

TEXTILE HALL'S FIRST SIXTY YEARS

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Soon after the turn of the century, textile men of this region began talking about bringing to the South the textile machinery exposition then held in Boston. The Southern Textile Association (STA) discussed the idea at several meetings. The ball began rolling in early 1914 when STA formally invited the exhibitors to hold an exposition in Atlanta in 1915. Then Charlotte asked to be considered as exposition site. Decision on where the Southern show would be held was pending when the German armies marched into Belgium in August 1914. The guns of August shattered the dream; the exhibitors' committee abandoned the idea of a Southern show.

But, as the initial war worries subsided, Greenville decided to seek the show. Spurred by local members of the Southern Textile Association, some fifty civic and textile leaders met at a "dutch" dinner the evening of December 12, 1914, in the Chamber of Commerce rooms, with T. B. Wallace, superintendent of Dunan Mills, presiding.

Catch the flavor of that meeting -- where in this small city can we hold the show -- J. E. Sirrine says he can clear his big drafting room on South Main -- Edwin Howard offers to vacate his office in Masonic Temple across the street -- 13 machinery and supply men agree to exhibit -- an executive committee is elected: Robert F. Bowe, chairman; A. B. Carter, secretary; Edwin Howard, treasurer; Milton G. Smith, David Kohn, James H. Maxwell, J. E. Sirrine, J. H. Spencer and G. G. Slaughter -- coats off, go to work.

Arrangements were made for formal sponsorship of the show by the six-year-old Southern Textile Association, then headed by W. M. Sherard of Williamston, S. C. Other STA officers at that time were Frank E. Heymer of Alexander City, Alabama, A. B. Carter of Greenville and Marshall Dilling of Siluria, Alabama. On the Board of Governors were Robert F. Bowe, and Alonzo Iler of Greenville, L. H. Brown of Knoxville, C. L. Chandler of Rhodhiss, N. C.; F. Gordon Cobb of Inman; M. B. Clisby of Newberry; John L. Davidson of Chester; A. M. Dixon of Gastonia; D. R. Harriman, Jr., of Columbus, Georgia; J. W. Kelley of Pelzer; W. S. Morton of Dallas, Texas and C. P. Thompson of Trion, Georgia.

The Greenville group, formally designated as Southern Textile Exposition, Inc., mustered committees to attend to a myriad of unfamiliar details. Milton Smith was chairman of education and welfare. David Kohn handled publicity; James H. Maxwell, transportation and hotels; J. E. Serrine, hall and buildings. J. H. Spencer headed the machinery and supply department, and G. G. Slaughter the mill products department. Mr. Serrine was able to obtain exhibit area far larger than had been anticipated at the first meeting. The Piedmont and Northern Railway was completing a three-story warehouse filling the south side of the 300 block of West Washington Street, and there the Southern Textile Exposition found its first home, a home to which it was to return in 1960 and 1962 when exhibits overflowed Textile Hall and its annexes across the street.

The first show November 2-6, 1915, brought festive days -- the 169 exhibitors took every square foot of available exhibit space. Textile men came from every Southern state and many from the North. Some mills closed down to let all hands go to the show. Some 40,000 people crowded in to see exhibits, which in those days included displays by mills as well as machinery makers. On that first show morning Greenville's mill whistles shrieked, bells rang and stirring music came from the First Regiment Band, South Carolina National Guard (Williamston) as the doors opened for the first Southern Textile Exposition. Hour-long band concerts preceded the morning openings Tuesday through Saturday, and exhibits were open each evening until 10 o'clock. Following the closing hour there was dancing at Dukeland Park and Cleveland Hall. On Wednesday Furman University footballers played Presbyterian College at Mills Park. Greenvillians, then as now, opened their homes and their hearts to exhibitors and visitors. The Southern Textile Association met concurrently at the now-vanished Ottaray Hotel, and among the speakers were Mayor C. S. Webb, Governor Richard Irvine Manning, Captain Ellison Alger Smyth and a young Congressman from Aiken, James F. Byrnes.

In remarks welcoming the STA visitors to Greenville and the Southern Textile Exposition, A. B. Carter enunciated the philosophy that continues to guide Textile Hall:

Expositions are the timekeepers of progress. They record the

advancement, they stimulate the energy, enterprise and intellect of the people, and quicken human genius. They open store-houses of information to the student. Every textile show, great or small, has helped to some onward step.

Comparison of ideas is always educational and, as such, instructs the brain and hand of man.

Exposition Week was an unqualified success, and led to a more formal organization dedicated to perpetuating the show and providing for it a permanent home. Bennett Eugene Geer was elected president of Southern Textile Exposition, Inc. with Ellison A. Smyth as vice president, Edwin Howard as treasurer, G. G. Slaughter as secretary and these directors: W. P. Anderson, A. B. Carter, F. Gordon Cobb, J. M. Davis, John A. McPherson, J. E. Sirrine, T. B. Wallace and Z. F. Wright, all from Greenville except Davis and Wright, who were from Newberry.

The building of Textile Hall, an exhibition building, was the first task at hand. Week after week the executive committee of the organization met to report progress on raising funds for the erection of a Textile Hall. Contributions were made in amounts of \$50 to a rare \$1,000 in exchange for token shares in Southern Textile Exposition, Inc. With \$49,500 in hand and a mortgage for the remainder of \$130,000 cost, construction of the Hall on the north side of the 300 block of West Washington Street began in 1916 and was rushed toward completion for the Second Exposition December 10-15, 1917. The building was ready in time although work on the back wall was not complete and cold winds whistled around a protective tarpaulin hung there. The Greenville boys had accomplished what many of their colleagues elsewhere said was "crazy - impossible."

Cotton magazine, now *Textile Industries* magazine, was inspired to comment:

The kickers kicked. The knockers knocked. The ravens croaked that the show would fail.

But the Greenville boys worked steadily on, until today they have completed a building that is a fitting monument to their industry -- mute evidence of what the proper cooperative spirit can accomplish when suitably inspired.

What kind of town was this Greenville of the nineteen-teens that could overcome the timidity engendered by a World War, could see opportunity and challenge where bigger cities perceived insurmountable obstacles, and could move cooperatively to create an institution which remains unique sixty years later? A. D. Asbury asked, and answered, the question in an article written for the *Greenville News* in October 1962: The 1910 census had listed Greenville's population as 15,741 and the 1915-1916 *City Directory* estimated a population of 34,000 in the immediate vicinity. Names of those then in local government still awaken memories: John B. Marshall was mayor, R. M. Dacus, R. I. McDavid, L. H. Cary, D. W. Ebaugh, J. B. Rasor and C. B. Martin, were aldermen. G. F. League was clerk and treasurer, C. P. Ballenger was city engineer, Richard F. Watson was recorder. Wilton H. Earle was the County's state senator. The city had 9 banks with combined capital of \$1,115,000, 5 hotels or "reasonable facsimiles," 8 automobile dealers, 12 blacksmiths, 13 stables, and 3 harness shops. There were 11 cotton dealers and 29 mill offices. The school system had 3,500 pupils enrolled under 65 teachers, and a budget of \$45,000 per year. *Chicora College* was still in existence, and *Furman University* had 230 students and a faculty of 12. South Carolina then ranked first in the textile industry in the South and was second only to Massachusetts in the United States. The industry then had 33 million spindles and was to reach a high of 38 million spindles in 1925, thereafter, dwindling to today's 19,000,000 spindles as international competition and per-spindle productivity increased.

The Second Southern Textile Exposition, the first in Textile Hall, had 189 exhibitors occupying 28,250 sq. ft. of exhibit space. When the show closed, many immediately applied for space in the Third Exposition, scheduled for the fall of 1918. War conditions made the 1918 show impossible, but as soon as the Armistice was signed "an unprecedented demand came from all parts of the country" for the greatest possible speed in arranging the third Exposition. This was held May 5-10, 1919. The work of managing Textile Hall and preparing for the biennial shows had become more than volunteers or part-time clerical help could handle. In 1920, W. G. Sirrine an attorney,

was elected president and treasurer to direct the work. The Fourth Exposition took place in October, 1920, and others followed biennially in the fall of the years through 1932.

Early in the Twenties, the Board of Directors decided to surrender the business charter of Southern Textile Exposition, Inc. and to re-organize as an eleemosynary corporation. This move, in 1923, was approved by the stockholders, who surrendered their equity. The practical effect was to transfer ownership of Textile Hall to the public, in whose interest a self-perpetuating Board of Directors, serving without remuneration, holds title to the Corporation property. The Directors operate it for the public welfare under a 1923 State Charter authorizing the Corporation to hold expositions "for the encouragement and development of spinning, weaving and the invention and manufacture of machines and devices related thereto to accumulate and disseminate information relative to the textile industry; to advance and encourage the cause of religion, literature, science and art." The Corporation is exempt from income tax under provisions of Section 501 (c) (6) of the Revenue Act of 1954 and under Section 65-226 (4) of the 1962 Code of Laws for South Carolina. The Corporation does pay City and County property taxes. In brief, Textile Hall has no stock and no stockholders. No portion of income may inure to the benefit of an individual. Income over expenses may be used only to retire debt or to improve the facilities. In this connection, it is noteworthy that the Board's careful and prudent supervision of the Corporation's affairs has provided Greenville and the textile industry with a 444,000 square foot exhibit center and parking area of 3,500 cars at a total of less than \$4,500,000.

But back to the chronological record.

Through the Twenties the Southern Textile Exposition continued to grow in size. In 1926 a steel annex was constructed, replacing earlier temporary showtime structures. The general strike in the textile industry in 1934 caused postponement of the show scheduled for that fall; instead of housing exhibits, the Hall became a barracks for troops of the South Carolina National Guard, summoned to active duty to protect mills against the goon squads roaming out of the strike's center in Gastonia, N. C. The postponed 1934 show was held in April

1935, and succeeding shows in April 1937, March 1939 and March 1941. The war in Europe was much on the minds of textile people in 1941. England, to which the American industry has always had close ties, was being ravaged by Nazi bombers. The 1941 show's traditional dance for exhibitors was turned into a benefit for Bundles for Britain, under the chairmanship of Mrs. Ellison S. McKissick, and a London fire marshall was a featured guest. Then came Pearl Harbor, American concentration on winning World War II, and seven showless years; very difficult times for an organization dependent upon the Exposition income for the cost of maintaining its buildings.

The first post-war show was considered for 1946, but mills and machinery manufacturers were hustling to meet accumulated demand for civilian goods, and an Exposition that years was found not feasible.

Planning for the 1948 Exposition went forward under changed conditions. Many old-timers were gone, or retiring from active business life. Memories of the great shows of the Twenties and Thirties had faded. There were new faces, new firms, new concepts. Many among the traditional exhibitors wanted the Greenville show abandoned; its locale switched to a bigger city with better facilities and more ample housing. The finances and facts of the situation were such that the Board could, in good conscience, have thrown in the towel. But management and directors held firmly to the conviction that the industry needed a Southern show and one in the industry's Southern center, Greenville. They were determined to go down fighting, if go down they must, but not to quit.

Lack of support from major machine builders presented great difficulties as the task of re-assembling the corps of exhibitors began. The burden of his years prevented Mr. Sirrine from carrying the active work load, but Miss Bertha Green ably assumed the direction of the show. She had served since 1923 as secretary of the Corporation and Mr. Sirrine's chief assistant in show production, and was to go on to win an international reputation as director of the Exposition from 1950 through 1970. Miss Green's persistence in re-enlisting former exhibitors and interesting new ones made the 1948 Exposition the success on which the later shows were built.

In 1950, the Corporation's directors named Mr. Sirrine chairman of the Board and persuaded James H. Woodside to become president and treasurer to handle the business affairs of the Corporation, to which he had been advisor on insurance and other matters for many years. Miss Green was given full responsibility as director of the Exposition.

Then began Textile Hall's own race for space: for exhibit space to meet the incessant and increasing demands of would-be exhibitors, and for housing space for the textile men who poured into Greenville by the thousands to see the machinery they needed to modernize their plants. By 1960 Mr. Woodside had directed an expansion program which gave Textile Hall seven annexes of its own and showtime occupancy of two leased areas, including part of the Piedmont and Northern Railroad's aging warehouses in which the Southern Textile Exposition had been born. Even so, there was not enough space for several hundred exhibitors. The site of the original Textile Hall had been ideal for its day: on the streetcar tracks, across the street from Piedmont and Northern's interurban railway station, a few blocks away from the depot of the Southern railroad and the yards where Pullman cars had slept hundreds of Northern visitors during their show visits in the Twenties and Thirties. However, the time had come for new buildings on a new site.

The site for the new Textile Hall was equally felicitous for the new air and automobile age: adjoining Greenville's Downtown Airport, one block from the bypass highway loop circling the city and two blocks from Interstate 385. By the mid-1970's the airport had handled as many as 106 show-connected aircraft movements in one hour, and approximately 7,500 executives commuted into the airport during show week.

Planning for the new Hall proceeded along with preparations for the last Exposition downtown. In mid-1961 the writer resigned the editorship of a national business daily to become executive vice president of the Corporation and assist in the expansion program planned by the Board.

The 1962 Southern Textile Exposition filled the 123,000 sq. ft. of the old Hall and its annexes and listed 416 exhibitors from 30 states and nine countries.

Within days after the show's close, final preparations for the show's new home were underway. Detailed projections of the Exposition's probably financial future encouraged Liberty Life Insurance Company to undertake the financing of the project, for which there was little precedent, since virtually all exhibit halls in the United States have been financed by government bond issues, with additional taxation to support the operating deficit common to such enterprises. Without the faith in Greenville and in the character and judgment of the Textile Hall Board demonstrated by Francis, Herman, and Calhoun Hipp and their associates at Liberty Life, the new Hall could well have been an unrealized dream.

The J. E. Sirrine Company, engineers-architects for the original Textile Hall, worked furiously through the winter and spring of 1962-1963 to translate into working drawings the ideas Mr. Woodside had accumulated for a decade and the suggestions drawn from a survey of the exhibitors. General supervision and considerable input on cost-saving approaches to the construction came from the Board's Building Committee of Charles A. Gibson, chairman; Robert S. Small and W. Harrison Trammell, Jr., men experienced in the construction of millions of dollars worth of textile plants and alert to opportunities to save dollars without sacrificing objectives.

The massive job of site preparation began in April 1963 and by late summer the Yeargin Construction Co. had the building columns out of the ground. As construction progressed on the 150,000 sq. ft. structure, exhibitors' response to Miss Green's promotional work was so overwhelming that two expansions totaling approximately 45,000 sq. ft. were proposed, approved and effected. Even so, more than 100 firms could not get exhibit space.

At 8:20 a.m. Monday, October 12, 1964, as exhibitor personnel swarmed into the building and thousands of textile men waited for the 9:00 a.m. opening came the sound of an explosion - lights went out and machinery came to a halt. Hearts sank, but within fifteen minutes a Duke Power standby crew had replaced a defective oil fuse whose failure had tripped the protective switchgear.

That Twenty-Third Southern Textile Exposition was a resounding success, with 480 exhibitors from 29 states and 11 countries and visitors from 45 states and 35 countries. The success was almost too resounding - the exhibitor of a Belgian loom stepped up the picks per minute toward close of each day producing a noise compared to "the devil beating the kettledrums of Hell" and an actual sound measurement over 125 decibels; the threshold of audible pain. There were numerous requests to segregate the looms. This, coupled with the unfilled demand for exhibit space, prompted decision to construct a 60,000 square foot "loom room" and additional lobby for the 1966 show.

While this new space was under construction, the Hall's main building was transformed into a giant assembly hall seating 22,000 for the Billy Graham Crusade in March, 1966.

The 1966 Exposition listed 589 exhibitors from 32 states and 12 countries, and 37,858 visitors were logged. Again, there was too little space to accomodate all exhibitors.

On the last day of the 1966 show officials of the American Textile Machinery Association (ATMA) requested immediate negotiations leading to the concentration of United States textile shows in Greenville. The ATMA shows, similar in nature to the STE but with a higher percentage of machinery, had been held in Atlantic City in 1950, 1954, 1960 and 1965. During this time the textile industry was continuing its long migration to the South; new mills were being built in the South, seldom in the North, and more than three-fourths of the textile production of the United States had concentrated in the Carolinas and Georgia, with Greenville at the center of this textile belt. Transportation to Atlantic City from the South was not of the best, and the shows there were meeting resistance from textile executives. Tentative discussions had been held with ATMA over the preceding ten years but no meeting of the minds had appeared possible. During that same period, officials of CEMATEX, the European association of seven national associations of textile machine builders, had explored with Textile Hall the integration of the Greenville shows into a world cycle.

The time was ripe for action. The Board's executive commit-

tee directed staff studies of alternate solutions to the overall situation and their potential effect on the Hall's financing and operations. A special meeting of the Board authorized formal negotiations and set guidelines. The weight of negotiations was undertaken by W. F. Robertson, chairman of the Board's show committee. Months of discussion on policy and on implementing detail resulted in an ATMA - Textile Hall agreement in 1967 under which:

- new machinery for processing fiber, yarn and fabric would be shown every four years in Textile Hall under co-sponsorship of ATMA and Textile Hall, with Textile Hall solely responsible for show management.
- all other machinery needed by the mills, and auxiliary equipment, products and services would be shown every two years in a reduced continuation of the Southern Textile Exposition under Textile Hall's sole sponsorship and management.
- the 1968 STE would take place in its old form.
- the first of the co-sponsored American Textile Machinery Exhibitions would be held in 1969.

Applications for this 1969 ATME were issued in the fall of 1967. By late November it was apparent that the show would be the largest textile machinery show ever held in the United States and that many of the world's leading manufacturers could not get space. The Textile Hall board acted swiftly and decisively to create more space, authorizing the rush construction of an additional 100,000 square feet. Low bid on the project was \$250,000 over budget, presenting the Building Committee with its toughest decisions to date, including whether to attempt to save for community service use an 18,000 square feet clear span "auditorium area at cost of \$35,000 or to meet the project budget." The temptation to save the auditorium was unanimously resisted. Building Committee Chairman Gibson designated Mr. Trammell, a professional engineer, as technical liaison to work with the staff and J. E. Sirrine Co. to adjust building plans to budget, an objective achieved after several weeks work. Construction of the 100,000 square feet new wing was underway when the last of the old-style STE's made its bow in October, 1968, with 638 exhibitors and an attendance, strictly

regulated, of 45,632.

Greenville had become accustomed in the middle "Fifties" to overseas exhibitors and show visitors, but the 1969 American Textile Machinery Exhibition-International brought home to the community the realization that the one-time Textile Center of the South had become the Textile Center of the World. More than half the show's 295 exhibitors came from 16 countries. Of the show's 32,661 visitors, 3,324 were from outside the United States from 56 countries. Many of the show's foreign exhibitors had established American subsidiaries in the Greenville-Spartanburg area, which also had become dominant in domestic machinery production following location of Saco-Lowell's main plant at Easley in the middle Fifties.

The new-style STE in 1970 was a success, with 748 exhibitors and attendance of 16,896 during a period of deep textile recession, but left the textile executives on the Textile Hall board feeling that all was not right with the textile show picture; they felt the mills wanted to see everything together - the whole ball of wax.

In 1966, Mr. Woodside had become chairman of the board, limiting his concern to the general supervision of the Corporation's officers and finances and the writer had succeeded him as president and treasurer. Early in 1971, Miss Green had retired after long and distinguished service as director of the STE's and in the fall Mr. Woodside retired as chairman of the board, but continued as a director emeritus to give advice and counsel at the insistence of the directors. Mr. Robertson, the new chairman of the board, and Mr. Gibson, his successor as chairman of the show committee, led discussions and staff studies that were to result three years later in a new format and cycle of textile shows.

Meanwhile came:

- the 1972 STE with 745 exhibitors from 13 countries and attendance of 24,690 from 36 countries.

- the 1973 ATME-I with 339 exhibitors from 16 countries and attendance of 33,757 including 4,929 from abroad, a show generally acclaimed as the best textile show ever held in the United States. As so often in the past, the 1973 show had

presented problem of too little space, which was solved by erecting three 10,250 square foot geodesic domes on concrete pads outside the new wing. J. Robert Ellis; who joined the staff in 1967 and became executive vice president in 1969, served as director of the show.

- ITEX-74, International Textile Exposition, new name chosen for the Southern Textile Exposition, to better reflect the international character of the show. ITEX in its first and last appearance had 777 exhibitors from 17 countries and attendance of 20,726 from 40 countries. This was the last of the STE type shows.

In February 1974 Textile Hall and the American Textile Machinery Association reached agreement on a new format and cycle of show meeting the expressed needs of the mills and having the further advantage of reducing the number of shows in which manufacturers would need to participate to display effectively their new technology. Under this format and cycle there will be:

- In 1976, an exhibition for the machinery, auxiliary equipment, supplies and services the mills need for the weaving, knitting and finishing processes. This show will be repeated at four year intervals, in 1980, 1984, etc.

- In 1978 an exhibition for the machinery, auxiliary equipment, supplies and services required by the mills for the manufacture of fiber, the processing of yarn, the production of nonwoven goods, and for general plant engineering and maintenance. This show will be repeated at four year intervals, in 1982, 1986, etc.

The sixty years of Greenville textile show history have seen vast changes in textile technology - from belt-driven power transmission to the incorporation of micro-computer electronic "brains" into individual machines; from a general attendance by the public to a highly restricted audience of management, engineers and operating executives; from a show of regional importance to one as important to textile executives on the far side of the world as to Greenville's textile leaders.

But, through the years the textile industry has not been the Hall's sole concern. Until Memorial Auditorium opened in

1958, the old Textile Hall served as Greenville's civic auditorium, the scene of concerts, lectures, dances, commencement exercises, banquets, and basketball games. The new Hall affords room for activities requiring large areas and operates as complementary to Memorial Auditorium, not competitive with it. So long as health service authorities thought needful, the Hall offered free space for and co-sponsored the South Carolina Health and Science Fair. Until Heritage Green became actuality, the Hall was the home of the Greenville Arts Festival.

Other activities include:

- sponsorship of the Boat Show, now one of the largest in the Southeast.

- BESSE, a business equipment, supplies and services exposition which will make its bow in September in cooperation with the Administrative Management Society.

- Holiday Fair, a giant community bazaar produced by the ladies of the Textile Hall staff, with craftsman, church and community groups offering their handicrafts for sale.

- sponsorship of the International Trade Club for western South Carolina.

- maintaining an interpreters/translators register which lists more than 125 individuals here proficient in languages from Arabic to Urdu.

- maintaining an inquiry service on textile matters.

Work is now underway on establishing in the Bicentennial Year an American Textile Hall of Fame to honor individuals and firms whose contributions to development of the industry might otherwise be forgotten.

The shows and the other activities involve the thought and work of more than the Corporation's Board and staff, continuing to reflect the community spirit which in the beginning made possible the organization and the physical facilities. As textile show time approaches hundreds of businesses and thousands of individuals begin to do their part: homes are opened to visitors, work schedules are re-arranged to improve services - all the town takes part and takes pride in response to a challenge, just as it did sixty years ago.

APPENDIX

DIRECTORS OF TEXTILE HALL CORPORATION (With the year of their election)

1915	1926	1944
Robert F. Bowe	Cason J. Calloway	Alan Sibley
A. B. Carter	Roger Davis	Earle R. Stall
Edwin Howard	George H. Lanier	
David Kohn	Carter Lupton	1945
James Maxwell	Victor M. Montgomery	Sydney Bruce
J. E. Serrine	S. F. Patterson	
G. G. Slaughter	Norman Pease	1946
Milton G. Smith	L. W. Robert, Jr.	Harold R. Turner
J. H. Spencer	Fred O. Tyler	
1916	1927	1948
W. P. Anderson	Herman Cone	W. H. Beattie
Gordon Cobb	H. R. Fitzgerald	Ernest Patton
B. E. Geer	H. A. Ligon	
F. E. Heymer		
E. A. Smyth	1930	1949
T. B. Wallace	W. E. Beattie	L. O. Hammett
Z. F. Wright		E. S. McKissick
1917	1934	F. W. Symmes
J. M. Davis	Thurman Chatham	1950
John A. McPherson	Spencer Love	James H. Woodside
1920	1935	1951
John W. Arrington	Samuel M. Beattie	John W. Arrington, Jr.
W. W. Carter		W. W. Pate
J. F. Gallivan	1936	
August W. Smith	R. E. Henry	1954
1921	T. M. Marchant	Charles E. Daniel
W. G. Serrine	1938	Charles A. Gibson
1925	C. E. Hatch	Ben F. Hagood
Donald Comer	1939	1956
Robert I. Dalton	Richard W. Arrington	F. E. Grier
B. B. Gossett	W. S. Montgomery	
	George M. Wright	

1957

Roger Milliken
R. D. Sellers

1960

J. M. Cheatham
W. F. Robertson
Robert S. Small
W. Harrison Trammell

1963

E. S. McKissick, Jr.
V. O. Roberson
J. Craig Smith
John I. Smith
Robert M. Vance

1964

George H. Lanier, Jr.

1966

James Chapman
Yancey S. Gilkerson
Harold Mason

1969

Earle R. Stall, Jr.

1970

E. B. Rice

1971

R. E. Coleman
John M. Hamrick
James W. Harrell
T. L. Thomason, Jr.

1972

A. J. Head
B. Calhoun Hipp
James F. Magarahan

1973

James D. Barbee
J. L. Lanier, Jr.
John E. Reeves

1974

J. Arthur Phillips, Jr.
William L. Hallford