr. Townes throughout his professional career. That career as a physicist, engineer, astronomer, and humanitarian has led to more than 30 patents and a Nobel Prize in Physics for the development of the maser and laser. In addition to his fundamental research in microwave spectroscopy, he has served the governmental and scientific communities in many different capacities. He has been a personal advisor to six presidents and was the founder of the President's Scientific Advisory Committee in 1958. He helped develop the atomic clock. He was a founding member and chairman of the controversial "Jasons", an influential group of scientists that independently advises the government on defense policy. He served as chairman of The Science and Technology Advisory Committee for the Apollo space program and was responsible later for leading the discovery of a giant black hole at the center of our galaxy. He currently serves as Chairman of the Pontifical Academy, a group that advises the Pope on all scientific matters.

It all started on a 20-acre farm that his father Henry Keith Townes owned on the edge of Greenville – on the site of today's St. Francis Hospital. Charles Townes grew up working on the farm helping the family grow cotton, corn, and sweet potatoes and fell in love with the natural world as he played in the fields and streams with his older brother. He doesn't remember deciding to be a scientist but instinctively knew, from a young age, that he would either be a scientist or a teacher of science. He was an eager student and his parents allowed him to skip the seventh grade. He enrolled in the local college – Furman University – at the age of 16. He earned money to help with tuition by tutoring, taking care of the Furman Museum and selling apples from the family's farm. He satisfied all of the requirements for his B.S. degree in Physics in only three years but his parents felt he was too young to go off on his own so he put in a fourth year and graduated with a second degree, a B.A. in Modern Languages. He was one of only two Furman physics graduates in 1935, which did not help much getting a scholarship or fellowship to any of the major graduate schools.

Luckily he was offered an assistantship at Duke University and was assigned the job of setting up and operating the new Van de Graaff generators the University had purchased to get a nuclear physics program started. He developed new ways that the Van de Graaff might be used as early accelerators using static electricity to give proton beams energy and wrote his thesis by the spring of 1936, which qualified him for a master's degree. His faculty advisor felt that because they had never had anyone finish in just one year, it might not look too good and advised him to wait a year. Townes asked if he could leave and they could mail him his degree later - which is why his degree is dated 1937. Once again, he had finished school so quickly that he had some difficulty getting financial help to attend preferred schools like MIT, Cornell, Chicago and Princeton. So, he saved up $500 and headed off to Caltech.

It had been a good idea. At Caltech, he was invigorated by new ideas and influenced by many memorable characters. Here he learned that experimental physics and research was his calling and began to focus on molecular spectroscopy. He wrote a paper for the America Physical Society on the nuclear spin of Carbon 13 which ended up as the core of his thesis for his Ph.D. in 1939.

It seemed absolutely clear that the ideal next move was to a faculty position at a good university where he could teach and do research. Unfortunately, during the Great Depression of the 1930's the research-oriented universities were hiring almost no new physicists. The new Dr. Townes needed a paycheck. One of his friends talked him into filling out an application for a job with AT&T's Bell Laboratories. They offered him a job and with very little enthusiasm, he accepted. It turned out to be the smartest move of his career. He was assigned to work first in the field of magnetics, then in microwave generation and then in electron emission from surfaces. But the war in Europe was grow-

ing hotter and it looked as if the U.S. would have to become involved. Bell labs was becoming involved in the development of electronically guided anti-aircraft guns and put Townes to work designing a radar bombing system by adapting the technology used for anti-aircraft guns. He spent the next five years working on new radar systems and became fascinated with radio waves and magnetic fields.

He became more and more convinced that microwave spectroscopy or the study of those frequencies of the microwave spectrum from 1,000 megahertz to 300,000 megahertz that are selectively absorbed by certain materials, was the direction he needed to move in with his research and he received an offer to continue that research at Columbia University. By this time the armed services had become more interested in microwave research because of the opportunities for more efficient radar systems and offered block grants to Columbia for continued research. After the lessons of World War II, the military had learned to listen to the scientists and wanted to be sure that no fruitful avenues for practical technologies were missed. Unfortunately, after some months the idea of studying short wavelength microwaves began to lose some of its appeal and Townes was in danger of losing the military's support and money. Charles Townes was convinced that it was possible to amplify and transmit an intense, highly focused beam of high-frequency radio waves which could be of tremendous benefit to communications and precision measuring. He assembled a scientific committee, for the Navy, to study the problem but after months of work, even his committee members were a bit skeptical.

While in Washington, in 1954, he shared a room at the Franklin Park Hotel with Dr. Arthur Schawlow and one morning he awoke shortly after dawn wrestling with the amplification problem. Not wanting to wake Schawlow, he went for a walk in Franklin Park. In the fresh Spring morning air of the park he could smell the azaleas in full bloom and became absorbed in the beauty of nature. As he enjoyed the fresh air he began to mull over why they had not been able to make any progress and then suddenly the solution came to him. This is the part of the book where he gets very technical and to describe his solution, involving an oscillator in which the basic frequency control arises from an atomic resonance, would take much longer than my allotted time. Anyway, he pulled out an envelope and wrote the formula for the MASER on the back. He named his creation a MASER, which is an acronym for Microwave Amplification by Stimulated Emission of Radiation.

Dr. Townes continued his research into wave amplification and soon was able to apply his theory of atomic resonance to the areas of visible light waves. His new brainchild was named the LASER which is an acronym for, Light Amplification by Stimulated Emission of Radiation and the rest, as we say, is history.

Charles Townes writing his MASER formula on an envelope in the S. Main St. sculpture by artist Zan Wells. *(Photo courtesy of John M. Nolan.)*

In 1964 Dr. Charles Hard Townes received the Nobel Prize in Physics for "Fundamental work in quantum electronics which led to production of oscillators and amplifiers according to the maser-laser principal," or as was more simply stated by physicist Bengt Edlén who introduced him at the Nobel Ceremony, for "invention of the maser and laser".

This intriguing story of the laser doesn't stop there, however. Dr. Townes goes on to describe his continued exploration using the laser and maser, including his discovery of natural masers in outer space. He helped develop the Hydrogen Maser which emits a very sharp, constant oscillating signal, thus serving as a time standard for an Atomic Clock. His work in astrophysics using the laser to measure the size and mass of stars has provided scientists with new and exciting data about our solar system. His continuous exploration in the field of microwave spectroscopy has produced a wealth of new information on molecules and even on the masses of atoms and the structure of their nuclei. He is truly a fascinating man and his book is one that you will find difficult to put down.

He closes his book with this statement:
"I myself feel very fortunate to be able to spend my life exploring and to be a part of the scientific community, enjoying science and the intimate, powerful connections that it turns up. Scientific principals are so general and pervasive that they continually show up as familiar friends in new territory – or with exploration in any direction. I am both thrilled and intrigued by nature's beauty. Somehow, essentially every aspect of nature can be inspiring and beautiful. A calm sea and a stormy sea are both strikingly esthetic and beautiful. So is the structure of an atom, a field fresh with flowers, a desert, an insect, bird, fish, star, galaxy, or the mysteries of a black hole. As I have had a chance to explore and try to understand, I feel enriched – not just by the usefulness of science, but by its awesomeness, connectedness, and the beauty of all its dimensions. Scientific exploration is indeed fun, and thinking over the experiences or the pathways that my colleagues and I have excitedly enjoyed is an occasion to be thankful."

Reverand Toni Pate
Trinity Church "A Preservation Story"
February 27, 2017

I want to talk to you about the renewing of Third Presbyterian Church into what is now Trinity Church of Greenville. In 1916, the congregation of Third Presbyterian Church had walked together from their wood-framed church building, three blocks west, to this newly completed sanctuary. Though it was also a tremendous undertaking for us to move into this sanctuary in 2015, we came humbly and with great regard for those who had gone before us.
Third Presbyterian Church originated in 1887 as a mission of the Young Men's Working Society of First Presbyterian Church of Greenville. A Sunday school was first begun near the Southern Railway station and was then moved to Hampton Avenue. In 1893, the Palmer Presbyterian Church was organized from the Sunday school.

W. Austin Hudson (1870-1948), a member of the church and owner of the Triangle Pharmacy—which was in the "V" right past McDonalds, between Buncombe Road and Rutherford—gave the church an acre and a half of land adjacent to his store in what was then considered the posh Hampton-Pinckney area of Greenville. Hudson wanted his congregation to have a beautiful new space after it changed its name to Third Presbyterian Church.

The plans for the interior of the sanctuary were based on a popular late-19th century model called the Akron Plan, a design for churches to better support their Sunday schools. Akron Plan churches had a set of wedge-shaped classrooms that radiated from a central platform. Doors or movable partitions could be closed to separate classes, largely by age or sex, or they could be opened to facilitate the participation of all the pupils in a single group.

The Akron Plan gave this worship space, which seats three hundred, its unique octagonal shape and provided the sort of acoustics sought after by both religious and civic groups. The Furman Singers used it as a practice space; community choral groups chose it as a perfect venue for concerts. I could literally turn off this microphone, and every word, every whisper, could be heard in every corner. Of course, the church was built at the absolute dawn of electronic amplification, so its excellent acoustics was of real practical benefit.

For thirty years, the growing congregation maintained the sanctuary as well as adding to its classroom space, and early members included residents of nearby mill villages. Following a church split in 1938, the congregation began growing again under the leadership of W. McLeod Frampton Jr. (1908-2003), who served until 1943.

But on November 19, 1946, the Ideal Laundry, located across the street, exploded with tremendous force, knocking down ten houses, killing six people, and injuring a hundred and twenty more. The explosion completely destroyed the west facing wall of Third Presbyterian Church. The pipe organ was mangled, and the two-story gallery was blown to bits. Less visible damage proved even more serious. One of the two main crossbeams in the attic was severely cracked. Third Presbyterian was uninsured for the damage and also had to meet in an elementary school for several months. Still, the church continued to grow and, by its 60th anniversary in 1954, it had more than 500 members.

During the '50s, neighborhoods around this church were gradually abandoned as residents moved to the suburbs. Beautiful Victorian homes put "For Rent" signs in their windows. By the late 1960s, the church voted to allow members who planned to leave to establish a church on the east side of town. A remnant of mostly older members continued to worship here, but they could no longer properly maintain the building. Such work that was done was invariably piecemeal, the workmanship was deplorable, and the massive beam over the altar continued to drop little-by-little.

Fast forward to 2014. A new, small congregation called Trinity Church had been holding services at Triune Mercy Center on Rutherford Road, just a stone's throw from here. We had started with twelve people in Melanie Tompkins' backyard, dreaming that we would found a new interdenominational group. We enjoyed being in Triune Mercy Center, which had a real sanctuary, real pews, and a real organ—but it wasn't home.

My mother's second husband, Dr. Colin Hudson (1915-2015), knew that Trinity had been looking for a permanent home. Being a Presbyterian, he suggested that I inquire with the Foothills Presbytery to see if Third Presbyterian was indeed available. His actual words to me were, "Toni, I believe if you'll become Presbyterian, they'll just give it to you."

The presbytery had named a commission to handle the disposal of the building, and there was a handsome offer on the table from a developer who intended to demolish it. The group suspended its decision and gave us a key. At that time, the congregation of Third Presbyterian had dwindled to five people who had valiantly tried to stem the abuse of the property, but the building was deteriorating faster than they could address its problems. Renters and homeless people had rendered it almost unredeemable.

When we first got the key, we looked at the other building first. The rooms were littered with needles, condoms and empty beer and liquor bottles. There were Sterno cans in the basement under this hardwood floor. There was human waste that I cannot describe and urine soaked sleeping bags everywhere.

People lived here who did not want to abide by the rules at the Salvation Army or the Greenville Rescue Mission. They had broken windows to enter and lived here using the restrooms for three years after the water was turned off. The question in our mind was, "Was there anything here worth saving?" Then we looked at this building. And I almost cried. I couldn't imagine this historic building being considered for demolition.

William H. "Billy" McCauley II (1942-2012) of Creative Builders was a friend of mine, and I asked him to look at the property. When he came in, he said the building had "good bones," but he cautioned that the broken beam in the ceiling would have to be repaired as soon as possible. We contacted an engineer at Triangle Construction, and I figured that if they said the beam could be repaired, our church was ready to become the owner. The engineers said it could be done.

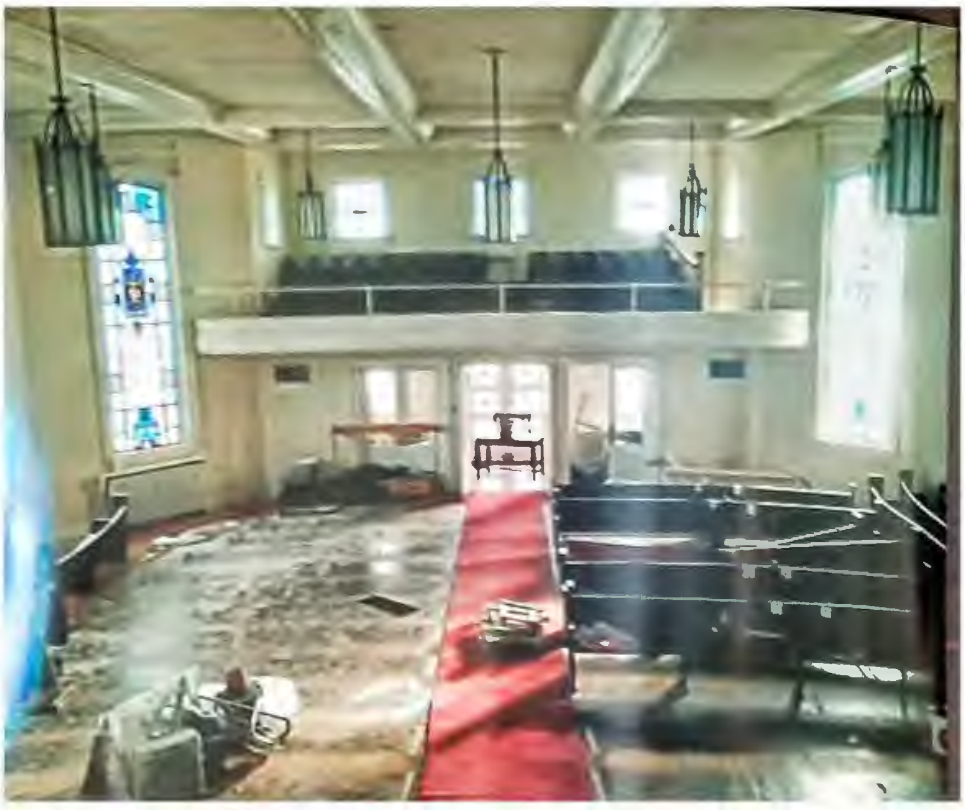
The presbytery graciously decided to spare the building from the bulldozer and allowed us the option to buy it, provided we continued to use it as a house of worship. In fact, the deed specifies that the building can never be anything other than a church building.

The purchase price was reasonable considering that building was in the city's revitalization district. Nonetheless, the price was a stretch for a fledgling group of 48 members. The presbytery agreed to be the bank, but the purchase price didn't touch the staggering reconstruction costs.

Steel reinforcements have helped stabilize the roof of the original Trinity Lutheran Church. *(Photo courtesy of Rev. Toni Pate.)*

The city forbade us from even coming into this room, even with hardhats on, until the beam was secured. The beam was tied into the masonry walls, so that if the beam collapsed, the whole church would collapse. The first order of business was to get three upright steel beams in place to prevent the entire structure from caving in. Every time it rained, the broken truss sagged a little bit more, an six additional inches since we had first seen it. Water poured in through the crack, and barrels were set on the floor to catch it.

After a year, we had enough money to order the steel beams and nothing else. Because of the way the building had been constructed, it was impossible to jack it up, and leaks in the roof caused plaster to roll off the walls in sheets. There were bullet holes in all these magnificent, hand-painted art nouveau stained glass windows—which are virtually uninsurable. The elegant 15-foot mahogany pews were mildewed, scratched, and in some cases broken. The pendent lights all had missing glass and didn't work. There was no heat, there was no air conditioning, and the balcony rail was only two feet high.



Interior of Trinity Lutheran Church during renovations. *(Photo courtesy of Rev. Toni Pate.)*

A couple from England put an ad in the *Baptist Courier* offering a free organ rescued from a church in Williamsburg, Virginia, of the same vintage as the organ that should have been here. The organ was disassembled and brought to this church, but we had no chamber to put it in.

We organized a "Raise the Roof" campaign, and after the *Greenville News* did a story, the response was amazing. A businessman and his wife gave $50,000 and promised another $50,000 if the church could match it. We raised $63,000 in twelve weeks to put with his $100,000.

We determined to maintain the historical integrity of the building regardless of the cost. So, when Kyle Campbell from Preservation South literally walked in off the street and asked if I wanted his help in maintaining the 1916 style, I was thrilled. He pointed out the limestone columns and their Doric capitals. He found a Charlotte-based company to redo the original internal gutter system at the edge of the roof. He insisted that the ten little cornices, the dentil molding on the outside of the building, needed to be cleaned by hand. And he helped us meet city codes without altering the historic design.

He worked diligently to educate our contractor, who with a small crew completed the organ chamber, the plaster, and all the trim work. They painted the ceilings and the walls, rehung the lights, posted the organ pipes, rehung all the doors, built a handicap ramp, refinished the floors, rebuilt the porch, and completed more than fifty additional repairs.

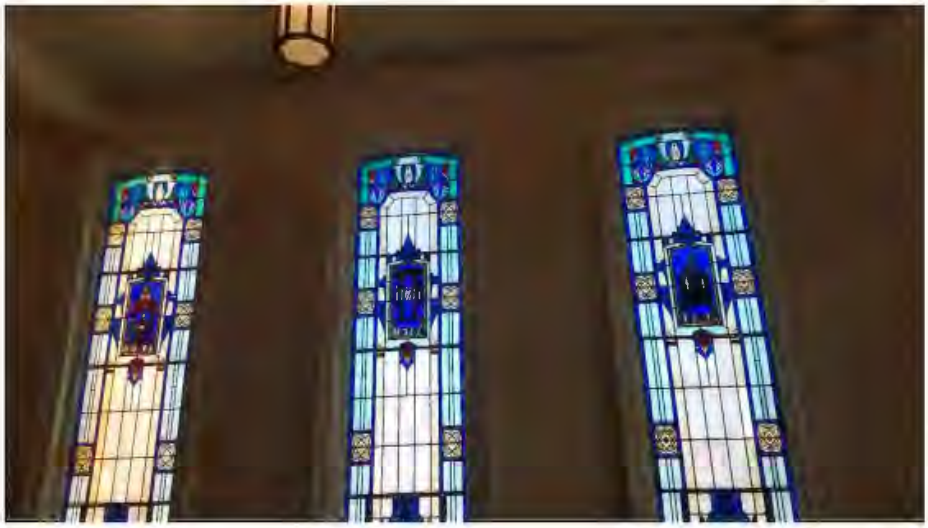
In 2016, the restoration of Trinity Church won a State Preservation Honor Award from the Governor's Office, the South Carolina Department of Archives and History, and the Palmetto Trust for Historic Preservation. As a winner of the award, the church was allowed to nominate two people who worked on the project for the award, and we nominated Kyle Campbell and stained glass expert Lou Ellen Davis of LEB Glass.

Appropriately, the project was completed on Thursday, November 26, 2015, Thanksgiving Day. On Sunday, March 13, 2016, our congregation celebrated the hundred anniversary of worship in this sanctuary. Simultaneously, on that same Sunday, our congregation celebrated our own fifth anniversary to the day.

The crack in the beam, probably created by the laundry explosion in 1946, is still visible. Although there was now no chance of the building falling down, I hated that one imperfection. I wanted to get rid of the scar. But with all the attempted camouflaging, that scar will always remain. That flawed beam is what I preach from the pulpit, that each one of us is flawed and that we face utter destruction unless someone steps in to restore us. That Someone is Jesus Christ. Jesus shoulders all the burden that we could never shoulder on our own.

This restored room, as lovely as it is, is not Trinity Church's mission. Trinity Church is not a building. But Trinity Church is delighted to have had the opportunity to preserve such a remarkable piece of Greenville's history in a place that people have counted as sacred for more than a hundred years. We are happy to stand at the crossroads of Greenville's past and her future, and we are proud to have played this part with you, staking a claim for our belief in things that last.

An eager crowd listens to the story of renovations of the old Trinity Lutheran Church during the public opening ceremony. *(Photo courtesy of John M. Nolan.)*



The beautiful original stained glass windows were restored during the church's renovations. *(Photo courtesy of John M. Nolan.)*

Mike Chibbaro
The Mighty Generals— A Story of Basketball Championships and Racial Unity
February 23, 2020

On May 17, 1954, the United States Supreme Court ruled in Brown v. Board of Education that dual school systems for white and black students were unconstitutional. The decision stated that public school segregation violated the equal protection granted to all U.S. citizens under the 14th Amendment. Throughout school districts in the Deep South, change was slow. By 1961, seven years after the Brown decision and 100 years after the attack on Charleston's Fort Sumter by Confederate forces, South Carolina, Alabama and Mississippi had essentially avoided integration of public schools as required by the 1954 Supreme Court ruling.

After the 1954 Supreme Court ruling, schools in Greenville, South Carolina continued to operate under the dictate of "Jim Crow" laws which called for separate but equal facilities for whites and blacks. During the era of Jim Crow, schools in Greenville were clearly separate, but they were not equal. While attending a local political function at an all-white school in the early 1960s, Greenville's A.J. Whittenberg could not help but notice the difference between that school and the all-black school attended by his 11-year-old daughter. Whittenberg ultimately led an effort to help black children attend white schools in Greenville. In 1964, the "freedom of choice plan" was implemented whereby black citizens could petition to have their children attend white schools. These petitions were often met with resistance and by 1969, the freedom of choice plan had resulted in only half of the 100 public schools in Greenville County being racially mixed.

By 1970, Greenville County School District operated 12 predominately white high schools. Enrollment in these schools consisted of 13,057 whites and only 838 blacks. It is highly unlikely that this was the kind of desegregation the nine Supreme Court justices who ruled in *Brown v. Board of Education* had in mind in 1954. The Federal Government eventually grew weary of the lack of meaningful progress on school integration in states like South Carolina. On January 19, 1970, Judge Clement Haynsworth, Chief Judge of the United States Court of Appeals for the Fourth Circuit in Richmond, Virginia, ordered the immediate dismantling of Greenville County's dual school system.

On February 17, 1970, 12,000 of Greenville County's 57,000 students were reassigned in the middle of the school year in order to establish an 80-20 white/black ratio at each school. Faculty ratios were targeted for 4-1 in elementary schools and 5-1 in secondary schools which meant that 531 teachers had to accept mid-term reassignments.

Five all-black high schools existed in Greenville in 1970: Beck, Bryson, Washington, Lincoln and Sterling. As part of the district's integration plan, Beck and Bryson were converted to junior high schools. Washington was closed and Lincoln and Sterling remained in use for the remainder of the school year but were closed the following September.

Once school integration became inevitable in Greenville, a core group of local leaders and volunteers organized and focused their efforts on preparing for a peaceful transition to a unified school system. Area leaders were keenly aware of the negative impact that could result if the school desegregation resulted in violence, riots and chaos. Etched in their minds were the nightly news scenes from other Southern cities such as Little Rock and Birmingham where school integration required oversight by significant armed forces. Remarkably, the forced integration of the public schools in Greenville County was accomplished without significant incident.

As the decade of the '50s ended, the Greenville County School Board grappled with the issue of a growing suburban population as well as the problem of two aging high schools in the northern part of the county. In September 1959, the board approved the construction of an eighth through 12th-grade school on 33 acres on Pine Knoll Drive, near the intersection of Wade Hampton Boulevard (U.S. Route 29) and North Pleasantburg Drive (S.C. Highway 291). The school would eventually be named Wade Hampton in honor of former Confederate General Wade Hampton III.

By 1970, Wade Hampton was fast becoming a melting pot of students from a wide variety of backgrounds. As the business community flourished, skilled workers, professionals and many corporate executives were migrating to Greenville from Northern cities. Many of the city's best new suburban housing options were in the Wade Hampton school district. Greenville had no Catholic high school at the time, and once Catholic students completed junior high, they transferred to the public high schools. The city's Jewish temple was located within Wade Hampton's school zone. But even with this diversity, only 43 of the school's 2,161 students were black in 1970.

On the morning of February 17, 1970, 300 black students were added to Wade Hampton's enrollment. Most of these students came from either Beck or Washington High School. The new students were ushered into an opening assembly in the school auditorium. A large handmade colorful banner hung the length of one wall and read, "Wade Hampton Generals Need You." Principal Dewey Huggins spoke to the group and said the school "has a tradition that any student who is new here enters with the same privileges and the same rules and regulations that apply to all. We feel that this is a tradition that will not be broken here."

At one point during the assembly, Washington High Student Body President Alister Dial was brought to the stage to meet his counterpart, Bob Lentz, Wade Hampton's student body president. Lentz crouched at the edge of the stage and extended his hand to Dial. A local photographer captured the symbolic handshake between the two student leaders. Subsequently, the picture was picked up by a national wire service and appeared in the March 2, 1970 issue of *Newsweek*.

Wade Hampton Student Body President Bob Lentz shakes hands with Washington High School Student Body President Alister Dial during a welcoming assembly at Wade Hampton High School on February 17, 1970. *(Photo courtesy of the Upcountry History Museum, James Wilson Collection)*

On the surface, it appeared that Wade Hampton had pulled off the impossible, a peaceful integration of its campus in the middle of a school year. Other than a couple of buses that arrived late as the drivers learned their new routes, the day went off without a hitch. Former students described the day as "uneventful" and "not a big deal at all," but even with all the admirable volunteer efforts, welcoming committees, banners and personal escorts, it would have been impossible to completely eradicate any form of racial taunting in a school so steeped in Southern culture. Administrators could not police every hallway, bathroom and locker room.

At the time of school integration, the Wade Hampton High School boys basketball team was 11-7 and fighting to earn a spot in the post season playoffs. As it turned out, good fortune came to Coach Johnny Ross's team as a result of the forced integration of public schools on February 17, 1970. With the closing of Washington and Beck High schools, a collection of talented basketball players made their way to Wade Hampton. In mid-season, Ross added five new black players to his team's roster, including 6'7" Clyde Mayes, a standout player from Beck. Over the next two seasons at Wade Hampton, Mayes established himself as the most dominant high school basketball player in South Carolina. Mayes grew up in the Nicholtown community and the Greenville County School integration plan literally split his household, sending his older sister to J.L. Mann High School while Clyde was assigned to Wade Hampton. But Clyde was determined to make the best of the mid-year transfer and at Wade Hampton, he not only excelled athletically, but was also a recognized leader on the Wade Hampton campus where he forged many life-long friendships with white teammates and students. Mayes went on to have an outstanding collegiate career and played professional basketball for 14 years before returning to Greenville.

After desegregation of the public schools, the revamped Generals' basketball team became a powerhouse. Over the next two seasons, they won 34 games while losing only twice. They captured the state 4A basketball championship in both 1970 and '71. These were the first athletic state championships won by teams at Wade Hampton High School.

Prior to 1971, South Carolina's black high schools competed for separate championships with little or no public recognition. The 1971 state championship game between Wade Hampton and Dreher High School was played in Columbia's 12,000 seat Carolina Coliseum. The game matched up Wade Hampton's Mayes against Dreher High's Alexander English. Never had two black superstars led historically white high schools on a stage as large as the Carolina Coliseum.

The game symbolically ushered in a new era of integrated athletic competition in South Carolina and inspired the next generation of young athletes. Mayes and English became the first two black athletes at their respective colleges, Mayes at Furman and English at South Carolina, to have their jersey numbers retired.

1969-70 Wade Hampton boys basketball team after the desegregation of public schools on February 17, 1970. Bottom row: Coach Johnny Ross (left), Billy Spink, Bobby Estes, Norman MacDonald, Tom Goodman, Willie Allen and Levi Mitchell. Top row: Mel Tate, Donald Wing, Clyde Mayes, Horace Anderson, Will McNamara, Paul Myers and Johnny Ayers. Not pictured James Starks. *(Photo courtesy of Kelly Ross.)*

In a post-Civil Rights Era in the Deep South, at a high school named in honor of a Confederate general, the game of basketball became a unifying force between white and black teammates. It propelled a diverse group of young men to look beyond their differences, bond together and become champions. The unified spirit of the team spilled over to the entire student body as well as the local community.

On their way to becoming champions, a few important life lessons were also learned, none more important or profound than the one shared James "Big O" Brooks, a former Beck High student and member of Wade Hampton's 1971 championship team. Brooks said simply: "When you play basketball together, you realize that you really aren't that much different," Brooks said.

Note: The complete story of *The Mighty Generals* can be read in Mike Chibbaro's book, *"The Mighty Generals, A Story of Basketball Championships And Racial Unity in the Deep South."* Thirty-Seven Publishing, 2019. A copy can be purchased at the office of the Greenville County Historical Society or at www.thirtysevenpublishing.com.

Don Koonce
Southern Bleachery and Print Works
and the Birth of Taylors Mill

October 7, 2018

For hundreds of years, the Cherokee tribe understood the value of mineral springs for their healing properties. Paris Mountain had sulfur springs and the Taylors area had medicinal mineral springs at Lick Creek near the Enoree River. Robert Mills remarked, "it smells like the washings of a cup barrel." Then along comes a man named Dr. Burwell Chick, who saw the value of opening this to people around the area. So, he re-named the area "Chick Springs" and built a spring house and hotel there in 1840. He constructed cottages in the area and invited people to come and enjoy the curing properties of these springs.

When he died, his two sons took over, but sold it in 1857 and it burned in 1862. They bought it right back and then sold it to an attorney from Atlanta, George Westmoreland. Under new ownership, a new hotel was built and the property was expanded to be a proper resort including tennis, swimming, horse-back riding, and other amenities to attract people to enjoy this beautiful part of Greenville County. Westmoreland ran the hotel for awhile but then sold it to a Greenville businessman names James Bull. After years of success, the hotel burned again in 1907, but Bull invested further in the property and built a magnificent new hotel in a Spanish architectural style with even more amenities than in the past. Bull also added a bottling factory to commercially sell the Chick Springs mineral water then later got into selling ginger ale made with that same spring water.

Postcard of the Chick Springs Hotel as it looked under owner George Westmoreland.
(Photo courtesy of the Greenville County Historical Society.)

Meanwhile, in 1909 the national highway was built from Roanoke, VA, to Atlanta (and eventually further to Florida) and went through Chick Springs in the little community of Taylors, SC, and also traveled though the WWI Army Camp, Camp Sevier, and through Greenville. The road was paved with cement from Greenville to Camp Sevier in 1917 but didn't get paved to Taylors until 1925, one year after they built the Southern Bleachery building.

The Piedmont & Northern Railroad (P&N) came to the area in 1911 owned by textile executive, James Buchanan Duke. The line ran right along the backside of the property of the hotel. This allowed for hundreds and hundreds of new visitors to come and easily have access to staying at the hotel. Business was great for about five years but then the market started to wane and Bull released the operation to Bennette Geer, who was the head of the English Department at Furman University. With leisure travel at a low on the eve of WWI, Geer turned the former hotel into a military academy.

This photo shows the former Chick Springs Hotel as it looked as a military academy under the operation of Bennette Geer. *(Photo courtesy of the Greenville County Historical Society."*

BENNETTE EUGENE GEER, M. A., M. M. P.

Bennette Geer was one of the most important businessmen in Greenville and took over operation of the old hotel. This portrait shows him in 1901. *(Photo courtesy of the Greenville County Historical Society)*

The cadets who trained here would go on to be part of the Butler Guards, which were part of Company A of the 118th Regiment of the 30th Division of the Old Hickory Brigade, who were the ones who broke through the Hindenburg line on September 29, 1918, and secured the victory for the Allies. When Bennette's brother, John, died of cancer in 1912, he left charge of his five textile mills to Bennette. One of those was Judson mill, which was on the brink of financially folding. Bennette visited James B. Duke and successfully borrowed $75,000 to save the mill. An additional part of the bargain was for Bennette to bring textile business along Duke's P&N railroad line. Duke said, "I want you to build some mills along 'my little railroad.' [He called it 'little railroad' because he could remember the name of it since he owned so many different ones.] Geer followed up with starting Southern Franklin Processing in 1921 and Southern Worsted and Southern Weaving in 1924. Duke was pleased but wanted more, so Geer contacted John Arrington, who was the president of Union Bleachery. Arrington advised Geer that the region really needed another bleachery because the in-demand product of that era was print cloth.

In order to have print cloth, you had to dye or bleach "gray" cloth and process it in preparation for printing. So Arrington told Geer to bring on a strategic partner named Harry Stevenson, who was named president of the new Southern Bleachery and oversaw its construction. Alester Furman was the land agent to secure the real estate for the new bleachery from the estate of Alfred Taylor and from the Hemmings property. Joseph Sirrine, who designed scores of mills throughout the state and in Greenville, designed the buildings and layout for Southern Bleachery. James Gallivan of Gallivan Construction, whose firm had built many mills already existing around Greenville, was hired to build the complex on six acres of land.

Stevenson predicted that the bleachery would process over three million yards of cloth in one week. Numerous extensions were made to the complex over the years. In 1928, thirteen acres of the property were sold to Piedmont Print Works to make the process even more efficient by getting printing facilities into the same buildings where the finished bleach cloth was ready for use. A decade later these two companies merged.

The mill village surrounded the bleachery and extended up Mill Street to Main Street over to Stevenson Street and down across the Enoree River and beyond the railroad tracks. Supervisor houses were located up by Mills Street and Hill Street. The company store was near the intersection of Main Street and Mills Street, but is no longer existing. Besides having a baseball team and a golf course, the village had all the amenities most textile mills had in this era.

A 1955 aerial view of the Southern Bleachery complex and surrounding countryside of Taylors. Notice the P&N railroad line just above the mill with the baseball field just above the railroad line. *(Photo courtesy of the Greenville County Historical Society.)*

Burlington Industries bought the mill in the 1950s, but soon demand for cloth printing and bleaching declined. Operation ceased in 1965 but warehousing facilities on the property were leased to JPS Automotive and to Stone Manufacturing. The majority of the complex stood empty for the next fifty years, and then came Ken Walker, who purchased the land in 2006 and then bought the buildings in 2008. Walker began developing the property into various uses with artists being the first to move in and set up studios. Due South Coffee Roasters then began roasting coffee and selling coffee and baked goods in a nice café space in a central area of what was now referred to as Taylors Mill. New ownership came in 2015 when Walker sold it to Caleb Lewis, who continues to provide space for small businesses, artists, and more.

After Don Koonce's presentation about the history of the bleachery, guests were led on a tour of the historic property. *(Photo courtesy of John M. Nolan.)*

Squire Dean Campbell
Moonshine and Nascar
February 24, 1919

The Dark Corner is the northeastern corner of Greenville County and is called Glassy Mountain township. In that township is one long range of mountains that has Glassy Mountain on the western side and the tallest peak on the eastern end is Hogback Mountain. There is a backside range that is up in the north Saluda valley where the Poinsett Reservoir is now.

Even though people in Charleston say that there are no mountains in South Carolina (because they want people to go up to North Carolina where they had summer homes), there are over one-hundred mountains, more than two thousand feet or higher, in the upper part of South Carolina in Greenville, Pickens and Oconee Counties. Believe it or not Greenville County has forty-nine of them. Most people think that because Sassafras is the tallest over in Pickens and Oconee area they think they have the tallest mountains, but they don't. The Glassy Mountain Township is one of twenty townships in Greenville County and is the nucleus of what we call the Dark Corner.

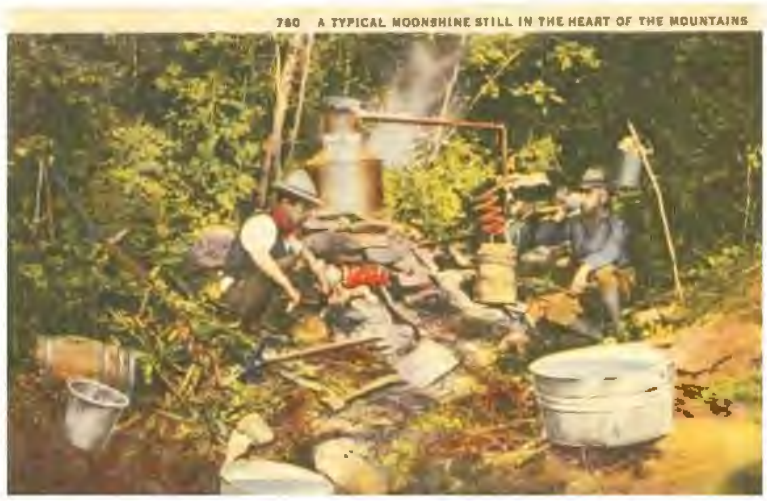
A country road in the Dark Corner area of Greenville County. *(Photo courtesy of the Greenville County Historical Society.)*

The Greenville Spartanburg County line is the old Indian boundary line set in 1777 by a treaty made at Dewitt's Corner. Everything west of that line was the lower nation Cherokee territory until they were defeated and ceded all that property to the newly formed state of South Carolina. It was after that the state set up Greenville, Oconee, Pickens, and Anderson counties. Consequently, Glassy Mountain township did not have early settlers in it until after 1777 and it really didn't have a lot of people settle until 1784. That's when unpaid Revolutionary War soldiers who were still unpaid were paid back in land grants in the Glassy area. People say, "Why didn't they give land grants up on Hogback?" Well, it was a bit further to get to the top of Hogback in those days…so land grants began in Glassy Mountain. So that is the reason why we now when we talk about the Dark Corner we have to talk about the people who lived in the upper portion of the old Spartanburg District (now county) as well as people who were across the line in North Carolina.

Today, we do allow people in townships to the west of us (that is Saluda, part of Cleveland, and a portion of Highland township) to claim to be apart to be part of the Dark Corner. So that is where you are geographically when we refer to the Dark Corner. That part of South Carolina was never a part of the plantation economy of this state. We were in a barter society with, primarily, Western North Carolina, Eastern Kentucky and Tennessee. As a result, because we had our own economic situation, we were never included as part of South Carolina. A man named Beau Blackwell wrote a book several years ago (published 2009) that was entitled Used To Be A Rough Place In Them Hills **that covers this subject purely from a cultural standpoint.** People are more familiar with its name by its subtitle, *Moonshine, the Dark Corner and the New South.*

A woman from Glassy Mountain doing everyday chores. *(Photo courtesy of the Greenville County Historical Society.)*

I will read you his words because he tells about how the states of North Carolina, Kentucky, and Tennessee have simply assimilated all of their Appalachian culture into the mainstream part of their state. South Carolina never has and probably never will. It is something that is a cultural anomaly and stands apart, for good or for evil. The reason that it stood apart, primarily, was the word: *moonshine*. The entire economy of that area (including over into Oconee and Pickens counties) was conditioned on the production of moonshine whiskey whether it was legal (made for the government) or illegal (made for home distillation).



This postcard of Dark Corner moonshiners shows a typical scene hidden within the trees of places like Glassy and Hogback Mountains. *(Photo courtesy of the Greenville County Historical Society.)*

That was the only thing you had that you could bank on to make cash money because even timbering didn't pay that much in those days. You didn't have farmland that was big enough that you could produce enough to make money. Even the corn you grew upon the bottom lands of the river wasn't enough. A fellow could only make 50 to 60 cents a bushel for his harvested corn, but if he bartered for other ingredients like yeast, sugar, and put a little elbow grease into it, then he could produce moonshine and sell it in cities like Greenville, Spartanburg and Greer. I remember very well, being a young boy of 7-10 years old and having a professional man come into my father's home to buy his *chartered* whiskey for medicinal purposes. Now you get *chartered* whiskey when you take your white lightning and burn the inside of barrels so that it is like charcoal. You put your white lightning into these charred barrels and bury them underground for a length of time so that it ages, and when it does, it changes into a light-colored bourbon. It makes it much smoother to taste and much smoother to mix herbs and spices for medicinal purposes.

One time after telling the story of my father and the professional man coming by for whiskey, an older white-haired lady came up to me and patted me on the arm, and said, "Mr Campbell, I can attest to the fact that your father made excellent whiskey for medicinal purposes. I'll have you know I've had many a spring tonic made with your father's good, chartered whiskey." And then she added, "You see my husband was Judge Charles Cecil Wyche." At that point I patted her on the arm and smiled, saying, "Yes, Mrs. Wyche – and it was your husband who put my father on probation for making it!"

And so, while the whiskey is underground, how do you test it? In the fall of the year along county roads you see some 7-10 ft long Sweet Joe Pye weeds. They have leaves that grow out of the same spot up and down the stalk and have a large purple cluster of flowers. Most people think that it grows like bamboo because of the places where the leaves grow, but it does not. It is hollow all the way through, and some people refer to it as *nature's straw.* So, you take a three-foot section of the Joe Pye weed and knock off the leaves. Where you have buried the kegs under the ground over the stopper, you don't put dirt – you make an area diameter of 12" of moss and loose leaves that you can remove every so often. So, you remove this mossy covering, brush away the leaves and dirt – you make an area diameter of 12" of moss and loose leaves that you can remove every so often. So, you remove this mossy covering, brush away the leaves and dirt that have fallen, open the stopper and take the long quill, as they call it, and lower it down into the barrel and sip to use it as a siphon. Now if it is a hot August afternoon you might need to take 3-4 sips to get a very good reading! When I wrote my tale on how to do this, I added a paragraph at the end that said, "If more than one member of the family is testing while it is underground, you can guarantee that when it is ready to come out of the ground there is a lot less in the barrel than there was when it went into the ground!"

So, in those days when you got caught making whiskey and it was captured for a court case, not all that evidence was poured out. It was kept if it was good stuff. Speaking of "the good stuff," some fellas were making whiskey in the 1950-60s and used all-terrain vehicles to go to the still sites. When they produced whiskey, when it first comes off after the mash (corn and yeast mixture) is cooked, steam comes off this and the impurities come off with the steam. Some of those impurities drop down as its going from the cooker over to your coil. That is called a thump keg because as it hits the bottom of the keg it goes *thump, thump*. But anyway, steam goes into a copper coil in a clockwise direction. That coil is in a flake stand (it's like a barrel) of water and the the water is going in a counterclockwise direction. So, the cold water running around the hot steam is condensed back into a liquid—and that is the moonshine that comes out of the bottom.

So, we have good and bad moonshine. Some of the fellas back in the 50's and 60's had learned that they didn't use that type of coil/flake stand operation—they used a car radiator as a condenser. So, if I were you and someone said, "I have moonshine whiskey," I would ask, "Who made it and *how* did you make it," because you could get lead poising. Those were the type of people that were doing it for the make money they could make. But in the earlier days, because it was used so much by families for medicinal purposes and was the economic thing that carried the economy in the area, that is why it was kept and not thrown out (by law enforcement) Recently, I was asked if people are still making whiskey in Dark Corner today. Some people are for nostalgic reasons. Anne McCuen states that even some of the preachers still had their own copper pot stills for 20-25 gallons of moonshine because they used it for medicinal purposes. So we have all of this that says, "This is what you had to do to survive."

Once the textile mills started to come in, some people moved into City View here in Greenville, or Lyman, Duncan, Greer and places like that. They worked in mills, but they always wanted to go back to live in the Dark Corner because it is pretty good living up there. There is a whole difference in the Dark Corner today. Through the years the excise tax was a federal tax, not a state tax. That is why a federal officer had to go with a local officer whenever a distillery was destroyed, because they were the ones who brought the tax lien to your property. Also, so much of the property in the upper part of the Greenville County was in names of women, mothers, and wives because if you were caught making illicit whiskey and assessed a tax, they couldn't put it against the property of your mother or your wife. That is why so many women owned the property up there.

Some families in the Dark Corner chose the risks of getting caught with illegal moonshine to make more money from their corn crops and "get ahead." *(Photo courtesy of the Greenville County Historical Society.)*

Bootleggers eventually had the idea that they must outrun the federal people. Back in early part of the century, Henry Ford invented the Model-T, and that made a big difference as far as the revenuers are concerned. I got permission from author Beau Blackwell to quote liberally from the conclusion of his book, Pristine Mountain Living: the Death of the Dark Corner. I certainly won't read it all, but I want to read certain parts. He said, "the Dark Corner's history was tumultuous. Dangerous settlement in the Appalachian frontier, the hazards of the American Revolution, political isolation during the antebellum period, dissent during the Civil War, and a protracted struggle with revenue enforcement had a lasting effect on the area's mentality. Coupled with a strong and dominant current of Appalachian culture in the area, Dark Corner brought to South Carolina a cultural anomaly that is often associated more with Western North Carolina and Eastern Kentucky than with South Carolina itself. The Appalachian culture that developed in the area clearly differentiated it from other portions of the state. The culture, with its reliance on distillation and the mistrust about ciders, created an environment that was hostile to development. The reliance on an alcohol economy kept it ostracized by those who attempted to better the Upstate, and left the Dark Corner largely out of the New South. According to outsiders, illicit liquor related that lawlessness was a negative trait found in the Dark Corner. While many factors contributed to the development of lawlessness, nothing did more to exacerbate it than mishandling of the revenue act in the Dark Corner. The federal government's continued efforts to suppress illicit distillation in the area and the implementation of harsh tactics ultimately made matters much worse.

For over 100 years, the agencies evolved into the Internal Revenue Service, and spent a lot of resources trying to quell the illicit activity in the Dark Corner. In the end, none of those charged with combating resistance to the excise taxes correctly identified the root of the problem. While the various agencies in Washington continued to relegate the problem as mere tax delinquency, and viewed the resistance as desperate acts of outlaws, they were oblivious to the cultural and economic context of the struggle.

Essentially, the failure of the United States to acknowledge the cultural and economic factors behind home distillation was the root cause of the most violent resistance. After outlawing the practice, the federal government failed to present the whiskey producing population with a viable economic alternative. In the minds of the inhabitants, the illegalization of a cultural activity older than its enforcing government was on par with outright persecution. Thus, the issue went beyond liquor. The government's error in viewing the illicit activity of the Dark Corner as a legal issue, and not a cultural conflict, and pursuing it accordingly exacerbated the struggle.

While the 1878 offer of clemency temporarily bridged the cultural gap by demonstrating some form of understanding, ultimately the United States never effectively addressed the question of tradition. The ultimate death knell for the Appalachian distillation culture, however, had its roots in the economy. Following the reduction of the excise tax in the 1960s, home distillation became unprofitable. With many of the home distillers impoverished clientele making the switch to bonded liquor, the distillers were forced into other lines of work. Accelerating this trend was an inflationary rise in prices and a reduction in the profit margins being garnered by illicit distillation. This resulted in the functional death of home distillation as an industry. The practice of home distillation became a fascinating novelty that was relegated to those who wished to produce for private consumption. The attempts of the New South boosters to paint the Dark Corner of a bastion of backwardness only maintained the rift between the modernized sections of South Carolina and the Dark Corner. The projection of negative stereotypes on the Dark Corner continued its isolation as it became largely associated with lawlessness to the outside world through the New South editors. In the end the New South campaigners heard the Dark Corner. They did not bring about the sobriety that they so desperately sought. Instead, they permanently branded the Dark Corner as a negative anomaly that was to be looked at with wonder and to be largely segmented from regional modernization. As the Upstate continued to modernize in the latter part of the 20th-century and the need for labor grew even further, the Dark Corner became open to the idea of employment outside the region. In the end, no matter how hard the inhabitants of the Dark Corner tried to resist modernization, their attempts were futile. As Greenville grew, the borderlands between the Dark Corner and the modernized South Carolina shrank. As Greenville emerged as an economic leader in the state in the 1980s, the Dark Corner was vicariously opened through proximity. However, it was only a matter of time before the isolation came to an end. By the late 1980s, the distinct Appalachian distillation culture of the Dark Corner was all but a recent memory."

The title of the class that I teach is, "The Dark Corner: an elusive to exclusive odyssey." We've gone from being a place that you couldn't find it, because it was "a little further up the road." Now, we have three exclusives for the state of South Carolina. We have the state's oldest bridge…Poinsett's Bridge from 1820. We have the state's sole extant covered bridge…Campbell's Covered Bridge built in 1909. And we have the state's only mountaintop golf course. And you have some of the state's most highly touted real estate in South Carolina located there now.

Alright, what happened now was that the federals were hell-bent on quelling all the home distillation, so we had a situation happen that whenever you create something, somebody who is a little bit smarter will create something that changes that. And that's sort of the story of what led to Nascar. When Henry Ford manufactured his model-T back in 1908 (and made other changes in 1910, 1921 and 1925), he put the automobile into the reach of average Americans. Prohibition (the 18th amendment in 1919) during its heyday throughout the country intended to restrict the consumption of alcoholic beverages, actually, instead, created an insatiable taste and mushrooming market for the illegal booze. So, by the time that the Model-A Ford was introduced in 1927 (actually, it was really a re-introduction…he built the first one back in 1903 but he didn't market it first, he marketed the Model-T first), the American public had already accepted his brand of sturdy construction and reliable operation. The 1930 touring car was a highly touted one that was a favorite of the bootleggers that hauled the moonshine to the cities away from the Dark Corner. They were able to do a lot with that car.

This is one such operation that I happened to know a lot about. Some folks I knew were involved in running moonshine...Elmer Hawkins was the mechanic, Big Alec Campbell, my granduncle, Grady Plumbley, who was my mother's younger brother, Brooks Suddeth, and Bell Turner. They were part of a very successful operation for quite a long time. Five million of the "As" (Model-A Fords) were sold before the flat-head V-8 engine was sold back in 1932. Speed, of course, was the most prized attribute of all of these Fords and law enforcement agencies throughout the country wanted these new speed demons so that they could outrun the criminal groups. But it didn't take long for some mechanically minded individuals to become modifiers of Ford's engine so that they'd get greater efficiency in speed. Some of those modifications were added carburetors, boring out cylinders to get bigger pistons, stroking the crankshaft to get better horsepower, or adding higher-performance cam shafts, cylinder heads, manifolds…in other words, they, "souped them up." And I must tell you, about 10 years ago I held a senior brunch in February and gave a talk about the Dark Corner, and just mentioned something about "souping up" cars to outrun revenuers. And as I was packing up my materials to leave, two old fellows in their mid-90s came up to me quietly and said, "Did you ever know Slim Clayton?" And I said, "yeah, Slim Clayton was a mechanic." And they said, "Well, we used to help him soup up those cars! We don't want people to know about it though!" Some people even came up with hot-rod things that they added to the cars. Not only that, they added extra springs to the cars and so forth. So, what happened is that in Georgia, you had Raymond Parks in Dawsonville and he owned a lot of cars and had racetracks nearby.

He worked with Red Vogt down in Atlanta. And up in North Carolina you had Glen Johnson and Junior, his son, who worked with Gray Staley up in Virginia. You had the Bondurant brothers. But here in South Carolina, we had two fellas who worked in Spartanburg and Greenville right where they come together…we had Otis "Slim" Clayton and Mass Atkins and a number of lesser-known mechanics that souped up cars to outrun the revenuers. Those two guys didn't worry too much about souping up their cars because they had other ways of delivering theirs. And Slim is the one that flew the ole biplane (the one of the left top photo) and as a matter of fact, if you go to his tombstone over in Wood Memorial Park between Greer and Duncan, you will see a relief image of that biplane on his tombstone. Here is a photo of an early Ford competitor…a 1933 Plymouth sedan that had the front suicide doors that opened from the front. This one was never used to be souped up, but it did haul a few jars of moonshine whiskey. You see, it was my first car as a young man. It was a hand-me-down from my dad, who had delivered his chartered moonshine which was greatly desired for medicinal purposes.

We began to have places and pastures or open spaces where they would scrape down and the fellas that weren't hauling the whiskey on Saturdays and Sundays, they had things they needed to occupy their time, so they have these souped up cars. Well, they have some idle time, so they decided, "let's just see who has the fastest car!" So they got out to some of these places, and then they got out onto the secondary highways. And before WWII began, the very first dirt race car track in South Carolina was Greenville-Pickens Speedway.

The Greenville-Pickens Speedway played a crucial role in the early days of car racing and Nascar. *(Photo courtesy of the Greenville County Historical Society.)*

There were also some horse racing tracks that the fellas would get out and race on, but that didn't make the horse owners and riders very happy. Greenville-Pickens Speedway had a number of races, but after the war came in December of 1941, it was closed for the duration of the war. Down in Daytona, a number of speed records had been set on the sands there for quite a number of years back in 1927. Bill France Sr. was in Washington DC and he was going bankrupt and he wanted to get out of the bad depression up there. So, he came down to Florida and worked at a filling station and then set himself up in a car repair shop. A year later, Sig Haugdahl, who was one of the local racers there, and they held a race on the course 3.2 miles long and thousands of fans came for it. But the sandy turns became impassible and caused numerous scoring disputes, and technical protests.

An aerial view of the Greenville-Pickens Speedway in 1982. *(Photo courtesy of the Greenville County Historical Society.)*

Matter of fact, they had to stop the race at lap 75 out of 78 laps and Milt Marion was declared the winner by AAA (the sanctioning body at the time). There were more protests. The race lost the reported $22,000, so Haugdahl and Bill French teamed up with the local Elks Club to do another event for the next year, 1937. Though more successful, it too lost money. And so for several years after that, Bill French himself was the one who sponsored them…three races a year in 1939, 1940, and 1941. He himself raced in these and he usually drove some of Raymond Parks's cars down in Dawsonville. The raceway was dormant down there, but Bill French always wanted to have an organization that would have more stringent rules that what these races had been having. Because in these local races what would happen after the race begins the promoter would leave with the money, so when the races were over, the drivers didn't collect anything. So, Bill was convinced that he wanted to work up a new organization that would sponsor races that would operate under a set of rules that everyone would adhere to. So, he began to talk to Raymond Parks and other owners and other mechanics and drivers. Well, he couldn't work with the speedway down in Atlanta because Atlanta had a prohibition on their track that any man that was caught hauling moonshine and convicted, could not race on the racetrack. So, that took a lot of race drivers out of the picture. So, Bill and his wife decided to come up to South Carolina and they remembered the Greenville-Pickens Speedway. So, they just announced that they were going to hold on July 4, 1946, a race under a new set of rules. They arrived in Greenville and found out that nobody had been racing on the track since the war was over. It had only been used for horse racing and there was a horse race scheduled for about 10 o'clock that morning when they had planned the car race. Consequently, he wanted to pack up and go back to Florida, but his wife said, "honey, we already spent all the money on the flyers and everything else, so let's at least stay and maybe a few people will come, and we'll break even. If we pack up and go now, we've lost everything." Reluctantly, Bill said, "ok." They had the race and guess what? 20,000 fans showed up. The biggest race he had in a long time. And so, he made some profit and a year later he started all the talks to discuss creating a new Nascar organization.

But as far as Bill France Sr is concerned, until he died, he said, "As far as I'm concerned, the first unofficial race under Nascar rules was Greenville-Pickens Speedway on July 4, 1946." Now during that race, Bill heard that there was a woman in town, Louise Smith, that was the wife of a parts owner, and she was famous around town because she would outrun the guys out on the highway. So, he decided to invite her to race. Of course, she had never been on a racetrack before and didn't know about race strategy. And so, she just raced flat out. As a matter of fact, when the checkered flag came out, she didn't know what that meant, so she just kept racing round and round. So, they finally

out. As a matter of fact, when the checkered flag came out, she didn't know what that meant, so she just kept racing round and round. So, they finally waved a red flag for her, and she stopped! She ended up racing for twelve years. So, talks began in December 1947 at the Ebony Bar and Streamline hotel in Daytona Beach and ended with the formation of Nascar on February 21, 1948. The Dayton Beach and Road Course hosted the premiere event of the new racing season until the Darlington Speedway was completed in 1950. The first Nascar strictly stock (later called sprint cup) races was held in early 1949 in Charlotte. The second race of the series was held at Daytona Beach in July. They changed the name of it to Grand National in 1950. The race was moved to February and became a tradition that is still held to this day with the modern Daytona 500 held at the 2.5-mile international super speedway in Daytona. Every major automobile manufacturer produced winning models in the intervening years of Nascar's amazing growth as major national sport for both men and women. It all began with daredevil bootlegging drivers on the backroads.

Dean Campbell, the Squire of the Dark Corner, passed away December 29th 2022. He was 88 years old.

Epilogue: Because I am the last person living that has spent 35-40 years going back to the heritage and history of the Dark Corner, we have lost Anne McCuen, Mann Batson, James W. Lawrence, a publisher in the Landrum area. Up until one week before Easter of this year (2019), I was very unhappy because I found no one younger than me that is interested in carrying on the heritage and history of the Dark Corner. But I made a presentation in the Greer Heritage Museum and when I made that statement that day about having no one to carry on Dark Corner history, I have since spent the last six years creating 150 Twice Told Tales of the Dark Corner, including three dozen old ballads, published in two books. One is called "Twice-Told Tales of the Dark Corner" including the first 72 tales that I wrote and the other 78 is in "The Rest of Dark Corner's Twice-Told Tales." But it wasn't in vain because a lot of people now know at least the basic stories of what was there – it wasn't just moonshine and whiskey. We produced twenty-seven ministers of the Gospel, two foreign missionaries, outstanding doctors, and lawyers. Even though we are known for moonshine, we have an educational legacy that goes back to 1809 to a benefactor school called the Squire Brown School, and from 1858 to 1889 we had the foremost educational institution of the upper part of the Greenville-Spartanburg District called the Gowensville Seminary with Rev. Thomas J. Earle. And so, there are things about the Dark Corner that you never heard of because media doesn't want to cover those kinds of stories. Cut on your news each night and what is the first twenty minutes is who shot who and what. That is the way the world works.

After I left the Heritage Museum that day, I checked my email at about five o'clock and the daughter of one of my cousins – she happens to be the assistant principal at Wade Hampton High School— her name is Ashley Campbell Wardlaw sent me a message. She said, "Dean, Daddy and Uncle Wayne said you said have no one to carry on the history of the Dark Corner. I am vitally interested – what can I do. So, on her spring break I took her and her father on a five-hour tour that I have been giving for thirty years. During the summer when you have time off I will go over some other things you should know. I only had one day with her – I gave her one of five classes that I give at Furman and Wofford. This is how I present it. Here are all my materials, teaching materials, my power points. You take them – you study them – you know a lot already. But you put your own personality to it. It is yours once you are no longer here. I am very happy to say it will go on very long well after me.

Dr. Al Willis
Greenville's Brutalist Movement
May 7, 2017

Greenville's Brutalist Moment refers to the years between about 1960 and 1975, when Greenville's architects took the lead in moving South Carolina's architectural trends in a progressive direction.

They did so by producing a large number of exceptional structures in the style that has come to be recognized as Brutalism. While many of these works were for sites in Greenville itself, others were built elsewhere in South Carolina. So numerous were these examples of Greenville Brutalism that I have started to think of Greenville as a rich woman with so many diamonds, her husband would likely not even notice should she lose one.

In Greenville, as across America, the leading architects of the 1950s adopted as values the same principles Reynor Banham adduced to define the New Brutalism: (1) that it was memorable as an image; (2) that it clearly exhibited its structure; and (3) that it used materials "as found." By the next decade, Greenville architect Jack Freeman landed the commission for a group of dormitories at Clemson College. He designed them as extremely simple structures built of concrete, brick, and glass. Their concrete elements are textured in the manner of *beton brut*. They respect symmetry even more consistently than Harlan McClure's Architecture Department building did in the 1950s. These dormitories unquestionably qualify as Brutalist, and their creation marks the beginning of Greenville's ascent to the topmost place in South Carolina's building world.

Greenville's leading architects of the early 1960s heartily embraced the display of structure. Rather than virtuosity, however, they concentrated on simplicity. In the Berea High School, J. E. Sirrine Co. demonstrated how an inexpensive structural solution of the mid-1950s, the precast concrete double-tee beam, could be used to striking architectural effect. A 1963 commercial building on Wade Hampton Boulevard adopted Berea High School's use of precast double-tees as a roof structure. Irregular in plan, the building proclaims an inconvenient truth that the school only whispers: to wit, that architecture can arise not only in a vale of beauty, surrounded by lakes and lawns and oak trees, but just as gloriously in the realm of the ugly and ordinary, surrounded by asphalt parking lots, signage, and suburbia. Because it is makes so radical a statement with the utmost clarity, this building provides the most revealing piece of evidence of the drift of Greenville taste that within a year or so of its construction in 1963 would infect both of the city's most elite tastemakers (Charles Daniel

and Roger Peace) and thereby open the way for the triumph of upstate Carolina Brutalism.

It is of special significance for revealing that Greenville architects by 1963 had taken notice (through publications) of the work of Paul Rudolph, a Florida architect who would transfer to New England at the end of the 1950s and there become the acknowledged leader of American Brutalism.

In the early 1960s, under the influence of Le Corbusier, Boston emerged as the epicenter of American Brutalism. Also practicing in Boston was a long established firm that, in the 1940s, had become directly connected both with the roots of Europe's New Brutalism and the emerging Carolinian Brutalism of Greenville. In 1948 this firm -- Perry, Shaw, Hepburn & Dean -- associated with Finnish architect Alvar Aalto on the design of a new dormitory for MIT. In the resulting aformal structure that snaked alongside the Charles River, the American tradition of brick construction impressed Aalto. His subsequent transfer of that tradition to Finland can be credited with stimulating the taste for simple brick buildings that exemplified Hans Asplund's "*nybrutalism*.'

After designing the new campus of Furman University, Perry, Shaw, Hepburn & Dean served Greenville again as the master planners of the Civic Center proposed to occupy Furman's former campus near downtown. Their civic center layout at first glance appears to have much in common with that of New York's Lincoln Center. However, the plan, in fact, closely relates to the firm's contemporary design for a Fine Arts Center in Minnesota. In this project the four main buildings are aformally disposed around a covered central space. The buildings themselves, of brick and exposed concrete, have an affinity with work by Kahn as well as Le Corbusier. By transatlantic standards they are frankly Brutalist structures.

After long delays, starting in 1965, Perry, Shaw, Hepburn & Dean would design the Greenville County Library they had earlier located on their master plan. Their design for this building was also Brutalist in every respect. In fact, it counts as Greenville's textbook example of the New Brutalism. The use of brick traces back to the foundation of the Scandinavian brick Modernism that inspired the original concept of the New Brutalism. The formality if the library's plan recalls the Palladian component of early British New Brutalism. Finally, its overall design and its use of concrete reference the Brutalism of Le Corbusier and his followers in New England. The library's plan is centered on a multi-story open space and is unmistakably the topological deformation of one of Rudolf Wittkower's diagrams of Palladian plans. The exterior of the library adheres to Le Corbusier's Five Points as closely as does the master architect's own Carpenter Center at Harvard.

A 1965 conceptual drawing for the Greenville County Library at Heritage Green. *(Photo courtesy of the Greenville County Historical Society.)*

The library's purpose is eminently democratic – the support of literacy, and its commitment to the leveling effect of democracy is evident in its horizontality. Some of its fenestration derives directly from the window pattern of the most Corbusian building in Greater Boston short of the one by Le Corbusier himself, the Holyoke Center at Harvard by Sert, Jackson & Associate.

In 1964, Greenville hosted a regional meeting of the American Institute of Architects at which Ulrich Franzen, one of the most notable of the emerging New England Brutalists, gave the keynote address. To architects, a keynote address normally means a slideshow. Franzen's slideshow in Greenville reportedly emphasized his recent residential work, of which the very latest design at the time would have been his waterside Castle House in New London. Franzen's presentation, and perhaps especially his Castle House project, appear to have made strong impressions on Greenville's architects and turned their understanding of Brutalism to one emphasizing formalism and monumentality.

The initial manifestation of this new understanding came with the creation of the Greenville Little Theatre. The design of this building reflects the collaboration of Perry, Shaw, Hepburn & Dean of Boston with the Greenville firm of Craig & Gaulden. As finished and as usually credited, it reflects preponderantly the role of the latter. It therefore counts as Greenville's first important homegrown example of the dominant phase of American Brutalism.

The newly built Greenville Little Theatre in 1970 displays characteristics of the Brutalist style with a local flare. *(Photo courtesy of the Greenville County Historical Society.)*

The theater is roofed with precast concrete double-tee beams, in a manner Craig & Gaulden no doubt learned from Sirrine's Berea High School. At the Greenville Little Theatre these beams are carried on double supports, also concrete, each in the shape of an inverted U. In the design of these supports, Craig & Gaulden appear to have been inspired by Paul Rudolph's Sarasota Senior High School. The main front self-evidently displays the topological deformation of Leonbattista Alberti's unexecuted scheme for the Church of San Andrea, which was the subject of one of the most acclaimed diagrams in Rudolf Wittkower's famous book. Yet at the same time, this same façade appears to present a variation on another diagram in that book: a diagrammed Palladian floor plan turned to use as an elevation. Craig & Gaulden were here indulging in a high-order exploration of form, above and beyond any exploration they carried on of theater function. That exploration avoided direct copying just as it avoided direct quotation, but instead aimed at synthesis.

Craig & Gaulden's next important commission was for a warehouse and office building next to the Greenville Downtown Airport for Crosrol Carding Developments, a British firm that established itself in Greenville in the first wave of heavy European investment in the upstate economy. Crosrol's British management may well have been familiar enough with Brutalism to have had a keen understanding of the Brutalist exercise with which their Greenville architects supplied them. The design appears to have been directly inspired by Franzen's Castle House, thus to belong to the culture of New England which was, historically, the link between the British and Carolinian textile industries. The plan of the office area is Palladian. The overall plan, based on two juxtaposed squares, suggests work by the late eighteenth-century English architect, Robert Morris. Eighteenth-century English architecture is even more strongly suggested by the front elevation, though of course it has been topologically deformed almost to the point beyond which recognition would have been impossible. The basic scheme of the elevation appears to have been generated by the same formal exploration that resulted in the façade of the Little Theatre. In its insistent verticality the façade reproduces one of the salient features of eighteenth-century English Neo-Palladianism, including in its pale reflections found in British colonial outposts such as South Carolina. Further emphasizing the impression of eighteenth-century English architecture conveyed by the brick and concrete Crosrol building, is the sharawaggi landscaping that fills its hypethral center.

Crosrol, Inc.'s building as it appeared in 1991. *(Photo courtesy of the Greenville County Historical Society.)*

The problematics and possibilities of precast concrete intrigued not only Greenville's advanced architects of the early 1960s, but also some of the greatest talents of the time working worldwide in architecture and engineering. They included Marcel Breuer, who explored how precast concrete elements could be assembled into curtain walls, and members of the New York office of Skidmore, Owings & Merrill. SOM's experimental design for the Banque Lambert in Brussels, with its tapering steel-capped columns beneath a superstructure of self-supporting precast elements, led directly to the same firm's equally Brutalist design for the Greenville-Spartanburg Jetport.

Of all the Greenvillians alive in the early 1960s, Charles Daniel had the most extensive understanding of concrete as a building material whose full potential still lay in the future. Precisely for that reason he understood why it was second to none as a symbol of progress. He also understood the challenges architects must face in making concrete attractive to a South Carolina public who mostly experienced concrete as a material used not for serious works of architecture but for utilitarian bridges and factories. He understood those challenges because he was both an architectural patron of stature and a builder of concrete factories.

Shown here in 1969, the Daniel Building towers above N. Main Street and was the tallest building in South Carolina at the time it was built. *(Photo courtesy of the Greenville County Historical Society.)*

Daniel conceived the Daniel Building as meeting three interconnected goals. First, it would advertise his Daniel Construction Company as a firm of regional consequence with national and even international aspirations, capable of major urban work. Second, it would constitute a material contribution to a new phase of southern history, one fulfilling the promise of the New South after the hiatus of the New Deal. Third, it would anchor the revitalization of downtown Greenville and launch the city as a serious rival of Atlanta for dominance in the emerging historical phase that Daniel called the Better South.

In planning for his new building Daniel aimed to exceed, or at least ballpark, the height statistics of the several skyscrapers erected in downtown Atlanta in the late 1950s and early 1960s. His envy seems to have fallen especially on the newest contribution to Atlanta's skyline, still under construction in 1964: the First Federal Savings and Loan Building. Its Brutalist style provided Daniel with a literally concrete example of what a progressive southern skyscraper should – or must – look like. It would look like the most progressive buildings of New England, the region from which Daniel in the early 1960s was actively recruiting investors in the South Carolina heartland of his Better South. However, unlike those Brutalist buildings which were mostly devoted to civic purposes conceptually underpinning the Federal government's nascent Great Society program, First Federal in Atlanta was a commercial structure.

As did the slightly earlier Bank for Savings in Birmingham, where Daniel Construction Company maintained its oldest branch office, Atlanta's First Federal featured a separate elevator tower. This arrangement maximized the clear space available for rental on every typical floor of a tall office building. Daniel adopted the arrangement for his tower in Greenville. To design his tower Daniel hired Atlanta architects, Stevens & Wilkinson, whose mid-rise work for Georgia Baptist Hospital had probably brought the company to his attention. The Daniel Building was their first high-rise job.

In designing the Daniel Building, Stevens & Wilkins aestheticized the Brutalism from which Atlanta's First Federal had already extracted all social content by commercializing it. Daniel would get a highly textured concrete building, unmistakable as a piece of progressive Brutalism, but its Brutalism would be only skin deep; and its skin, hung as a curtain wall over a steel frame, would feature vast amounts of prestigious marble. To diffuse the formalism seen in the marble of the curtain wall, Stevens & Wilkinson emphasized aformality in the Daniel Building's elevations. Like the Greenville Little Theatre, the building exhibits asymmetry in its lateral walls but symmetry on its main front: 'Modern' as well as 'conservative' faces. But by dividing the main façade into four bays the architects deprived it of the central focus that traditional classicism requires. Thus, Modernism tempered even the most traditional aspects of the Daniel Building.

As the Daniel Building was under way, the Greenville *News-Piedmont* announced plans for another Brutalist addition to downtown Greenville. This structure did not stand free, as all other examples of Brutalism in Greenville did, but rather as an annex attached to an existing complex that had grown by accretion since 1914. This annex, like the original building on the site, was designed by the J. E. Sirrine Company. Construction went along in phases, obliterating tracks of Greenville's New South and New Deal eras as it proceeded.

The Greenville-Piedmont News building's modern new office building in 1968 stands in contrast to the original (early 1900s) office building next to it on the corner. *(Photo courtesy of the Greenville County Historical Society.)*

Sirrine's original project of 1965 called for a 22-story tower on a 3-story podium. Had the tower been completed it would have nearly matched the height of the Daniel Building formally as well as ideally. The two structures would have effectively book-ended the historic but declining shopping section of Greenville's Main Street. But only the podium was ever completed. This podium provided the *News-Piedmont* with a dignified Main Street frontispiece, effectively a three-dimensional sign --the conceptual equivalent of Robert Venturi's famous 'Bill-Ding-Board' project of 1967. Above all, this cutting-edge piece of full-frontal architecture was a sign of progress.

At the building's dedication in spring 1967, the Greenvillians in attendance literally turned their backs on Greenville's past in order fully to appreciate the vision of the city's future that their newspapers of record had placed permanently before them. If that vision looked startling, it was because the future it projected would be brighter than any circumstances Greenville had ever seen before. To make its optimistic point, the building merged two potent images of Brutalism's recent achievements: Breuer's implementation of curtain walls assembled from precast concrete panels (the first example of which had been built in France) and SOM's eye-catching but empirically justified steel-capped piers used first in the Banque Lambert in Brussels. Hence the Greenville News -Piedmont building possessed the cachet of international up-to-dateness – something which might prove useful to the efforts led by Charles Daniel to attract European manufacturers to the Greenville area.

Like the Daniel Building, the Greenville News-Piedmont Building utilized both concrete and natural stone for its exterior expression. It also made a conspicuous use of bronze. Its Brutalism was, hence, sensuous and highly aestheticized. Aestheticization, however, left intact the fundamental connotation of Brutalism: honesty. Here, all the materials were indeed used honestly, 'as found'. The structural system was plain to see. Even the curtain wall was honestly expressed as the non-bearing element it was since it stopped well short of the building's substructure. Honesty, of course, is a crucial value for a newspaper to embrace.

But savings banks and construction companies and all successful businesses must also be operated on a basis of honest dealings. The projection of honesty had therefore been an important factor in deciding the choice of Brutalism not just for Greenville's Roger Peace but also for Charles Daniel and the principals of Atlanta's First Federal – who were actively building that "Better South" Daniel expected. Brutalist buildings helped Greenville establish itself as a place where citizens and newcomers alike could expect fair treatment from its businesses, where straightforwardness was valued, and thrift respected.

In the same year, 1966, a competition to design a municipal building at the Civic Center then rising on the old Furman campus brought plentiful evidence that Greenville's leading architects saw Brutalism only in terms of a 'look' with which Greenville's progressivism could be architecturally publicized. None of the competing projects was executed but their aesthetics and emphasize on precast concrete re-appeared in a number of subsequent projects by Greenville architects, including an Engineering Research building at Clemson University. There the up-to-date Brutalism of the exterior served as visible proof of the advanced equipment inside.

In the Duke Power Visitors' Center at the Keowee-Toxaway nuclear power station Freeman, Wells & Major of Greenville produced one of South Carolina's finest examples of a late and fully aestheticized Brutalism. The Brutalism here was also the most fully charged with ideology, since the building was required to function as public relations tactic. The design called for a pavilion that appeared symmetrical on approach, but from which various appendages sprawled.

Duke Energy's complex at Keowee-Toxaway in 1971. *(Photo courtesy of the Greenville County Historical Society.)*

Inside, at one end of the temple-like main room, a skylighted stairwell led downward into a crypt. The religious overtones are strong in this building intended to inculcate belief in that most futuristic of all power sources, nuclear energy. Formalism is everywhere in evidence, but nowhere more so than in the integration of the mechanical and structural systems (in a way that Paul Rudolph advocated in the late 1950s). The resulting orderliness reinforces the sense of a sacred space. The exposed aggregate concrete reveals the elaborate care the architects took to assure an attractive finish. This concrete is anything but *beton brut*.

Aestheticized Brutalism reached its apogee in South Carolina with Craig & Gaulden's creation of the Greenville County Museum of Art on the site originally intended in the Civic Center for a Municipal Building. Like Frank Lloyd Wright's Guggenheim Museum, it was a work of art built to contain works of art. That it would be Brutalist was all but pre-ordained by such precedents as I. M. Pei's Everson Museum in Syracuse, New York. Like the Everson, Greenville's Museum would also be concrete and sculpturesque.

The Greenville County Museum of Art in 1985. *(Photo courtesy of the Greenville County Historical Society.)*

The Greenville Museum stands between the Little Theatre and the County Library. With a roughly triangular footprint it intrudes violently upon the public space intended by Perry, Shaw, Hepburn & Dean, destroys the integrity of its simple shape, and thereby dynamizes it. Its floor plans are composed of parallelograms and trapezoids. Symmetry is all but banished from the interior and the exterior alike. The appearance of aformality rules every aspect of the composition, but the very fact that Craig & Gaulden so carefully composed this building proves that it, too, belongs to the formalist phase of Brutalism in South Carolina.

The interior opens up vertically and horizontally in a variety of diagonal vistas, none of which can be appreciated as axial. The appearance of aformality rules every aspect of the composition, as formalism only a few years earlier had ruled every aspect of Craig & Gaulden's Crosrol building. The very fact that Craig & Gaulden composed this museum just as carefully as they had the Crosrol structure, proves that the museum, too, belongs to the formalist phase of Brutalism in South Carolina. Its aformality is, in effect, a formalist mannerism.

As if to guarantee the legitimacy of its own Brutalism, the museum features quotations – all deformed, of course -- from three famous Brutalist buildings. One recognizes the triangular staircases from Louis Kahn's Yale Art Museum; the oversized downspout from Le Corbusier's church at Ronchamp (previously quoted at Keowee-Toxaway); and the exposed plumbing of the Smithsons' Hunstanton School (which in Greenville appears as a roof drain visible through the skylight over the light well at the entrance). As the 1970s wore on, architectural quotation would be fetishized by one of America's leading Postmodern architects, Philip Johnson. The extent of its practice in the Greenville Museum suggests that the building is not just a terminal piece of Modernism but also a precocious predictor of what would soon replace it.

The Greenville Museum uses concrete with the traces of its formwork left exposed. Superficially the reference is to Le Corbusier's use of *beton brut*, but because the formwork itself was so carefully constructed so as to leave a particular pattern in the final product, it is more closely related to the way Kahn used concrete at Yale. The striated pattern in the walls, both inside and outside, is echoed by the pattern formed by the stems of the tee beams used to construct the museum's floors. The pattern suggests corduroy, a textile, and therefore the textile industry that accounted for a large share of upstate South Carolina's economy in the second half of the twentieth century. The use of tee beams in a museum aestheticizes what was originally, and most often, used for industrial buildings. What for the Smithson's was a warehouse aesthetic desired for ethical reasons, now becomes a warehouse aesthetic that serves purely aesthetic ends. Just as Marcel Duchamp had used Ready-Mades to disrupt the early twentieth-century art world, Craig & Gaulden used ready-made components to disrupt the architectural expectations of Greenville some half a century later.

The vigor of Greenville County's architecture drained nearly all the life from the Brutalist 'movement' in upstate South Carolina. In 1973, on Main Street, Greenville completed its long-awaited municipal building. Adjacent to it the architects arranged a plaza on the former site of the Old City Hall whose New South Romanesque Revivalism the forward-looking, Better South Brutalism of the Greenville News-Piedmont Building a few dozen yards away had fatally embarrassed. City hall plaza was an arrangement of planes and prisms covered in travertine, less a genuine work of Brutalism than a representation of Brutalism.

The formalist architecture of the new city hall itself partook of a corporate aesthetic but, by clearly displaying the arrangement of its structural frame, it persisted in a commitment to the Brutalist principle of honesty. In a brutally telling detail, the aluminum cladding of the building's exterior stops short of street level to reveal the real structure beneath.

The First Federal Savings & Loan building finally exhausted the possibilities of Brutalism in Greenville. In some respects, it is a homage to local Brutalism, even a eulogy. It certainly makes for a memorable image. Its blocky forms and its sculpturesque presence reflect the salient characteristics of the Greenville Museum across the street. The inverted U-shapes used to frame its vertical strips of fenestration reproduce those of the Greenville Little Theatre's structural piers. But its formalism is aggressive, untempered by any of the strategies that had been used to introduce some degree of aformality into every example of Greenville Brutalism before its date. Its site planning indeed destroys the open aformality of Perry, Shaw, Hepburn & Dean's civic center by converting it to a closed quadrangle. Most strikingly of all, it uses bricks 'as found' but as a revetment detailed in such a way as to deny its tectonic potential as a material -- what Louis Kahn might have called the 'brickness' of brick. Beyond this point there could be no Brutalism, because the First Federal Building finished it off by turning all its principals against themselves, thus reducing Brutalism to a built memory.

With no life left in it, the formalist phase of Brutalism in South Carolina experienced only an afterlife. The late examples are derivative and in one case in Columbia actually posthumous. Greenville's architects, to their credit, limited their participation in the decadence.

Awarded the commission in the late 1970s to add an Art School wing to their Greenville Museum, Craig, Gaulden & Davis then came to bury Brutalism, not to praise it. This annex covered up the museum's picturesquely broken rear façade with a single prismatic element. The main façade of this element they treated in a way curiously reminiscent of the Smithsons' earliest Brutalist work but in fact on par with one of the earliest manifestations of Postmodernism in South Carolina, a building at The Citadel. By 1978 the center of architectural innovation had shifted back from the upstate to Charleston, its original home. Greenville's Brutalist moment had expired. Greenville's collection of concrete Brutalist buildings, though, I contend is unsurpassed in South Carolina. They have the special distinction of having been -- with a single and very significant exception (the Daniel Building) -- all produced by local architects.

BY-LAWS OF THE GREENVILLE COUNTY HISTORICAL SOCIETY, INC.

Revised March 4, 2023

ARTICLE I - NAME

Section I. Name. The name of this organization shall be the Greenville County Historical Society, Inc. (Society) and shall be referred to in these By-Laws as the Society.

ARTICLE II - PURPOSE

The objectives of this organization are to collect and preserve the documents, photographs, and materials which reflect the history of Greenville County, to advocate for and assist in the preservation of historic structures and sites within the county, and to cultivate interest and support research in our history.

ARTICLE III - MEMBERSHIP AND DUES

Section 1. Eligibility. Any person, institution, or business entity who is interested in the history of Greenville County shall be eligible for membership. For an institution or business entity membership, the Society shall be notified of the membership representative (s) of such entity. Section 2. Categories of Membership. The Categories of Membership and dues shall be decided by the Board of Directors (Board). Dues shall bepaid for the fiscal year beginning April 1 and ending March 31. Members who fail to pay dues shall be dropped from the membership list at the discretion of the Board of Directors.

ARTICLE IV - OFFICERS AND STAFF

Section 1. Positions. The officers of the corporation shall be a President, Vice-President, Secretary, Treasurer, and such other officers as the Board of Directors may from time to time determine.

Section 2. President. The President shall preside at all general meetings of the Society, meetings of the Board of Directors, and of the Executive Committee. He shall appoint all committees and all committee chairs with the approval of the Board. The President shall serve as a member o fall committees ex-officio. The President shall serve as chairman of the Executive Committee.

Section 3. Vice-President. The Vice-President shall perform the duties of the President in his absence to act, and shall perform such other duties, including membership on committees, as the President may direct.

Section 4. Secretary. The Secretary shall issue notices for all meetings as provided by these By-Laws, which responsibility may be delegated to the Executive Director if any; shall record and keep minutes of all general meetings of the Society, the Board of Directors, and the Executive Committee; and shall be the custodian of all committee minutes, Society correspondence, charter and By-Laws, and all other records of the Society.

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Section 5. Treasurer. The Treasurer shall be the custodian of all funds belonging to the Society and shall receive and disburse funds as may be appropriate. At each annual meeting, the Treasurer shall render a complete and accurate report of the finances of the Society for the preceding twelve-month period. ·

Section 6. Election and Terms of Office. Certain officers, in accordance with the following schedule shall be elected at the annual meeting each year to serve for two-year terms. At the annual meeting on even-numbered years, the President and Secretary shall be elected. On odd-numbered years the Vice-President and Treasurer shall be elected. At least one month prior to the annual meeting each year, the President shall appoint a Nominating Committee of three members, and that Committee shall report to the membership at the annual meeting its nominations for the officers to be elected in that year. Additional nominations may be made from the floor by the members at the annual meeting. Balloting shall be by voice vote or standing vote in uncontested elections and by secret ballot in contested elections, and the newly elected officers shall assume office immediately upon their election.

Section 7. Vacancies. Should any vacancy occur in an office prior to the expiration of the term of such office, then such vacancy shall be filled by a majority vote of the Board of Directors.

Section 8. Removal of Officers. The Board of Directors may remove an officer if a majority of the Board then in office determines that the officer has failed to fulfill his or her responsibilities as an officer or has failed to support the Society. The Board may remove an officer only at a Board meeting called with prior notice that the purpose, or one of the purposes, of the meeting, is to consider the removal of the officer.

Section 9. Paid Employees. Any employee, including the Executive Director, will be hired by the President with the approval of the executive committee. Employees will have a voice but not vote at board or committee meetings. Employees will operate under the guidance of the President. The Executive Director of the Society shall deliver a written report and present an annual report to the Board of Directors during the Board meeting prior to the Spring Meeting. The annual report shall include but not be limited to: the current state of the Society's membership, its financial state, outreach initiatives, programming events from the current fiscal year, and goals of the Society for the upcoming fiscal year. The Executive Director shall serve as a member of all committees ex-officio with the exception of the Executive Committee
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ARTICLE V - DIRECTORS

Section 1. Purpose. The business and affairs of this Society shall be controlled by the Board of Directors. Directors shall be dues-paying members of the Society and encouraged to donate financial and in-kind volunteer services.

Section 2. Supervise. The Board of Directors shall have the authority to supervise the activities of all committees and the performance of duties of the officers. The Board of Directors shall meet on such dates as the President may determine and prior to each general meeting.

Section 3. Composition. The Board of Directors shall consist of the following: (1) the Officers, (2) the immediate past President, and(3) Directors at-Large. Section 4. Directors-at-Large. The Directors-at-Large shall be elected for three-year terms at an annual meeting of the general membership. There shall be a minimum of five Directors-at

Large and a maximum of ten. New directors shall be elected each year to fill current openings on the Board of Directors and to expand it as deemed necessary by a majority vote of the Board up to the maximum of ten Directors-at-Large.

Section 5. Quorum. A quorum of the Board of Directors shall consist of a majority of its current membership. Official business of the Society may be conducted only in meetings at which a quorum is present. Directors must be present to count toward a quorum; proxies are not permitted. However, the Board may, by rule or resolution, permit attendance at meetings via electronic means. If a quorum is present when a vote is taken the affirmative vote of a majority of Directors present is the act of the Board, unless the law or the Articles or these By-Laws specify otherwise. No vote shall be allowed by proxy.

Section 6. Guidance. The Board of Directors may adopt regulations and resolutions for the conduct of their meetings and the management of the Society as they may deem proper and which are not inconsistent with the By-Laws.

Section 7. By-Laws. (a) The actions of the Board of Directors are subject to the provisions of the By-Laws adopted by the general membership at a called meeting or annual meeting following notice that one or more proposed By-Laws amendments will be considered. (b) The Board of Directors must review all proposed By-Laws amendments prior to the adoption or rejection of any amendment by the general membership. Following a review of the proposed amendment, the Board of Directors will make a recommendation to the general membership whether the proposed amendment shall be rejected or approved. (c) Notices of changes to be voted on shall be given to each director prior to the Board meeting.

Section 8. Vacancies. A vacancy occurring in the Directors-at-Large may be filled by appointment of the President. Such Director shall be appointed to fill the vacancy for the unexpired term.

Section 9. Called meeting. A meeting of the Board of Directors may be called by any officer or any two (2) Directors.

ARTICLE VI - COMMITTEES

Section 1. Standing committees. Each year the following committees shall be appointed by the President, who shall appoint one of the committee members to be Chairman of such committee with the approval of the Board: Executive Committee, Finance/ Membership Committee, Program Committee, Publications/Communications Committee, and Collections Committee.

Other temporary or standing committees and chairs may be appointed by the President with the approval of the Board. General members of the Society who are not Board members may serve on committees, but the Chairman of any committee must be a member of the Board of Directors. No Board member may chair more than one committee, and each Board member shall serve on at least one committee.

Section 2. Executive Committee. (a) The Executive Committee shall consist of the President, Vice-President, Secretary, Treasurer, one board member designated by the President, and the immediate past President. (b) The Executive Committee shall have the authority of the Board of Directors when it is not in session except that it shall not: 1. Borrow money. 2. Encumber or dispose of real property. 3. Acquire or contract to

acquire real property. 4. Lease real property. 5. Dispose of an item of the Society's collection contrary to the recommendation of its Collection Committee. 6. Amend the budget in aggregate exceeding $1,000 between meetings of the Board.

Section 3. Finance/Membership Committee. The Finance/Membership Committee shall prepare an annual budget, establish fundraising programs and goals, have oversight responsibility for pricing of sale merchandise, and in general oversee the financial affairs of the Society. It shall also have the duty of soliciting new members and shall maintain the names and addresses of all members together with type of membership and the status of all dues paid or owed by members. This committee shall send a reminder to all members of the Society when dues for renewal of membership become payable. The Treasurer shall be a member of the Finance/Membership Committee and may but need not be its Chairman.

Section 4. Program Committee. The Program Committee is responsible for all programs and special events.

Section 5. Publications/Communications Committee. The Publications/ Communications Committee shall: 1. Publish a periodic newsletter to the membership. 2. Publish the proceedings and papers of the Society. 3. Publish all other occasional works as it deems fit. 4. Be responsible for the Society’s publicity, public relations, and marketing efforts.

Section 6. Collections Committee. The Collections Committee shall: 1. Have curatorial responsibility for the Society's collection. 2. Create and maintain a catalog and inventory of the Society's collection. 3. Enlarge the Society's collection by purchase, gift, and loan of artifacts and other materials likely to be useful in understanding the history and culture of the Greenville area. 4. Enable reasonable public access to the Society's collection. 5. Lend items of the Society's collection under reasonable conditions. 6. Adopt a collection policy and maintain an inventory of all other property of the Society. Section 7. Committee Meeting Minutes. Minutes of any committee meeting shall be given to the President and the Secretary.

ARTICLE VII - MEETINGS OF MEMBERS

Section 1. Regular meetings. There shall be a minimum of two Regular meetings each year, held in the spring and autumn, the exact time and place to be determined by the Program Chairman. A written or electronic notice shall be sent to the membership at least ten days prior to a meeting. The Spring Meeting shall be the annual meeting for the election of officers and directors and for any yearly reports.

Section 2. Special meetings. Special meetings of the general membership may be called at any time by the President or the Secretary upon resolution of the Board of Directors, but written or electronic notice of any such meeting shall be sent to each member at least five(5) days prior to the meeting date.

ARTICLE VIII - DISSOLUTION

In the event of the dissolution of this organization, its assets shall be distributed to an organization to be approved by the membership.

ARTICLE IX - AMENDMENT

These By-Laws may be amended by a two-thirds vote of the membership present at any regular meeting, following a review of the proposed amendment by the Board of Directors and a recommendation by the Board of Directors to the general membership concerning the adoption or rejection of the proposed amendment. Notice that one or more proposed By-Laws amendments will be considered must be given to the members along with notice of the meeting.

ARTICLE X - INDEMNIFICATION

Any present or former director, officer, or employee of the Society shall be entitled to reimbursement of expenses and other liabilities, including attorney fees, incurred by reason of a claim made against such director, officer, or employee arising out of the performance of the business for the Society or in any action or legal proceeding to which such person is a party by reason of being or having been a director, officer or employee.

GREENVILLE HISTORICAL SOCIETY MEMBERSHIP
2023

William and Sally Adkins
Michele Akers
Alan Aldredge
Joyce Alexander
Kathryn R Allen
Allen County Public Library
Frances D. Anderson
G. P. Apperson III
Randolph and Allen Armstrong
Nelson B Arrington Jr
William Atkins
John E. Austin, Jr.
William & Rebecca Barnette
Traci Barr
Robert and Judy Benedict
Archibald W. Black
Anne M. Blythe
Maxcy C. Boineau
C. Shawn Bookin
Nancy H. Bowden
Dorothy R. Britton
Craig D. Brown
Shirley Brown
Bill and Phyllis Browning
Robert S. Bruns
John P. Carlisle III
Barbara Ann B. Cass
Thomas M Cheves
Sharon Y. and Maurice Cherry
Mike Chibbaro
James B. Clamp Jr
Angela T Clark
Sandi Coan
William A. Coates
Carol C. Perrin Cobb
John M Cochran, Jr
Steven P. Cohen
Thomas H. Coker, Jr.
Thomas H. Coker III
Richard Collett
Amy Conner
Nancy V.A. Cooper
Anthony and Emily Cox
Edmund Cyr
Jane Rush Davenport
John DeWorken
John M. Dillard
Vance Drawdy
Walter Lund Dutton
Tamara Dwyer
O. Perry Earle III
Capers A. Easterby
Naomi Eckhardt
Cindy Edwards
Suzanne Edwards
Tula P. Egan
Rob and Kristen Eller
Kim Elliott
Paul B. Ellis or Frances Simon
Robert E. Ellis
Steve Finch
James Foreman
Robert Forister
Frank Foster
Sandra S. Funderburk
Harold Gallivan III
Richard Galloway

J Berry Garrett
James R Gilreath
Percival Gregory, III
Christopher Griffin
Perry Gwinn
Cary H. Hall
Eddie R. Harbin
John B. Hardaway III
Michael Harden
Greg Harrison
John Harper IV
Rebecca Hartness
Brenda H. Hays
Mark and Joan Heinis
Kenneth D. Herron
Gary Hester
Larry Hines
Hayne Hipp
Bob Howard
Ann Haselwood Hultstrand
James T Humbert
Clinton M. Hunter
James E Johnson
Joyce M Johnson
Gene Johnston
Bill Jones
Suzette Jordan
Bill Kehl
Michael and Joan Kellett
Lila Kittredge
Frances Knight
Terrald Knorr
Don and B.J. Koonce
Catherine Krauzowicz
Charles J. Kreidler
John A. Kuhne
Betty E. Kulze
Mary S and Jeff G Lawson
Laurence G. Lee
Nathan Lipscomb
Mr. and Mrs. James H. Little
J. Bryan Little Jr.
Jacob Lowrey III
William C. Lucius
Katherine Lupo
Erwin Maddrey
Jeffrey Makala
Bambi Martin
Michael M. Martin
Suzanne C. Matson
John Matzko
Mary McGee
Steve and Bitsy McHugh
Lesli McIntosh
Judy McNeely
Jeffrey W. Meadowcroft
Margaret Meadows
William Mebane
Charles C. Mickel
Waenard and Sheila Miller
Marion H Mitchell
Sara Jo Moore
Donald R. Moorhead
Cari Morningstar
J. Gunn Murphy, Jr.
New View Counseling Inc
Effie Nelson
John Nolan
Ben K. Norwood Jr
Conyers Norwood
c/o Cindy Poe, GTC Treasurer
Kelly and Katherine Odom
Chelsea Pagliuca
Darlene G. Parker

C. Jane Patrick
James Patton
Elizabeth M. Pearce
Jo Lynne Pearce
Camilla Pitman
Jack Plating
Cynthia Poe
Jane Pressly
Chris Price
Bill Putnam
David A. Quattlebaum III
Marvin Quattlebaum
Brooks Quinn
Yasha Rodriguez
Bruce Price Reynolds
Gladys Richardson
Mary Ridgeway
Patty and Richard Riley
Sarah H Roberts
Stephen and Martha Root
Porter B Rose
Nolley C. Sanchelli
H Donald and Marian Sellers
Bill Sharpton
Minor and Hal Shaw
Gordon B. Sherard Jr.
Wade H. Sherard III
Teresa Slack
Edith B. Smith
John Smith
Ed and Pam Snape III
Linda Elrod Spearman
Elizabeth P. Stall
Stan and Cindy Starnes
Dean Stephens
D. N. Stern
H. Samuel Stilwell
Carolyn G. Stirm
Lawson Stoneburner
Gregory Stottlemyer
Mark M. Sweeney
Marie Tanner
Ed and Sydney Taylor
Albert Q. Taylor
Martha A. Team
Raymond Teaster
Jack H. Tedards, Jr.
Adam Tepe
Ted Thompson
Rose M. Tomlin
R. Scott Townes
John A. Traynham Jr
John R. Tucker
Frank Tucker
Marty Vaughan
Ruud and Thea Veltman
Frances M. D. Villa
John Walker
Danny and Sallie White
Alexandra Whitley
Al Wills
Katharine N. Williams
Anne Blythe and Hollis Wilson
Noel Wilson
Patsy B. Wood
Perry Woodside
Diane Smock and Brad Wyche
Helen A Wynkoop
John Zimmerman