NORTH CAROLINA STATE HISTORIC PRESERVATION OFFICE
Office of Archives and History
Department of Cultural Resources

NATIONAL REGISTER OF HISTORIC PLACES

St. Andrews Presbyterian College

Laurinburg, Scotland County, SC0363, Listed 8/22/2016
Nomination by Heather Fearnbach
Photographs by Heather Fearnbach, May 2015

Belk College Center and Wilmington Hall

Physical Education Center

Belk Bell Tower

St. Andrews Presbyterian College
1700 Dogwood Mile
Laurinburg, Scotland County, North Carolina

Site Plan

1	Scottish Heritage Center
2	Flora Macdonald Gardens
3	Scotsman Statue **NC**
4	Vardell Building
5	DeTamble Library
6	James L. Morgan Liberal Arts Building
7	Avinger Auditorium
8	Morgan-Jones Science Center
9	Jordan House
10	Bridge
11	Katherine MacKay Belk Bell Tower **NC**
12	Albemarle Hall
13	Concord Hall
14	Granville Hall
15	Wilmington Hall
16	Purchasing Office
17	Temporary Gymnasium - Farrago
18	William Henry Belk College Center
19	St. Andrews Knight Statue **NC**
20	Physical Education and Jack Burris Rehabilitation Center
21	Orange Hall
22	Mecklenburg Hall
23	Pate Hall
24	Winston-Salem Hall
25	Softball Field
26	Track
27	Clark Baseball Field
28	Intramural Field
29	Lacrosse and Soccer Field
30	Physical Plant Office and Storage Building
31	Physical Plant Boiler House
32	Electrical Substation
33	Physical Plant Storage Building II **NC**
34	Air Conditioning Water Tower
35	Physical Plant Equipment Shed
36	Physical Plant Office

N

NC = Noncontributing resource

1 in = 600 ft

Historic District Map

NPS Form 10-900
(Oct. 1990)

OMB No. 10024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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 an 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 St. Andrews Presbyterian College

other names/site number Consolidated Presbyterian College, St. Andrews University

2. Location

street & number 1700 Dogwood Mile **N/A** not for publication

city or town Laurinburg ☐ vicinity

state North Carolina code NC county Scotland code 165 zip code 28352

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, 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 for 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.)

Signature of certifying official/Title Date

North Carolina Department of Natural and Cultural Resources
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 certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

Signature of the Keeper Date of Action

- ☐ 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:)

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
(Do not include previously listed resources in count.)

Contributing	Noncontributing	
22	1	buildings
6	0	sites
4	1	structures
0	2	objects
32	4	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

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions)

EDUCATION: College
EDUCATION: Dormitory
EDUCATION: Library

Current Functions
(Enter categories from instructions)

EDUCATION: College
EDUCATION: Dormitory
EDUCATION: Library

7. Description

Architectural Classification
(Enter categories from instructions)

Modern Movement

Materials
(Enter categories from instructions)

foundation CONCRETE
walls CONCRETE
GLASS
roof SYNTHETICS: Rubber
other

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 in prehistory or history.

Areas of Significance
(Enter categories from instructions)

Architecture
Landscape Architecture
Education

Period of Significance
1961-1970

Criteria Considerations
(Mark "x" in all the boxes that apply.)

Property is:

☒ **A** owned by a religious institution or used for religious purposes.

☐ **B** removed from its original location.

☐ **C** a birthplace or 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.

Significant Dates
1962
1964
1967
1969

Significant Person
(Complete if Criterion B is marked)
N/A

Cultural Affiliation
N/A

Architect/Builder
A. G. Odell Jr. and Associates, architects
Clarke, Lewis James, landscape architect
Boyle Construction Company, builder
McDevitt and Street Company, builder

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:
St. Andrews University Archives, DeTamble Library, Laurinburg
Special Collections Research Center, NCSU Libraries, Raleigh

St. Andrews Presbyterian College
Name of Property

Scotland County, NC
County and State

10. Geographical Data

Acreage of Property 225 acres

UTM References
(Place additional UTM references on a continuation sheet.)
See Latitude/Longitude coordinates continuation sheet

	Zone	Easting	Northing		Zone	Easting	Northing
1				3			
2				4			

See continuation sheet

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 Heather Fearnbach
organization Fearnbach History Services, Inc. date 5/5/2016
street & number 3334 Nottingham Road telephone 336-765-2661
city or town Winston-Salem state NC zip code 27104

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 SHPO or FPO.)

name St. Andrews University
street & number 1700 Dogwood Mile telephone 910-277-5555
city or town Laurinburg state NC zip code 28352

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 listing. 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 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 Projects (1024-0018), Washington, DC 20303.

Section 7. Narrative Description

Setting

St. Andrews Presbyterian College is located at 1700 Dogwood Mile approximately two miles south of downtown Laurinburg in southeast Scotland County, which borders South Carolina in North Carolina's coastal plain. Laurinburg's South Main Street becomes US 15/401, a four-lane highway that runs east-west north of campus. The Interstate 74/ US 501 corridor is about half a mile northeast of the campus's northeast entrance.

The National Register boundary includes 225 residual acres of the 838 acres historically associated with St. Andrews Presbyterian College. The North Carolina Department of Transportation's right-of-way adjacent to US 15/401 bounds the tract's north side. The east property line is east of Magnolia Drive, the softball field, physical plant, and woods. The south boundary runs through a wooded area and along Lake Ansley C. Moore's south bank. The west property line borders a parking lot at its south end, St. Andrews College Drive, and woods.

The area immediately outside of the National Register tract is characterized by commercial and residential development. The institution never actively used the outlying land as part of its academic mission, nor was the area programed as part of the original master plan. Rather, in order to generate revenue, St. Andrews Presbyterian College developed the acreage, beginning in 1975 with the thirty-five-acre Holly Square Shopping Center east of campus. In 1987, the college sold 65.96 acres southwest of campus to Presbyterian Homes, Inc., which erected a not-for-profit retirement community called Scotia Village. The complex includes apartments, free-standing houses, a medical clinic, and many amenities. In the last quarter of the twentieth century, developers created residential subdivisions west of Scotia Village, northwest of US 15/401, and on the campus's east edge. Although some privately-owned acreage south of campus remains wooded, several sizable tracts have been cleared for agricultural use. One parcel includes a solar farm.

The following inventory list begins with the landscape and then moves to buildings and structures organized by geographic location and function. The campus layout is rotated approximately thirty degrees from true cardinal direction alignment. However, for the purposes of this document the narrative is written as if most buildings have true north-south orientation. Principal resource headings are underlined. Resource numbers as keyed to the site plan are in parentheses at the end of headers.

Campus Overview

The 225-acre St. Andrews Presbyterian College tract encompasses east and west campuses containing facilities clustered by function. Five contributing administrative and academic buildings comprise west campus, while the former Presbyterian Guidance Center, now the Scottish Heritage center, is isolated to the west. A dwelling used as short-term university faculty and staff housing stands north of the central sixty-five-acre Lake Ansley C. Moore, which was engineered as part of the site plan. East campus includes ten primary contributing buildings—eight dormitories, the student center, and the gymnasium—as well as athletic fields and associated structures, the physical plant, the former purchasing office, and a building constructed to serve as a temporary gymnasium.

Landscape, 1959-present, Contributing Site

Charlotte architects A. G. Odell Jr. and Associates and Raleigh-based landscape architect Lewis James Clarke's design for St. Andrews Presbyterian College required total transformation of what had been agricultural and wooded acreage punctuated by a central valley, a cypress pond, and streams. The three-part lake with undulating edges bordered by woods serves both aesthetic and practical purposes, as the water feature is a scenic focal point and physically separates academic areas from residential and recreational facilities. A landscaped pedestrian causeway spans the lake.

Extensive grading, site contouring, and the lake's excavation provided a basis for infrastructure installation. Upon the completion of hardscape elements including buildings, plazas, walkways, and ramps, contractors installed vegetation both in a naturalistic manner and in planters, courtyards, plazas, and lining roads. Open green space separates buildings and creates expansive vistas. Underground utility lines preserve the site's pastoral character. The building orientation and relatively flat topography allow for views of the lake and other landscape features from myriad vantage points. Parking lots and access roads are located on the perimeter of each campus section. The surrounding woods provide a buffer between the college and contiguous development.

Campus Entrances and Access Roads

At the campus's northwest entrance, adjacent to US 15/401, a seven-panel concrete-aggregate wall on the entrance drive's east side bears the institution's current name, "St. Andrews University," in raised black letters. A low planting bed borders the wall. A tree-lined drive, originally a farm road, extends south to the college.[1]

[1] Price H. Gwynn Jr., "Planning and Building St. Andrews Presbyterian College," in *Casebook on Campus Planning and Institutional Development: Ten Institutions* (Washington: D. C.: U. S. Government Printing Office, 1962), 142.

Approximately 750 feet south of the entrance, a roundabout encircles a grass median containing a central round planting bed. A triangular median and planting bed are located at the junction of the roundabout and St. Andrews College Drive, which continues south to west campus. An open grass lawn flanks the drive's north section, while deciduous and evergreen trees line much of the south section. Tall aluminum lampposts illuminate the road and inconspicuous signage directs traffic. The drive splits east of the Scottish Heritage Center, encircles a grass median, and continues south. The road terminates at a large parking lot west of the James L. Morgan Liberal Arts Building, Avinger Auditorium, and the Morgan-Jones Science Center.

Dogwood Mile extends east from the roundabout and a triangular median and planting bed, curving south and crossing Lake Ansley C. Moore on a two-lane reinforced-concrete bridge. A cypress pond is north of the bridge. Jordan Bottling Company owners Charles L. and Daisy L. Jordan erected the concrete-block dwelling west of the pond in 1951 to serve first as a rural retreat and then as their primary residence until they conveyed the property to the college in 1959. The remaining area between Dogwood Mile and US 15/401 is wooded. Dogwood Mile curves back to the north and ends at the Lauchwood Drive intersection, which is east of Magnolia Drive and the campus's east entrance.

Large oval planting beds with low concrete masonry unit walls added in the early twenty-first century flank the campus's east entrance at Magnolia Drive's intersection with Dogwood Mile. The tree-lined Magnolia Drive extends south to athletic fields, the track, dormitories, the physical education center, William Henry Belk College Center, the physical plant, and sizable parking lots.

West Campus

West campus's north quadrant contains the northwest entrance, St. Andrews College Drive, Magnolia Drive, and associated landscaping, as well as the Jordan House, a cypress pond, and part of Lake Ansley C. Moore. However, much of the area is wooded, providing striking visual contrast with the grid-plan academic and administrative area and open green space that characterizes the south quadrant. The Scottish Heritage Center, isolated at the campus's west edge, stands at the southwest corner of the St. Andrews College Drive and Elm Avenue intersection.

East of the Scottish Heritage Center and the split in St. Andrews College Drive, a bronze Scotsman statue stands on a white-painted concrete pedestal that matches the low "St. Andrews University" sign wall to its west. The sculpture is situated on the west side of an open field that was intended to contain two academic buildings that were not constructed due to funding constraints. The statue's placement aligns with the center of the grove between the Vardell Building and the James L. Morgan Liberal Arts Building. DeTamble Library is located east of the grove. Avinger Auditorium and the Morgan-Jones

Science Center are south of the liberal arts building.

Concrete walks at the asphalt-paved parking lot's northeast corner lead to the liberal arts building, Avinger Auditorium, and the Morgan-Jones Science Center. Northwest of the liberal arts building, the tree-lined walk terminates at an expansive brick-paved plaza that extends north to a low concrete-capped brick retaining wall and wide concrete steps. The wall ameliorates the change in elevation between the rectangular plaza and the open field to its north. At the field's east edge, north of the liberal arts building, a grove of live oak trees planted in 1968 fills a large rectangular area south of the Vardell Building. Wide concrete sidewalks surround the grove. Low, square, concrete-capped brick planters line the Vardell Building's south elevation, while foundation plantings flank the east and west elevations' entrances.

East of the grove, concrete steps extend its full length, creating a gathering place as well as providing access to the wide concrete walk linking DeTamble Library, the Vardell Building, and the liberal arts building. Large square planting beds, both elevated and at grade, punctuate the walk. Original elevated planting beds and retaining walls are executed in taupe brick with concrete caps deep enough to serve as seating. The walk's north end intersects the causeway that links the east and west sides of campus. The elevated grade at the walk's south end required concrete steps and a concrete handicapped-accessible ramp to provide access to a brick-paved plaza and the concrete walk at the liberal arts building's northeast corner.

Paved concrete walkways surround DeTamble Library. On the east side, a concrete terrace with a low brick concrete-capped wall overlooks the lake. A long rectangular planting bed containing three mature deciduous trees fills the terrace's center. A taupe-brick wall extends north from the library's northwest corner. The collection of plaques mounted on the wall's east side commemorates Flora Macdonald College. Some plaques originally hung on Flora Macdonald College buildings in Red Springs, while others were fabricated specifically for this installation.

At the liberal arts building's primary entrance, centered on the north elevation, a large rectangular brick-paved plaza spans the distance between the door and the east-west concrete walk. Low, round, concrete-capped brick planters line the north elevation, while foundation plantings ornament the other elevations. Low, dry-stack, cut-stone retaining walls and matching rectangular and circular planters were erected near the porte cochere at the building's southwest corner in the early twenty-first century.

A flat-roofed walkway with square concrete posts and low concrete walls extends south from the liberal arts building to Avinger Auditorium and the Morgan-Jones Science Center. A similar walkway with railing-height concrete perimeter walls wraps around Avinger Auditorium, sheltering concrete walks on the east and west elevations and handicapped-accessible ramps on the north and south

elevation. Between Avinger Auditorium and the Morgan-Jones Science Center, the walkway has low concrete walls flanking the concrete sidewalk and grade-level planting beds at the science center's northwest corner. As elsewhere on campus, the walls are designed to double as seating and the sidewalk grade accommodates wheelchairs. East of the science center and the liberal arts building, a concrete walk provides access to each building's east entrance and views of the lake and east campus.

Flora Macdonald Garden, 1996 (2)

The Flora Macdonald Garden is on St. Andrews College Drive's east side, east of the Scottish Heritage Center. The garden occupies the site of the Flora MacKinnon MacNeill Memorial Garden, planned by Raleigh landscape architect Richard C. Bell in 1963. No elements of the earlier garden are extant. The Flora Macdonald Garden has a curvilinear shape similar to the 1963 plan but features different plant species.[2]

A gift from Ben Dixon MacNeill's estate allowed for the 1996 garden's construction in honor of his mother, Flora MacKinnon MacNeill. Laurinburg landscaper Gus Purcell and retired St. Andrews Presbyterian College archivist Elizabeth Holmes developed the plan, which included an arbor, gazebo, and benches to encourage quiet contemplation. Purcell incorporated plants species found in the Flora Macdonald College's Red Springs gardens such as azalea, camellia, cedar, cryptomeria, fir, flowering quince, forsythia, hemlock, holly, live oak, magnolia, spruce, and wax myrtle. St. Andrews Presbyterian College facilities staff member Gary Wyland built the gazebo and benches. In April 1998, Scottish students David Wright and Petreena McNeill erected a low dry-laid stone retaining wall to create a raised planting bed.[3]

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[2] The Flora MacKinnon MacNeill Memorial Garden was located north of the home erected by Lauchlin D. and Mary Jane MacKinnon, which stood on St. Andrews College Drive's east side south of the main campus entrance. St. Andrews demolished the house in 1969. Although the garden design was partially executed, the pergola that Bell rendered was not. Correspondence between Lewis Clarke and Silas Vaughn indicate that they did not feel that the pergola design was appropriate for the site. Also, much of the plant material was deemed to be too high maintenance. In November 1966, Lewis Clarke Associates noted that the Flora McKinnon McNeil Memorial Garden plan had not been fully implemented. "Flora McKinnon McNeil Memorial Garden," Box 44, Folder 7, and Tube 796, Richard C. Bell Drawings and Other Materials, 1961-2003, MC00084, NCSU.; Lewis Clarke Associates, "Memorandum," November 8, 1966, Box 45, Folder 1, Project Files 1949-1991, Lewis Clarke Collection, MC 00175, NCSU; *The Lance*, September 11, 1969.

[3] "Flora Macdonald Garden Honors Alumnae," *St. Andrews*, Spring 1996, p. 6; "Flora Macdonald College Garden memories create memorial garden," *St. Andrews*, Fall 2007, pp. 10-13; St. Andrews Presbyterian College, "Flora Macdonald Memorial Garden Long Range Plan," undated document in the St. Andrews Presbyterian College Collection, SAU Archives, p. 1.

Causeway and Footbridge

A wide, asphalt-paved, concrete causeway runs east-west across the lake's center. Low benches with taupe brick bases capped with deep overhanging concrete seats function as the railings. The Katherine MacKay Belk Bell Tower, built in 1978, rises from a landscaped peninsula on the causeway's north side. A low evergreen hedge and deciduous and evergreen trees and shrubs surround the tower's base. East of the tower, a separate concrete sidewalk leads south to a slightly arched footbridge with a concrete aggregate deck and metal railings featuring an intersecting circle motif. Maxton resident and Kitchen Construction Company owner Lawton Ward Kitchen, who constructed many coastal North Carolina bridges during World War II, erected the footbridge.[4] The sidewalk and footbridge provide direct access to the dormitories at the east campus's south end. The causeway terminates at wide concrete-aggregate steps and a matching wide handicapped-accessible ramp flanked by painted-brick sidewalls.

East Campus

The pedestrian causeway directly links the east and west campuses. Magnolia Drive, which extends south from Dogwood Mile, provides vehicular access to the athletic fields, track, dormitories, physical education center, college center, physical plant, and sizable parking lots on east campus. The area north of Dogwood Mile is wooded.

Athletic fields and the track fill the campus's northeast quadrant on Dogwood Mile's south side. South of the recreational facilities, eight residential buildings, the college center, the physical education center, and open green spaces bordered by concrete walks occupy east campus's central area. Large asphalt-paved lots north and south of the physical education center provide ample visitor and resident parking. Concrete sidewalks connect the parking lots and buildings.

The William Henry Belk College Center stands on Lake Ansley C. Moore's east side. The causeway across the lake terminates at wide concrete-aggregate steps and a matching wide handicapped-accessible ramp flanked by painted-brick sidewalls. North of the steps and ramp, a concrete-paved plaza lines the lake bank west of the college center. Oversized red brick bands frame the plaza'a diamond-shaped concrete sections. Three large round brick planters added in the late twentieth century punctuate the plaza.

Wide concrete-aggregate steps with square metal balusters and a flat metal handrail lead to the primary entrance on the college center's east elevation. North of the steps, a low concrete planter that matches the terrace floor's stepped outer edge disguises the brick handicapped-accessible ramp that slopes

[4] "Lawton Ward Kitchin," *Laurinburg Exchange*, September 29, 2003.

down to the north. A matching planter and foundation plantings at grade ornament the area south of the steps.

A brick-paved entrance plaza extends east from the east elevation's steps and foundation plantings. North and south of the steps, four slightly elevated square planting beds bordered with square wood timbers were added at the plaza's center in the late twentieth century. Concrete sidewalks extend to the north and south dormitory quadrangles.

To the east, an access drive encircles an oval median. A wide concrete walk runs east-west through the median's center, intersecting an oval brick-paved plaza containing three tall aluminum flagpoles. Grass lawn and three deciduous trees fill the rest of the median.

The expansive area between the flag plaza and the physical education center is open with the exception of a central concrete walk. The building's primary entrance is near the west elevation's south end. West of the entrance, a bronze St. Andrews Knight statue is on a round white-painted concrete pedestal. The sculpture stands at the center of a concrete-paved area flanked by low concrete-capped brick walls bordered with foundation plantings.

A concrete plaza with wide concrete steps, a handicapped-accessible ramp, two square grade-level planting beds, and low concrete-capped brick walls leads to the primary entrance. Low evergreen shrubs border the low walls adjacent to most entrances. Deciduous trees screen the south elevation and punctuate the grass lawn surrounding the building.

A paved access road east of the gymnasium and Magnolia Drive leads through a wooded area to the physical plant, which comprises offices, storage buildings, the boiler house, an electrical substation, an equipment shed, and a water cooling tower.

The four north dormitories—Mecklenburg, Pate, Winston-Salem, and Orange Halls—originally housed male students, while the four south dormitories—Wilmington, Granville, Concord, and Albemarle—accommodated female students. The building arrangement within the quadrangles is mirrored, adding variation to the landscape. Each quadrangle contains two three-story, flat-roofed, rectangular dormitories, one oriented so its long elevations run north-south and the other east-west. The two one-story flat-roofed residence halls in each complex feature square central courtyards. On the courtyard elevations, the eaves extend as a canopy above concrete walkways that wrap around the interior walls. Wide concrete steps and handicapped-accessible ramps lead to the courtyards' grass lawns. Most courtyards contain a grill, recreational equipment, and bike racks. Landscaping around each dormitory includes deciduous and evergreen trees and shrubs. At the center of the concrete plaza

east of Mecklenburg Hall, the college erected a large round planting bed with a low concrete masonry unit wall in the early twenty-first century.

The former purchasing office and the temporary gymnasium stand in a wooded area south of the east campus's south parking lot. The area south of these buildings and the south dormitories is wooded.

WEST CAMPUS

The following inventory begins with the academic and administrative buildings in west campus's south quadrant and moves north.

James L. Morgan Liberal Arts Building, 1961, Contributing Building (6)

Exterior

The one-story-on-basement, flat-roofed, Modernist James L. Morgan Liberal Arts Building stands at the center of the academic and administrative building cluster in west campus's south quadrant. Its rectangular footprint wraps around two central landscaped courtyards. The significant change in elevation between the main floor and the lake to the east allows for lower-level classrooms at the building's east end.

For the exterior, A. G. Odell Jr. and Associates specified the use of elements repeated throughout campus: tall, rectangular, precast-concrete-aggregate panels; taupe brick veneer walls; a concrete cornice, watertable, and foundation; off-white-painted decorative concrete-block solar screens offset approximately three feet from each elevation in front of the windows; and metal railings with an intersecting circle motif. In this building, concrete-aggregate panels sheathe the main level, while the basement walls are taupe brick. The concrete watertable encircles the structure above the concrete foundation. A tall, deep, overhanging concrete cornice supported by regularly spaced square concrete posts shelters the windows, screens, and entrances.

Decorative concrete-block solar screens shield groups of full-height aluminum-frame windows, each comprising three rectangular clear-glass panes above a square porcelain-enameled-steel spandrel, from heat and light. The square concrete blocks, each containing a one-quarter arch, are laid in a manner that creates a full circle within four contiguous blocks. At each circle's center, the block edges form a tapered cross. Masons attached small metal tapered crosses, originally bronze but now painted off-white to match the screen, at the central junction of each four-block repeat. Hoke Concrete Company of Raeford designed and fabricated the blocks specifically for St. Andrews Presbyterian College.

Greensboro-based J. D. Wilkins Company manufactured the crosses.[5]

A wide porte cochere with a tall concrete cornice and square posts projects from the building's southwest corner adjacent to a deep inset entrance porch with a poured concrete floor.[6] The entrances at the three other corners and at the center of the north and south elevations are also inset. Each metal-frame plate-glass entrance comprises a handicapped-accessible double-leaf door, sidelights, and a transom. The simple, flat, backless concrete benches with solid tapered legs and chamfered edges in each portico are original. Due to the sloping grade, metal railings secure the northeast and southeast porch edges, which are supported by taupe brick retaining walls.

A main-level terrace spans the distance between the corner porches on the east elevation's upper level, providing scenic lake views. Uniformly spaced square concrete posts support the terrace and the deep overhanging cornices above and beneath it. Aluminum-frame plate-glass sliding doors facilitate direct access to the terrace. Concrete-aggregate wall panels flank the doors and four-section aluminum-frame windows, which each contain three rectangular clear-glass panes above a square porcelain-enameled-steel spandrel. On the lower level, curtain walls with aluminum-frame windows and single-leaf steel doors surmounted by transoms fill each bay. The entrances open into basement classrooms. The windows each comprise three rectangular clear-glass panes above square porcelain-enameled-steel spandrels or louvered vents. The upper and lower sections hinge open from the top and bottom, respectively. A concrete sidewalk runs the east elevation's full length, sheltered by the main-level terrace's concrete floor. At the sidewalk's ends, open concrete-aggregate steps with decorative metal railings matching those used throughout campus rise to the building's northeast and southeast corner entrance porches. Beneath the stairs, double-leaf doors lead into the basement.

A late-twentieth-century, three-bay, wood-frame, flat-roofed shed supported by square wood posts projects from the retaining wall at the building's southeast corner. The shed shelters pottery wheels and kilns.

The Liberal Arts Building bears the name of James L. Morgan, who supported St. Andrews Presbyterian College through sizable financial bequests and as a trustee from 1967 until his death in 2007. James Morgan's father, local industrialist Edwin Morgan, was a leader in the campaign to locate the institution in Laurinburg.

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[5] "Gigantic St. Andrews Project Now Nearing Completion at Laurinburg," *Contracting in the Carolinas*, August-September 1961, 15, 20.

[6] The porte cochere is not original. Its construction date has not been determined. Mary McDonald, DeTamble Library director, SAU, correspondence with Heather Fearnbach, July 2015.

Interior

When placed into service, the floor plan included an art studio, a language laboratory, a 250-seat auditorium, two seminar rooms, three business education rooms, seven science laboratories, seventeen classrooms, thirty-two faculty offices, and a faculty lounge. A basement room served as the campus library until DeTamble Library's 1964 completion. Some of the offices designed for faculty housed administrative staff, a function that continues as the proposed administration building was never erected. Although some room uses have changed to meet current programming needs, the floor plan is intact with the exceptional of a few partition walls added to subdivide classrooms. On October 25, 1996, the Board of Trustees designated the auditorium as the "Morris Morgan Theater" in memory of businessman and St. Andrews Presbyterian College trustee Marcus Morrison Morgan, who died earlier that year.

Six entrances provide interior access. The north-central entrance, which features a thirteen-section-wide metal-frame curtain wall and opens into a two-level terrazzo-floored lobby, is the largest and most elaborately finished. Wide handicapped-accessible ramps with white-painted metal pipe railings lead to the upper level. Two long, flat, backless concrete benches with solid tapered legs—one at the lower level's center with a north-south orientation and one on the upper level that runs east-west—match those on the exterior. The same tall, rectangular, concrete-aggregate panels used on the exterior sheathe the lobby's east and west walls. Willet Studios created the decorative enameled-copper plaques inset in alternating panels' upper sections that depict fields of liberal arts study. Each plaque includes a "stream of light" intended to epitomize the college's Christian education emphasis.[7]

A colorful Italian smalti glass mosaic designed by award-winning artist Odell Prather fills the south wall. For much of her life Prather resided in Philadelphia, where she worked for many years beginning in 1951 with stained-glass window fabricator Willet Studios. She later elected to undertake independent commissions. Venetian craftsman A. Bertoli of Willet Studios installed the St. Andrews Presbyterian College mosaic. Its cultural evolution theme begins with the Christian story of human creation and the adoption of technology such as fire, wheels, and weapons. A ziggurat represents astronomical observation and tablets and a scroll symbolize theological development. A painter's palette, ink well and pen, book, and abacus signify the exploration of self-awareness through the arts, literature, and mathematics. The star of the nativity, St. Andrew's shield, and the banner of resurrection denote Christianity's origins and doctrinal dissemination.[8]

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[7] Willet Stained Glass Studios, "St. Andrews Presbyterian College," synopsis of mosaic and plaques in the James L. Morgan Liberal Arts Building, October 13, 1961, St. Andrews Presbyterian College Collection, St. Andrews University Archives, DeTamble Library, Laurinburg, N. C. (location henceforth abbreviated as SAU Archives).

[8] Ibid.; Dorothy Collins, "Mosaic Wall at St. Andrews Covers Sweep of Man's Cultural History," *The Robesonian*, August 27, 1972, p. 5. Wichita, Kansas, native Odell Prather, who created sculptures and stained-glass windows for

The mosaic spans the distance between two auditorium entrances distinguished by canted blonde-wood panels and double-leaf doors. Matching doors in the east and west corridors also provide access to the space. The auditorium walls of each corridor, sheathed in full-height alternating sections of large rectangular pale blue and gray-glazed tiles, are also canted. Wide expanses of full-height, rectangular, pale blue, gray, taupe, and burnt-orange-glazed tiles cover the classroom and office corridor walls, as well as walls adjacent to the four corner entrances and the entrance at the south elevation's center.

The easternmost north-south corridor leads to administrative offices. Metal-frame curtain walls enclose some office vestibules and painted wood paneling sheathes a few office walls. In most classrooms and offices, clerestory windows fill the upper quarter of each wall. To the west, faculty offices and classrooms line the exterior walls. The corridors have terrazzo floors, while commercial-grade carpeting covers the classroom and office floors. Blonde-wood doors, plaster-board walls, and acoustical-tile ceilings with fluorescent lighting panels characterize most spaces. Most classrooms have white boards on three interior walls. Partition walls divide some classrooms in half.

Restrooms retain original large, rectangular, gray- and pale-yellow-glazed ceramic tile wainscoting. Small, square, brown, taupe, and pale blue tiles cover the floors. The white porcelain lavatories and wall-mounted sinks are original, as are the blue and gray metal lavatory partition walls.

The interior metal-frame curtain walls provide views of the two central courtyards through multi-section plate-glass windows and single-leaf doors. The building's cornice extends as a canopy above concrete walkways that wrap around the interior walls. Square concrete posts support the canopy. The courtyards feature brick paths laid in sand, at-grade planting beds containing deciduous and evergreen trees and shrubs, and flat, backless concrete benches with solid tapered legs and chamfered edges.

Vardell Building, 1961, Contributing Building (4)

The one-story, square, flat-roofed, Modernist Vardell Building stands at the north end of west campus's academic and administrative core. The grove separates the edifice from the library to the southeast and the liberal arts building to the south. Concrete sidewalks lead to the primary entrances on the blind east and west elevations, which are sheathed with tall, rectangular precast-concrete-aggregate panels. Each recessed metal-frame plate-glass entrance comprises a central double-leaf door, sidelights, and a transom. A tall, deep, overhanging eave with a concrete cornice shelters the north and south elevations. Four off-white-painted concrete-block Celtic-cross-motif solar screens are

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churches, theaters, and private installations in her Philadelphia studio, died in Lansdale, Pennsylvania, in May 2001 at the age of eighty-nine. Herb Drill, "Odell Prather, sculptor and stained-glass artist," http://articles.philly.com/2001-05-24/news/25300881_1_stained-glass-present-renaissance-art-at-temple-university (accessed June 2015).

offset approximately three feet from the south elevation in front of the windows. The screens shield four groups of seven aluminum-frame windows, each comprising three clear-glass panes above square porcelain-enameled-steel spandrels. The upper and lower sections hinge open from the top and bottom, respectively. The north elevation's fenestration is identical, but there is no screen. A concrete watertable encircles the building above the concrete foundation.

A large, square, flat roof monitor provides additional light. Vertical concrete-aggregate brise soleils frame the narrow, rectangular, clear-glass panes. Vertical concrete-aggregate panels clad the monitor's exterior walls beneath its tall concrete cornice.

The Vardell Building is named in honor of three family members with long tenure at Flora Macdonald College: Dr. Charles Graves Vardell, the institution's president from 1896 until 1930; his wife Linda Rumple Vardell, who headed the college's music conservatory from 1896 until 1926; and their son Dr. Charles Gildersleeve Vardell Jr., who undertook the music conservatory's leadership from 1951 until 1961. He then became Flora Macdonald College's last president prior to its merger to create St. Andrews Presbyterian College, where he was dean of the music conservatory until his October 1962 death.[9]

Interior

The Vardell Building contains a large central recital hall ringed by corridors leading to an administrative office, rehearsal rooms, a music library, two art galleries, classrooms, eight organ and piano studios, eighteen soundproof practice rooms, and faculty offices. The administrative office is southwest of the east entrance. A metal-frame interior curtain wall encloses the office. To the west, a metal-frame curtain wall comprising a central double-leaf plate-glass door, sidelights, and a transom, separates the corridor from the main art gallery. The gallery's ceiling rises to the roof monitor's full height, allowing the clerestory windows to illuminate the space. The west door on the gallery's south elevation leads to a classroom and the east door to the Lindsay C. Warren Jr. Gallery, dedicated in November 1981. Winston-Salem industrialist R. Philip Hanes Jr. and his wife Charlotte Hanes, internationally known for their philanthropy, subsidized the gallery's creation.

The recital hall, known as Hagan Choral Room since October 1983, was originally divided by a central partition wall. The west section served as an instrument practice room and the east section the choral recital room. The open art gallery to the south functions as the recital hall's lobby. The gallery's west elevation includes a metal-frame double-leaf plate-glass door, sidelights, and a transom. The west corridor leads to the faculty offices and student music practice rooms that line the east and west

[9] "Dedication to be held for Vardell Building," November 1963 article in the St. Andrews Presbyterian College Collection 15, Box 1B, SAU Archives.

exterior walls and the classrooms located along the north elevation. Large lockers and storage closets line the north corridor's south wall. Blonde-wood doors, plaster walls, acoustical-tile ceilings, vinyl-composition-tile floors, and vinyl cove baseboards characterize the interior. Classrooms have blackboards and bulletin boards on their three interior walls.

Restrooms retain original large, rectangular, gray- and pale-yellow-glazed ceramic tile wainscoting. Small, square, brown, taupe, and pale-blue tiles cover the floors. The white porcelain lavatories and wall-mounted sinks are original, as are the blue and gray metal lavatory partition walls.

DeTamble Library, 1964, 1989, Contributing Building (5)

The three-story, square, flat-roofed, Modernist DeTamble Library occupies a prominent site between the lake and the grove. A. G. Odell Jr. and Associates employed its exposed concrete structure as a central component of the distinctive design, which comprises two upper floors cantilevered above a recessed, stack-bond, taupe-brick first story with clerestory windows. On the east and west elevations, nine-part, aluminum-frame, two-story-tall windows alternate with precast-concrete-aggregate panels bordered with projecting concrete trim. Square concrete posts support the upper floors' concrete-slab structure. The primary entrance—a recessed aluminum-frame double-leaf plate-glass door, sidelights, and a transom—is centered on the west elevation, fronting the plaza that links the liberal arts building, library, and the Vardell Building. A central double-leaf steel door surmounted by a transom allows interior access from the east elevation.

The north and south elevations' upper floors incorporate the same treatment as the east and west walls in nine-part sections—five windows and four concrete-aggregate panels—that span one-quarter of each elevation. Decorative concrete panels ornamented with repeating bas-relief Celtic crosses (the same motif utilized for the concrete-block solar screens throughout campus) sheathe the remaining wall surface.

Two additions completed in 1989 provided supplementary square footage. A one-story, flat-roofed, one-bay-deep, concrete-stucco addition projects from the north elevation's west end. The addition's tall overhanging cornice shelters a seven-bay-wide aluminum-frame plate-glass curtain wall. The larger one-story, flat-roofed, one-bay-deep, concrete-stucco archives addition spans most of the south elevation's first level. Tall, narrow, tinted windows illuminate the interior. Two formed-concrete steps lead to the steel single-leaf door near the addition's west end.

Interior

The library's floor plan is substantially intact. The entrance at the west elevation's center opens into a lobby with a circulation desk on its east side, a group-study area to the north, and a lounge at its southwest corner. The small addition at the building's northwest corner expanded the reference and study area. Offices and a mechanical room fill the remainder of the original building's first floor. A short L-shaped corridor connects the lobby to the archives addition, which spans the building's south end. The second story includes a spacious central reading room, lounge, conference room, reference desk, study carrels, open stacks, microfilm storage and readers, and art exhibition space. The third floor's function is similar, with reading areas, a conference room, reference desk, study carrels, and open stacks arranged around the mezzanine.[10]

The stack-bond taupe-brick entrance vestibule walls continue the exterior first-story wall treatment. The interior has been updated, but retains original elements including blonde-wood doors, painted concrete block and plaster walls, and dropped acoustical-tile ceilings with fluorescent lighting. The entrance vestibule and ground-level corridors and stacks have terrazzo floors with vinyl cove baseboards, while commercial-grade carpeting covers the office, addition, conference room, and group-study area floors. The one-story addition north of the entrance contains a student lounge flanked by steel library stacks.

The most significant interior change occurred in 2014, when interior designer Larry Horne and realtor Curtis Leonard funded the installation of the dark wood and granite circulation desk and the partition wall behind it, both designed by Horne. The wall's slightly projecting central section is embossed with a Celtic cross motif that emulates that utilized elsewhere on campus. Two long rectangular windows with one-way mirrored glass facilitate employee privacy.

Steel and concrete stairs and an elevator lead to the open-plan upper floors. Steel stacks and group-study areas line the perimeter. The second story's central reading room, which contains work tables, is open to the building's full height. Multi-colored, striped, commercial-grade carpet covers the vinyl-composition-tile floor in this section and in a few group-study areas. The narrow vertical board screen that functions as the third-floor mezzanine's interior wall is an important decorative element and allows light to permeate the interior. The tall roof monitor with canted side walls that rises above the building's center originally provided additional illumination. However, due to pervasive leakage, contractors enclosed the monitor's original skylights in the 1990s. Some early furnishings, such as stainless-steel-frame benches with blue-velvet-upholstered seats and low, light-wood, Modernist tables, chairs, and sofas remain in use.

[10] St. Andrews Presbyterian College, "Floor Description," *Developments*, Vol. IV, No. 3 (July 1962), p. 2.

Restrooms retain original square pale-yellow-glazed ceramic tile wainscoting. Small, square, taupe, beige, and green tiles laid in a striped pattern cover the floors. The white porcelain lavatories and wall-mounted sinks are original, as are the gray metal lavatory partition walls.

Avinger Auditorium, 1970, Contributing Building (7)

The one-story, square, flat-roofed, Modernist Avinger Auditorium stands south of the James L. Morgan Liberal Arts Building and east of the main west campus parking lot. Tall, rectangular, precast-concrete-aggregate panels sheathe the windowless exterior. The north and south elevations are slightly slanted in order to accommodate the interior seating arrangement. Two double-leaf steel doors on the west elevation provide access at grade. The two double-leaf steel doors on the east elevation are recessed and angled with an orientation toward the building's center. Blind transoms surmount the doors.

A flat-roofed walkway with square concrete posts and railing-height concrete perimeter walls wraps around the building. The tall cornice features solid upper and lower sections and central openings pierced by the exposed ends of the reinforced concrete beams that are components of the precast concrete panels that comprise the roof. An inset horizontal band near the cornice's base and the perimeter walls' top and a vertical recess at each post's center add dimension and interest. The walkway shelters concrete walks on the east and west elevations and handicapped-accessible ramps on the north and south elevation.

Avinger Auditorium bears the name of Laurinburg businessman George Francis Avinger and his wife Ina McNair Avinger, who was a charter member of St. Andrews Presbyterian College's Board of Trustees.[11]

Interior

Inside the east entrances, small vestibules lead into the four-hundred-seat auditorium's single large room. A full-height screen comprised of narrow, vertical, dark-wood boards sheathes the east elevation and most of the north and south elevations. Five square windows pierce the screen in the projection room at the east elevation's center. Six wide steps accommodate rows of chairs and long, narrow tables with black metal bases. The upper levels of the central (east) section's tables have angled ends. A long blackboard spans the distance between the doors on the west elevation. Commercial-grade burnt-orange carpeting, plaster walls, and a stepped acoustical-panel ceiling with canister lighting characterize the interior. Track lighting spotlights the blackboard.

[11] "St. Andrews Dedicates Avinger Auditorium," *The Presbyterian News*, undated 1970 article, p. 6.

Morgan-Jones Science Center, 1970, Contributing Building (8)

The one-story-on-basement, flat-roofed, Modernist Morgan-Jones Science Center stands south of the James L. Morgan Liberal Arts Building and southeast of Avinger Auditorium. The expansive rectangular edifice is oriented so that its long elevations run north-south. The poured-concrete structure is a significant design element as it frames and provides visual contrast with the tall, rectangular, precast-concrete-aggregate exterior sheathing panels. A tall concrete cornice and a concrete watertable encircle the elevations above a concrete foundation. The site grade slopes down to the north and east, allowing for exposed precast-concrete basement walls ornamented with vertical channels. On the north and east elevations, recessed square concrete posts rise at the building's cut-away corners and in between bays, becoming pilasters at the upper level.

The aluminum-frame primary entrance at the building's northwest corner comprises a double-leaf plate-glass door, sidelights, and a transom. Two large matching plate-glass windows flank the entrance bay. The remainder of the west elevation is blind, with nine projecting sections of eight concrete-aggregate panels separated by recessed concrete pilasters.

Concrete-aggregate panels sheathe the north elevation's east and west bays. The three central bays contain tall, six-part, aluminum-frame windows bordered with concrete-aggregate panels. Projecting concrete-aggregate brise soleils flank each window unit. Beneath the windows, the watertable's canted concrete cap directs water away from the building. At the north elevation's east end, a recessed lower-level entrance porch facilities access to basement classrooms and offices.

On the east elevation, the blind concrete-aggregate paneled main level is cantilevered above the ground floor. In the north two bays, the projection shelters full-width aluminum-frame windows above concrete kneewalls embellished with vertical channels. Recessed square concrete posts separate the bays. A concrete sidewalk leads to the aluminum-frame plate-glass entrance in the narrow third bay. This door provides access to the classroom and office corridor. South of the entrance, a two-story, one-bay-wide stair tower projection features curved corners and concrete-panel walls with vertical and horizontal channels. Three bays identical to those at the elevation's north end span the distance between the north stair tower and the identical south stair tower. South of the second tower, a double-leaf steel door with sidelights provides access to the stair and elevator hall. The bay to the south contains windows, but the elevation's southernmost bay is blind.

The formed-concrete retaining wall that extends south from the south elevation near its east end supports a concrete-paved parking area. Two sets of wide concrete steps and a narrow concrete ramp lead to a concrete platform that extends across the elevation's three central bays. A greenhouse with concrete east and west walls scored with vertical channels projects from the south elevation at the

platform's center. At either end of the platform, two recessed entrances with double-leaf steel doors provide interior access. The south elevation's west bay is a loading dock with steel doors, one single-leaf and one double-leaf. A formed-concrete retaining wall that runs north-south at the parking area's east edge screens the space from view.

College and University Business profiled the Morgan-Jones Science Center as "College Building of the Month" in October 1970. The North Carolina Chapter of the American Institute of Architects recognized A. G. Odell Jr. and Associates' design with an Award of Merit in 1971. The building's name reflects St. Andrews Presbyterian College's gratitude to Laurinburg industrialists Edwin Morgan and Halbert McNair Jones for their many contributions to the institution.

Interior

The innovative science center design features a twenty-thousand-square-foot open laboratory that occupies the main level's central section. Seminar rooms line the east and west elevations, while storage rooms fill the south end. A greenhouse extends from the south elevation. Perimeter rooms originally housed wood, metal, and electronics shops; scientific instruments; computers; glassblowing equipment; environmental monitoring stations; aquariums; and a small-animal laboratory.[12] The basement includes faculty offices along the north and east elevations, a small central lounge, and restrooms, but classrooms comprise the most square footage.

Wood doors set in black metal frames, plaster walls, acoustical-tile ceilings with fluorescent light panels, vinyl-composition-tile floors, and vinyl cove baseboards characterize the interior. The building's northwest entrance vestibule has been updated, but retains a wide mirrored display case on its south wall. Gray vinyl composition tiles cover the vestibule's south floor, but square beige ceramic replacement tiles have been installed on the room's north side, which now functions as a seating area with metal tables and chairs.

An aluminum-frame curtain wall separates the entrance vestibule from the laboratory. The expansive flexible space contains sixty work stations, each comprising a utility core with a sink as well as four tables arranged in a cross shape and equipped with electrical outlets. Sinks and blonde-wood drawers, lockers, and cubbies filled with storage bins line the west wall. At the room's south end, short corridors leading to exterior doors flank a central wall ornamented by a narrow-vertical-board screen on its east side. Interior doors on the east elevation lead to the classrooms that occupy the main level's east bay. The classroom finishes are the same as the rest of the building with the exception of blackboards and whiteboards.

[12] "St. Andrews Builds a Wide Open Lab," *College and University Business*, October 1970.

A stair hall and elevator near the east elevation's south end provide basement access. The stair hall entrance is in an aluminum-frame curtain wall. Slender, square, black-metal balusters and a molded blonde-wood handrail secure the two-run stair, which turns at a landing with a curved outer wall. The exposed concrete roof structure's square openings allow light to permeate the stairwell and serve as a decorative element.

The basement's north-south and east-west corridors lead to classrooms, faculty offices, and a lounge. The finishes are the same as those on the main floor. Some original blonde-wood tables with tapered legs and laminate tops are still in use.

Restrooms retain original large, rectangular, gray- and pale-yellow-glazed ceramic tile wainscoting. Small, square, brown, taupe, and pale-blue tiles cover the floors. The white porcelain lavatories and wall-mounted sinks are original, as are the blue and gray metal lavatory partition walls.

Presbyterian Guidance Center – Scottish Heritage Center, 1969, Contributing Building (1)

Exterior

This one-story, square, flat-roofed, taupe-brick, Modernist building stands at the southwest corner of St. Andrews College Drive and Elm Avenue's intersection. The site is significantly west of the campus's academic and administrative buildings, but easily accessible from the main campus entrance to the north.[13] A tall, canted, concrete cornice and a sloped concrete watertable encircle the building. Five tall, narrow, full-height, aluminum-frame windows pierce the east elevation and four matching windows punctuate the west elevation. On the south elevation, three air handling units sit on a concrete pad that spans the area between the two central windows. Each window has two parts: a square lower section and a rectangular upper section.

The slightly-recessed entrance bays on the north and west elevations contain single-leaf steel doors flanked by almost-full-height plate-glass windows. A sloped concrete watertable wraps around the outer wall of the broad concrete-paved terrace adjacent to the north elevation's primary entrance. The terrace contains a handicapped-accessible ramp with low concrete-capped brick perimeter walls as well as concrete steps on the concrete landing's west side. Foundation plantings line the north entrance wall. A sloped concrete sidewalk leads to the west entrance.

This building originally served as one of eleven guidance centers operated by the Presbyterian Synod. High school juniors and seniors had the opportunity to seek career counseling in a comparable center at

[13] Earlier proposed locations for the guidance center include a site to the east, which was instead left open, preserving an unimpeded view of west campus. That site now contains the Scotsman statue and a university sign.

Flora Macdonald College beginning in 1951. The program continued in a converted Laurinburg residence from 1961 until the new center's 1969 completion. The building encompassed offices, classrooms, a library, and a testing suite.[14]

Interior

The Scottish Heritage Center, established in fall 1989, was housed in DeTamble Library from 1996 until moving to this location in 2009. The museum offers a reading room, library, and exhibits. The interior is characterized by concrete block and plaster walls, acoustical-tile ceilings with fluorescent light panels, vinyl-composition-tile and commercial-grade carpeting on the floors, and vinyl cove baseboards. Open shelves, bookcases and display cabinets with glass doors, and storage rooms house the collection.

Scotsman Statue, 2003, Noncontributing Object (3)

St. Andrews Presbyterian College founding trustee and state legislator Irwin Belk commissioned sculptors Jodi Hollnagel-Jubran and Hanna Jubran to design and cast the bronze Scotsman statue, which faces west on a white-painted concrete pedestal. Two plaques conveying this information are mounted on the pedestal's west wide in a recessed, central, arched panel. The pedestal matches the low "St. Andrews University" sign wall to its west, where the university's shield is mounted above the institution's name in the central arch. The statue stands at the west end of an expansive open grass lawn east of the fork in St. Andrews College Drive and the Scottish Heritage Center. The sculpture's placement aligns with the center of the grove between the Vardell Building and the James L. Morgan Liberal Arts Building.

Bridge north of Lake Ansley C. Moore, 1960, Contributing Structure (10)

Steel I-beams support this two-lane, three-span, reinforced-concrete bridge. The guardrail comprises a low reinforced-concrete railing topped with a two-bar metal railing that terminates at curved reinforced-concrete end posts.

Charles L. and Daisy L. Jordan House – College Housing, 1951, 1953, Contributing Building (9)

Jordan Bottling Company owners Charles L. and Daisy L. Jordan erected this painted concrete-block Ranch house west of the cypress pond in 1951 to serve as a summer cottage. Mr. Jordan supervised the construction, hiring contractors including carpenter Roy Lockey. After adding a garage, sunroom, and HVAC to the two-bedroom dwelling in 1953, the family used it as their primary residence for

[14] "New Guidance Center Groundbreaking Slated," *The Robesonian*, October 11, 1968, p. 2.

several years. The Jordans created a white-sand beach by the pond and built a slide into the water, a boathouse, a wood pier, and a covered bridge that spanned a spillway near the current dam. A pump house sheltered the artesian well that supplied the dwelling's water. None of these features are extant. The Jordans conveyed the property to Consolidated Presbyterian College and returned by 1959 to downtown Laurinburg, where they lived on West Covington Street. Lewis Clarke's February 1961 connecting road survey notes that the lake house then functioned as the maintenance engineer's residence. The university currently uses the dwelling as short-term faculty and staff housing.[15]

A central cross-gable bay distinguishes the one-story, six-bay-wide, concrete-block, side-gable-roofed house. Six-over-six, double-hung, wood-sash windows, paired in the central bay and the second bay from the north end, illuminate the interior. Louvered wood shutters frame the windows on the façade (west elevation) and the south elevation. Asbestos siding sheathes the gables around rectangular louvered attic vents. A rectangular brick interior chimney rises from the roof near the dwelling's north end. A plain fascia board covers the projecting rafter ends.

Single, paired, and tripled windows light the interior of the shed-roofed sunroom, which projects from the east elevation. T-111 siding sheathes the portion of the north and south elevations between the concrete block walls and the roof. At the center of the sunroom's east elevation, a single-leaf door with a multi-pane upper section and an aluminum storm door provides interior access. A ground-level wood deck with a wood lattice railing extends east from the sunroom.

A narrow gabled hyphen with a screened opening above a concrete block lower wall on its east elevation and a solid west elevation connects the house to the garage. The side-gable-roofed double garage bay has been enclosed with T-111 siding and a single-leaf door. Three high, square, six-pane, wood-sash windows—two on the north elevation and one on the east elevation—light the garage. The east window has been enclosed with plywood. Two formed-concrete steps provide access to the single-leaf door near the east elevation's south end. A square stovepipe chimney pierces the rear roof slope near the garage's southeast corner.

Equipment Shed, 1960s, Contributing Structure

An open two-bay equipment shed with stripped log posts and wood rafters supporting a flat metal roof stands northwest of the house.

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[15] *Hill's Laurinburg (Scotland County, North Carolina) City Directories* (Richmond, VA: Hill Directory Co., 1959, 1961, 1962); Mary McDonald, DeTamble Library director, SAU, conversation with Charles Jordan and correspondence with Heather Fearnbach, July 2015; "St. Andrews Presbyterian College: Connecting Road – Planting Design Survey," February 13, 1961 site plan, Flat Folder 656, Lewis Clarke Collection, MC 00175, Special Collections Research Center, North Carolina State University Libraries, Raleigh, N. C. (location henceforth abbreviated as NCSU).

Katherine MacKay Belk Bell Tower, 1978, Noncontributing Structure (11)

The square, sixty-eight-foot-tall, stuccoed concrete block, Modernist bell tower rises from a landscaped peninsula on the pedestrian causeway's north side. Each elevation's central section is recessed between corner pilasters, all scored with horizontal channels to emulate the appearance of stone. Two narrow vertical pilasters span the window opening near the top of each wall. The tower's inset upper tier serves as the base for a large Celtic cross. Metal coping caps the tower beneath a very low-pitched pyramidal roof that is not visible from the ground. The tower bells operated until late 2011. Charlotte merchant Thomas M. Belk, who had chaired the St. Andrews Presbyterian College Board of Trustees, subsidized the tower's construction in honor of his wife Katherine MacKay Belk, who had also served as a trustee.[16]

EAST CAMPUS

The east campus inventory begins with the eight residence halls and then moves to student services buildings and athletic fields, the former purchasing office, the temporary gymnasium, and the physical plant.

Residence Halls

The four south dormitories—Albemarle, Concord, Granville, and Wilmington Halls—originally housed female students, while the four north dormitories—Orange, Mecklenburg, Pate, and Winston-Salem Halls, accommodated male students. Administrators selected the dormitory names to commemorate the presbyteries in the Synod of North Carolina at the time of the campus construction.[17]

Each quadrangle contains two three-story, flat-roofed, rectangular dormitories, one oriented so its long elevations run north-south and the other east-west. The two one-story flat-roofed residence halls in each complex comprise four rectangular sections wrapped around square interior courtyards. The building arrangement in the quadrangles is mirrored, adding variation to the landscape.

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[16] George E. Melton, *St. Andrews: A Brief History* (Laurinburg: St. Andrews Presbyterian College, 1981), 21; Mary McDonald, DeTamble Library director, SAU, correspondence with Heather Fearnbach, April 2016.

[17] The Synod of North Carolina no longer exists. The state is part of the Synod of the Mid-Atlantic and encompasses five presbyteries: Western North Carolina, Salem, Charlotte, New Hope, and Coastal Carolina. Synod of the Mid-Atlantic, "Presbyteries," http://www.synatlantic.org/about/our-region/ (accessed June 2015).

South Quadrangle

<u>Albemarle Hall, 1961, Contributing Building</u> (12)

The one-story flat-roofed Albemarle Hall stands at the north end of the south residence hall quadrangle. The Modernist exterior affords maximum privacy, as blind taupe-brick-veneered corner walls executed in stack bond alternate with decorative off-white-painted concrete-block solar screens offset approximately three feet from each elevation in front of the windows. The Celtic-cross motif screens shield paired, full-height, aluminum-frame windows, each comprising three rectangular clear-glass panes above a square porcelain-enameled-steel spandrel, from heat and light. Deep eaves shelter the windows, screens, and entrances. Metal coping caps the tall concrete cornice. A concrete watertable encircles the building above the concrete foundation.

Two wide solar screens frame the reception area entrance at the south elevation's center. Wide concrete steps and a handicapped-accessible ramp with round metal-pipe railings lead to the double-leaf plate-glass door flanked by three windows that match those throughout the building. The reception area also features an aluminum-frame interior curtain wall that provides courtyard views and access.

Decorative cast-iron gates fabricated per A. G. Odell Jr. and Associates' specifications secure the courtyard entrances at the building's northeast and southwest corners, also reached by concrete steps and handicapped-accessible ramps. Each gate leaf has a heavy frame with three square upper and lower sections framing a more delicately wrought central panel with an intersecting circle and diamond motif.

Four rectangular blocks of rooms surround the square central courtyard. On the interior elevations, paired window units identical those on the exterior elevation and a single-leaf steel door mark each suite's living room, while single windows illuminate bedrooms. The building's eaves extend as a canopy above concrete walkways that wrap around the interior walls. Square posts support the canopy. Wide concrete steps and handicapped-accessible ramps lead to the courtyard's grass lawn. Most courtyards contain a grill, recreational equipment, and bike racks.

Interior

Albemarle Hall encompasses five six-room and two eight-room suites, each with a living room, bedrooms, and bathrooms. Maximum occupancy is ninety-six students, but most dormitories are not filled to capacity. Taupe brick walls laid in stack bond perpetuate the exterior wall sheathing. Next to the reception area, a metal-frame interior curtain wall encloses the resident advisor's living room. The

suite also includes a bedroom, bathroom, and a small kitchen with white porcelain-enameled steel cabinets, a small stove, and a refrigerator. Each dormitory includes a laundry room. Blonde-wood interior doors, vinyl-composition-tile floors, vinyl cove baseboards, painted-concrete-block walls, and dropped acoustical-tile ceilings characterize the interior.

Concord Hall, 1961, Contributing Building (13)

Concord Hall, located on the east side of the south residence hall quadrangle, has a north-south orientation. As with Wilmington, Mecklenburg, and Winston-Salem Halls, the exposed concrete-slab structure is a central component of the Modernist design. Two floors of dormitory rooms are cantilevered above a recessed, taupe-brick-veneered, rectangular, ground-level reception area. Aluminum-frame curtain walls at the center of the east and west elevations make it possible to see through the building, creating a dramatic visual impact. Square concrete posts support the cantilevered upper floors, which protect the building's first-story entrances and create open covered areas on either side of the central reception area.

On the east elevation's first story, the south bay of the reception area curtain wall contains a replacement aluminum-frame double-leaf door surmounted by a transom. The wall's remaining bays, like the west curtain wall, encompass tall, narrow, aluminum-frame, four-pane windows, each with one short rectangular hopper. On the east and west elevation's upper levels, tall, narrow, aluminum-frame windows, each comprising three clear-glass panes above a porcelain-enameled-steel spandrel, illuminate the interior. Tall, rectangular, paired, precast-concrete-aggregate panels fill the space between each window, adding texture and dimension. The staggered window fenestration results in one single panel at opposite ends of each level.

Concrete-aggregate panels also ornament the outer bays of the north and south elevations' upper levels, covering the walls on either side of central open balconies. An off-white-painted, Celtic-cross-motif, concrete-block solar screen fills the central bay's upper two stories, leaving small openings on either side that are secured with metal railings executed in an intersecting circle pattern. The aluminum-frame four-pane windows on these stories are wider. On the north elevation's first-floor, a recessed entrance provides access to mechanical and storage rooms, a stair hall, and a corridor leading to the reception area. Two tall, narrow, aluminum-frame, four-pane windows pierce the south elevation's first story.

Interior

Taupe brick walls laid in stack bond perpetuate the exterior design within the reception area. On the room's south elevation, a metal-frame interior curtain wall delineates the resident advisor's living

room. The suite also includes a bedroom, bathroom, and a small kitchen with white porcelain-enameled steel cabinets, a small stove, and a refrigerator. A stair hall separates the advisor's suite from the guest room and bathroom to the east. The small kitchenette at the reception area's northwest corner facilitated entertaining in the reception area. The mechanical room is north of the kitchenette. A stair hall, vending machine area, and storage rooms file the remaining space in the ground floor's north section.

Concord Hall's maximum occupancy is 114 students accommodated in eight seven-room suites, each with a lounge, bedrooms, and bathrooms. On each of the upper floors, north-south corridors and east-west balconies provide access to bedrooms lining the east and west walls. Stair halls, bathrooms, lounges, and laundry, storage, and utility rooms occupy the central space. Throughout the building, interior finishes include blonde-wood interior doors, vinyl-composition-tile floors, vinyl cove baseboards, painted-concrete-block walls, and dropped acoustical-tile ceilings.

Granville Hall, 1961, Contributing Building (14)

Granville Hall, the southernmost of the campus's four one-story, flat-roofed, Modernist dormitories, has an unobscured view of Lake Ansley C. Moore to its west. Granville Hall's execution emulates that of Albemarle, Orange, and Pate Halls: a concrete-slab structure, blind taupe-brick-veneered corner walls, off-white-painted concrete-block Celtic-cross motif screens, full-height aluminum-frame windows, deep eaves, a tall concrete cornice, a concrete watertable, and a concrete foundation. At the north elevation's center, wide concrete steps and a handicapped-accessible ramp with round metal-pipe railings lead to the reception area entrance: an aluminum-frame curtain wall containing two double-leaf plate-glass doors and two outer three-part aluminum-frame windows. The door opens into a large room with an aluminum-frame interior curtain wall that provides courtyard views and access.

The building contains two six-room and two eight-room suites, each with a living room, bedrooms, and bathrooms. Blonde-wood interior doors, vinyl-composition-tile floors, vinyl cove baseboards, painted-concrete-block walls, and dropped acoustical-tile ceilings characterize the interior. In 1985, the college renovated three original suites to create six two-bedroom, fully accessible Adaptive Daily Living apartments especially equipped for students with disabilities.[18] Modern wood railings have been added to the perimeter of the north and west courtyard sidewalks.

Wilmington Hall, 1961, Contributing Building (15)

Wilmington Hall, which stands on the south residence hall quadrangle's west side, has an east-west

[18] "A History of Accessibility: The SA commitment to students with disabilities," *St. Andrews Magazine*, Spring 2006, p. 21.

orientation. Like Concord, Mecklenburg, and Winston-Salem Halls, the three-story, flat-roofed, Modernist building has an exposed concrete structure, a taupe-brick-veneered ground-level with central aluminum-frame curtain walls, cantilevered upper floors sheathed with precast-concrete-aggregate panels, and tall, narrow, aluminum-frame, four-pane windows. On the north elevation's first story, the west bay of the reception area curtain wall contains a replacement aluminum-frame double-leaf door surmounted by a transom. The south curtain wall is identical with the exception of the entrance being located in its east bay.

Wilmington Hall encompasses eight seven-room suites, each with a living room, bedrooms, and bathrooms. Interior finishes include blonde-wood interior doors, vinyl-composition-tile floors, vinyl cove baseboards, painted-concrete-block walls, and dropped acoustical-tile ceilings.

North Quadrangle

Orange Hall, 1961, Contributing Building (21)

Orange Hall, a one-story, flat-roofed, Modernist dormitory situated at the north quadrangle's south end, manifests the same features as Albemarle, Granville, and Pate Halls: a concrete-slab structure, blind taupe-brick-veneered corner walls, off-white-painted concrete-block Celtic-cross motif screens, full-height aluminum-frame windows, deep eaves, a tall concrete cornice, a concrete watertable, and a concrete foundation. At the west elevation's center, wide concrete steps lead to the reception area entrance: an aluminum-frame curtain wall containing a central double-leaf plate-glass door and six outer three-part aluminum-frame windows. Concrete handicapped-accessible ramps and concrete steps provide access to central entrances on the north and south elevations.

Orange Hall contains five six-room and two eight-room suites, each with a living room, bedrooms, and bathrooms. The reception area, remodeled in 2013, was named "Writers' Forum Lounge" in honor of Writer-In-Residence and Distinguished Professor of Creative Writing Emeritus, Ronald H. Bayes.[19] Updates include a new acoustical-tile ceiling with fluorescent light panels, a stone-veneered fireplace, and large, square, beige porcelain tiles laid in place of the original vinyl-composition-tile floor. Elsewhere, blonde-wood interior doors, vinyl-composition-tile floors, vinyl cove baseboards, painted-concrete-block walls, and dropped acoustical-tile ceilings remain.

Mecklenburg Hall, 1961, Contributing Building (22)

Mecklenburg Hall, which occupies the west side of the north quadrangle, has a north-south orientation. Like Concord, Wilmington, and Winston-Salem Halls, the three-story, flat-roofed, Modernist building

[19] Mary McDonald, DeTamble Library director, SAU, correspondence with Heather Fearnbach, April 2016.

displays an exposed concrete structure, a taupe-brick-veneered ground-level with central aluminum-frame curtain walls, cantilevered upper floors sheathed with precast-concrete-aggregate panels, and tall, narrow, aluminum-frame, four-pane windows. On the east elevation's first story, the north and south bays of the reception area curtain wall contain replacement aluminum-frame double-leaf doors surmounted by transoms. The south curtain wall contains only windows.

Mecklenburg Hall encompasses eight seven-room suites, each with a living room, bedrooms, and bathrooms. Blonde-wood interior doors, vinyl-composition-tile floors, vinyl cove baseboards, painted-concrete-block walls, and dropped acoustical-tile ceilings characterize the interior.

Kings Mountain Hall - Pate Hall, 1964, 1975, 1978, 2004, Contributing Building (23)

Pate Hall, designed as one of the campus's four one-story, flat-roofed, Modernist dormitories, is located at the north quadrangle's north end. Pate Hall was originally called Kings Mountain Hall. After the college experienced a significant enrollment decline, a 1975 renovation adapted the building to serve as a conference center. In 1978, the college undertook a more comprehensive rehabilitation and renamed the building in honor of Laurinburg industrialist and St. Andrews Presbyterian College trustee Edwin Pate and his wife Marie.[20]

Pate Hall is executed in the same manner as Albemarle, Granville, and Orange Halls, with a concrete-slab structure, blind taupe-brick-veneered corner walls, off-white-painted concrete-block Celtic-cross motif screens, full-height aluminum-frame windows, deep eaves, a tall concrete cornice, a concrete watertable, and a concrete foundation. At the south elevation's center, wide concrete steps lead to the reception area entrance: an aluminum-frame curtain wall containing a central double-leaf plate-glass door and four outer three-part aluminum-frame windows. Handicapped-accessible ramps and concrete steps provide access to entrances at the building's northeast and northwest corners.

A 2004 refurbishment returned three six-room and two eight-room suites, each with a living room, bedrooms, and bathrooms, to their original use. The remainder of the building serves an administrative function, housing academic support, counseling, and health services, as well as the DuPont Academic Resource Center.[21]

Winston-Salem Hall, 1962, Contributing Building (24)

Winston-Salem Hall which stands on the north quadrangle's east side, has an east-west orientation.

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[20] Pate Hall dedication proposal, 1978, St. Andrews Presbyterian College Collection 15, Box 1B, SAU Archives; Mary McDonald, DeTamble Library director, SAU, correspondence with Heather Fearnbach, July 2015.

[21] Ibid.

Like Concord, Mecklenburg, and Wilmington Halls, the three-story, flat-roofed, Modernist building features an exposed concrete structure, a taupe-brick-veneered ground-level with central aluminum-frame curtain walls, cantilevered upper floors sheathed with precast-concrete-aggregate panels, and tall, narrow, aluminum-frame, four-pane windows. On the north elevation's first story, the east bay of the reception area curtain wall contains a replacement aluminum-frame double-leaf door surmounted by a transom. The south curtain wall is identical with the exception of the entrance being located in its west bay.

Winston-Salem Hall encompasses eight seven-room suites, each with a living room, bedrooms, and bathrooms. Blonde-wood interior doors, vinyl-composition-tile floors, vinyl cove baseboards, painted-concrete-block walls, and dropped acoustical-tile ceilings characterize the interior.

William Henry Belk College Center, 1961, 1976, ca. 2000, Contributing Building (18)

Exterior

The sizable, one-story-on-basement, rectangular William Henry Belk College Center occupies a prominent site adjacent to Lake Ansley C. Moore in east campus's central section. The Modernist building's primary entrance faces east toward an open plaza and the physical education center. The east elevation is one story, but the change in elevation as the site's grade slopes down to the west allows for two-story north, south, and west walls.

A. G. Odell Jr. and Associates intended the college center to feel like an open, inviting pavilion with a "refreshing atmosphere."[22] Thus, the building's glass curtain walls and expressed concrete-slab structure are its dominant design components. On the main level, precast-concrete beams support the roof extension that shelters the open concrete terrace that wraps around all four elevations. Square concrete posts at the terrace's perimeter bolster the canopy's outer edges on the north and south elevations. Metal railings with an intersecting circle motif secure the terrace edges. The concrete terrace floor is scored in a large square pattern.

Concrete posts, beams, and slabs carry the building's load, allowing the exterior walls to be glazed. Each nine-part, aluminum-frame, window curtain wall consists of two narrow outer sections, each with a tall central pane and smaller upper and lower panes. The middle section comprises three rectangular sections that are progressively taller in height moving up to the top of the wall. The aluminum-frame entrance at the east elevation's center encompasses a double-leaf plate-glass sliding door, sidelights, and a tall, three-part transom. The auxiliary entrances on the north, south, and west elevations have

[22] "Social Pavilion for a Growing St. Andrews," *American School and University*, Volume 38, No. 1, September 1965, unpaginated.

hinged double-leaf doors. The north elevation's taupe-brick-veneered east side is the only blind section of main-level wall.

Eight long, low, pyramidal concrete forms topped with skylights originally rose above the student center roof, but ongoing leakage prompted their being overbuilt with four large, windowless, gabled covers around 2000. Gray-painted T-11 siding sheathes the walls and tall, narrow vents pierce each gable's center.

North and south of the main block, metal railings with square metal balusters and flat metal handrails secure stair openings in the terrace floor and the concrete-aggregate steps that lead to the basement terrace. Taupe brick veneer sheathes the east section of the north elevation's basement wall, while the west section is a curtain wall with a double-leaf entrance in its west bay. A concrete-capped taupe brick retaining wall extends from the north elevation's east end and turns west to enclose a service parking area. West of the retaining wall, a small concrete-block boiler room fills a portion of the space under the terrace. A tall circular flue rises above the terrace canopy. A narrow, flat-roofed, taupe-brick-veneered utility wing projects from the north elevation's center. Painted-concrete-block walls enclose the small, flat-roofed storage room addition to the utility wing's west elevation. The addition extends under the stair. A double-leaf wood door secures the entrance on the west elevation.

The site's sloping grade resulted in full basement wall exposure on the north, south, and west elevations. The nine-bay west elevation contains a recessed aluminum-frame plate-glass entrance just north of its center. In the remaining bays, concrete kneewalls and cornices surround three-part aluminum-frame window units, each with a wide central section. This wall, which aligns with the terrace's west edge, was added in 1976 to provide additional square footage in the cafeteria and faculty dining room. The original curtain wall, like those on the basement's north and south elevations, was recessed under the terrace.

The south elevation's basement-level west section is a curtain wall with a double-leaf entrance in its west bay (part of the 1976 addition) and full-height aluminum-frame windows. East of the curtain wall, two sections of taupe-brick-veneered wall fill the space between an aluminum-frame single-leaf door and transom, a tall narrow window, and the east curtain wall. The replacement aluminum-frame sliding door and two-part transom in the east bay illuminate a basement corridor. To the east, a double-leaf steel door provides access to the storage room under the south terrace's east end.

Interior

Upon its completion, the student center's main level housed a bookstore, snack bar, post office, and student lounges, while a 420-seat cafeteria, faculty and staff dining room, kitchen, recreational rooms,

and administrative offices occupied the ground level. San Francisco, California, food service consultants Flambert and Flambert delineated the cafeteria layout. Hood Hotel Supply Company of Charlotte supplied the cafeteria and kitchen equipment. In 1976, Laurinburg architects Jordan, Snowden, and McVicker planned alterations including the lobby elevator installation that necessitated the adjacent stair replacement, partition wall and door installation, restroom modifications, mailbox relocation, and paint, carpeting, lighting, and furnishing updates.[23]

The building's primary entrance vestibule at the center of the main level's east elevation has been updated. However, the original ceiling height, plaster walls, acoustical-tile ceilings with fluorescent light panels, vinyl-composition-tile floors, and vinyl cove baseboards remain. Portions of the north and south walls that frame the vestibule were sheathed with diagonal wood boards in 1976. Mail boxes line the walls of a small room on the vestibule's north side. East of the mailroom, the former bookstore now serves as a café. The elevator and stair providing basement access occupy much of the vestibule's south end. Slender, square, black-metal balusters and a flat wood handrail secure a three-run stair, which has concrete-aggregate treads.

A short corridor west of the stair leads to offices at the south elevation's center. To the west, a spacious reception room fills the southwest corner. This room, the small room to the north, and a second reception room at the building's northwest corner fill the main level's west side. Each space features glazed curtain walls overlooking the lake. Each room has an interior and exterior aluminum-frame plate-glass entrance. Commercial-grade carpeting has been installed in the two south rooms and on the north room's west side. Rectangular beige-glazed ceramic tiles cover the east half of that room's floor. The north room has been updated with lightly stained beadboard wainscoting, a wood ceiling trellis, and a triangular corner stage at the southwest corner. A slightly elevated platform with built-in dining booths lines the north wall's west side.

The basement encompasses a large cafeteria at its southwest corner, what was originally a small faculty dining room to the north, and a kitchen and storage room at the northeast corner. The interior has been updated several times, most recently in 2001, but the finishes are the same: plaster walls, acoustical-tile ceilings with fluorescent light panels, vinyl-composition-tile floors, and vinyl cove baseboards. The cafeteria and faculty dining room enjoy outside views through almost fully glazed north, west, and south walls. The faculty dining room's 2015 refurbishment included sheathing the concrete posts with lightly stained wood veneer.

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[23] "Pavilion for Dining and Student Center," *Architectural Record*, August 1963, pp. 134-135; Gwynn, "Planning and Building St. Andrews Presbyterian College," 144; Jordan, Snowden, and McVicker, "Student Center, St. Andrews Presbyterian College: Preliminary Planning Report and Project Budget," August 5, 1976, St. Andrews Presbyterian College Collection 15, Box 1A, SAU Archives; "Gigantic St. Andrews Project Now Nearing Completion at Laurinburg," *Contracting in the Carolinas*, August-September 1961, p. 15.

An aluminum-frame curtain wall separates the cafeteria from the stair and elevator hall and the adjacent north-south corridor. Restrooms and storage rooms with original wood-veneer doors line the east elevation. The restrooms retain original large, rectangular, pale-yellow-glazed ceramic tile wainscoting. Small, square, gray and taupe tiles cover the floors. The white porcelain lavatories and wall-mounted sinks are original, as are the taupe metal lavatory partition walls.

St. Andrews Knight Statue, 2002, Noncontributing Object (19)

St. Andrews Presbyterian College founding trustee and state legislator Irwin Belk commissioned sculptor Jon D. Hair to design and cast the bronze St. Andrews Knight statue, which is on a round white-painted concrete pedestal west of the physical education center's main entrance.

Physical Education Center and Jack Burris Rehabilitation Center, 1967, 1974, Contributing Building (20)

Exterior

The expansive physical education center, situated on the east side of the open plaza that extends to the William Henry Belk College Center, has an east-west orientation. A. G. Odell Jr. and Associates' design for the one-story, flat-roofed, Modernist building encompasses a square west gymnasium block and a narrower, flat-roofed, rectangular, east swimming pool block. The exterior walls feature a smooth-concrete cornice and matching watertable spanned by tall, rectangular concrete-aggregate panels. At the 1967 gymnasium block's center, a windowless reinforced-concrete wall extension rises above the lower roof in order to achieve the necessary gymnasium ceiling height. A flat roof spans the extension walls, which are sheathed with stuccoed rectangular panels flanked by concrete pilasters with central channels and capped with metal coping.

At the gymnasium block's north end, two short hyphens extend to the one-story, flat-roofed, Modernist Jack Burris Rehabilitation Center, executed in 1974 with exterior finishes that match the original building. The long, narrow addition now houses the public safety and purchasing offices.

Near the west elevation's south end, a concrete entrance plaza facilitates access to the 1967 building's primary entrance. The reinforced-concrete pavilion west of the door features square posts topped with steel pillows that support a raised concrete roof. Exposed ceiling beams frame nine translucent-plastic-panel skylights. The recessed aluminum-frame tinted-plate-glass entrance encompasses a wide sliding door at its north end as well as a double-leaf door. The four transom sections at the south end have been covered with gray panels to reduce glare. North of the pavilion, concrete-aggregate panels

alternate with fifteen narrow, full-height, four-part windows. Each window has two short lower sections, a tall rectangular pane, and an opaque light-brown upper section.

The north and south elevations were originally almost identical, but the Jack Burris Rehabilitation Center obscures some of the north elevation's west section. Nine windows matching those on the west elevation illuminate each elevation's west end. Concrete-aggregate panels fill the flanking bays and sheathe each elevation's blind east end. Full-height louvered vents fill the north elevation's west two bays and the south elevation's east two bays.

Short hallways on the gymnasium's north and south sides lead to the swimming pool block. Each has an exterior aluminum-frame plate-glass curtain wall with a central double-leaf door surmounted by a flat canopy and a five-section opaque-gray-panel transom. The entrances are accessed by concrete steps and a handicapped-accessible ramp with steel pipe railings bordered with low concrete-capped brick walls.

The swimming pool block's north and south elevations are blind. However, the west elevation contains a band of seven high, three-part, metal frame windows and the seven-bay-wide, full-height, metal-frame curtain wall at the center of the east elevation also provides ample light. Narrow, projecting, concrete pilasters separate the east elevation's fifteen-part window units. North and south of the curtain wall, two bays of concrete-aggregate panels separate the windows from a bay containing a double-leaf, bronze-finished metal door surmounted by three matching metal panels that rise to the concrete cornice. The plaza, with square concrete-paved sections bordered with taupe brick that extends from the east wall, is only accessible from the building's interior, as a concrete-capped brick wall lines it perimeter. The wall's north and south sides are low, but the east side has four tall solid sections spanned by low walls. The plaza includes two lampposts set in square grade-level planting beds.

The primary entrance to the one-story, flat-roofed Jack Burris Rehabilitation Center at the 1967 building's north end is in the west hyphen between the two structures. The aluminum-frame curtain wall contains a double-leaf plate-glass sliding door flanked by plate-glass windows and surmounted by a long transom. Seven rectangular, opaque, gray panels top the entrance wall. The hyphen's east curtain wall provides an unobscured view of the courtyard that fills the space between the east and west hyphens and the 1967 and 1974 buildings. The east hyphen's west wall includes a sliding door that provides access to the courtyard, which contains a concrete perimeter walk, a bench, and a central at-grade planting bed with a deciduous tree and round metal stools. On the east hyphen's east wall, concrete-aggregate panels alternate with narrow, full-height, four-part windows.

The rehabilitation center is sheathed with concrete-aggregate panels between a smooth-concrete watertable and a tall smooth-concrete cornice capped with metal coping. The east and west elevations are blind. On the east elevation, a recessed, central, aluminum-frame folding door opens into the building's central corridor. A large opaque gray transom surmounts the door. On the north elevation, nine narrow, full-height, four-part windows—eight of which are closely spaced in pairs—light the interior. A flat-roofed concrete-panel porte cochere supported by square posts shelters the recessed entrance near the north elevation's west end. An aluminum-frame double-leaf plate-glass door surmounted by a transom enclosed with a public safety office sign provides interior access. A rectangular skylight pierces the porte cochere roof.

Low evergreen shrubs border the low walls adjacent to most entrances. Deciduous trees screen the 1967 building's south elevation and punctuate the grass lawn surrounding the building.

1967 Building Interior

The 1967 physical education center's square west block encompasses an entrance vestibule, athletics department offices, classrooms, a large central gymnasium, a weight room, a fitness center, a lounge, and locker rooms. The space south of the gymnasium that currently serves as a fitness center originally held a bowling alley, while four billiard tables and table tennis equipment occupied what is now a lounge at the building's southwest corner. The east block contains a six-lane swimming pool flanked by a small gymnasium to the south and racquetball courts to the north. Blonde-wood doors, terrazzo floors, acoustical-tile ceilings with fluorescent lighting panels, and oversized, rectangular, pale-yellow, gray, cream, and burnt-orange-glazed wall tiles characterize most interior spaces. In the 1967 building's entrance vestibule, gray tiles sheathe the north and south walls around central blonde-wood display cases. Blonde-wood bulletin boards have been added.

A double-leaf door east of the main entrance leads into Harris Courts, the central gymnasium. Steel-reinforced concrete posts support the beams that carry the roof load over the wide span. The gymnasium retains hardwood floors and white-painted concrete-block walls. Fiber acoustical panels fill the upper space between the posts. The collapsible wood stadium seating on the east and west elevations has an approximately twelve-hundred-person capacity.

The fitness center has a vinyl composition tile floor, concrete-block walls, and a dropped acoustical-tile ceiling. The westernmost north-south corridor leads to administrative offices and the Jack Burris Rehabilitation Center. Metal-frame plate-glass curtain walls enclose the main office vestibule.

Oversized rectangular cream tiles sheathe the restroom walls and small, square, brown, yellow, and white tiles laid in a striped pattern cover the floors. The white porcelain lavatories and wall-mounted sinks are original, as are the gray and white marble lavatory walls and the gray metal stall doors.

The same cream tiles cover the locker room walls, but the floors are sheathed with medium-sized, square, light brown tiles. In the shower and lavatory areas, small, square, brown, yellow, and white floors tiles are laid in a striped pattern. Other original features include gray and white marble changing room and shower partition walls and gray steel lockers and benches.

The building's steel-reinforced concrete structure is exposed within the large open room containing the pool. Oversized rectangular cream tiles sheathe the lower walls between concrete posts, while the upper walls are painted concrete-block. In order to mitigate noise in the pool, rectangular acoustical panels were installed between the steel-reinforced concrete ceiling beams. Small, square, pale-blue tiles surround the pool and cover the starting blocks at the pool's east end. The west starting blocks are aluminum. Small, square, white tiles punctuated with small, square, black-tile lane markers, numbers, and depths line the pool.

Tall aluminum-frame plate-glass curtain walls secure the entrances at the north elevation's east and west ends. A long, narrow office and storage room bay topped with concrete and aluminum bleachers with stainless steel railings spans the distance between the entrances. The bay's eight-foot tall cream-tile-clad wall has a central aluminum-frame plate-glass entrance.

1974 Addition Interior

In the hyphen connecting the 1967 building to the Jack Burris Rehabilitation Center, tall, rectangular, concrete-aggregate panels (the original and 1974 building's exterior wall sheathing), remain exposed as the vestibule's north and south walls. Painted steel doors, vinyl composition tile floors, acoustical-tile ceilings, canister lighting, painted concrete block exterior walls, and plaster partition walls characterize most interior spaces. Rectangular skylights with canted-wall light wells illuminate the east-west corridor, which also features tall baseboards.

Small square green tiles and larger square and rectangular white tiles laid in an abstract pattern cover the restroom floors. The white porcelain lavatories and wall-mounted sinks are original, as are the white porcelain-enameled-steel lavatory walls.

Softball Field, 1963, Contributing Site (25)

The softball field, located on Magnolia Drive's east side at its junction with Dogwood Mile, features two shed-roofed painted-concrete-block dugouts, an enhanced backstop, and an irrigated Bermuda-grass field. A chain-link fence encircles the field and a tall mesh net mounted on a low painted-concrete-block wall protects the aluminum bleachers at the field's west end. The bleacher and fence installation date has not been determined. The scoreboard is outside of the fence at the field's east end. A mesh-enclosed batting cage is south of the fence.

Track, 1963, Contributing Site (26)

A quarter-mile, fibrous-resilient-asphalt, six-lane oval track fills the area west of Magnolia Drive, south of Dogwood Mile, north of an expansive parking lot, and east of Clark Baseball Field. A straight sprint track runs north-south on the oval track's east side. A chain-link fence encircles the field and the prefabricated, front-gable-roofed, aluminum storage building at its southwest corner.

Clark Baseball Field, 1965, Contributing Site (27)

Clark Baseball Field, located west of Magnolia Drive and the track and south of Dogwood Mile, has two shed-roofed painted-brick dugouts, an enhanced backstop, and an irrigated Bermuda-grass field. A chain-link fence encircles the field. A tall mesh net mounted on a low painted-concrete-block wall protects two sets of aluminum bleachers situated on a poured-concrete pad at the field's southwest corner. A two-story, shed-roofed, painted-concrete-block announcer's booth stands between the bleachers. To the north, inside the fence, a one-story metal-sided storage building with a corrugated-metal side-gable roof has two single-leaf entrances on its east elevation. The building has a north-south orientation. A mesh-enclosed batting cage is north of the storage building. Further north, a small, prefabricated, front-gable-roofed, aluminum storage building has an east-west orientation. The scoreboard is outside of the fence at the field's north end.

Clark Baseball Field bears the name of major and minor league baseball player and Fayetteville sporting goods store owner John Carrol Clark, known as "Cap." Clark died on February 16, 1957, at the age of fifty.[24]

Intramural Field, 1963, Contributing Site (28)

A grass intramural field is northwest of Clark Baseball Field and south of Dogwood Mile.

[24] "St. Andrews Presbyterian College," *Coach and Athlete*, October 1965, p. 8; "Cap Clark," http://www.baseball-reference.com/players/c/clarkca01.shtml (accessed July 2015).

Lacrosse and Soccer Field, 1964, Contributing Site (29)

A chain-link fence encircles the lacrosse and soccer field, located on Dogwood Miles south side west of the intramural field. Three sets of aluminum bleachers line the fence on the field's south side. West of the fence, the small, prefabricated, front-gable-roofed, aluminum storage building has an east-west orientation. A mesh-enclosed cage is north of the storage building. The scoreboard is further north at the field's northwest corner.

Purchasing Office, 1940s, Contributing Building (16)

The former purchasing office stands in a wooded area south of the east campus's south parking lot. The one-story, side-gable-roofed, German-sided, Minimal Traditional-style building features a projecting gabled wing with a scalloped bargeboard at the façade's west end. Square wood replacement posts support the shed-roofed porch that shelters a large multipane window and a single-leaf wood door with a nine-pane upper section above three horizontal panels. The porch's vertical-board fascia with scalloped lower edges emulates the gabled wing's bargeboard. Formed concrete steps and a modern wood railing lead to the porch, which has a replacement wood-board floor and a plywood ceiling.

Six-over-six, double-hung, wood-sash windows illuminate the interior. A shed addition erected in two phases extends across the rear elevation's east two bays. West of the shed, a low wood handicapped-accessible ramp and deck provide access to a replacement single-leaf door. The office rests on a concrete block foundation and is protected by an asphalt shingle roof. A plywood storage shed with a metal roof projects south from the shed room's east bay.

This building, erected as dwelling by a prior property owner, initially served as a staff office for the $2,250,000-campaign that funded the campus's construction.[25] It then briefly functioned as the physical education offices and infirmary before housing the purchasing office for many years.

Temporary Gymnasium - Farrago, 1962, Contributing Building (17)

The steel-frame building with a low front-gable roof east of the purchasing office is clad with corrugated metal panels on its east, south, and west elevations. On the north elevation, vertical-board siding rests on a running bond brick kneewall capped with a header course. Two rectangular, wood-framed, fixed, single-pane windows flank the central double-leaf steel door. A square louvered vent pierces the wall above the door. A corrugated-metal-panel-sheathed steel-frame shed room projects

[25] St. Andrews Presbyterian College, *Developments*, Vol. III, No. 2 (February 1961), p. 4.

from the north section of the building's east elevation, spanning approximately half of the building's depth. Metal-frame jalousie windows light the interior. South of the shed room, a short, narrow, frame shed addition sided with T-111 panels extends from the south end of the main block's east elevation. Single-leaf doors on the windowless south and west elevations provide additional access.

Upon the physical education center's 1967 completion, administrators converted the temporary gymnasium to a student gathering center called Farrago. The building continues to serve that purpose.

Physical Plant

Physical Plant Office and Storage Building, 1960, Contributing Building (30)

This building consists of two corrugated-metal-sheathed modified Quonset huts with painted-concrete-block kneewalls on the side elevations. On the north elevation, two flat-parapet walls executed in taupe brick laid in running bond rise above the arched steel frames. A narrow plywood wall spans the distance between the parapet walls. A double-leaf steel door and a square louvered vent pierce the east parapet wall. The west parapet wall contains a single-leaf steel door flanked by two window openings. The west opening retains a metal-frame window with four horizontal panes. The east opening has been enclosed above a window air conditioning unit. A louvered vent fills the square opening above the door.

The west Quonset hut's concrete-block south elevation contains a double-leaf plywood door flanked by two window openings. The west opening retains a metal-frame window with three horizontal panes. The east opening has been enclosed above a window air conditioning unit. A replacement single-leaf door and a roll-up garage door pierce the east Quonset hut's German-sided south elevation.

Physical Plant Boiler House, 1961, Contributing Building (31)

The tall one-story, flat-roofed boiler house's exterior steel I-beam structure, running-bond taupe-brick-veneered east and west walls, and steel-framed, tempered-glass north and south curtain walls reflect the college's modernist aesthetic. Each six-bay-wide curtain wall contains square metal louvered panels above and below three rows of three tall rectangular windows. Some glass is cracked and a few windows are missing. The triple-leaf steel door on the north entrance is a full bay wide in order to accommodate sizable equipment. A single-leaf plywood door surmounted by a transom provides interior access from the south elevation. The four-bay east and west elevations are windowless. Two round metal boiler flues pierce the roof.

On the interior, enormous boilers rest on the concrete floor. The concrete-block east and west walls

are unpainted. Steel post and beams support the concrete roof system. Steel steps and railings lead to steel-framed catwalks and platforms that facilitate equipment maintenance and repair.

Laurinburg general contractor Speros Construction Company erected the boiler house designed by A. G. Odell Jr. and Associates's mechanical engineer Emmett Bryan. Albemarle Plumbing and Heating, Inc., installed the boiler house equipment as well as the campus air conditioning, heating, and plumbing systems.[26]

Electrical Substation, 1961, Contributing Structure (32)

A chain-link fence surrounds the electrical substation, which is located east of the boiler house. The substation's steel post-and-beam structure carries electric lines to transformers and to the physical plant's buildings.

Physical Plant Storage Building II, 1960s, Noncontributing Building (33)

A one-story L-plan storage building sheathed with T-111 panels stands south of the boiler house. On the side-gable-roofed east section, the siding rests on a tall wood board that wraps around the building's base. The three-bay east elevation has a double-leaf plywood door at its north end. Two fixed-pane rectangular windows south of the door and matching windows on the south elevation of this section as well as the gabled rear ell illuminate the interior. The asphalt-shingle roof's deep eaves, supported by exposed rafter ends, shelter the entrance. The building appears to have been constructed in two phases.

Air Conditioning Water Tower, 1961, Contributing Structure (34)

The two-part water tower that serves the air conditioning system rests on a formed concrete foundation. Metal panels sheathe the steel frames surrounding each rectangular unit. Metal ventilation screens fill the east and west ends. Steel ladders rise on the inside walls to flat roofs secured by steel-pipe railings. Sizable round pipes convey water to and between the units.

Physical Plant Equipment Shed, 1960s, Contributing Structure (35)

Wood posts and beams support the six-bay corrugated-metal-panel-sheathed equipment shed's wood roof system. The metal shed roof is secured to wood rafters that have been extended with dimensional lumber to create a pent canopy that shelters the west elevation. The three south bays are open on the

[26] "If Boiler Plant Stops the Entire Campus Will Close Down," undated article in the St. Andrews Presbyterian College Collection 15, Box 1B, SAU Archives.

west elevation, while partial-height, metal-panel-clad walls enclose the north three bays. Two sliding plywood doors provide access to the interior of the north spaces.

Physical Plant Office, 1960, Contributing Building (36)

This Quonset hut's arched steel frame, clad with corrugated metal panels, rests on wood sills and concrete piers. A replacement single-leaf door has been installed at the center of what was originally a double-leaf door opening in the German-sided north elevation. Two rectangular window openings flank the door. The east opening contains a wood-frame sash with a single glazed pane. The west opening retains a double-hung, two-over-two-horizontal, wood-sash window that is propped up to allow for a window air conditioning unit.

Integrity Statement

St. Andrews Presbyterian College retains excellent integrity. The buildings and landscape features erected per A. G. Odell Jr. and Associates's and Lewis Clarke's plans are remarkably intact, thus preserving the original design intent. The National Register boundary includes 225 residual acres of the 838 acres historically associated with the college. The institution never actively used the outlying land as part of its academic mission, nor was the area programed as part of the original master plan. Within the boundary, the relationship of open green space to hardscape elements including buildings, plazas, walkways, and ramps; naturalistic plantings; and more formally arranged vegetation in planters, courtyards, plazas, and lining roads, has remained consistent. Minor landscape modifications include the installation of a bronze Scotsman statue on west campus, a bronze St. Andrews Knight statue on east campus, a few concrete-masonry-unit lined planters throughout campus, and a low concrete-masonry-unit wall at the Magnolia Drive entrance. None of these additions significantly impact Lewis Clarke's landscape design.

Minor building alterations include the construction of small one-story, flat-roofed additions on DeTamble Library's north and south elevations. The enclosure of William Henry Belk College Center's roof monitors was a more significant change. Floor plans are substantially intact throughout campus, although a few partition walls have been added or removed as room uses have evolved to meet current programming needs.

A. G. Odell Jr. and Associates designed several sizable structures that were not executed due to funding constraints. A square administration building with offices arranged around a central courtyard was to stand west of the paved plaza at the Morgan Liberal Arts Building's northwest corner. Schematic renderings illustrate a concrete-paved plaza with a central fountain between the administrative building and the expansive Fine Arts Center to the north, which would have filled the

space west of the Vardell Building. The belltower occupies the site of the chapel proposed as the focal point of a landscaped peninsula in the lake north of the causeway. Two seven-story dormitories would have provided ample lodging on east campus.

Section 8. Statement of Significance

St. Andrews Presbyterian College possesses local significance under National Register of Historic Places Criterion A for education and Criterion C for architecture and landscape architecture. The Presbyterian Synod of North Carolina created the institution in an effort to bolster its higher education mission in response to increasing competition from state-supported institutions. The synod appointed a Board of Directors in October 1955 to oversee the merger of Flora Macdonald College in Red Springs and Presbyterian Junior College in Maxton at a new site located approximately two miles south of downtown Laurinburg. Upon its September 1961 opening, the consolidated campus became one of only a few four-year colleges in southeast North Carolina. Initially called Consolidated Presbyterian College, the institution was known as St. Andrews Presbyterian College from September 1960 until fall 2011.

The 225-acre property includes twenty-six primary resources erected within the period of significance, which begins with the 1961 completion of the first ten buildings designed by Charlotte architects A. G. Odell Jr. and Associates and continues to 1970, at which time the campus achieved its current configuration. Although the institution was established by the Presbyterian Synod of North Carolina, St. Andrews Presbyterian College meets Criteria Consideration A due to its education and architectural importance. The campus also meets Criteria Consideration G as the youngest primary resources, Avinger Auditorium and Morgan-Jones Science Center, both completed in 1970 per the plans of A. G. Odell Jr. and Associates, are situated on west campus in an area that Raleigh-based landscape architect Lewis James Clarke specified to be used for an academic building in his 1959 campus landscape plan. The structures thus make a significant contribution to the full articulation of the campus design. In addition, Morgan-Jones Science Center's twenty-thousand-square-foot open laboratory garnered widespread recognition including a 1971 North Carolina Chapter of the American Institute of Architects Award of Merit.

A. G. Odell Jr. and Associates and Lewis Clarke's vision for St. Andrews Presbyterian College required total transformation of what had been agricultural and wooded acreage punctuated by a central valley, a cypress pond, and streams. The property encompasses a west administrative and academic campus and an east residential and recreational complex linked by a landscaped causeway that spans Lake Ansley C. Moore, which was engineered as part of the site plan. The campus contains a cohesive collection of Modernist edifices that display a functionalist approach in their form, horizontal massing, articulated structures, flat roofs, spare detailing, and fenestration. New mid-twentieth-century building materials and technology allowed for structures that employ concrete, steel, and glass in innovative ways. A. G. Odell Jr. and Associates utilized exposed concrete structure and plate-glass curtain walls as a fundamental design component in this commission and throughout the firm's oeuvre. To add aesthetic interest and dimension at St. Andrews Presbyterian College, the

architects selected materials with contrasting earth-toned colors and textures: tall, rectangular, concrete-aggregate panels; taupe brick walls; smooth concrete cornices, watertables, and foundations; decorative off-white-painted concrete-block solar screens; and metal railings with an intersecting circle motif. Glass curtain walls and large windows create a sense of openness and connectivity between building interiors and the surrounding landscape. Contractors erected edifices per A. G. Odell Jr. and Associates' specifications as funding became available, perpetuating a uniform aesthetic.

Lewis Clarke's 1959 campus landscape plan is also intact. His approach epitomizes mid-twentieth-century campus design trends such as grouping buildings by function in a manner that allowed for flexible growth. Clarke also incorporated earlier tenets of American campus planning in providing ample green space and arranging dormitories around quadrangles. Throughout the campus, brick- and concrete-paved plazas, elevated and grade-level planters, and elements such as concrete walks, concrete handicapped-accessible ramps, and smooth concrete and concrete-aggregate steps are integral components of the landscape design. In addition to facilitating accessibility, the hardscape materials serve as a foil for vegetation installed both in a naturalistic manner and in planters, courtyards, plazas, and lining roads. Open green space separates buildings and creates expansive vistas.

St. Andrews Presbyterian College History and Education Context

Demand for skilled workers and college-educated professionals grew exponentially as the nation's economy and population burgeoned after World War II. Although agriculture remained an important element of North Carolina's economic base, industry played an increasingly significant role. Many positions required more education than a high school diploma. Thus, large numbers of traditional-age students as well as veterans returning to finish degrees enrolled at colleges and universities, resulting in an immediate need for expanded facilities. In 1950, the state-supported North Carolina college system included three campuses for white students, now the University of North Carolina at Chapel Hill, North Carolina State University at Raleigh, and the University of North Carolina at Greensboro. Pembroke State College for Indians, located in central Robeson County, was one of only a few institutions of higher learning in the state's southeast region. The campus had the distinction of being the sole state-subsidized four-year college in the nation to educate only American Indians from 1939 through 1953. The next year, in response to school desegregation mandates, the administration allowed white students to enroll.[27]

County-managed two-year colleges also served North Carolina residents. The State Department of Public Instruction initiated a study exploring the potential of a tax-funded community college system

[27] North Carolina Community Colleges, "Mission and History," http://www.nccommunitycolleges.edu/mission-history (accessed April 2016); "History of UNC Pembroke," http://www.uncp.edu/about-uncp/history (accessed May 2016).

in 1950, but the North Carolina General Assembly did not mandate and subsidize the program until 1957. The following year, Wilmington College, a junior college directed by New Hanover County since 1947, became part of the state-supported community college network. The General Assembly approved the campus's 1963 conversion to a four-year institution and 1968 renaming as the University of North Carolina at Wilmington.[28]

Private colleges, many established by Baptist, Episcopal, Moravian, Methodist, and Presbyterian entities, operated throughout the state. In the early 1950s, the Presbyterian Synod of North Carolina supported eight institutions of higher learning: Davidson College in Davidson, Flora Macdonald College in Red Springs, Glade Valley School near Sparta, Lees-McRae Junior College in Banner Elk, Mitchell College in Statesville, Peace Junior College in Raleigh, Presbyterian Junior College in Maxton, and Queens College in Charlotte. The 1953 receipt of a $50,000 Ford Foundation planning grant allowed the synod to explore options to bolster its higher education mission in response to increasing competition from state-supported institutions. After conducting a two-year study, the synod's Committee of Educational Institutions in 1955 recommended the merger of Flora Macdonald College, Peace Junior College, and Presbyterian Junior College to create a co-educational four-year institution at a new location. Presbyterian Junior College supported the proposal without reservation, but Flora Macdonald College and Peace Junior College were reluctant to lose autonomy. Peace Junior College successfully petitioned to remain operating independently.[29]

Planning for the campus initially called "Consolidated Presbyterian College" began immediately, led by prominent supporters including Charlotte's Covenant Presbyterian Church pastor Warner L. Hall and Laurinburg industrialist and Flora Macdonald College Board of Trustees chairman Halbert McNair Jones. Winston-Salem banker William H. Neal chaired the Board of Directors created by the synod in October 1955 and Lumberton banker Hector MacLean led the Board of Trustees. Nineteen municipalities lobbied the boards to host the new campus. Laurinburg's proximity to the existing Flora Macdonald and Presbyterian Junior colleges, the availability of reasonably priced land, and community support in the form of pledges totaling $3.4 million resulted in its selection as the new campus site. In addition, the consolidated campus would be the only institute of higher learning in rural southeast North Carolina, which would hopefully encourage enrollment. The trustees raised an additional $1.5 million, allowing for the acquisition of sixteen farms containing a few modest houses and outbuildings that constituted an 838-acre tract three miles south of downtown Laurinburg.[30]

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[28] North Carolina Community Colleges, "Mission and History"; "UNC Wilmington History and Traditions," http://www.uncw.edu/aboutuncw/aboutHistory.html (accessed in May 2016).

[29] Melton, *St. Andrews*, 2-5; Gwynn, "Planning and Building St. Andrews Presbyterian College," 138-140.

[30] Ibid.; Jack Crosswell, "Presbyterian College Awarded Laurinburg," Raleigh *News and Observer*, March 7, 1956; "A New Curriculum on a New Campus," *The State*, September 29, 1962, p. 14.

When soliciting proposals for the campus design, the Board of Trustees did not specify a preferred architectural style. However, due to financial constraints, it was imperative that the buildings should be durable and economical to execute and maintain. After vetting thirty-eight architecture firms, the trustees selected A. G. Odell Jr. and Associates of Charlotte to plan the campus. The building committee was impressed by the creativity and ingenuity expressed in the firm's diverse commissions as well as its reputation for designing structures that functioned well. In addition, the practice was conveniently located in North Carolina, whereas many of the other applicants were based out-of-state. A. G. Odell Jr. and Associates architect Richard P. Leaman oversaw the plan development. The design team included Raleigh-based Lewis James Clarke as the lead landscape architect. The building committee also engaged the New York firm Engelhardt, Engelhardt, Leggett, and Cornell to provide educational programming consultation.[31]

While conducting a search for the new institution's president, the Board of Trustees appointed Flora Macdonald College president and pastor Marshall Scott Woodson to serve as Consolidated Presbyterian College's interim leader. Business manager Silas M. Vaughn also began work in 1959. Ongoing faculty and staff hires included some Presbyterian Junior College and Flora Macdonald College employees who would continue in the same roles at Consolidated Presbyterian College.[32]

Construction progressed as rapidly as the institution's administrative organization. A. G. Odell Jr. and Associates engineer Walter Kelly served as the firm's resident project manager. Following the April 15, 1959, ground-breaking ceremony, Bollinger Brothers Construction Company of Lumberton graded building, road, and parking lot sites and excavated the low-lying swampy area around a stream to create a lake. Charlotte contractor McDevitt and Street Construction Company erected the approximately six-hundred-foot-long causeway spanning the lake, retaining walls, and the James L. Morgan Liberal Arts Building. Sumter, South Carolina-based Boyle Construction Company built the Vardell Building, William Henry Belk College Center, and the first six dormitories. Albemarle Plumbing and Heating, Inc., installed the air conditioning, heating, and plumbing systems in those structures, while J. L. Powers Company of Bennettsville, South Carolina, equipped the James L. Morgan Liberal Arts Building. Tomlinson Engineering Company of Charlotte installed noise-reducing acoustical tile ceilings in the Vardell Building, William Henry Belk College Center, and the dormitories. Watson Electric Company of Wilson laid the underground wiring and F. E. Robinson Company installed outdoor lighting throughout the campus. Bollinger Brothers paved the roads as

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[31] For a few years in the late 1950s, Engelhardt, Engelhardt, and Leggett was known as Engelhardt, Engelhardt, Leggett, and Cornell. Consolidated Presbyterian College Board of Directors Meeting Minutes, June 12, 1958, p. 3; "College Architect Dies at 39 Years," *Laurinburg Exchange*, September 19, 1961; Gwynn, "Planning and Building St. Andrews Presbyterian College," 140-142.

[32] Consolidated Presbyterian College, "First President Elected," *Developments*, Vol. 1, No. 3 (December 1959), p. 3.

well as the east campus parking lots. Wilmington contractor L. R. Armstrong Paving Company executed the west parking lot.[33]

In order to construct the reinforced-concrete structures, contractors ordered ready-mix concrete from Laurinburg's Scotland Concrete Company, pre-stressed concrete joists from Concrete Materials Company of Charlotte, and steel from Southern Steel Products of Carolina's Gastonia facility, Charlotte's Easterby-Mumaw Company, and Carolina Rebar Company of Catawba, South Carolina. Greensboro's Mabie-Bell Company fabricated the concrete-aggregate wall-sheathing panels. Raeford-based Hoke Concrete Company supplied the decorative concrete blocks used to erect the solar screens. Richland Shale Products Company of Columbia, South Carolina, provided the veneer brick. Greensboro's Borden Brick and Tile Company manufactured the common brick and floor filler tile. Lancaster, South Carolina, brick mason Fred Osborne and Jones Brick Mason of Columbia, South Carolina, undertook the masonry work, while Charlotte-based Ornamental Stone Company executed cast-stone wall and planter caps, benches, steps.[34]

Ceco Steel Products Corporation's Charlotte plant manufactured the aluminum-frame windows and Charleston Sheet Metal Works supplied metal doors and frames. United Tile and Terrazzo Company of Raleigh fabricated the terrazzo floors and furnished some of the ceramic floor tile. Lexington's Mid-State Tile Company supplied the ceramic wall tile and some ceramic floor tile. Boyette Floor Covering of Charlotte installed the Morgan Liberal Arts Building's vinyl-composition-tile floors, while Southern Flooring and Acoustical Company, also from Charlotte, executed the flooring in all other buildings.[35]

In November 1959, as the campus took shape, trustees selected Ansley C. Moore to head the college. Moore, an Atlanta, Georgia, native who was then the pastor of Sixth United Presbyterian Church in Pittsburgh, Pennsylvania, relocated to Laurinburg in January 1960. In his acceptance speech, he praised the institution's planned curricular focus on "Christianity and Culture" as a mechanism to

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[33] Consolidated Presbyterian College, "Progress Reported on Grading Work," *Developments*, Vol. 1, No. 3 (December 1959), p. 3; Consolidated Presbyterian College, "First Building Well Underway," *Developments*, Vol. 1, No. 4 (September 1960), p. 2; St. Andrews Presbyterian College, "Dormitories Underway," and "Several Contracts Recently Awarded," *Developments*, undated 1960 issue, p. 2; St. Andrews Presbyterian College, "Academic Building Contract Awarded," *Developments*, Vol. 1, No. 4 (May 1960), p. 2; "St. Andrews Presbyterian College," *Southern Architect*, July 1962, pp. 6-7; "Gigantic St. Andrews Project Now Nearing Completion at Laurinburg," *Contracting in the Carolinas*, August-September 1961, 14-20.

[34] "Gigantic St. Andrews Project Now Nearing Completion at Laurinburg," *Contracting in the Carolinas*, August-September 1961, 14-20.

[35] Ibid.

engender an interdisciplinary understanding of Christian theology. Flora Macdonald College Bible studies professor Leslie P. Bullock headed the team that created the four-year core curriculum.[36]

The campus plan created by A. G. Odell Jr. and Associates and Lewis Clarke garnered national attention. In January 1960, *Progressive Architecture* magazine awarded A. G. Odell Jr. and Associates an Education Division citation for the design. Judges included noted Modernist architect Louis I. Kahn of Philadelphia.[37]

As planning and fundraising efforts continued, the Board of Trustees adopted the name St. Andrews Presbyterian College in September 1960. Flora Macdonald College Music conservatory dean Charles Gildersleeve Vardell and librarian Yates McDonald Forbis joined the new campus faculty that fall. In late 1960, St. Andrews Presbyterian College secured a $1,340,000 loan from the Federal Housing and Home Finance Agency that subsidized dormitory construction. Grants also assisted with campus development. R. J. Reynolds Tobacco Company donated $50,000 in July 1961. The September 1961 opening festivities included the announcement of a $30,000 bequest from Sanford resident Elva Bryan McIver.[38]

Contractors completed the first ten buildings just prior to the campus's September 1961 opening. The campus-wide inclusion of ramps, entrances, and elevators to allow for handicapped accessibility was unusual for the period, as was the fact that all buildings had air conditioning systems. Approximately seventy faculty and staff supervised 750 students, two-thirds of whom were women. Resident students enrolled at a cost of $1,250 in tuition, fees, room, and board, while day students paid $700 in tuition and fees. Most students—seventy percent—were North Carolina citizens. Although many were Presbyterian, the institution welcomed pupils with diverse religious beliefs.[39]

Following a successful first year, the June 1962 graduating class comprised fifty-nine students. Although St. Andrews offered some summer courses, the campus also hosted conferences and workshops for myriad organizations. In June 1963, for example, the Southeastern District of Home

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[36] Consolidated Presbyterian College, "First President Elected," *Developments*, Vol. 1. No. 3 (December 1959), pp. 1, 3.

[37] "Consolidated Presbyterian College," *Progressive Architecture*, January 1960, p. 144; "Laurinburg Presbyterian College: Charlotte Architect Wins Top Design Award," *Charlotte Observer*, January 22, 1960, p. 6-A.

[38] St. Andrews Presbyterian College, "College Trustees Adopt St. Andrews as Name," and "St. Andrews Appoints Librarian," *Developments*, undated issue, pp. 1-3; "Consolidated College Renamed St. Andrews," *The Robesonian*, September 26, 1960, p. 1; "St. Andrews Presbyterian College to Open Doors in September '61," *Florence Morning News*, January 9, 1961, p. 6; "St. Andrews Gets Gift of $50,000," *The Robesonian*, July 3, 1961, p. 3.

[39] "Eleven Years Change Campus," *Laurinburg Exchange*, March 6, 1967, p. 1; "St. Andrews Presbyterian," North Carolina Education, May 1961, p. 13; Marica Elliot, "Knocking Down the Barriers," *Fayetteville Observer*, April 13, 1980, p. F1.

Demonstration Clubs held a three-day craft workshop.[40] Churches utilized the campus for adult and youth retreats and conferences.

Fortune magazine featured the St. Andrews Presbyterian College student center in a May 1963 article profiling distinctive campus architecture. The author argued that the preference for Modernist rather than classical building styles manifested a national shift from cloistered campuses to institutions that offered broad local, national, and international perspectives.[41] This was certainly the case with St. Andrews, where students were actively engaged in the local community through internships in addition to being afforded the opportunity to study abroad in conjunction with the core curriculum's focus on European and non-Western cultures.[42]

The Southern Association of Colleges and Schools accredited St. Andrews Presbyterian College in 1964. As the student body grew, the room in the James L. Morgan Liberal Arts Building's basement that served as the campus library became woefully insufficient. First Presbyterian Church of Winston-Salem subsidized $200,000 of the library's $440,000 construction cost by donating funds that the congregation had received as a bequest from the estate of Twin City Motor Company president Frederick J. DeTamble and his wife Elsie, both of whom died in 1961. Two other Winston-Salem entities, the Z. Smith Reynolds Foundation and the Mary Reynolds Babcock Foundation, contributed $100,000 and $50,000, respectively. Other grantors included the Holderness Foundation, the L. Richardson Trust Fund, and private individuals. Contractors completed DeTamble Library in May 1964. Also that year, the Federal Housing and Home Finance Agency provided a loan to allow for the construction of the eighth dormitory, Pate Hall. The building was placed into service in September 1964.[43]

Charlotte developer and philanthropist James J. Harris and his wife Angelina donated a herd of Hereford cattle to St. Andrews Presbyterian College in December 1964. The cattle sale subsidized the construction of Harris Courts, the physical education center's primary gymnasium. Charlotte businessman Edward Michael O'Herron Jr., who was at various points in his career chairman, CEO, and president of Eckerd Drugs, Inc., and his wife Margaret contributed $100,000 of the Olympic-size indoor pool's cost in memory of their son Edward Michael O'Herron III, a former St. Andrews student athlete killed in an automobile accident. Administrators applied a $15,000 bequest from Martha

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[40] "District HD Clubs To Have Craft Workshop June 11-13," *The Robesonian*, May 24, 1963, p. 3.

[41] "Up from Gothic," *Fortune*, May 1963, pp. 144-157; Walter McQuade, "College Architecture: The Economics and Aesthetics," *Fortune*, May 1963, pp. 148-150.

[42] Melton, *St. Andrews*, 11; "St. Andrews College Reaches Out to Business," *North Carolina*, August 1975, p. 29.

[43] St. Andrews Presbyterian College, *Developments*, Vol. IV, No. 3 (July 1962), p. 1; "St. Andrews Raises $440,000 To House DeTamble Library," *The Robesonian*, June 4, 1963, p. 7; "Dormitory To Be Built," *The Robesonian*, March 9, 1964, p. 19; Melton, *St. Andrews*, 14-15.

Fairley McNair's family toward the completion of six faculty offices, a reception area, and two workrooms in the physical education center.[44]

Students utilized a temporary gymnasium until the new facility's 1967 completion. St. Andrews, as part of the Dixie Intercollegiate Athletic Conference, competed with institutions such as Charlotte College, North Carolina Wesleyan, Methodist College, College of Charleston (South Carolina), and Lynchburg College (Virginia) in nine varsity sports: baseball, basketball, bowling, cross-country, golf, soccer, tennis, track and field, and wrestling.[45]

St. Andrews Presbyterian College continued to refine its academic program, drawing pupils interested in liberal arts and natural sciences. In March 1967, St. Andrews Presbyterian College enrolled 960 young men and women, forty-five percent of whom were from North Carolina. The student body also included residents from twenty-nine other states and eight foreign countries.[46] The college admitted its first two African American pupils in fall 1966 and five black students in fall 1967.[47]

The decade concluded on a high note, with strong enrollment and continued campus development. In order to construct the $2.2-million science center and auditorium designed by A. G. Odell Jr. and Associates, St. Andrews embarked upon a fundraising campaign that garnered approximately $778,000 of grants from the U. S. Department of Health, Education, and Welfare and other federal agencies as well as private donations. H. R. Johnson Construction Company erected the buildings and Engelhardt, Engelhardt, and Leggett once again provided programming consultation.[48] *College and University Business* profiled the Morgan-Jones Science Center as "College Building of the Month" in October 1970. The North Carolina Chapter of the American Institute of Architects recognized A. G. Odell Jr. and Associates' design with an Award of Merit in 1971.

During the early 1970s, St. Andrews, like other private institutions, faced national challenges including social unrest, economic recession, an oil embargo, and rising educational costs, which dramatically curtailed pursuit of higher education. In an effort to stem declining enrollment, St. Andrews in 1974 hired Francis P. Hurley to serve as Director of Corporate Relations, a newly established position intended to build partnerships with business and industry. Students conducted research for various

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[44] "O'Herrin Makes Gift," *The Lance* , undated article in St. Andrews Presbyterian College Collection 15, Box 1B, SAU Archives; "Office Suite Is Memorial Gift At College," *The Robesonian*, January 6, 1966, p. 8; "Edward Michael O'Herron Jr.," North Carolina Business Hall of Fame, 2003, http://www.historync.org/laureate%20-%20Ed%20OHerron%20Jr.htm (accessed June 2015).

[45] "St. Andrews Presbyterian College," *Coach and Athlete*, October 1965, p. 8.

[46] "Eleven Years Change Campus," *Laurinburg Exchange*, March 6, 1967, p. 1.

[47] Mary McDonald, DeTamble Library director, SAU, correspondence with Heather Fearnbach, July 2015.

[48] "St. Andrews award-winning science center," *St. Andrews Newsletter*, November-December 1970, p. 1.

concerns, gained experience through internships, and benefited from guest lectures, specialized courses, and conferences that brought business leaders to campus.[49]

Students benefited from the college's early 1970s creation of Freedom Village, five two-bedroom mobile homes located south of Granville Hall that were especially designed to accommodate wheelchairs.[50] St. Andrews also partnered with the North Carolina Division of Vocational Rehabilitation Services to erect a medically supervised residential facility for severely physically handicapped students who would be otherwise unable to live on campus. High Point residents Jack and Jane Burris donated $100,000 toward the construction of an addition to the physical education center's north end that would serve this purpose. The Kate Bitting Reynolds Health Care Trust awarded the project $64,700 and the Kresge Foundation provided a $50,000 grant. Dr. Robert Urie headed the Jack Burris Rehabilitation Center, which opened in July 1974.[51]

Despite these endeavors, enrollment decreased to 544 students in 1975, which brought significant financial challenges as the institution only possessed a modest endowment. That year, as tuition and donations were not adequate to meet operating costs, the college was forced to reduce the eighty-member faculty to fifty-two professors. Administrators replaced the Christianity and Culture curriculum with the St. Andrews Studies Program in an effort to update and strengthen academic programs.[52]

The Board of Trustees appointed a new president, A. P. Perkinson Jr., in May 1975. Perkinson and the board's chairman, Greensboro industrialist Edward J. Mack, led a long-range planning initiative and a fund-raising campaign. In order to generate revenue, St. Andrews Presbyterian College developed outlying acreage, beginning in 1975 with the thirty-five-acre Holly Square Shopping Center east of campus.[53]

A one-million-dollar gift endowed the McGaw Chair of Science in 1977. A subsequent development campaign allowed for the creation of the Warner L. Hall Chair of Religion. Increased funding allowed for faculty diversification and the addition of new business administration, computer science, mathematics, psychology, and natural sciences courses. Campus improvements during the late 1970s

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[49] Melton, *St. Andrews*, 11; "St. Andrews College Reaches Out to Business," *North Carolina*, August 1975, pp. 28-29, 45-46.

[50] The no-longer-extant mobile home complex remained in use until 1985, when the college renovated three suites in Granville Hall to create six two-bedroom, handicapped-accessible Adaptive Living apartments. "A History of Accessibility: The SA commitment to students with disabilities," *St. Andrews Magazine*, Spring 2006, p. 21.

[51] Claude A. Myer, "Memorandum regarding facilities of St. Andrews Presbyterian College," June 17, 1975, St. Andrews Presbyterian College Collection 15, Box 1B, SAU Archives; *High Point Enterprise*, December 3, 1974, p. 2.

[52] Melton, *St. Andrews*, 17.

[53] Ibid., 18-19; "St. Andrews Plans New Shopping Center," *The Robesonian*, August 3, 1975, p. 2.

included the William Henry Belk College Center's 1976 renovation, the Katherine MacKay Belk Bell Tower's 1978 construction, and the 1978 renovation of Kings Mountain Hall, originally a dormitory, to facilitate its use as a conference center. For twenty-two years beginning in 1978, St. Andrews housed Governor's School East, a summer program operated for high school students by the North Carolina Department of Public Instruction. Recruiting efforts resulted in 754 full-time students attending classes in fall 1980.[54]

On August 31, 1987, St. Andrews Presbyterian College, Inc. sold 65.96 acres southwest of campus to Presbyterian Homes, Inc., which erected a not-for-profit retirement community called Scotia Village. The complex includes apartments, free-standing houses, a medical clinic, and many amenities. A master plan developed by Charlotte architects Ferebee, Walters, and Associates platted an adjacent hospital, office complex, and shopping center that were not executed.[55]

Although the institution again struggled with declining enrollment in the 1990s, opportunities such as a therapeutic riding specialization, introduced in 1998 as the nation's first undergraduate degree of its kind, continue to draw students. The St. Andrews Equestrian Program operates from an expansive center erected in 2001 at 9167 Hasty Road approximately five miles southwest of campus.[56]

St. Andrews Presbyterian College became a branch of Florida-based Webber International University in fall 2011 and assumed the name St. Andrews University. The institution began offering graduate-level courses in fall 2012.[57]

Landscape Development History

The creation of the St. Andrews Presbyterian College landscape required dramatic transformation of what had been agricultural and wooded acreage through extensive grading, site contouring, the lake's excavation, hardscape construction, and vegetation removal and introduction. Raleigh-based landscape architect Lewis James Clarke's firm dictated the initial placement of deciduous and evergreen trees and shrubs. Magnolia, beech, dogwood, red cedar, crepe myrtle, hemlock, live oak, pin oak, water oak, sugar maple, red maple, spruce, weeping willow, white pine, holly, juniper, camellia, and boxwood line roads and building foundations. Most plants for the first landscaping

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[54] Governor's School East moved to Meredith College in summer 2000. Melton, *St. Andrews*, 19-21; St. Andrews University, "History," https://www.sa.edu/aboutsa/history.php (accessed June 2015).

[55] Scotland County Deed Book 10U, page 304; Ferbee, Walters, and Associates, "Master Plan," St. Andrews Presbyterian College Collection 20, Box 1, SAU Archives.

[56] St. Andrews Presbyterian College students formed a riding club and first stabled horses on campus in 1969. The college offered equine classes beginning in 1983. St. Andrews University, "Equine Timeline," 2013, https://www.sa.edu/Equest/equest.php (accessed June 2015).

[57] St. Andrews University, "History," https://www.sa.edu/aboutsa/history.php (accessed June 2015).

installation in the fall of 1961 came from Holly Tree Nursery. Upon the death of the company's owner, the estate offered the entire inventory to St. Andrews at a greatly reduced price. The landscaping crew also moved a sizable number of magnolias, gardenias, azaleas, viburnum, ligustrum and other plants to Laurinburg from the Flora Macdonald College garden in Red Springs. Bess Newton Smith, who with her son Percy Robinson Smith Jr. owned and operated Cape Fear Motor Sales, Inc., initially donated 405 azaleas and 67 camellias of different varieties in addition to gardenias, day lilies, liriope, nandina, and other plants. She provided more azaleas in subsequent years. Laurinburg residents also made several small contributions.[58]

Despite these bequests, the cost of implementing Lewis Clarke's landscape plan was significant. In August 1961, the firm projected that planting 240 trees, groundcover, and the field on west campus would require an approximately $80,000 expenditure. Clarke's three design variations for landscaping around the Morgan Liberal Arts Building and in its courtyards contained hardscape elements such as retaining walls, paving, and gravel in addition to plant materials. The estimated courtyard cost ranged from $6,555.50 to $9,491.00.[59]

In July 1961, following a visit to Wilmington during which he was impressed by the amphitheater in the city-owned Greenfield Lake Park on Lakeshore Drive, St. Andrews business manager Silas Vaughn inquired about the possibility of adding similar features to the amphitheater Clarke had designed for the Laurinburg campus. The proposed St. Andrews amphitheater's location on the lake bank northwest of the Vardell Building would have allowed for convenient community access, but funding constraints precluded its construction.[60]

In July 1963, Silas Vaughn contacted H. H. Chase, the owner of Chase Nursery in Chase, Alabama, to report that forty percent of the six hundred dogwood trees St. Andrews purchased from him in 1962 died soon after blooming in spring 1963. A North Carolina State College plant pathologist determined that a fungus had decimated the trees. After some negotiation, Chase sent replacement stock. Lewis Clarke's firm made regular site visits to evaluate the landscape's evolution.[61]

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[58] Percy Robinson Smith Sr., born on December 19, 1892, died on February 5, 1952. "St. Andrews Presbyterian College: Inventory of plants available for fall planting," May 1961, Box 44, Folder 4, and "Plants on St. Andrews Campus," Box 45, Folder 1, Project Files 1949-1991, Lewis Clarke Collection, MC 00175, NCSU; *Hill's Wilmington (New Hanover County, North Carolina) City Directory* (Richmond, VA: Hill Directory Co., 1962), 349, 353; Percy Robinson Smith Sr. grave marker, Oakdale Cemetery, Wilmington, N. C.

[59] "Cost Estimates: St. Andrews Presbyterian College," May 1961, Box 44, Folder 5, Project Files 1949-1991, Lewis Clarke Collection, MC 00175, NCSU.

[60] Correspondence between Silas Vaughn and Lewis Clarke, Box 44, Folder 6, Project Files 1949-1991; "Consolidated Presbyterian College," March 1959 site plan, Flat Folder 716, Lewis Clarke Collection, MC 00175, NCSU.

[61] Correspondence between Silas Vaughn and H. H. Chase, Box 44, Folder 7, Project Files 1949-1991, Lewis Clarke Collection, MC 00175, NCSU.

In May 1964, St. Andrews campus engineer Herbert Hanna reported the successful installation of sugar maple, red maple, pink dogwood, and river birch trees in the east DeTamble Library courtyard. Following an October 1966 site visit, Lewis Clarke Associates noted that the firm's design for one of the James L. Morgan Liberal Arts Building interior courtyards was being executed with brick walks laid in sand rather than the originally proposed concrete walks. The first phase also included benches and large trees. St. Andrews implemented the second courtyard garden plan in 1967.[62]

Japanese cherry trees initially filled the area north of the James L. Morgan Liberal Arts Building, south of the Vardell Building, and west of DeTamble Library. In March 1968, after a significant number of the trees died, A. G. Odell proposed replacing the cherry trees with live oaks. Although Lewis Clarke was initially afraid that the oaks would become too large for the site, he eventually concurred. A grove of live oaks planted in 1968 now fills the area.[63] A few cherry trees remained until the early 2010s, when horticulturalists removed them due to disease. East of the grove, concrete steps extend its full length, creating a gathering place as well as providing access to the adjacent wide concrete walk.

Chapel Hill landscape architects Swanson and Associates made only a few changes when preparing a 1991 landscape plan. Their recommendations included replacing some existing vegetation, adding supplementary plant material, and enlarging the elevated planting bed east of the Vardell Building to a create a long rectangular footprint.[64] The spatial relationships between buildings and associated landscape features remains exactly as originally designed.

Campus Planning and Landscape Architecture Context

Architectural historian Paul Turner contends that while the physical organization of colonial institutions of higher learning initially resembled that of British colleges, distinctly American campus plans soon evolved. In both traditions, students and teachers frequently lived together in closely contained quarters. However, while English universities such as Oxford and Cambridge were cloistered, with structures arranged around quadrangles enclosed with tall walls and gated entrances, both urban and rural American institutions featured clusters of buildings bordered by green space, resulting in a sense of openness and spaciousness. Campuses typically encompassed classrooms, libraries, administrative offices, chapels, residential quarters, dining rooms, kitchens, and laundries.

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[62] Correspondence between Herbert Hanna and Lewis Clarke, Box 44, Folder 6; Lewis Clarke Associates, "Memorandum," November 8, 1966, Box 45, Folder 1, Project Files 1949-1991, Lewis Clarke Collection, MC 00175, NCSU.

[63] Correspondence between A. G. Odell, Silas Vaughn, and Lewis Clarke, Box 45, Folder 1, Project Files 1949-1991, Lewis Clarke Collection, MC 00175, NCSU.

[64] Swanson and Associates, "St. Andrews College Landscape Plan," miscellaneous blueprints, Record Group 20, Box 1, Item 27, St. Andrews Presbyterian College Collection, SAU Archives.

Financial constraints often necessitated that one building initially accommodate all functions, sometimes in multi-purpose spaces, but complexes grew as funds became available. Examples of this approach include Harvard College (Massachusetts, 1636), College of William and Mary (Virginia, 1693), Yale College (Connecticut, 1701), and College of New Jersey (1746), which became Princeton.[65]

The American campus paradigm diverged from the European collegiate model of placing academic facilities in metropolitan areas. Early American colleges were often situated outside of urban centers, as ample acreage was needed to establish self-sustaining communities that cultivated students' scholastic and extracurricular development. Pastoral locations upheld the romantic ideal that those attending institutions of higher learning would attain greater academic focus when removed from the distractions of civilization. Remote settings also contributed to the inherently insular nature of colleges and universities. Turner asserts that the term "campus," which means "field" in Latin and was likely first employed in a late-eighteenth-century description of Princeton, embodies both the expansive, bucolic quality of American colleges and the communal nature of the educational experience.[66]

Thomas Jefferson's classically inspired quadrangle plan for the College of William and Mary in Williamsburg, rendered in 1772, instituted a prototype that remained pervasive through the twentieth century. His 1814 design for Central College in Charlottesville, which became the University of Virginia in 1819, also comprised Classical Revival-style buildings lining a central quadrangle. Jefferson's vision of an "academical village" containing small connected classrooms and residences evolved based upon his exposure to the writings of sixteenth-century Italian architect Andrea Palladio and classical architectural tenets. Although few other American campus planners initially employed a similar approach, Jefferson's ideas enjoyed a lasting resurgence beginning in the 1890s with a proliferation of campuses containing extended quadrangles with monumental buildings at one end and flanking subsidiary structures.[67]

Competing campus design paradigms included the naturalistic movement, which drew from nineteenth-century picturesque boulevard, park, and subdivision design principles. Influential nineteenth-century landscape architects Frederick Law Olmsted and Calvert Vaux, architect Alexander Jackson Davis, and landscape designers Andrew Jackson Downing, Eugene A. Baumann, Howard Daniels, and George E. Kessler were among those who advocated picturesque design. Olmsted promoted naturalistic campus configurations, arguing that informal settings exemplified the

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[65] Paul Venable Turner, *Campus: An American Planning Tradition* (Cambridge: MIT Press, 1985), 3-4, 17

[66] Ibid., 18.

[67] Ibid., 57; Gene Zechmeister, "Jefferson's Plan for an Academical Village," June 15, 2011, http://www.monticello.org/site/research-and-collections/jeffersons-plan-academical-village (accessed April 2015).

egalitarianism of American education. He eschewed rigid, geometric, classical quadrangles, preferring grass lawns, planting beds, and wooded areas punctuated by winding paths and drives that created a park-like atmosphere. Olmsted also specified domestic-scale buildings rather than monumental edifices. For example, his recommendations for the Smith College campus in Northampton, Massachusetts, between 1891 and 1909 included student housing in the form of small cottages with kitchens and dining rooms.[68]

The interest in college-level competitive sports that burgeoned in the mid-nineteenth century also contributed to a bucolic campus aesthetic. The construction of myriad athletic facilities such as playing fields, running tracks, swimming pools, gymnasiums, artificial lakes, and boathouses required significant acreage and dramatically reshaped American campuses.[69]

During the late nineteenth century, architects and landscape designers typically articulated a unified approach to campus development, specifying buildings that were similar in style, form, and materials situated within complementary settings. Institutions including the École des Beaux Arts in Paris provided generations of design professionals with a strong background in classical architecture precepts. These tenets were disseminated internationally in what became known as the Beaux Arts style. In the United States, the "City Beautiful" movement, popularized at venues such as the 1893 World's Columbian Exposition in Chicago, conveyed Beaux Arts principles to the public. Municipalities throughout the nation attempted to improve polluted, chaotic, industrial urban centers through the construction of traditionally inspired buildings and orderly landscapes. Campuses designers applied the same concepts when planning "cities of learning." Academic villages were often situated around elongated quadrangles, sometimes open at one end, creating a strong central axis. In more formal settings, architects employed Classical, Colonial, Gothic, and Romanesque Revival-style elements as a mechanism to evoke democratic ideals, inspire patriotism, and elevate public taste. Ancient Grecian and Roman architecture served as the archetypes for overall composition and details, with ornament drawn from classical precedents intended to embody permanence and refinement.[70] Consistent use of materials such as brick made of local clay or stone indigenous to a specific area perpetuated a sense of timelessness as campuses evolved.

Although the Beaux Arts approach dominated campus design through the 1930s, architects including Frank Lloyd Wright, Eliel Saarinen, and Mies van der Rohe designed notable Modernist buildings and landscapes for American institutions of higher learning prior to World War II. Florida Southern College in Lakeland is particularly significant due to its Frank Lloyd Wright-conceived contingent of

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[68] Dober, *Campus Architecture*, 169, 170.

[69] Turner, *Campus*, 158, 160.

[70] Turner, *Campus*, 167, 188; Catherine W. Bishir, *North Carolina Architecture, portable edition* (Chapel Hill: University of North Carolina Press, 2005), 457.

Modernist structures and site configuration. Upon the suggestion of college president Ludd M. Spivey, trustees engaged Wright to plan the expansion of the previously Georgian Revival-style campus in 1938. That summer, Wright developed a schematic design comprising a complex of distinctively shaped buildings connected by covered walkways, terraces, and arbors. Wright's plan exemplified his efforts to achieve freedom from historical constraints by situating buildings and landscape features at thirty- and sixty-degree angles. He promoted this practice as being practical and informal, referring to the orientation as "occult symmetry." Over the next three decades, Florida Southern College erected nine Modernist edifices and executed landscaping and site work per his specifications.[71]

Finnish architect Eliel Saarinen's vision for the Cranbrook Academy of Art, established in 1932 in Bloomfield Hills, Michigan, also evolved over time. The campus is a National Historic Landmark. The long, linear, Academy of Art complex, the first part of which was occupied in 1932, fronts a main thoroughfare but is surrounded by terraced landscaped areas and a grass lawn. Northeast of the academy, the central pavilion of the tripartite Modernist art museum and library finished in 1942 is elevated above a paved and landscaped plaza featuring a central fountain. Two engineered lakes and woods separate south campus from the Modernist, multistory, flat-roofed Institute of Science, completed in 1937. The T-shaped south building is lined with foundation plantings, while its rectangular north wings enclose an expansive central courtyard that contains a large reflecting pool and fountains.[72]

Mies van der Rohe's design for the South Side Chicago campus of the Armour Institute of Technology, which later became the Illinois Institute of Technology (IIT), represents a dramatically different paradigm. Like Wright and Saarinen, he deviated from traditional campus architecture precepts by specifying a series of flat-roofed, rectangular, steel, brick, and glass Modernist buildings. However, his 1939 plan was conventional in that the campus was geometrically arranged on a flat rectangular site. Rectangular plazas and linear walkways perpetuate the rigid configuration.[73]

Following World War II, increased college and university enrollment resulted in unprecedented campus expansion that continued through the 1960s. Rather than adhering to impractical master plans, many institutions adopted flexible growth strategies that allowed for architectural independence. Walter Gropius and The Architects' Collaborative's 1949 design for the Harvard Graduate Center epitomizes a dramatic shift manifested in some postwar campus landscapes. The eight-building

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[71] Joseph M. Siry, "Frank Lloyd Wright's Annie M. Pfeiffer Chapel for Florida Southern College: Modernist Theology and Regional Architecture," *Journal of the Society of Architectural Historians*, Vol. 63, No. 4 (December 2004), pp. 498, 501-504.

[72] Ibid., 508; Carolyn Pitts, "Cranbrook," National Register of Historic Places nomination, 1989.

[73] Siry, "Frank Lloyd Wright's Annie M. Pfeiffer Chapel for Florida Southern College," p. 507; Turner, *Campus*, 251.

residential complex comprises asymmetrically arranged multi-story structures situated within expanses of green space bounded by paved sidewalks. Gropius intended variations in massing and orientation to convey the sense of movement that characterized the Modernist aesthetic.[74]

Despite these and other Modernist examples, Beaux Arts style architecture and landscape design predominated at larger campuses into the mid-twentieth century. In addition to the aesthetic appeal of classically inspired landscapes, symmetrical designs also serve a pragmatic purpose. Geometric arrangements maximize land use and often align with major transportation corridors, making grid plans logical choices for growing institutions.[75]

By 1962, most of the nation's approximately two thousand institutions of higher learning reported construction initiatives and an additional two hundred new campuses were under development. In response to this rapid growth, Harvard School of Design dean Joseph Hudnut characterized universities as organisms in a constantly evolving state. He asserted that buildings and other campus features should be treated as individual units that could be arranged in an infinite variety of ways. Richard P. Dober further developed this idea by referring to campus components as "planning modules" and classifying them by function: instruction, research, library, museum, visual and performing arts, student center, institutional services, housing, sports, recreation, physical education, utilities, circulation, and parking. Departmental diversification resulted in the need for highly specialized facilities ranging from laboratories to recital halls.[76]

Colleges and universities responded to burgeoning enrollment and automobile-centered culture by planning for ample vehicular access and convenient parking. Linear configurations, with buildings and parking lots situated along a central thoroughfare, were popular, as were campuses with central building clusters surrounded by outlying roads, parking areas, and athletic fields. Ease of pedestrian access also became a primary focus, with broad, often-covered walks connecting buildings, plazas, and courtyards. Irregularly shaped buildings and landscape features and abundant plantings and natural areas minimized the hard edges of concrete, steel, brick, and glass structures.[77]

It was in this context that the Charlotte Community College System engaged A. G. Odell Jr. and Associates to prepare plans for a new campus to house Charlotte College, established in 1946 as a two-year institution to offer evening classes to World War II veterans and recent high school graduates. As at St. Andrews Presbyterian College, architect Richard P. Leaman oversaw design development and the

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[74] Turner, *Campus*, 251.

[75] Ibid.

[76] Turner, *Campus*, 249-250; Richard P. Dober, *Campus Architecture: Building in the Groves of Academe* (New York: McGraw-Hill, 1996), 60.

[77] Turner, *Campus*, 267.

New York firm Engelhardt, Engelhardt, Leggett, and Cornell provided educational programming consultation. The master plan took full advantage of the spacious tract, with substantial Modernist edifices, plazas, and courtyards connected by axial walks. Lewis Clarke proposed landscape components including water features. In 1961, contractors finished the Kennedy and Macy buildings on a site nine miles northeast of downtown Charlotte. The institution placed the Student Union (now Cone Center) and Atkins Library into service in 1963. The academic complex expanded with the completion of the Winningham, Garinger, Denny buildings in 1965, and Barnard in 1969. Together with Macy, these classroom buildings, connected by second-story hyphens, surround a landscaped central courtyard containing raised and grade-level planting beds. The North Carolina legislature afforded Charlotte College four-year, publically-funded status in 1964 and named it University of North Carolina at Charlotte the following year. The campus, now the fourth-largest in the state university system, comprises approximately seventy-five buildings on one thousand acres.[78] Although the abovementioned elements of the original landscape design are intact, the institution's rapid growth has irrevocably obscured the initial master plan.

At the same time that A. G. Odell Jr. and Associates initiated planning for Charlotte College, the architects and Lewis James Clarke began designing the entirely new campus that became St. Andrews Presbyterian College. The acquisition of an 838-acre rural tract afforded a blank slate upon which the design team rendered a Modernist enclave. St. Andrews Presbyterian College epitomizes mid-twentieth-century campus design trends such as grouping buildings by function in a manner that allowed for flexible growth. Clarke also incorporated earlier tenets of American campus planning in providing ample green space and arranging dormitories around quadrangles.

The landscape's creation required significant modification of what had been agricultural and wooded acreage through extensive grading, site contouring, the lake's excavation, hardscape construction, and vegetation removal and introduction. Although the master plan's execution was phased due to budgetary constraints, the institution realized much of it between 1961 and 1970. Contractors erected edifices per A. G. Odell Jr. and Associates's original specifications as funding became available, perpetuating a uniform aesthetic. The youngest primary resources, Avinger Auditorium and Morgan-Jones Science Center, both completed in 1970, are situated on west campus in an area designated by Lewis Clarke for an academic building of similar size and orientation. The spatial relationships between buildings, hardscape elements, plantings, open space, and wooded areas have been maintained.

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[78] Mary Carolyn Dominick, "The original concept and design of Charlotte College: 1957-1965," M.A. thesis, University of North Carolina at Charlotte, 2013, 12, 42-43, 50; "Local School Designer Dies," *Charlotte News*, September 15, 1961; UNC-Charlotte Office of Public Relations, "University History," http://publicrelations.uncc.edu/information-media-kit/university-history (accessed June 2015); Lewis J. Clarke, email correspondence with Heather Fearnbach, July 22, 2015.

Clarke utilized water features in his commissions whenever possible. At St. Andrews Presbyterian College, he specified the construction of a dam adjacent to an existing pond to create the sixty-five-acre Lake Ansley C. Moore. In addition to serving as a commanding focal point, the water feature filled the low-lying area that ran through the site's center and provides clear spatial separation between the east and west campuses. Clarke employed the landscaped pedestrian causeway that spans the water to link service areas organized by function. Administrative and academic buildings occupy the campus's southwest quadrant, while the residential buildings, student center, and gymnasium are east of the lake. The four north dormitories originally housed male students, while the four south residence halls accommodated female students. The building arrangement within each quadrangle is mirrored, adding variation to the landscape. Primary traffic corridors, parking areas, and athletic fields are located on the perimeter.

Clarke's plans for interior courtyards at St. Andrews Presbyterian College exemplify the Modernist aspiration to integrate nature and the built environment. The James L. Morgan Liberal Arts Building's rectangular footprint wraps around two central landscaped courtyards that feature brick paths laid in sand, at-grade planting beds containing deciduous and evergreen trees and shrubs, and flat, backless concrete benches. Curtain walls facilitate unobscured views from the building's interior. Albeit smaller, the courtyard between the east and west hyphens that link the Physical Education Center and Jack Burris Rehabilitation Center has similar features. The aforementioned courtyards are impeccably landscaped and provide intimate spaces for quiet contemplation. In contrast, Clarke specified larger central courtyards at each of the four one-story dormitories to accommodate more active recreational use. These areas encompass open grass lawns, grills, recreational equipment, and bike racks.

Throughout campus, brick- and concrete-paved plazas and connective elements such as concrete walks, concrete handicapped-accessible ramps, and smooth concrete and concrete-aggregate steps are integral components of the landscape design. Most walks and ramps are uncovered, but a flat-roofed walkway with square concrete posts provides sheltered access between the James L. Morgan Liberal Arts Building, Avinger Auditorium, and Morgan-Jones Science Center. In addition to facilitating accessibility, the hardscape materials serve as a foil for the surrounding vegetation. Large planting beds, both elevated and at grade, punctuate the walks. Original elevated planting beds and retaining walls are executed in taupe brick with concrete caps deep enough to serve as seating. Expansive plazas and terraces, most with lake views, allow for large outdoor events.

St. Andrews Presbyterian College's remarkably intact buildings and landscape clearly manifest A. G. Odell Jr. and Associates and Lewis Clarke's original design intent. The institution's inability to erect some proposed structures—an administration building and a fine arts center on west campus, a chapel

on a peninsula adjacent to the pedestrian causeway, and two multistory residence towers on east campus—does not diminish the overall aesthetic.

Modern Architecture Context: Mid-twentieth-century Educational Buildings

Modern architecture, in addition to being a predominant mid-twentieth-century design aesthetic, proved to be the most affordable option for the St. Andrews Presbyterian College building program. Modernist principles such as simplicity, efficiency, affordability, and intrinsic material expression were inherently applicable to educational buildings, which typically display a functionalist approach in their form, horizontal massing, articulated structures, spare detailing, and fenestration that is dictated by spatial use rather than symmetry. The availability of new building materials and technology allowed for structures that employ concrete, steel, and glass in innovative ways. Curtain walls containing large steel-frame windows replaced traditional load-bearing walls and facilitated visual connectivity between interior and exterior spaces. Such design provides large, well-ventilated, and amply lit instructional areas. Steel and precast-, formed-, and slab-concrete structural systems, often exposed on the exterior and interior, allow for expansive, open spaces such as auditoriums and gymnasiums. Concrete floors and wall panels, available in a wide variety of colors, textures, and finishes, were pragmatic and durable. Concrete block was often a less expensive alternative for structural walls than brick. Decorative concrete block served myriad functions including indoor and outdoor screens and open walls.

Such elements were well-represented in the contemporary architecture exhibit in 1932 at the Museum of Modern Art in New York, which exposed the American public to Modernist architectural tenets. The exhibit catalog, authored by art historian Henry-Russell Hitchcock Jr. and architect Philip Johnson, identified noteworthy buildings constructed in what was called the International Style given its European genesis and subsequent diffusion throughout the world. They also profiled the movement's leading architects: Walter Gropius and Ludwig Mies van der Rohe of Germany, Le Corbusier of France, and J. J. P. Oud of Holland.[79]

Walter Gropius and Mies van der Rohe were among the European architects and designers who emigrated to the United States in the late 1930s and espoused Modernist principles to a new audience. Gropius, the highly influential founder of the German design school known as the Bauhaus, promoted the central tenets of Bauhaus philosophy—maximum efficiency and simplicity of design—in the courses he taught at Harvard's Graduate School of Design beginning in 1937. Gropius employed long rectangular forms, horizontal massing, flat roofs, and sleek surfaces to create a streamlined modern aesthetic in commissions such as his 1949 design for the Harvard Graduate Center, undertaken with

[79] Henry-Russell Hitchcock, Jr., and Philip Johnson. *The International Style: Architecture since 1922*. New York: W. W. Norton & Company, 1932, 20.

The Architects' Collaborative. Eight multi-story, flat-roofed, concrete and steel residential buildings exhibit modern materials such as concrete sheathing panels, taupe brick veneer, aluminum-frame curtain walls, and bands of aluminum-frame windows as central design components. Inset entrances and cantilevered upper stories add visual interest and shelter entrances.[80] A. G. Odell Jr. and Associates's design for St. Andrews Presbyterian College manifests a comparable approach in terms of form, massing, and materials.

Near Asheville, North Carolina, Bauhaus painter Josef Albers's experimental Black Mountain College also promoted Modernist concepts during the 1930s and 1940s. Walter Gropius, R. Buckminster Fuller, and other influential architects and artists provided instruction at the secluded institution. Gropius and Marcel Breuer's 1939 design for the campus encompassed a series of white concrete International Style buildings arranged on the banks of Lake Eden. Although the master plan proved to be too expensive to execute, architect A. Lawrence Kocher incorporated elements of the concept into the 1941 Studies Building, which featured a central lobby and four radiating wings of various sizes. Only one two-story, flat-roofed, rectangular wing was executed, however.[81]

During the mid-twentieth century, some institutions commissioned buildings that serve as sculptural landscape elements in addition to their primary purpose. At Yale, for example, a series of innovative 1950s and 1960s Modernist structures showcase the ground-breaking work of architects Gordon Bunshaft, Philip Johnson, Louis Kahn, Paul Rudolph, and Eero Saarinen. Skidmore, Owings, and Merrill's 1954 design for the United States Air Force Academy in Colorado Springs, completed in 1963, includes a commanding chapel featuring seventeen soaring triangular spires.[82] Such freedom from stylistic conformity is also seen at the sixteen campuses in the University of North Carolina's public system, where most mid-twentieth-century buildings and landscapes reflect Modernist precepts.

It was not until 1948 that a public North Carolina institution of higher learning fully embraced Modernist teachings. That year, North Carolina State College (NCSC) hired architecture professor Henry Kamphoefner, who recruited George Matsumoto, James Walter Fitzgibbon, Edward W. Waugh, and other University of Oklahoma faculty to help him establish the NCSC School of Design. The men, all strong proponents of Modernism, employed the style in commercial, educational, industrial, religious, and residential commissions throughout the state. The design school's collaboration included a partnership with the North Carolina Division of School Planning that involved developing design standards and advocating contemporary architecture at workshops for local officials and

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[80] Historic New England, "Gropius House," http://www.historicnewengland.org/visit/homes/gropius.htm (accessed September 2014).

[81] Page Pless, "Black Mountain College Historic District," National Register of Historic Places nomination, 1982; Turner, *Campus*, 257.

[82] Turner, *Campus*, 249-250, 260-264.

architects in 1949 and 1950. School of Design professors and visiting lecturers including Frank Lloyd Wright, Walter Gropius, and Mies van der Rohe had a significant impact on North Carolina's mid-century built environment, both through the buildings they designed and the students they trained.[83] NCSC alumnus Richard P. Leaman led A. G. Odell Jr. and Associates's design team for St. Andrews Presbyterian College, University of North Carolina at Charlotte (UNCC), and other commissions.

A. G. Odell Jr. and Associates's designs for UNCC's early campus architecture embodies the era's Modernist proclivity. Atkins Library and the Kennedy, Macy, Winningham, Garinger, and Barnard Buildings are characterized by rectangular forms, horizontal massing, and flat roofs. Key design elements include exposed concrete structure, red-brick veneer, and tall, narrow, aluminum-frame windows. The Kennedy Building features a distinctive entrance canopy comprising multiple slender mushroom columns. The Denny Building differs dramatically in color and texture as concrete-aggregate panels sheathe its walls. However, despite its Modernist roots, UNCC differs from St. Andrews Presbyterian College in that it has not maintained a uniform architectural aesthetic. Changing stylistic preferences dictated the construction of numerous edifices from the 1970s to the present ranging in style from Brutalist to Classical Revival and Postmodern. The campus continues to evolve at a rapid pace.

St. Andrews Presbyterian College is unique in that A. G. Odell Jr. and Associates designed the entire campus and that most buildings have experienced only minor alterations since being placed into service. This is a testament to the firm's reputation for planning durable, functional structures. Due to the college's limited construction budget, the architects selected economical materials and utilized building form, massing, and placement to express Modernist tenets in a pragmatic manner. The firm's use of exposed concrete-slab structure and other concrete elements as fundamental design components is not only aesthetically compelling, but an effective cost-cutting measure. The contrasting earth-toned colors and textures seen in taupe brick-veneer walls; tall, rectangular, concrete-aggregate wall sheathing panels; and smooth concrete cornices, watertables, and foundations affordably add interest and dimension. In addition to reducing heat and glare, concrete-aggregate brise soleils and decorative off-white-painted concrete-block solar screens introduce patterns of light and shadow that vary throughout the day. Ornamental metal railings and courtyard gates display a simple yet striking intersecting circle motif that conveys a sense of movement and energy. The composite effect of sixteen academic, administrative, residential, and recreational buildings executed with this unified treatment is significant.

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[83] For a few years in the late 1950s, Engelhardt, Engelhardt, and Leggett was known as Engelhardt, Engelhardt, Leggett, and Cornell. Edward Waugh and Elizabeth Waugh, *The South Builds: New Architecture in the Old South* (Chapel Hill: The University of North Carolina Press, 1960), preface, 8; David R. Black, "Early Modern Architecture in Raleigh Associated with the Faculty of the North Carolina State University School of Design, Raleigh, North Carolina," National Register of Historic Places Multiple Property Documentation Form, 1994, E15-16.

Repeating motifs include bas-relief Celtic crosses, utilized to embellish concrete-block solar screens at the James L. Morgan Liberal Arts Building, Vardell Building, and all eight dormitories, in addition to DeTamble Library's concrete wall panels. This application is particularly compelling, as the panels sheathe the majority of the north and south elevations' upper floors. Also, at each wall's center, five narrow full-height windows flank four narrow concrete-aggregate panels, providing arresting visual impact through contrasting textures, colors and materials.

Glass curtain walls and large windows create a sense of openness and connectivity between building interiors and the surrounding landscape most notably seen in the William Henry Belk College Center, which has the most expansive curtain wall system on campus. In other instances, the architects specified a greater proportion of masonry than glass for exterior walls, reflecting the period's energy-efficiency consciousness. Tall, rectangular, precast-concrete-aggregate panels sheathe Avinger Auditorium's windowless exterior and much of the Morgan-Jones Science Center's walls, most of which are blind. In both buildings, the poured-concrete structure is a significant design element as it frames and supplies aesthetic contrast with the concrete-aggregate panels.

Variations in building form, height, massing, and orientation add interest throughout campus. Employing open lower levels to lighten blocky massing was a common approach in Modernist architecture, as seen at Harvard Graduate Center. A. G. Odell Jr. and Associates's commissions frequently feature upper stories that seem to float above ground-level glazed curtain walls. DeTamble Library's two upper floors are cantilevered above a recessed, stack-bond, taupe-brick first story with clerestory windows. At the three-story, flat-roofed, rectangular dormitories—Concord, Wilmington, Mecklenburg, and Winston-Salem Halls—two floors of dormitory rooms surmount a recessed, taupe-brick, rectangular, ground-level reception area with aluminum-frame curtain walls. The large expanses of glass windows make it possible to see through the buildings, conveying a sense of openness. This treatment is very different from that of the one-story flat-roofed Albemarle, Granville, Pate, and Orange Halls, each of which comprises four rectangular sections wrapped around a square interior courtyard. The one-story dormitories have an inward focus, with exterior concrete-block solar screens supplying privacy while large aluminum-frame windows on the interior walls provide courtyard views. The residence hall arrangement is an important design component, as the one- and three-story buildings occupy opposite sides of the north and south and quadrangles with mirrored orientation, which enhances aesthetic appeal.

The expansive physical education center also has distinctive massing. The one-story, flat-roofed, building encompasses a square west gymnasium block and a narrower, flat-roofed, rectangular, east swimming pool block. The exterior walls feature a smooth-concrete cornice and matching watertable spanned by tall, rectangular concrete-aggregate panels. At the gymnasium block's center, a

windowless reinforced-concrete wall extension rises above the lower roof in order to achieve the necessary gymnasium ceiling height. A flat roof spans the extension walls.

Building location is imperative in terms of function and impact on overall campus design. For example, changes in elevation as the site's grade slopes down to the lake allowed three of the largest edifices—the James L. Morgan Liberal Arts Building, Morgan-Jones Science Center, and William Henry Belk College Center—to have one-story primary facades and fully exposed lower walls on secondary elevations. This maintained appropriate scale where buildings front plazas while providing full basements, thus adding a significant amount of square footage without great expense.

St. Andrews Presbyterian College garnered national attention during the planning phase when *Progressive Architecture* magazine awarded the firm an Education Division citation for the campus plan in January 1960. Subsequent commendations, such as *College and University Business*'s October 1970 profile of the Morgan-Jones Science Center as "College Building of the Month," recognized interior innovation. The following year, the North Carolina Chapter of the American Institute of Architects also acknowledged the science center design with an Award of Merit. The structure features a twenty-thousand-square-foot open laboratory that occupies the main level's central section. The design team included New York educational programming consultant Stanton Leggett, who stated that the open plan not only maximized flexible spatial use, but also encouraged collaboration by removing "the walls in both architecture and educational philosophy" that had traditionally separated scientific fields such as biology, chemistry, and physics.[84] Seminar rooms line the east and west elevations, while perimeter rooms originally housed wood, metal, and electronics shops; scientific instruments; computers; glassblowing equipment; environmental monitoring stations; aquariums; and a small-animal laboratory.

A. G. Odell Jr. and Associates perpetuated continuity between building interiors and exteriors through the use of the same wall sheathing materials, typically taupe-brick veneer and concrete-aggregate panels, in both areas. The James L. Morgan Liberal Arts Building displays this treatment, but also features unique elements in its north-central entrance lobby. Philadelphia stained-glass window fabricator Willet Studios created the decorative enameled-copper plaques inset in alternating concrete-aggregate panels' upper sections that depict fields of liberal arts study. Each plaque includes a "stream of light" intended to epitomize the college's Christian education emphasis.[85]

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[84] "Consolidated Presbyterian College," *Progressive Architecture*, January 1960, p. 144; "Laurinburg Presbyterian College: Charlotte Architect Wins Top Design Award," *Charlotte Observer*, January 22, 1960, p. 6-A; "St. Andrews Builds a Wide Open Lab," *College and University Business*, October 1970.

[85] Willet Stained Glass Studios, "St. Andrews Presbyterian College," synopsis of mosaic and plaques in the James L. Morgan Liberal Arts Building, October 13, 1961, St. Andrews Presbyterian College Collection, St. Andrews University Archives, DeTamble Library, Laurinburg, N. C. (location henceforth abbreviated as SAU Archives).

A colorful Italian smalti glass mosaic designed by award-winning artist Odell Prather fills the lobby's south wall. For much of her life Prather resided in Philadelphia, where she worked for many years beginning in 1951 with Willet Studios. Venetian craftsman A. Bertoli of Willet Studios installed the St. Andrews Presbyterian College mosaic. Its cultural evolution theme begins with the Christian story of human creation and the adoption of technology such as fire, wheels, and weapons. A ziggurat represents astronomical observation and tablets and a scroll symbolize theological development. A painter's palette, ink well and pen, book, and abacus signify the exploration of self-awareness through the arts, literature, and mathematics. The star of the nativity, St. Andrew's shield, and the banner of resurrection denote Christianity's origins and doctrinal dissemination.[86]

Glazed-ceramic wall and floor tiles add color and provide durable, hygienic surfaces throughout campus. The liberal arts building interior is distinguished by wide expanses of full-height, rectangular, pale blue, gray, taupe, and burnt-orange-glazed wall tiles. In the physical education center, oversized, rectangular, pale-yellow, gray, cream, and burnt-orange-glazed wall tiles characterize most interior spaces. Large rectangular cream tiles sheathe the restroom walls and small, square, brown, yellow, and white tiles laid in a striped pattern cover the floors. Restrooms at the Vardell Building, DeTamble Library, and William Henry Belk College Center retain original square pale-yellow-glazed ceramic tile wainscoting and small, square, taupe, beige, and green floor tiles laid in a striped pattern. Due to the unparalleled retention of these and the aforementioned original elements, St. Andrews Presbyterian College continues to manifest the vision of A. G. Odell Jr. and Associates in an extraordinary manner

Arthur Gould Odell Jr. (1913-1988)

Arthur Gould Odell Jr., known for his Modernist designs, was one of North Carolina's most prolific twentieth-century architects. He established the Charlotte architecture firm A. G. Odell Jr. and Associates in 1940 and oversaw its growth until his 1982 retirement. The firm incorporated as Odell Associates in 1970. At the time of Odell's death in 1988, two hundred employees operated offices in Charlotte; Greenville, South Carolina; Richmond, Virginia; and Tampa, Florida.[87]

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[86] Ibid.; Dorothy Collins, "Mosaic Wall at St. Andrews Covers Sweep of Man's Cultural History," *The Robesonian*, August 27, 1972, p. 5. Wichita, Kansas, native Odell Prather, who created sculptures and stained-glass windows for churches, theaters, and private installations in her Philadelphia studio, died in Lansdale, Pennsylvania, in May 2001 at the age of eighty-nine. Herb Drill, "Odell Prather, sculptor and stained-glass artist," http://articles.philly.com/2001-05-24/news/25300881_1_stained-glass-present-renaissance-art-at-temple-university (accessed June 2015).

[87] "Odell Associates, Inc.," http://www.secretary.state.nc.us/Search/profcorp/4828164 (accessed June 2015); Fran Mathay, "Arthur Gould Odell, Jr., Architect Dies," press release issued by Odell Associates, April 21, 1988, AIA membership file, AIA Archives, Washington, D. C.

A native of Concord, North Carolina, A. G. Odell Jr. studied engineering at Duke University for one year before transferring to Cornell University. After attaining a four-year bachelor's degree in architecture in 1935, Odell moved to Paris to undertake coursework at the Ecole des Beaux Arts. He returned to New York City in 1936 and found employment as an architectural designer for Wallace K. Harrison and Andre Fouilhoux's firm, whose recent commissions included Rockefeller Center. Odell contributed conceptual ideas for two structures that evolved into the futuristic 1939 New York World's Fair's signature trylon and perisphere. Odell's exposure to innovative Modernist design continued during his year-long tenure at architect Raymond Loewy's New York City office. Grayhound commissioned Loewy to update its corporate image in 1934, the same year that he agreed to work with Sears, Roebuck, and Company to reconfigure the Coldspot refrigerator and the Pennsylvania Railroad to streamline its train car bodies and interiors.[88]

Odell obtained a North Carolina architectural license in February 1940, but ceased private practice during his World War II service from March 1941 until November 1945. He attained the rank of lieutenant colonel in the U. S. Army Corps of Engineers. Odell became a licensed engineer in Tennessee in 1945 and North Carolina in 1946, the same year that the American Institute of Architects (AIA) awarded him membership. He obtained South Carolina and Florida architectural licenses in 1947. Between 1946 and 1953, his firm employed architects, engineers, and draftsmen including W. J. Alston, L. W. Bailey, John Bolen, W. L. Bost, H. B. Bursley, R. W. Corbett, S. S. Ferebee Jr., R. D. Gillespie, James C. Hemphill Jr., J. W. Junkin Jr., D. J. Murphy, and W. P. Wells. Educational commissions completed during that time encompassed eleven public schools for the Cabarrus County Board of Education, eight structures for the Concord Graded School Board, four buildings for the Mecklenburg County Board of Education, five city-operated Charlotte schools, the Charlotte-Mecklenburg public library, and three city-operated Salisbury schools.[89]

Odell's 1952 design for the Charlotte Civic Center, a complex that included a round coliseum and an auditorium with a cantilevered upper story, garnered international acclaim. The 10,000-seat coliseum's exposed concrete beams supported a shallow steel dome with 332-foot diameter promoted as the largest of its kind at the time of its construction. The 2,500-seat auditorium featured elements that Odell would specify for other commissions including St. Andrews Presbyterian College: an

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[88] Ibid.; "Arthur Gould Odell, Jr.," AIA membership file, and "A. G. Odell Jr. and Associates," AIA Architects' Roster Questionnaire, 1953, AIA Archives, Washington, D. C.; R. Randall Vosbeck, Tony P. Wrenn, and Andrew Brodie Smith, *A Legacy of Leadership: the Presidents of the American Institute of Architects, 1857-2007* (Washington, D. C.: American Institute of Architects, 2007), 106-107; "Backgrounds for Commerce, Raymond Loewy Associates Design for the South," *Interior Design*, September 1950, 48– 84.

[89] "New Building for Consolidated School," *Architectural Record*, February 1953, pp. 146-152; A. G. Odell Jr. and Associates," AIA Architects' Roster Questionnaire, 1953, AIA Archives, Washington, D. C.

exposed concrete structure, precast-concrete-panel sheathing, and an upper story cantilevered above ground-level glazed curtain walls.[90]

Odell was president of the North Carolina Chapter of the American Institute of Architects (NCAIA) from 1953 until 1955. He attained AIA fellowship in 1957 and held a series of leadership roles with the national organization, ranging from regional director (1959-1962), to second vice-president (1962-1963), first vice-president (1963-1964), and president (1964-1965). He participated in myriad civic activities as well as professional associations such as the North Carolina Society of Engineers, and was a member of Charlotte's city planning board. In 1966, governor Dan K. Moore recognized Odell's contributions to the architectural field by presenting him with a North Carolina Award, the state's highest civilian honor. A. G. Odell Jr. and Associates produced a ground-breaking oeuvre that included buildings of all types, predominantly executed in the Modernist style. By 1988, the firm had received more than seventy-five awards for its projects. Nationally recognized institutional commissions included St. Andrews Presbyterian College and Scotland High School in Laurinburg; Duke University Nuclear Laboratory in Durham; Charlotte-Mecklenburg Library, Johnson C. Smith University Library, Wilson Junior High School, and Double Oaks School in Charlotte; and Limestone College Library in Gaffney, South Carolina. Notable projects of other types range from R. J. Reynolds Tobacco Company's Whitaker Park plant and R. J. Reynolds Industries World Headquarters Building in Winston-Salem to the Archdale Building and the Civic Center in Raleigh, Concordia Lutheran Church in Conover, Blue Cross-Blue Shield Headquarters in Chapel Hill, Burlington Industries Headquarters in Greensboro, Baltimore Civic Center in Maryland, and Hampton Roads Coliseum in Hampton, Virginia.[91]

Richard P. Leaman (1922-1961)

Lancaster, Pennsylvania, native Richard P. Leaman led A. G. Odell Jr. and Associates's design team for St. Andrews Presbyterian College. After serving in the United States Air Force during World War II, Leaman entered North Carolina State College (NCSC) in 1947. He gained experience as a draftsman in Edward Waugh's office during the summer of 1949 and collaborated with Waugh on the creation of state-wide school design standards. The men co-authored a manual on the topic published by the Department of Public Instruction in 1950. After graduating from NCSC in 1952, Leaman was employed for a year by his alma mater as a third-year design instructor. In September 1953, he accepted a position as a design consultant at the North Carolina Division of School Planning, where he

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[90] "Structural Forms Keynote Civic Center," *Architectural Record*, December 1952, pp. 121-125.

[91] A. G. Odell Jr. and Associates," AIA Architects' Roster Questionnaire, 1953, AIA Archives, Washington, D. C. Vosbeck, et. al., *A Legacy of Leadership*, 107; "Odell Associates Inc.," undated early 1970s brochure in the St. Andrews Presbyterian College Collection, SAU Archives; A. G. Odell, architect of the mall, dies," Raleigh *News and Observer*, April 23, 1988, p. 3C; Jack Claiborne, "A Pathfinder," *Charlotte Observer*, April 30, 1988.

remained until commencing work in A. G. Odell's Charlotte office in March 1956. Leaman's experience made him the ideal candidate to oversee the firm's educational commissions in his role as architect in charge of design and development.[92] His death on September 14, 1961, one day prior to his fortieth birthday, cut short a promising career.

Lewis James Clarke (1927-)

After serving in the British Royal Engineers during World War II, Lewis James Clarke, a native of Carlton in Nottingham, England, attained two master's degrees in 1950, one in architecture from the University of Leicester and another in landscape design at Kings College, University of Durham. Receipt of a Fulbright Scholarship and a Smith-Mundt Award allowed Clarke to move to the United States and enroll for one year in Harvard University's Graduate School of Design, where he earned a second landscape architecture degree in 1952.[93]

Following Clarke's graduation from Harvard, North Carolina State College (NCSC) dean Henry Kamphoefner recruited him to join the NCSC School of Design faculty in Raleigh. Clarke remained an architecture and landscape architecture professor at NCSC until 1968, during which time he also served as a visiting instructor at institutions including Harvard, Louisiana State University, Michigan State University, University of California at Berkeley, University of Pennsylvania, University of Toronto, and the University of Virginia. Although Clarke had undertaken commissions including the St. Andrews Presbyterian College campus design concurrently with his teaching career, it was not until 1968 that he incorporated Lewis Clarke Associates. The firm executed award-winning landscape plans for schools, colleges, commercial and industrial complexes, private residences, apartments, residential resorts. Particularly notable North Carolina projects include the master plans for the Research Triangle Institute in Research Triangle Park and the North Carolina Zoological Park in Asheboro. The American Society of Landscape Architects awarded Lewis Clarke fellowship in 1980. He closed his firm in 1993, but practiced until 2000.[94] Although landscapes designed by a living person are not typically eligible for National Register listing, Lewis Clarke's oeuvre is complete and may therefore be fully evaluated and placed in historical context.

The Lewis Clarke Collection at North Carolina State University contains correspondence, drawings, photographs, slides, and other documents related to his work. Clarke's educational commissions

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[92] Richard Pleam Leaman, "Application for Membership," 1956, AIA membership file, AIA Archives, Washington, D. C.

[93] Lewis Clarke, "Report to American Society of Landscape Architects Committee on Education," 1962, Box 12, "Lewis J. Clarke, 1958-1967," North Carolina State University Archives Reference Collection, Biographical Files; Lewis Clarke Collection: Biography," http://www.lib.ncsu.edu/scrc/lewisclarke/biography (accessed June 2015), Lewis Clarke Collection, NSCU.

[94] Ibid.

ranged from landscapes for single buildings to overall campus plans. Clients often engaged his services for multiple endeavors that spanned decades. Clarke partnered with architects including Lesley N. Boney, William F. Freeman Associates, Hayes-Howell and Associates, John D. Latimer and Associates, and Odell Associates. The collection includes materials for only a few institutional commissions initiated in the 1950s: a 1956 project for the NCSC School of Design and St. Andrews Presbyterian College's 1959 site plan. Clark undertook many more projects at post-secondary institutions throughout North Carolina during the 1960s. Commissions spanned the state, ranging from Central Piedmont Community College in Charlotte to Davidson College, Elon College, Isothermal Community College in Spindale, Lenoir County Community College in Kinston, Mount Olive College (which became the University of Mount Olive in 2014), North Carolina School of the Arts in Winston-Salem, Richmond Technical Institute in Hamlet, Rockingham Community College in Reidsville, Rowan Technical Institute in Salisbury, Sandhills Community College in Pinehurst, the University of North Carolina at Chapel Hill, and the University of North Carolina at Greensboro. Also during the 1960s, Clarke executed institutional projects at Ball State University in Muncie, Indiana; Clinch Valley College of the University of Virginia in Wise; Greenville Technical Education Center in Greenville, South Carolina; and the University of Virginia in Charlottesville.[95]

Clarke cited his fundamental landscape design concepts for Mount Olive College and Sandhills Community College as being particularly comparable to his vision for St. Andrews Presbyterian College. He collaborated with architects Thomas Hayes Jr., Dick Schnedl, and Dick Mitchell at Sandhills Community College, and Milton Small and Thomas Hayes at Mount Olive College.[96] Like St. Andrews Presbyterian College, the eastern North Carolina campuses feature buildings clustered by function—academic, residential, and student services—and separated by open green space, with perimeter parking lots, and, in the case of Mount Olive College, outlying athletic fields.

Clarke employed water features in his commissions whenever possible, noting that water "is the only garden construction material that possesses movement, sound, and characteristics of light, reflection, and color."[97] His landscape design for Isothermal Community College in Spindale features a large lake bordered by a winding entrance drive leading to a collection of Modernist buildings situated on a hill. At St. Andrews Presbyterian College, he specified the construction of a dam adjacent to an existing pond to create the sixty-five-acre Lake Ansley C. Moore. In addition to its aesthetic appeal, the water feature had a pragmatic purpose, as it filled the low-lying area that ran through the site's center, remedying what could have been a problematic elevation change. Clarke's plans for the causeway spanning the lake included a central island large enough to accommodate a chapel, but the building

[95] "Lewis Clarke Collection: 1944-2006," finding aid, http://www.lib.ncsu.edu/findingaids/mc00175/contents (accessed June 2015).

[96] Lewis J. Clarke, email correspondence with Heather Fearnbach, July 22, 2015.

[97] "Around a pond," *House Beautiful's Gardening and Outdoor Living*, Volume 40, 1979, p. 61.

was not erected due to funding constraints. Instead, the Katherine MacKay Belk Bell Tower, completed in 1978, rises from a landscaped peninsula on the causeway's north side.

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Section 10. Geographical Data

Latitude/Longitude Coordinates

1. Latitude: 34.742776, Longitude: -79.492886
2. Latitude: 34.751980, Longitude: -79.478960
3. Latitude: 34.743429, Longitude: -79.472823
4. Latitude: 34.738174, Longitude: -79.482114
5. Latitude: 34.740396, Longitude: -79.490526

Verbal Boundary Description

The nominated property consists of the 225-acre Scotland County tax parcel # 010067 01007, as indicated by the heavy solid line on the enclosed map. Scale: one inch equals approximately two hundred feet.

Boundary Justification

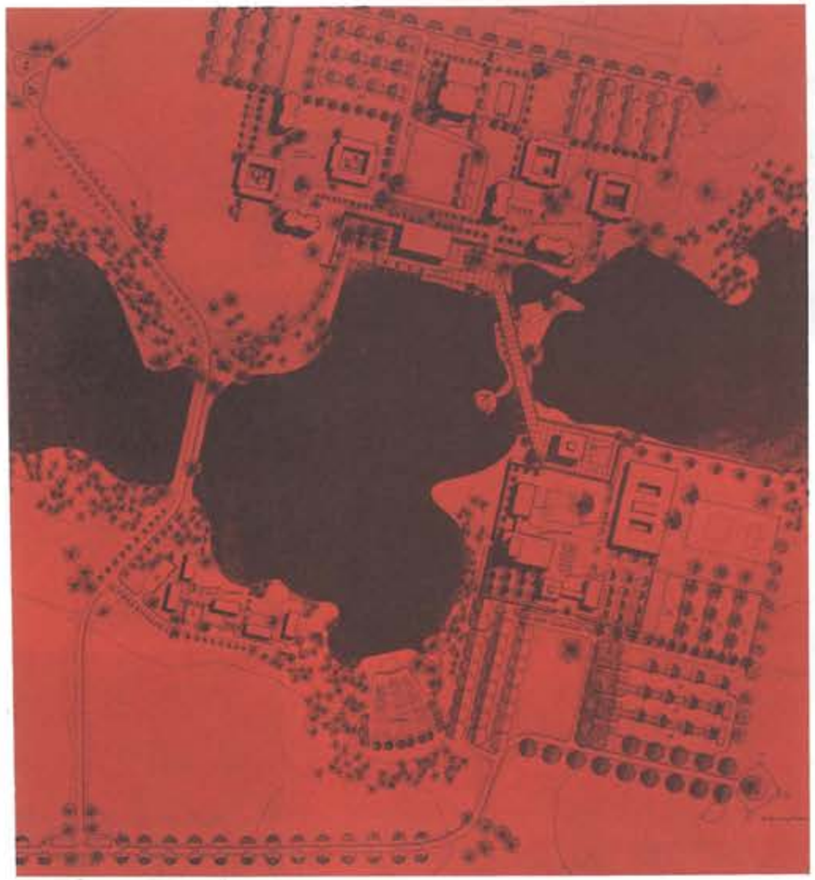
The nominated tract contains 225 of the 838 acres historically associated with St. Andrews Presbyterian College. The area immediately outside of the National Register tract is characterized by commercial and residential development including the thirty-five-acre Holly Square Shopping Center east of campus and a not-for-profit retirement community called Scotia Village west of campus. The institution never actively used the outlying land as part of its academic mission, nor was the area programed as part of the original master plan.

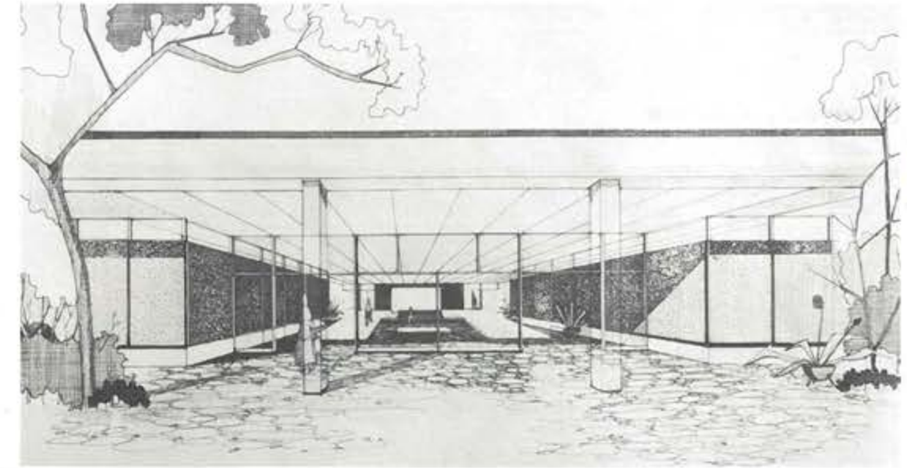
Photos

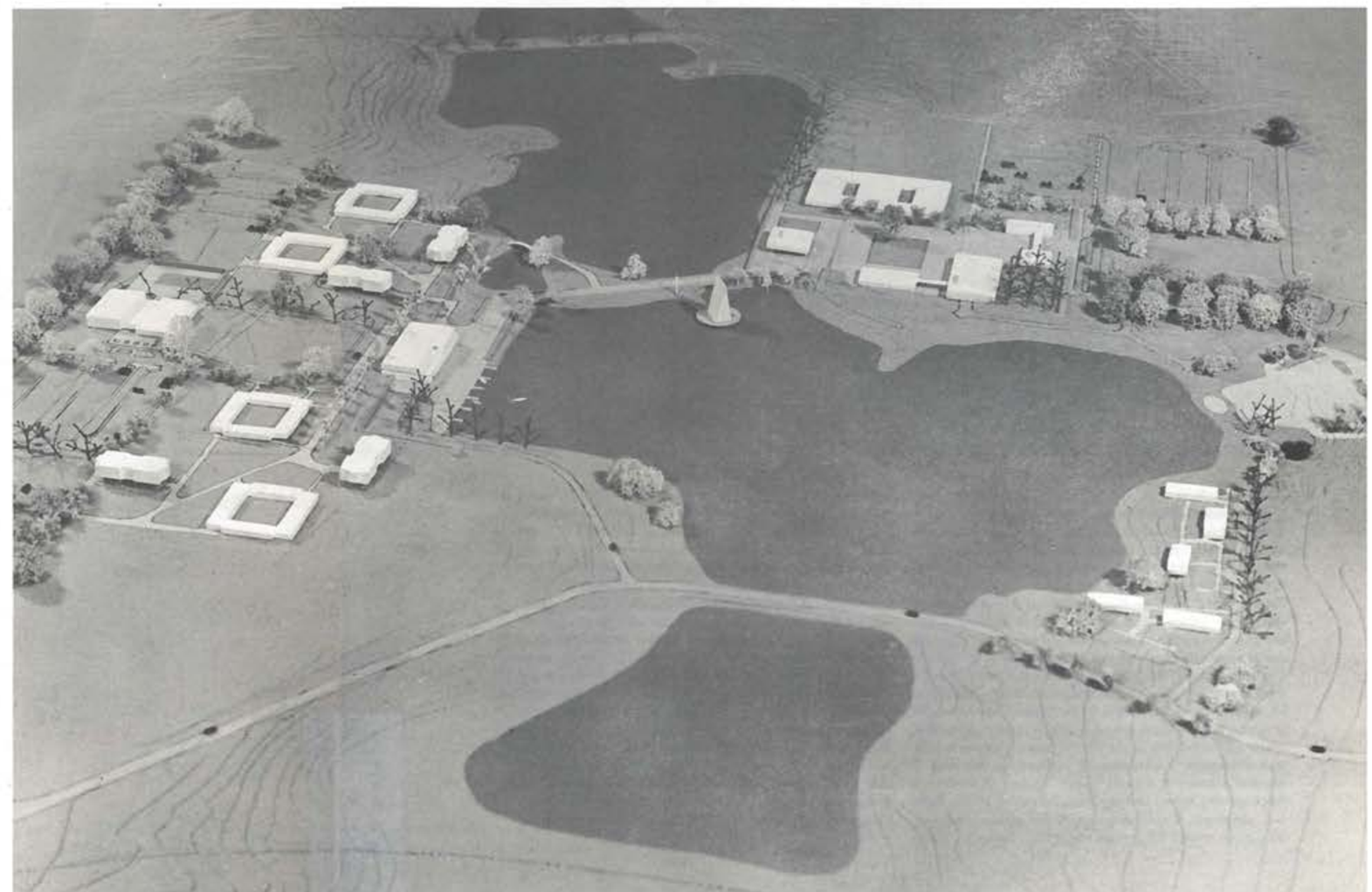
All photographs by Heather Fearnbach, Fearnbach History Services, Inc., 3334 Nottingham Road, Winston-Salem, N. C., on May 22 and 23, 2015. Digital images located at the North Carolina SHPO.

1. James L. Morgan Liberal Arts Building, north elevation
2. Vardell Building, southwest oblique
3. DeTamble Library, west elevation
4. Avinger Auditorium, west elevation
5. Morgan-Jones Science Center, northwest oblique
6. Causeway spanning lake, looking west
7. Katherine Mackay Belk Bell Tower, southwest oblique
8. Belk College Center (left) and Wilmington Hall
9. Belk College Center, southeast oblique
10. Orange Hall, southwest oblique
11. Winston-Salem Hall, southwest oblique
12. Physical Education Center, west elevation

St. Andrews Presbyterian College
1700 Dogwood Mile, Laurinburg, Scotland County, North Carolina



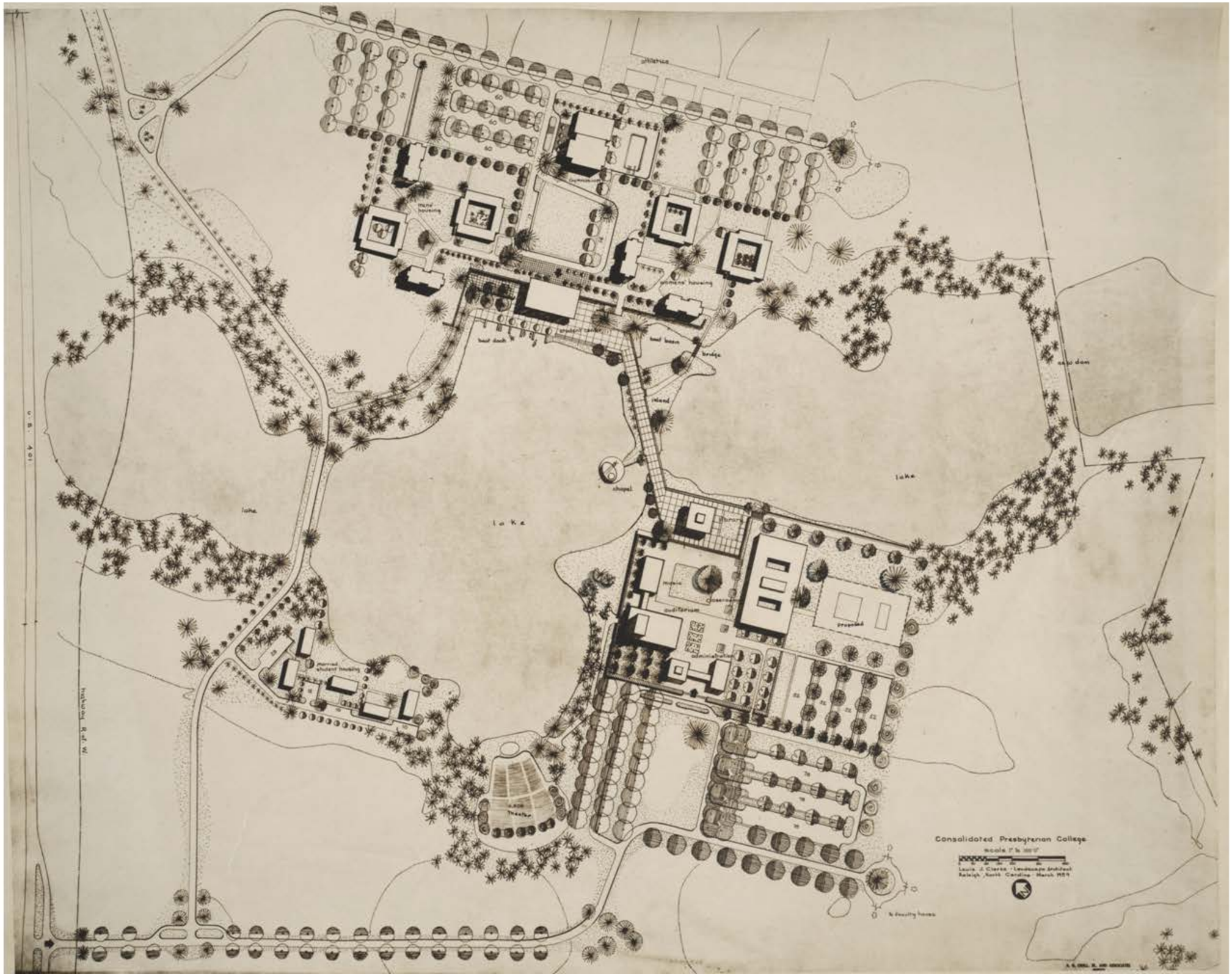




Consolidated Presbyterian College for Synod of North Carolina, Laurinburg, North Carolina: A. G. Odell, Jr., & Associates, Architects; Lewis Clarke, Landscape Consultant; Engelhardt, Engelhardt, Leggett & Cornell, Educational Consultants. The architects were commissioned to design a co-educational liberal-arts college for 600 students—to be expanded in 10 years to 2500 students. Instead of the flat, bare site first suggested, the architects propose to drain a shallow swamp area and form a clear-water lake, the key feature of the campus. The lake will reflect several buildings, especially the chapel, on a landscaped pedestrian causeway between the residential-recreational and academic areas of the campus. Both areas—courts or landscaped quadrangles recalling medieval cloisters—are entirely free of traffic. Dormitories—one-story units for 68 and three-story units for 80—will give small groups of 8 to 12 students individual lounge and toilet facilities. To foster social activities, each building will have a multipurpose study-dining room, served by food carts from the student center (*at left on plan above*). Initially, two large and two small units will be built, for men and for women.

Consolidated Presbyterian College plan, rendering, and model by Charlotte architects A. G. Odell Jr. and Associates and Raleigh-based landscape architect Lewis James Clarke published in *Progressive Architecture*, January 1960, pp. 144-145

St. Andrews Presbyterian College, 1700 Dogwood Mile, Laurinburg, Scotland County, North Carolina



Lewis James Clarke, "Consolidated Presbyterian College," March 1959 site plan

Flat Folder 716, Lewis Clarke Collection, MC 00175, North Carolina State University, Raleigh

St. Andrews Presbyterian College, 1700 Dogwood Mile
Laurinburg, Scotland County, North Carolina

National Register Boundary Map

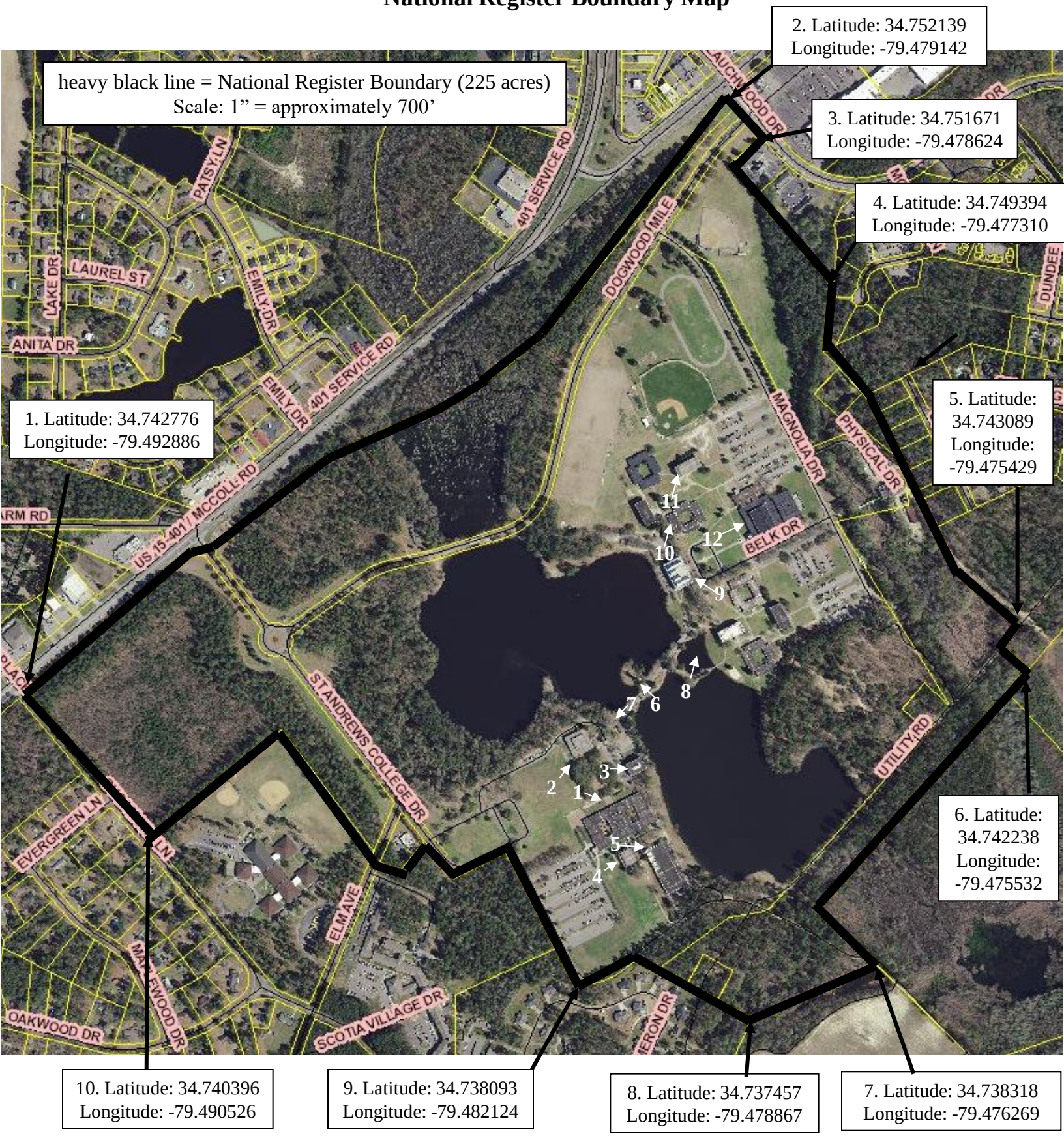


Photo Views 1-12→

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Heather Fearnbach, Fearnbach History Services, Inc. / August 2016

Base aerial photo courtesy of Laurinburg and Scotland County GIS at http://gis.laurinburg.org/ConnectGIS_v6/Map.aspx?p=Laurinburg