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United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

INTERAGENCY RESOURCES DIVISION
NATIONAL PARK SERVICE

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name World War Memorial Building
other names/site number South Carolina Confederate Relic Room and Museum

2. Location

street & number 920 Sumter Street at Pendleton not for publication
city or town Columbia vicinity _____
state South Carolina code SC county Richland code 079
zip code 29201

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally.
(See continuation sheet for additional comments.)

Mary W. Edmonds 4/19/95
Signature of certifying official Date

Mary W. Edmonds, Deputy SEPO, S.C. Department of Archives & History, Columbia, S.C.
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria.
(See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:
 entered in the National Register See continuation sheet.
 determined eligible for the National Register
 See continuation sheet.
 determined not eligible for the National Register
 removed from the National Register
 other (explain): _____

Edwin R. Beall 5/26/95 Entered in the National Register

Signature of Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property

(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

Contributing	Noncontributing	
<u>1</u>	<u> </u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>1</u>	<u> </u>	Total

Name of related multiple property listing
Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: CULTURE
GOVERNMENT
SOCIAL

Sub: Commemorative Monument
Government Office
Meeting Hall

Current Functions (Enter categories from instructions)

Cat: CULTURE

Sub: Museum

7. Description

Architectural Classification

(Enter categories from instructions)

Classical Revival

Materials

(Enter categories from instructions)

foundation STONE: Granite
roof Not visible
walls STONE: Limestone
other METAL: Cast Iron
GLASS

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important prehistory or history.

Criteria Considerations

(Mark "X" in all the boxes that apply.)

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or a grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Significant Dates

1935

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Period of Significance

1935

Architect/Builder

Lafaye & Lafaye
McDevitt, J.J.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: South Caroliniana Library, University of South Carolina

10. Geographical Data

Acreege of Property Less than one acre

UTM References

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing
1	<u>17</u>	<u>497220</u>	<u>3761800</u>	3	_____	_____
2	_____	_____	_____	4	_____	_____
	<u>See continuation sheet.</u>					

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Megan J. Brown

organization University of South Carolina

date 4 May 1994

street & number 461 Pittsdowne Road

telephone (803) 772-0865

city or town Columbia

state SC zip code 29210

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name State of South Carolina, c/o University of South Carolina

street & number _____

telephone (803) 777-7000

city or town Columbia

state SC zip code 29208

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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Section 7 Page 5

INTERAGENCY RESOURCES DIVISION
NATIONAL PARK SERVICE

World War Memorial Building
name of property
Richland County, South Carolina
county and State

The World War Memorial Building is a two-story, Classical Revival commemorative building located at 920 Sumter Street in downtown Columbia, South Carolina. It was constructed in 1935 as a memorial to the soldiers of the state who served in World War I, but now (1995) houses the Confederate Relic Room and Museum, a South Carolina state agency. Both the exterior and interior of the World War Memorial Building make significant use of classical elements, and despite subsequent changes in the use of the building, both the exterior and interior retain almost all of their original integrity of design,

The Memorial Building's lot is bounded by the intersection of Sumter and Pendleton Streets in Columbia. The west border of the property, across Sumter Street, is a combination of residential and commercial structures. The north side of the lot faces a bank and the south and east sides are bordered by the University of South Carolina. The south side of the lot shares a brick wall with the University's historic Horseshoe area and the building directly next to this wall is the South Caroliniana Library. The small grass lot allows approximately fifteen to twenty feet around the exterior of the building. The north, west, and east sides are surrounded by a wrought iron spiked fence placed on a brick foundation, while the south shares the Horseshoe's brick wall. This fence opens at the west facade with a double entrance gate, and in the northwest corner contains a brick sign for the University of South Carolina. The lot is landscaped with randomly-placed small trees and shrubs with a large magnolia in the southeast corner. The original flagpole, flying the United States flag, remains in the front or west of the building's lot.

The World War Memorial Building is an excellent example of early twentieth-century Classical Revival architecture. The architects Lafaye and Lafaye followed the design of a Greek or Roman temple in creating this structure. The west facade is a temple entrance with a six columned porch with a pedimented roof. Upon the porch's frieze is inscribed WORLD WAR MEMORIAL. Three large, vertical, multi-pane windows are placed evenly between the center four columns. The lights are small and made of pigmented glass ranging from dark green to blue. Beneath the base of the porch is the exterior entrance, double doors made of cast iron. Above the entrance, carved in the limestone is the phrase:

DEDICATED TO THE MEN AND WOMEN OF
SOUTH CAROLINA WHO OFFERED THEIR LIVES IN
THE WINNING OF THE WAR.

Evenly placed on either side of the entrance are small, vertical windows covered by limestone grills with leaf shaped openings. The cornerstone, also located on the west facade, reads WORLD WAR MEMORIAL, 1935. There are five shallow steps to the door, and on either side of those steps are two large, cast iron lanterns placed on stone platforms. These lanterns are

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approximately four feet tall and ornamented with blue glass as well as star, egg and dart, and leaf motifs.

The north elevation, facing the bank, continues the rhythm of the facade with similar classical elements. From this side the inset center square of the roof can be seen and on it are carved circular medallions placed within floral swags. The main body of the roof steps out to create the second floor and has four larger medallions carved in the limestone. Below these medallions is the inscription, THEY WERE WILLING TO DIE. The second floor is defined on the exterior by a series of four pilasters and two half pilasters. They are spaced evenly with three windows identical to those on the west facade. Within these windows air conditioning units have been added since the building's construction. The rear and forward portions of the elevation that form the foyers and offices step out and each contain a similar window. The first floor of the north elevation makes the furthest step into the property and contains five eight over eight sash windows. These windows were originally open, but have since been covered with limestone grills similar to those on the front, yet larger and less detailed.

The east elevation of the War Memorial is the plainest and flattest of the four sides. The roof section is undecorated and below it is inscribed, FOR LIBERTY AND WORLD PEACE. Six pilasters adorn the second floor with two small, grilled windows like those on the facade. The first floor also contains two small windows, like those above, and continues the eight over eight pane windows from the east elevation with grills added later. One of these windows has been covered by a metal door.

The south elevation of the building is similar to the north elevation with the exception of the inscription on the roof which reads, THEY STROVE THAT WAR MIGHT CEASE. On this side air conditioning units have also been added and a large air conditioning system placed in the southeast corner of the building outside.

The interior of the World War Memorial Building continues the use of Classical Revival elements and ornamentation. Entering through the front cast iron doors a four foot vestibule precedes double glass doors to the interior. These glass doors do not appear to be original to the building, perhaps replacing wooden doors similar to those inside. The entry foyer that follows is one story with detailed marble floor patterns. To the left and right are two sets of stairs to the second floor and closets. Marble encased, double wood doors to the first floor face the entrance and have the inscription, HISTORICAL RECORDS, above them. Steps go down to the first floor into a large open room which originally housed the South Carolina Historical Commission. To the rear are three small offices evenly divided. This area is now used for Relic Room displays, but the original form has not been severely altered.

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The second floor is reached by ascending either of the matching marble staircases with brass railings. Eleven stairs reach a landing in which the stairs turn back over themselves, and ten more stairs reach the second floor foyer. This foyer also has a detailed marble floor pattern and is lit by the large vertical windows of the west facade. The second floor contains the chapel space and the entrance is similar to the first floor with a marble surround of wooden doors. This marble surround is pedimented, with pilasters and chevron details. On either side of the door are inscriptions honoring the soldiers of World War I.

The inscription to the right of the entrance way reads:

Wheresoever sleep these
Loyal sons of a proud mother;
Wheresoever they await the
Glorious reveille, their chapel
Is hallowed as their tomb.
And let those who come
Within these sacred precincts
Ever keep in mind the purity of
The purpose of the remembered
Dead, and renew allegiance
To that peace with honor
For which they fought.

The inscription to the left of the entrance way reads:

When entering here to bow
The head before the shrine
Of those who gave their
Lives in war, remember they
Went not forth to battle
For the spoils of conquerors,
Nor did the scourge of hatred
Drive them into conflict.
Their cause was the restoration
Of peace to a strife torn world.
They died without malice
In their hearts.

The chapel's altar is directly in front of the entrance and is crafted of rose colored marble with two columns in front and pilasters to the rear. A gold frieze with a gilded wave pattern is within the altar's raised ceiling that is lit by a skylight. There is another inscription on the back wall.

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The inscription on the altar's back wall reads:

Soldiers of South Carolina
This is your people's tribute
To the spirit that made you
Patriots; to the nobility of
Your purpose in espousing
The cause of those beyond
Wide waters battling
Against subjugation by
Powerful invading foes;
To your endurance of the
Trials of war; to your
Valor on land and sea;
To your abhorrence of
The freed of conquest;
To your love for justice,
To your devotion to peace;
To your sacrifice.
God rest your soul, and
May He help the living to
Be worthy to reap in the
Fields of honor
Where you have sown.

Beside this inscription are two wood flag stands to the right and left, and in front a white marble cenotaph embellished with the South Carolina state seal. On either side of the altar are small offices, originally used by the American Legion, now used by the museum curators. The large central area of the second floor is interspaced with marble pilasters and the large windows from the north and south elevations. These pilasters and windows create bays which are lit by skylights. The central ceiling is raised, coffered and decorated with gilded floral motifs and moldings. A massive chandelier lamp of cast iron and glass hangs from the center and the floor continues the marble pattern of the foyer.

The new function of the World War Memorial Building as a museum has done little to alter the integrity of the interior or exterior. Most of the Relic Room's collection is placed within the classical shell of the building and becomes mostly additive elements that are not in keeping with the building's architectural style. The untouched temple form of the memorial and degree of integrity maintained, dictate this structure as one of the purest examples of Classical Revival architecture remaining in Columbia and the state of South Carolina.

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The World War Memorial Building, built in 1935 in Columbia, South Carolina, is significant as an excellent of early twentieth-century Classical Revival architecture. The building also has the distinction of being designed by the prominent local architectural firm, Lafaye and Lafaye. This Classical Revival memorial was built to honor the men and women who served in World War I and still maintains the architectural integrity of its original construction.

A World War Memorial Building was first proposed by Governor Richard Manning and approved by the General Assembly in 1919. In that same year the Assembly appropriated \$100,000 towards its construction, which was later withdrawn due to the Depression economy. The limited funding caused the memorial to be designed on a scale one half the size originally intended.¹ The building was originally designed to house the South Carolina Historical Commission and the state record collections. From 1919 to 1935 the War Memorial Commission, appointed by Governor Manning, and the Historical Commission raised building funds primarily through private subscription. In 1934, the state received \$33,200 in a grant from the Public Works Administration, and in 1935, construction began without the funds originally appropriated by the state. Inside the cornerstone of the Memorial Building was placed a complete roster of the South Carolina citizens who served in the First World War. This stone was laid by Wyndham Manning on the corner of Pendleton and Sumter Streets during the Memorial Day ceremonies held on May 30, 1935. Upon completion of construction the building was dedicated at another exercise on March 23, 1937, at which Harry W. Colmery, National Commander of the American Legion spoke.²

The World War Memorial became the location for the Historical Commission upon its completion in 1936, and the Commission was in turn appointed custodian of the building. However, the design of the memorial did not prove conducive to the Commission's needs as they were limited to only one third of the building, 3,500 square feet. The second floor, the remaining two thirds, was designed as a chapel intended to be a dignified and inspiring memorial to the War. The additional two offices on the second floor housed the American Legion Auxiliary, and the lack of space forced the Historical Commission in 1947, to request a new building. Their need was based upon their inability to use the chapel for record storage or

¹Historical Commission of South Carolina, Annual Report of the Historical Commission of South Carolina (Columbia: The State Budget and Control Board, 1952-1953), 14.

²"War Memorial Cornerstone Laid Today," The State, 30 May 1935, pp. 1-2;
"Dedication Exercises, World War Memorial," Program for the dedication ceremony, 23 March 1937, Manuscript Collections, South Caroliniana Library, University of South Carolina, Columbia.

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a search room without lessening its memorial function. The temple form of the building also made an annex completely unfeasible.³

The Memorial Building did "not have the interest of the people of the state," and unfortunately this lack of interest continued as the Commission moved out in 1960 and the University of South Carolina's Department of International Studies moved in.⁴ The year 1971 brought the South Carolina Confederate Relic Room and Museum to the Memorial building and it remains the primary occupant today, using the entire building as a museum with its primary focus on South Carolina's role in the Civil War. Interest in the building has increased through the museum, but its recognition as a memorial to the First World War remains limited, leaving its architectural significance to speak for itself.

The architecture of the World War Memorial represents the borrowing of ideas from the past, especially from the classical architecture of the Greeks and Romans. This drawing of forms from the past was revived in the eclecticism of the Beaux Arts movement of the 1880s and the World Columbian Exposition held in Chicago in 1893. Architects like McKim, Mead, and White transformed ancient forms to suit their own needs in creating buildings like the Boston Public Library and the Pennsylvania Train Station, and Lafaye and Lafaye followed their influence in this Memorial's design.⁵

The War Memorial is an example of the classical tradition revived by the Beaux Arts that prevailed as the architectural style for public buildings from the national to the local level through the 1930s. During this period, architects like Lafaye and Lafaye needed to create an architectural language for the United States' public buildings and this language was found in the revival of classicism, a style which spoke of stability, unity, order, and strength. National civic buildings like the Capitol and the White House conveyed these feelings and a sense of permanence and passed their classical language to the state and local civic works like the Memorial building.⁶

³Historical Commission, Annual Report, 14-15.

⁴Historical Commission, Annual Report, 14.

⁵Mary N. Woods, "Henry Van Brunt: The Historical Styles, Modern Architecture," in American Public Architecture: European Roots and Native Expression, ed. Craig Zabel and Susan Scott Munshower (University Park, Pennsylvania: The Pennsylvania State University, 1989), 83, 88; John Musgrove, ed., A History of Architecture, 19th ed. (London: The Butterworth Group, 1987), 1397, 1400; Thomas E. Tallmadge, The Story of Architecture in America (New York: W. W. Norton and Company, Inc., 1936), 237.

⁶Richard Guy Wilson, "Modernized Classicism and Washington, D.C.," in American Public Architecture: European Roots and Native Expressions, ed. Craig Zabel and Susan Scott Munshower (University Park, Pennsylvania: The Pennsylvania State University, 1989), 273; Tallmadge, The Story of Architecture, 277; Musgrove, A History of Architecture,

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From the turn of the century to the 1940s the architectural forces of classicism that built the World War Memorial, and modernism were side by side, each serving to strengthen the other. The modern International styles spearheaded by Walter Gropius and Frank Lloyd Wright, often increased the reaction of returning to classicism and the forms of the past. In 1919 and 1928, respectively, the National Academy of Sciences Building and the Folger Shakespeare Memorial established a new modernized classicism now known as neo-classicism. These structures influenced the large number of public buildings built in this style by the Public Works Administration through 1940. The South Carolina World War Memorial was one of these neo-classical buildings that spoke the architectural language of the nation, while memorializing the lives of South Carolina's war veterans.⁷

The Memorial's purpose, according to James M. Mayo, "is at its simplest...to keep alive the memories of those who were involved in a war."⁸ These memories are often associated with pride, courage, and strength, and it is in South Carolina's War Memorial that the Neo-Classical style defines those qualities. "The architecture of antiquity has been heroic," and brings with it the power of the Greek and Roman cultures it was borrowed from.⁹ As a Neo-Classical design the Memorial Building portrays a sense of strength and fortitude with its solid limestone construction and massive columned facade.

The Lafaye and Lafaye design of 1934 today retains almost complete integrity. The limestone memorial exists to their specifications with the exception of limestone grills added to the first floor windows and air conditioning units to the second floor windows. The carved detail of medallions, laurel, and memorial inscriptions remain in complete integrity. Even the unique cast iron lamps specified by the Lafaye brothers remain on either side of the pediment entrance.¹⁰

The temple form of the World War Memorial, designed by Lafaye and Lafaye, is one of the purest examples of early twentieth-century Neo-Classicism in Columbia. The architectural form not only remains in almost perfect integrity, it still produces the result its designers intended.

1397, 1400.

⁷Musgrove, A History of Architecture, 1397; Wilson, "Modernized Classicism," American Public Architecture, 273, 279.

⁸James M. Mayo, War Memorials as Political Landscape: The American Experience and Beyond (New York: Praeger Publishers, 1988), 1.

⁹Harris Stone, Monuments and Main Streets: Messages from Architecture (New York: Monthly Review Press, 1983), 17.

¹⁰World War Memorial, Three picture postcards, [ca. 1940] Postcard collections, South Caroliniana Library, University of South Carolina, Columbia.

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The style also displays a sense of permanence, that despite all obstacles and conflicts the community and country that built this structure will survive.¹¹

It is this strength that architect brothers George and Robert Lafaye sought to convey to Columbians of 1935 and beyond through this memorial's design. George Lafaye came to Columbia in 1900 and was employed by W.B. Smith Whaley and Co. Engineers and Architects until starting his own firm which his brother, Robert Lafaye, joined in 1919 after his service in World War I. They are known in South Carolina for designing in abundance "all classes of public and private buildings," as well as residences across the state. Schools, churches, hotels, banks, and homes dominated their designs as well as Columbia College and the Columbia YMCA building. All of their work, like the World War Memorial, exhibits attention to the styles of the past. Through their designs the history of eclectic architecture in South Carolina can be studied. The Lafaye brothers remained prominent architects in the city and state well into the 1960s, their work always characterized by appropriate use of classical elements which gave them recognition as accomplished architects of the time. Because of this recognition, they were commissioned to design the War Memorial building, which they completed on October 18, 1934.¹²

The significance of the memorial's Neo-Classical style and as work of prominent state architects warrants this building's inclusion in the National Register of Historic Places. The strength and permanence of the World War Memorial's classical form successfully portrays the courage and valor of war veterans that sacrificed their lives in "the War to end all wars."

¹¹Alan Colquhoun, Modernity and the Classical Tradition (Cambridge, Massachusetts: The MIT Press, 1989), 6; Stone, Monuments and Main Streets, 128-29.

¹²Lafaye and Lafaye, Representative Work, Lafaye and Lafaye, Architects (Columbia: The George S. Myers Company, [ca. 1940]); Columbia University Graduate School of Architecture and Planning, Tradition: Radical and Conservative (New York: Rizzoli International Publications, Inc., 1980), 4.

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- World War Memorial. Three picture postcards, [ca. 1940]. Postcard Collections, South Caroliniana Library, University of South Carolina, Columbia.

Secondary Sources

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Woods, Mary N. "Henry Van Brunt: 'The Historic Styles, Modern Architecture.'" In American Public Architecture: European Roots and Native Expressions, ed. Craig Zabel and Susan Scott Munshower, 82-113. University Park, Pennsylvania: The Pennsylvania State University, 1989.

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World War Memorial Building
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Verbal Boundary Description

The boundary of the World War Memorial Building is created by the corner of the intersection of Sumter and Pendleton Streets on the north and west sides. On the south and east sides the boundary is created by the University of South Carolina's Naval ROTC building and the South Caroliniana Library respectively. These surrounding elements can be seen on the accompanying map entitled, "Property Tax Map, Richland County, South Carolina."

Boundary Justification

The boundary for the World War Memorial Building stated above can be justified because it encompasses the entire resource. In addition, the boundary is marked by a wrought iron fence set on a brick foundation on the north, east, and west sides of the lot. The south side is marked by a brick wall shared with the South Caroliniana Library, part of the University of South Carolina.

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World War Memorial Building
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The following information is the same for each of the photographs:

Name of Property: World War Memorial Building

Location: 920 Sumter Street
Columbia, South Carolina
Richland County

Name of Photographer: Megan J. Brown
Columbia, South Carolina

Date of Photographs: Friday, April 29, 1994

Location of Original Negatives: Megan J. Brown
Columbia, South Carolina

Description of Views:

1. Northwest corner (University of South Carolina sign in foreground)
2. Columned porch (West Facade)
3. West entrance facade
4. West entrance facade
5. Southwest corner
6. West facade and south elevation
7. East elevation
8. North elevation
9. Limestone grills (north elevation/first floor)
10. Flagpole (northwest corner)
11. Window (north elevation/second floor)
12. Cornerstone (west facade)
13. Cast iron lantern (west facade/north lantern)
14. Entrance (west facade)
15. First floor foyer (looking north)
16. First floor doorway
17. Marble staircase (south stair)
18. Second floor foyer with inscriptions (looking north)
19. Second floor foyer with inscriptions (looking south)
20. Altar (second floor chapel)
21. Detail of altar inscription and cenotaph
22. Detail of altar frieze and skylight
23. Second floor chapel (west wall)
24. Chapel bays (north wall)
25. Detail of chapel light and ceiling