

United States Department of the Interior
National Park Service

36-1076

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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.



1. Name of Property

Historic name: Waikiki Village Motel

Other names/site number: _____

Name of related multiple property listing:
N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 1500 South Ocean Boulevard

City or town: Myrtle Beach State: SC County: Horry

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this x nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property x meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide x local

Applicable National Register Criteria:

x A ___ B x C ___ D

	<u>4/18/2017</u>
Elizabeth M. Johnson, Deputy State Historic Preservation Officer:	Date
_____ State or Federal agency/bureau or Tribal Government	

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In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
Signature of commenting official:	Date
Title :	State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:)

for Edson H. Beall *6-12-17*
Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only one box.)

- Building(s)
- District
-

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Site

Structure

Object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing

Noncontributing

2

buildings

sites

1

structures

objects

3

Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/hotel

COMMERCE/restaurant

Current Functions

(Enter categories from instructions.)

DOMESTIC/hotel

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7. Description

Architectural Classification

(Enter categories from instructions.)

Modern Movement

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Concrete, steel, glass, stucco

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Waikiki Village Motel is located at 1500 South Ocean Boulevard in Myrtle Beach, South Carolina. It is situated at the corner of South Ocean Boulevard and 15th Avenue South, and faces east overlooking the Atlantic Ocean, which is across the block. S. M. Johnston constructed the motel in 1963 in the Mid-Century Modern style. The two-story, L-shaped building has changed very little since its construction and is one of the remaining examples of Mid-Century Modern architecture in Myrtle Beach. One of the defining features of the motel is the Hawaiian-style hut located just off South Ocean Boulevard. The building arose during Myrtle Beach's "Golden Era" of construction when the city became a full-fledged tourist town. It is a physical representation of commercial progress and the transformation of Myrtle Beach from a sleepy seaside town to a popular tourist destination. Because of its distinctive design characteristics, period of construction, and lack of changes over the years, the building is significant to the built environment of Myrtle Beach.

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Narrative Description

Situated at the corner of South Ocean Boulevard and 15th Avenue South, the two-story Waikiki Village Motel faces east towards the Atlantic Ocean. S. M. Johnston constructed the motel in 1963 in a standard L-shaped Modern style. The two-story building still reflects much of its original design and is one of the remaining examples of Mid-Century Modern architecture in Myrtle Beach. One of the defining features of the motel is the Hawaiian-style hut, demonstrating America's fascination with the exotic and Americans' desire to travel to distant locales. The hut is strategically located adjacent to Ocean Boulevard and was designed to catch the eyes of automobile traffic to lure them to stay at the motel.¹

Constructed of steel, bricks, concrete, and glass, it features bright colors, a Hawaiian inspired hut, a flat roof, and L-shaped design, which was a popular design of that time period.² Many of these characteristics are shared with the International Style of architecture, which greatly prospered during the mid-century time period. Populuxe, a term coined by Thomas Hine and described in greater detail in Section 8 of this nomination, derives many of its attributes from the International Style, although it adds a funky twist to increase visibility to motorists in their vehicles. The Waikiki uses a Hawaiian theme to make guests feel as though they are traveling to a far more distant and exotic location than South Carolina. It combines both the simplicity of the International Style, allowing it to appear new, clean, and streamlined, with the seeming exoticism of the "Hawaiian" theme to appear more exciting than a typical motel.

The motel faces east onto South Ocean Boulevard and the Atlantic Ocean. Its office is easily accessible from the street and is the closest portion of the motel to the boulevard. The two-story motel features an L-shaped design comprised of guest rooms spanning both the long and short portions of the "L." A two-story addition of guest rooms was completed between 1967-1969. This addition extends from the terminus of the short end of the "L" and created more of an irregular "Z" shape. This addition parallels 15th Avenue South on the north end of the property and extends west towards Yaupon Drive, which borders the rear of the motel's lot.

The lobby is situated in the east façade's southern wing and has a storefront design. There is a single glass and steel frame door located on the right side of the central bay, with three plate glass windows with simple steel muntins north of the door and the same design just south of the door. However, a concrete pilaster interrupts the southern windows, leaving the window to the south separate from the two north of it. The concrete pilaster is one of four across the façade, with one just north of the door, one situated on the northeast corner of the façade, and the final one at the southeastern corner. Each of these pilasters holds up a structural member for the flat roofed awning overhead. A concrete awning creates a porte cochère that allows covered access to visitors arriving at the front office. A light blue concrete slab step differentiates pedestrian access from vehicular. The second level of the façade, similar to the first-floor design, is three

¹ Per Liebs, being bypassed was the greatest fear of the industry, meaning that motels needed this flashiness to attract customers. Chester H. Liebs, *Main Street to Miracle Mile: American Roadside Architecture* (Boston: Little Brown, 1985), 184.

² Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 2006), 469.

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bays wide, with each bay divided by pilasters. Each bay consists of two full-length sliding glass doors with turquoise fabric awnings above them.³ The doors also feature black metal banisters to keep guests from walking onto the first-floor awning. Air conditioning units, which were a luxury for guests in the 1960s, are located adjacent to the doors.

The north elevation is nine bays deep, with the first eight bays consisting of individual guest rooms. The final bay is a vending machine area on the first level and a porch on the second. Square, reinforced concrete columns divide the bays across the elevation and reflect division of each guest room. Vertical black metal banisters run between each column to form a porch. Each bay is identical in design, with one deviation. The bays feature a turquoise metal door with a clear transom above it, two square casement windows with transoms painted turquoise above and turquoise painted bulkheads below. The pattern that alternates between the bays is the placement of the doors. The doors are reflectively symmetrical, meaning that they are a reflection of each other with the concrete column dividing them along the center. Therefore, sometimes the doors are on the left side of the bay or the right side, but the windows are always the same configuration. The final bay, which connects to the short side of the "L" is open on the first level, but the second level is enclosed and features a large casement window, turquoise painted transom, and large air conditioning unit beneath the window.

The short end of the "L" is the east elevation's northern end. It is five bays wide, but only four of the bays feature the same entrance pattern as the north elevation. The fifth bay is the northwestern corner of the building and consists of the same double sliding glass door design as above the office. The second floor has a black metal banister to protect guests from falling out of the sliding glass window, but the first-floor doors open onto a concrete patio. However, the patio is also a pathway from the nearby parking lot to the stairwell in the corner, or to the pool in the center of the motel's yard. The reason this bay differs from the previous ones on both levels is because this was a later addition to the original structure. It begins the wing that projects westward parallel to 15th Avenue South.

Heading in an east to west direction, the west wing's north elevation does not have breaks in the wall. Just before the center of the wing's north elevation, concrete columns create five bays that resemble the original portion of the motel. The first bay is smaller than the others, as it is a hallway, not a guest room. The remaining four bays are guest rooms and differ from the rest of the motel, featuring three full-length glass windows, one of which is a sliding door. However, the balconies have the same black metal banisters across their porch, and vertical square columns divide the bays.

The west elevation of the building features two wings, the northern one projects west and parallels 15th Avenue South, which is the addition. The east wing, which is the original short side of the "L," projects south adjacent to South Ocean Boulevard. The northern wing's elevation is blank. The original wing's west elevation is four bays wide, but instead of the standard square

³ The awnings were located in this location from the 1990s until Hurricane Matthew hit on October 8, 2016. The hurricane damaged the fabric and the awning structures, removing them from the walls of the building. Owner Nancy Watts plans to reinstall them as soon as possible.

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concrete columns, these bays feature black metal columns, which express the division between each guest room on that elevation. The corner of the wings' intersection has an enclosed stairwell of white concrete and the first level has a shed roof upheld by turquoise-painted wooden posts to create a cookout station. The cookout station has two wooden countertops, one on each side, that run along the enclosed stairwell walls and are covered by the shed roof. This area originally housed grills for guests, but for safety reasons, the grills were moved further from the building. The west elevation of the original building has a different window configuration on both the first and second levels; there are fewer and smaller ones than the elevations that face the pool area. This change is most likely due to the fact that this is a secondary facade, meant for easy access to the vehicle, and not meant to provide a great view or accessibility to amenities like the pool. The northern room lacks windows, but has an air conditioning unit to the right of the door. The center room has a double casement window to the door's left with an air conditioning unit beneath it, and the final room on the southeastern corner has the same double casement window, but right of the door. All three of the doors are the standard turquoise doors used throughout the motel. The southwest corner has an exposed stairwell down to the first level.

The south elevation has two sections; the first is the westward projecting wing and the second is the original L-shaped structure. The western wing has a window configuration similar to the west elevation of the original building. The first bay is four bays long and resembles the northern elevation with the white concrete columns. The window configuration is also similar to that of the west elevation, and not the design of the pool facing elevations. The thirteenth bay southern elevation is like the western elevation's southern wing since it features black metal columns instead of the square concrete columns. The first eleven bays are guest rooms while the last two are part of the front office. Moving east, the first four bays of both levels do not feature any guest rooms, but do have air conditioning units in the first and third bays, and the fourth has an opening to a hallway and a casement window to the right of the hallway. Beginning with the fifth bay, there are turquoise doors with air conditioning units beside them, but no windows along this elevation until the front office. The office projects south slightly and features three pilasters dividing the elevation in half. The thirteenth bay has four picture windows across it. An air conditioning unit covers the second window.

The motel's courtyard features a kidney-shaped pool in the central space of the "L," which is a contributing structure, and a square shaped Hawaiian-style hut with a pyramidal roof to the east of it. The hut is a focal point of the landscape, with overhanging eaves and a pyramidal capstone atop the asphalt shingled roof; it serves its primary purpose of drawing in visitors from the road with an exotic design, which is why it is situated closely to the main thoroughfare of South Ocean Boulevard. This building houses six motel rooms, three of which are accessible from the north elevation, the remaining three from the south elevation. These rooms have the same turquoise doors as the rest of the motel, but feature three full-length glass windows between each room. The northwestern corner of the hut has a small shed addition with a door on the north elevation and two smaller doors on the west elevation. This area houses pool and hot tub equipment. The hut's façade, or east elevation, has four full-length windows on the north and south ends with a brick façade in the center with "Waikiki Village" in black tiki letters.

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The southwestern corner of the hut features a second, smaller hut that is connected to the main structure's rear elevation. It is also square with a pyramidal roof and pyramid capstone at the top. This smaller hut houses an indoor hot tub. The walls are primarily sets of double sliding glass doors that lead out to the pool and outdoor hot tub.

The motel has forty-three guest rooms in total, including the rooms in the hut. Seven different room styles cater to everyone from couples to families, and twelve rooms adjoin with a shared door to allow families to all stay together. Nearly all of the rooms are equipped with kitchenettes, helping families maintain an affordable vacation by cooking for themselves, but also demonstrating that, by 1963, Myrtle Beach had not become the tourist destination that it is today. Restaurants were not around every corner as they are now, making kitchenettes necessary if families were spending a week at the beach.

On the interior, the Hawaiian theme is most evident in the office and lobby. The main entrance to the office is sunken relative to the rest of the room and has three steps leading visitors up to the main level. A black metal railing like the ones outside surrounds the split level. A large front desk greets visitors at the top of the stairs. Floral wallpaper with turquoise accents adorns the wall and blue indoor/outdoor carpet spans the length and width of the floor, except for a tile entrance on the north and east sides of the room as well as in front of the front desk. The desk sits beneath one of the two concrete structural beams that run across the ceiling in an east-west direction. These beams continue to the columns on the exterior that support the building's second story and its porch. Behind the desk are two doors, one that leads to an office with cinderblock walls, the second, which is closer to the western wall of the room, is a restroom. Both of these doors and their frames, along with all of the others in the lobby, are turquoise. A glass pane door in the southwest corner of the room leads to an open hallway of guest rooms.

A door in the center of the western wall leads to an owner's suite, which consists of a two-bedroom, one-bathroom apartment complete with kitchenette. The apartment is carpeted except for the kitchenette, which is linoleum, and the bathroom, which is tile. The north wall is composed of glass sliding doors that lead outside. The walls of the kitchenette and small breakfast nook are vertical wood paneling, while the living room is painted drywall. The two bedrooms are also a combination of drywall with wallpaper or paint and white wood paneling. The bathroom has white tiling until approximately four feet high where it transitions into wallpaper and a combination shower and bathtub.

The guest rooms are all very similar in design with only slight variances. Most contain carpeted floors in bedrooms and living rooms, linoleum or tile floors in the kitchens, tiling in the bathrooms, and drywall or vertical paneling on the walls. However, three rooms in particular are quite different from the other forty rooms. The first two are rooms 134 and 234, the north end of the original L-shaped design. These rooms exhibit exposed brickwork on the east wall of their room instead of drywall or vertical paneling. This feature demonstrates where the original building ended and shows how these two rooms were added on later without bothering to cover the exposed bricks. According to the owner, these are popular rooms to rent.⁴ From the exterior,

⁴ Nancy Watts Hall, interview with author, October 13, 2016.

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these rooms are distinguishable due to their narrow width, their concrete facade (as opposed to the glass facades of the original building), and their floor length windows. This bay is clearly identified as an addition because of how much it deviates from the original style of the building.

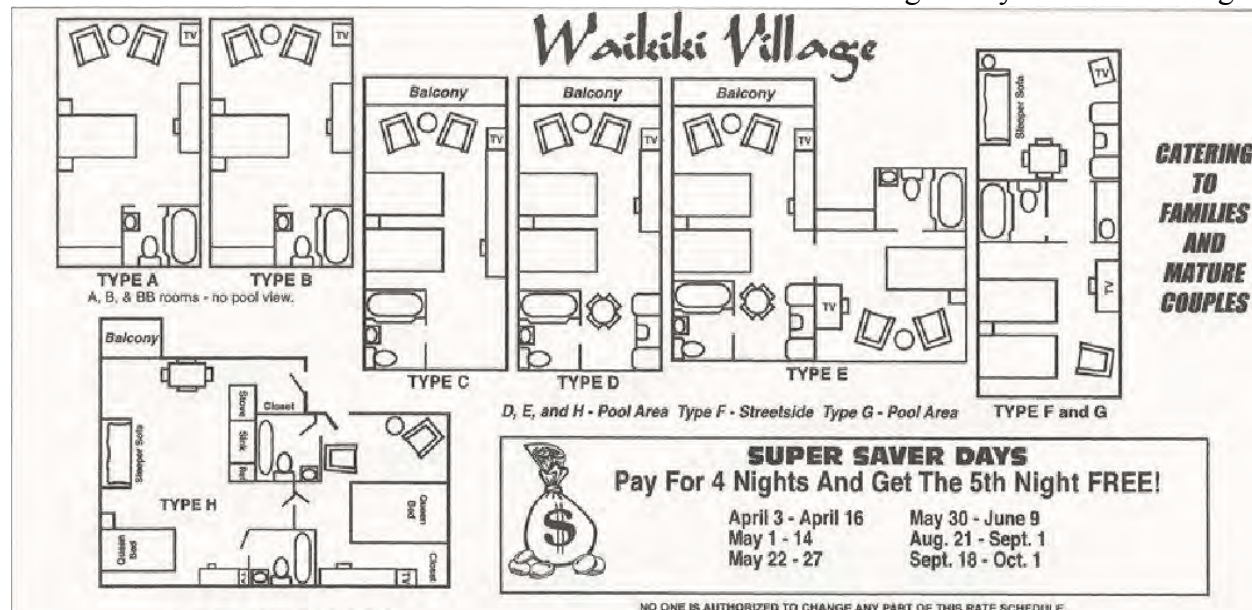


Figure 1: Floor Plans of Waikiki Village guest rooms

Another room that varies from the standard rooms is Room 200. The Watts family used this suite, which is located on the second floor above the front office, as their living quarters during the summer when the motel was at its busiest. The suite is much larger than the other rooms, has a large balcony that overlooks the ocean, the pool, and Ocean Boulevard, and separate bedrooms instead of a typical motel room with beds. The balcony is the roof of the covered patio on the first level. The starkest difference is the front door of this room; it has a diamond shaped stained glass window in the center. Louise Watts made this addition when the family lived there to differentiate and personalize the space. This room is not included in the motel's advertising, as it already remains booked throughout the year. It is a hidden gem for repeat visitors who know about this special suite.

The final variance between rooms in the Waikiki Village is the Hawaiian-style hut. Originally, this building housed the lobby and a restaurant, but it was later converted for use as guest rooms during a renovation that occurred 1967-69. These spaces differ from the other guest rooms in several respects. First, the interior ceilings are framed with cypress wood and are angled. These six rooms are all efficiency rooms, meaning that they do not have kitchenettes or a living space, and instead are just a bedroom with a refrigerator, microwave or coffeemaker, and a bathroom. The one exception to this arrangement is Room 402, which has a small kitchenette complete with original terrazzo floor. The walls of these rooms are a combination of exposed cinder blocks and vertical paneling. Each room also has an original hanging light fixture from the restaurant in it. A number of individuals rent these spaces because of their exotic style and affordable rates.

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Changes over Time

Throughout its fifty-three years, the Waikiki Village has changed very little, and most of the changes that did occur happened early in its existence. S. M. Johnston, the original owner and developer of the motel, enlarged it between 1967 and 1969 by adding an additional wing of guest rooms along 15th Avenue South, connecting at the short end of the “L” structure. While this addition constituted the most significant change to the building, there were other small changes taking place throughout the property’s history as well. Besides the addition, many of the changes occurred because of evolving technology, which the motel needed in to add in order to remain a relevant destination for lodgers. These include communal drink machines, new kitchen appliances, and the addition of wall mounted televisions and Wi-Fi connectivity. Other changes, such as fencing and signage, were in response to new city ordinances or laws dealing with safety. Therefore, much of the building remains as it did in the 1960s.

Perhaps the largest change was the building’s transformation from a redbrick exterior to a white stucco finish during the 1967-1969 addition. This change was due to Johnston building an ancillary wing onto the L-shaped structure, which added five more guest rooms on each level to the building. Johnston also transformed the Hawaiian-style hut into guest rooms. This space, which originally housed the motel’s office and a restaurant, now became six small guest rooms. The center of the hut’s facade originally featured a set of glass double doors with full-length single paned glass across the east elevation. Two sets of white pilasters flanked the front entrance, with the outer pilasters serving as posts for lantern light fixtures. The terrazzo flooring of the restaurant and office can still be seen in two of these rooms, while the others were covered with carpet. Since the office was located inside the hut, a new office space was added to the front of the east elevation, which is where it is currently located.

During this renovation, the space in front of the Hawaiian hut became a putt-putt golf course complete with AstroTurf. Previously, this area was a parking lot. In the late 1990s, the owners added a shuffleboard deck adjacent to the putting green, making it half of its original size. Original bricks from a low wall surrounding the front of the property now create a separation between the shuffleboard deck and AstroTurf putting green and also the sidewalk of South Ocean Boulevard. Next to this new putting green, Johnston added a covered patio that was accessible from the new motel lobby. The patio stores the equipment for the games, but also is an outdoor welcoming center that leads visitors from the street to the motel’s yard where they can access the pool, hot tub, and their rooms. The patio has three steps leading up from the driveway, separating it from the automobile’s area and has landscaping at the patio’s corners to make it seem more inviting. Four lanterns hang from the patio’s ceiling, which have been there since the addition was made. The bricks used for the stairs and for the retaining wall are the same bricks used for the small wall around the putting green.

One feature that evolving technologies replaced was the brick lattice wall on the north elevation. During the 1967 to 1969 renovation, the owner removed the brick latticework wall to make way

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for drink and snack machines.⁵ While these machines were only added on the first level, Johnston removed the decorative wall from both the first and second floors. This new exposed area became a porch for a room that was enlarged from the former hallway of the second level. While decorative brick and cinderblock features are components of Modern design, they are not the main focal points of the motels. Additionally, this latticework wall was tucked away in the northwest corner of the building making it difficult to see from the main thoroughfare of South Ocean Boulevard.



Figure 2: Brick lattice work, date unknown.

The railings of the porches are another feature that has changed over time. Originally, the railings made more reference to the motel's "Tropical/Hawaiian" architectural vocabulary. Instead of the current black, vertically oriented metal railings, the original railings were horizontal and stained wood.⁶ They consisted of three horizontal pieces of stained wood held up by small metal posts to make them appear as if they were floating. These railings, however, did not provide enough security against falls and were therefore replaced with the more durable black metal railings for safety reasons. Although the original rail posts were more fitting with the motel's theme, insurance reasons led the Watts family to transition to a safer option in 1977. It was around the same time that the railings were changed that the owners added a matching fence

around the pool. Again, for insurance reasons and to comply with local ordinances, the pool was enclosed by a fence of at least five feet in height.⁷

Hurricane Hugo

The arrival of Hurricane Hugo in September 1989 caused massive damage to South Carolina. Among the top three most devastating hurricanes in the state's history, at least at for Waikiki, Hugo was not as devastating as Hurricane Hazel had been thirty-five years earlier.⁸ When Hurricane Hugo hit, the motel sustained only minor damage, with the building's sign receiving

⁵ While the additional wing and conversion of the hut began in late 1967, the brick wall was not removed until 1969. Nancy Watts personal photograph collection.

⁶ Nancy Watts Hall personal photograph collection.

⁷ The Code of Ordinances, City of Myrtle Beach, SC, Appendix A, Zoning.

⁸ Wall text, *Horry County Beaches*, Horry County Museum, Conway, South Carolina.

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the most harm. Before Hugo, the sign was attached to second level of the east elevation. The motel name was displayed in black tiki-style letters over a turquoise background. Beneath this sign was a marquee with interchangeable letters and a neon vacancy sign east of the marquee. After Hugo's destruction, it was more difficult to place the sign where it had been previously located due to ordinances by the City of Myrtle Beach.⁹



Figure 3: Original location of sign, c. 1985

Another consequence of Hurricane Hugo was the loss of the exposed rafter tails on motel's Hawaiian hut. Before the storm, the hut had turquoise rafter tails that protruded past the eaves on all sides. Hugo damaged so many of them that the Watts family decided to remove them and replace the cornice without any rafter tails exposed.

More Amenities

By the mid-1980s, the Waikiki Village Motel was thriving, but the owners continued to improve the grounds and amenities available to their patrons. First, James Watts built a kiddie pool for children to swim in at the northeast corner of the pool deck. That diminutive pool is about two feet deep and square in shape. In the early 1990s, the owners decided to include an indoor hot tub as well, which they built adjacent to the children's pool to the south. A matching Hawaiian-style hut that extended from the original hut structure enclosed the new hot tub. It features exposed rafter tails reminiscent of the original hut and six sets of sliding glass doors, two for each elevation (because the fourth elevation connects to the Hawaiian hut).

⁹ Nancy Watts, interview with author, October 13, 2016; The Code of Ordinances, City of Myrtle Beach, SC, Appendix A, Zoning.

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The owners updated the interiors of the rooms over the years to keep them in working order and more attractive, while still maintaining their integrity. The biggest change was the addition of sheetrock over the once exposed cinderblock walls. Mr. Watts made this change early on to ensure that the rooms appeared more polished and finished. However, he chose to leave the brick exposed in rooms 134 and 234 in order to retain the feeling associated with the original configuration of a building. Other changes that the owners made were functional or aesthetic, including new kitchen appliances when necessary, new televisions, new carpeting, and interior paint over the paneling. Structurally, the building has not changed notably since the large-scale addition and renovation that took place between 1967 and 1969. The intent of the Watts family always has been to maintain the original design of the motel and preserve its history by remaining true to its mid-century design aesthetic.



Figure 4: Original exposed rafter tails, date unknown

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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.

Criteria Considerations

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

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

ENTERTAINMENT/RECREATION

Period of Significance

1963-1969

Significant Dates

1967-1969

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Unknown

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Located in Myrtle Beach, Horry County, South Carolina, this property is significant for its role in Community Planning and Development and for Entertainment and Recreation under Criterion A, for reflecting broad patterns of history in the development and tourism of Myrtle Beach. The motel was part of Myrtle Beach's "Golden Era" of development and became one of the more alluring motels along South Ocean Boulevard because of its eye-catching design. Because of its distinctive Mid-Century Modern style, which fits within the overarching design aesthetic that Thomas Hine calls Populuxe, the Waikiki Village is also eligible under Criterion C for architecture. The building's period of significance, 1963-1969, reflects its construction at the height of Myrtle Beach's tourist boom and the significant renovations to the property, which were completed between 1967 and 1969. While Myrtle Beach once boasted a number of "Populuxe" style motels, many have succumbed to destruction and redevelopment, leaving the Waikiki as one of the remaining few that still represents this idiosyncratic style.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

The development of the Waikiki Village Motel represents a time in Myrtle Beach's history when growth and prosperity were overwhelming. After years of being on the periphery, the Grand Strand became the largest attraction for vacationers in South Carolina, mainly due to the expansion of roadways in the early-to-mid-twentieth century, as well as the blank canvas and cheaper real estate left behind following Hurricane Hazel in 1954.¹⁰ Businessmen like Collins and Burroughs, and later S. M. Johnston took advantage of opportunities and helped catapult Myrtle Beach to southern stardom, and eventually international prominence. The Waikiki is the embodiment of the development that was accelerating by the late 1950s and early 1960s in Myrtle Beach. It contributed to the growth and expansion of a town that before 1950 had a population of 3,345 and brought in more than \$25 million in state taxes in 1966.¹¹ The Waikiki Village Motel is particularly significant as an example of Mid-Century Modernism in Myrtle Beach. Within the local context, this form was most frequently seen in buildings that catered to tourists. One reason was that types of buildings, especially motels that lined the seaside strip, developed at a time when modern architecture was gaining ascendance. Additionally, the style signaled to visitors that the proprietors offered modern amenities and were part of the emerging tourist culture. The Waikiki was among those motels that helped transform Myrtle Beach into

¹⁰ Eldred E. Price, Jr. "Myrtle Beach," *South Carolina Encyclopedia* (Columbia, SC: University of South Carolina Institute for Southern Studies, 2016).

¹¹ Edward B. Borden, "Tourism: A Top SC Industry," May 1968. "Tourism in South Carolina" Vertical File, Box 2, South Caroliniana Library, University of South Carolina, Columbia, S. C.; Billingsley, *Lost Myrtle Beach*, 32.

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one of the most visited tourist destinations along the east coast, serving both domestic and international travelers who wanted a beach vacation.¹²

A Popular Style [Criterion C: Architecture]

The Waikiki Village has been a staple of Myrtle Beach's built environment since 1963. The Modern design and Hawaiian themed motel offered visitors a chance to imagine themselves escaping to a more exotic locale than South Carolina's Grand Strand. James and Louise Watts have owned and operated the motel since 1970 and have striven to maintain the building's appearance as it looked when they purchased it. Their daughters Nancy and Sandra continue to run the business today. The motel represents the period of Myrtle Beach's rapid growth and expansion as a tourist destination. Its minimal changes over the years, exotic style, and feel of nostalgia demonstrate its lasting ability to entice visitors to vacation there instead of the contemporary skyscrapers that exist along the coast today.



Figure 5: Postcard images of Waikiki Village Motel c. 1965

Coined by historian Thomas Hine, "Populuxe" describes a conversion between populism and luxury, or at least the illusion of it. The "e" at the end supposedly lends the moniker an air of richness, sophistication, and class.¹³ During the postwar period, Americans began to experience an unprecedented level of consumption. The wartime economy transformed into one predicated on consumption, where citizens were eager to buy new products following decades of consumer restraint that spanned the years of the Great Depression through World War II. Hine, however, dates the origins of Populuxe architecture to the mid-1950s. He classifies this in-between time as a period of catching up on all the goods they were denied during the depression and the war, where Americans "produced a lot of cars, a lot of babies, a lot of appliances, a lot of suburbs." In essence, the middle class was beginning to grow, and Americans were preparing to consume enough to furnish new suburban houses, or fill their existing ones, and pack up their new cars for

¹² According to Billingsley, "About 50% of the Grand Strand's visitors came from neighboring states North Carolina and Georgia. Significant numbers also traveled from New York, Virginia, Ohio, Tennessee, and the eastern provinces of Canada." Becky Billingsley, *Lost Myrtle Beach* (Charleston: The History Press, 2014), 133.

¹³ Thomas Hine, *Populuxe* (New York: Knopf, 1989), 6.

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a weekend of leisure.

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The availability of money and free time allowed families to afford this luxury. The post-war economy gave men jobs, houses, and a disposable income to purchase the influx of new products on the market such as automobiles. The affordability of vehicles made them more widespread than ever before, and became a focal point of entertainment for families. People attended openings of new highways, turnpikes, and bridges because of the freedom it gave them and the ability to explore the country.

For those living in or near South Carolina, Myrtle Beach became the destination for leisure during the 1950s. The Myrtle Beach Pavilion had long been a draw for locals, providing a space to rent bathing suits, dance to live music, and enjoy amusement park rides. The addition of U.S. Highway 17 through Myrtle Beach easily brought visitors to the Grand Strand. After President Eisenhower enacted the Federal Highway Act linking the United States together with an interstate highway system, people from farther locations could now experience Myrtle Beach. Once this became apparent, developers quickly started constructing motels and motor courts along the Grand Strand.¹⁴ In 1963, S. M. Johnston, a native of neighboring Conway, South Carolina and budding entrepreneur, decided to build his first hotel, which was located along South Ocean Boulevard within close proximity to the beach. The Waikiki Village became an iconic and highly sought after destination for vacationers, particularly because of its Modern design.

The motel's sleek exterior and Hawaiian inspired hut in the center of the grounds drew visitors from across the southern United States and beyond. Additionally, the bright turquoise doors and large, bright sign lured guests to come stay here and indulge in the "vulgarity," or kitchy-ness, of the Waikiki, and most importantly, do so at an affordable price.¹⁵ For many Americans, the era of the mid-1950s and early 1960s allowed access to luxury, leisure, and consumption, which they had never before experienced. The name Populuxe, as previously discussed, encapsulated all of these meanings. It is partially derived from populism, the idea that people should hold the political power equally, and applied to everyday life. The word is also derived from popular, which these motels certainly were in resort towns up and down the east coast. The Waikiki Village's owners exemplified this populist approach to lodging by making their motel affordable, fun, and family oriented.¹⁶

The name, colors, and architecture reflect a Hawaiian theme that was popular during the mid-century. According to Sven Kirsten, during the twentieth century, "Americans developed a strong affection for the Hawaiian islands. Fueled by popular literature, music, and Hollywood movies, the people of mainland U.S.A. fabricated a romantic vision of Polynesia that ignored

¹⁴ Barbara F. Stokes, *Myrtle Beach: A History, 1900-1980* (Columbia: University of South Carolina Press, 2007), 93.

¹⁵ Hine, *Populuxe*, 12. Hine defines Populuxe as vulgar, saying that "It is the result of an unprecedented ability to acquire, reaching well down into the working class, to the sort of people who had historically been able to have only a few mean objects."

¹⁶ Waikikivillagemb.com, accessed October 6, 2016. The motel's website emphasizes catering to families and mature couples and being family oriented.

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complex realities of native culture in favor of an idealized fantasy.”¹⁷ It is probably not coincidental, either, that Hawaii officially became a state in 1959. The Waikiki Village uses styles that evoke Hawaiian imagery, such as the pyramidal roof, “tiki-style” lettering, and bright colors, but nothing about the motel is actually Hawaiian. It is meant to serve as a “romantic vision” or “idealized fantasy” of Hawaii. The outward design of motels like Waikiki Village, particularly those located at the beach, were intended to set themselves apart and draw in visitors and weary travelers passing through, setting themselves up as a South Seas Paradise.¹⁸ This idea is important to the Waikiki and other commercial buildings of the time because by the late 1960s and early 1970s, roadside architecture shifted from grabbing attention to blending into the landscape.¹⁹ The Hawaiian theme, or its illusion, has helped the Waikiki Village remain a staple along Ocean Boulevard for over fifty years.

Development of a Resort Town & Entertainment Center [Criterion A: Entertainment/Recreation]

Myrtle Beach differs from other beach resort towns along the eastern seaboard. The marshy landscape of Horry County isolated Myrtle Beach, formerly called New Town, from transportation networks. While many beach towns became destinations by the late nineteenth century, Myrtle Beach did not seriously develop until later in the twentieth century. In 1887, railroads assisted in uniting Myrtle Beach to other cities like the port city of Wilmington, North Carolina, which helped foster growth for the beach town.²⁰ The Sea Side Inn, a small oceanfront hotel, was the first attempt at establishing a resort presence, which ferries and trains supported by bringing visitors to the coast. In 1905, three businessmen, Franklin A. Burroughs, Benjamin G. Collins, and James E. Bryan Sr., created the Myrtle Beach Development Company whose objective was to purchase, improve, and resell swampland that they cleared and drained to make inhabitable.²¹ Burroughs and Collins, the organizers of the Myrtle Beach Development Company and original developers of the town, built a dance pavilion in 1908 next to the Sea Side Inn. Over the years, the Myrtle Beach Pavilion became a large draw for tourists as a place of recreation and leisure.

A more dramatic uptick in development, however, would follow the opening of the Ocean Forest Golf Course and Country Club in 1927. By 1929, the Ocean Forest Hotel, which many called the “Million Dollar Hotel” because of its luxury, splendor, and grandeur, accompanied the club and solidified Myrtle Beach as a resort town.²² The clientele of this hotel would be much different from the middle-class lodgers at the Waikiki. While the opulence of the “Million Dollar Hotel” was beyond the grasp of most vacationers to Myrtle Beach, the construction and popularity of this hotel spurred other developers in Myrtle Beach and encouraged businessmen to start more building projects. Unfortunately, the opening of the hotel coincided with the beginning of the

¹⁷ Sven Kirsten, *Tiki Pop: American Imagines Its Own Polynesian Paradise* (Köln, Germany: Taschen and Muse, 2014), 11.

¹⁸ Kirsten, *Tiki Pop*, 285, 287-88.

¹⁹ Alan Hess, *Googie: Fifties Coffee Shop Architecture* (Tokyo: Toppan Printing Company, 1986), 121.

²⁰ Stokes, *Myrtle Beach: A History*, 9.

²¹ Stokes, *Myrtle Beach: A History*, 13.

²² Stokes, *Myrtle Beach: A History*, 28.

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Great Depression. The Depression years were not entirely negative for Myrtle Beach, however, and the town benefited from a number of positive changes resulting from the New Deal such as the improvement of highways, making places like Ocean Forest more accessible to the people who could afford to visit, and even bringing visitors to more modest attractions.²³

World War II affected Myrtle Beach in ways similar to the rest of the nation. Rationing, Victory Gardens, and a female work force were all normal parts of life during the war. But while tourism slowed during the war years, it did not stop. Rationed gasoline meant less travel by automobile, which in turn meant less business for motels, which were situated away from locations of mass transit, such as train stations. But once the war ended, fun and veterans, returned to the beach. Myrtle Beach Farms, Burrough's and Chapin's new company, constructed a new pavilion to replace the one that burned in 1944. This building would become "the beloved Myrtle Beach Pavilion ... and was the first structure of its kind along the Grand Strand."²⁴ This Pavilion drew crowds from all over Horry County and eventually all over the South to come and enjoy dances, beach views, musical acts, and amusement park rides. It spurred the growth and development that was headed for Myrtle Beach.

The real development of Myrtle Beach came after Hurricane Hazel ravaged the coast in 1954. The city was determined to reinvent itself after the destruction, and the futuristic style of "Populuxe" became the trend of the era.²⁵ Instead of motels that had developed earlier in the decade, themed Modern motels were intended to be part of the destination instead of merely serving as utilitarian lodging. The City of Myrtle Beach was eager to advertise the "many beautiful ultra-modern hotels that have been built in recent years to house the traveler," as a way to draw more visitors to their town.²⁶ Despite their newness, the motels also provided a sense of familiarity to families traveling to the beach, perhaps for the first time. This familiarity came in the form of their layout. The proximity of the car to the motel reflected similar patterns of movement that visitors experienced at their suburban homes, but even more so, the suites that the Waikiki, equipped as they were with kitchenettes, color TVs, and couches, provided visitors with the comforts of home even while they were on vacation. Simultaneously, the Hawaiian theme, with its bold and oversimplified forms, also allowed them to imagine that they were visiting an exotic destination.²⁷ The affordability and ease with which these motels accommodated families, and their automobiles, made them the top choice for the traveling nuclear family of the 1950s and 1960s. As Katherine Fuller's 2002 thesis states, "Ironically, these tourists wanted the motels, restaurants, and activities to be different from home, but not so strange as to make them uncomfortable. The motels of Myrtle Beach ... were developed with those ideas in mind."²⁸

²³ Stokes, *Myrtle Beach: A History*, 23.

²⁴ Lesta Sue Hardee and Janice McDonald, *Myrtle Beach Pavilion* (Charleston: Arcadia Publishing, 2010), 7.

²⁵ Billingsley, *Lost Myrtle Beach*, 85.

²⁶ "Welcome to South Carolina," Brochure, The Research, Planning and Development Board, "Tourism in South Carolina" Vertical File, Box 2, South Caroliniana Library, University of South Carolina, Columbia, S.C.

²⁷ Lydia M. Brandt, *First in the Homes of his Countrymen: George Washington's Mount Vernon in the American Imagination* (Charlottesville, VA: University of Virginia Press, 2016), 173.

²⁸ Katherine J. Fuller, "Populuxe Motels: Preservation in Myrtle Beach, South Carolina and the Wildwoods, New Jersey" (master's thesis, Goucher College, 2002), 5-6.

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After Hurricane Hazel, developers took advantage of the cheap land and transformed Myrtle Beach into a tourist industry. Where small cottages had once dotted the landscape, hotels and motels became the new normal. Because of the devastation from the hurricane, building boom, and the eagerness of businessmen to make money, more mid-century motels were built in Myrtle Beach than anywhere else in the state.²⁹ The presence of these motels helped spur the development of Myrtle Beach as a middle-class tourist destination. The Waikiki Village was one of the dozens of Modern motels constructed during the years between 1955 and 1965, helping to establish Myrtle Beach's "Golden Era" during the 1960s.³⁰ Many of the motels were themed, inviting, and affordable, but also provided the sense of familiarity necessary for them to feel comfortable. The Waikiki's turquoise accents helped make it distinguishable from other motels along the strip of Ocean Boulevard, and the Hawaiian inspired cabana was designed to attract motorists' attention and draw them to the property.

The year 1963, which was when the Waikiki Village opened, was a record year for tourism in Myrtle Beach. According to the *Sun-News* newspaper, "tourists brought an estimated \$48.5 million to the Grand Strand and stimulated construction investments that totaled \$9.5 million during 1963."³¹ This growth was in part due to an aggressive marketing campaign by the Myrtle Beach Chamber of Commerce. Since Hurricane Hazel, the Chamber focused on five areas of activity for Myrtle Beach's economy to grow: travel promotion, business development, community development, public affairs, and membership affairs.³² The Waikiki and other motels, shops, and entertainment centers added to this growth and continued to bring popularity to the Grand Strand. One of the main draws to Myrtle Beach was the Pavilion, which had been the epicenter of entertainment since 1920. Located less than two miles from the Waikiki Village Motel, the Pavilion featured a dance hall, amusement park rides, and was the home of the annual Sun Fun Pageant.

What made Modern motels so different from those that came before was that they were part of the destination, not just a stop along the way. Finding a lodging location that could provide entertainment apart from the beach was important to many families. They diverged from standardized and ubiquitous roadside architecture, which was meant to provide the same comforting interiors and exteriors all across the country. Motels like Waikiki instead promoted themselves as exciting, exotic, and fantastic destinations.³³

In 1963, thirty-one-year-old S. M. Johnston saw the development of Myrtle Beach continuing to grow after Hurricane Hazel, and decided to construct his first motel, the Waikiki Village. This motel would be the first of over twenty beach resorts that Johnston would be associated with

²⁹ New South Associates, "Horry County Historic Resources Survey," 2009.

³⁰ Chris Mowder, "The History of Myrtle Beach Tourism: A Look at the Events & Attractions that Made the Strand Grand," *Myrtlebeach.com*, accessed October 6, 2016, <http://www.myrtlebeach.com/timeline/>.

³¹ "1963 Sets Record For Tourist Business Along Grand Strand," *Sun-News*, Jan. 2, 1964.

³² Katherine Fuller, "Myrtle Beach Music and Motels," in *Looking Beyond the Highway: Dixie Roads and Culture*, ed. Claudette Stager and Martha Carver (Knoxville, TN: University of Tennessee Press, 2006), 157.

³³ Jake A. Jakle, Keith A. Sculle and Jefferson S. Rogers, *The Motel in America* (Baltimore: Johns Hopkins University Press, 1996), 21.

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during his lifetime.³⁴ The Waikiki Village opened to visitors in 1963 as a Hawaiian paradise that was easily accessible by automobile to those on the east coast. Due to its popularity, Johnston enlarged the motel by adding another wing on the west side to accommodate more guests sometime between 1967 and 1969.³⁵ He would also convert the hut in the center of the landscape from a restaurant and front office into six more guest rooms. By 1970, however, Johnston decided to continue developing land into resorts instead of managing them and sold the property to James Watts. Johnston, whom many referred to as “Mr. Holiday Inn” because of his knack for developing hotels, motels, and condominiums, would continue to be a “pioneer of the Myrtle Beach tourism industry” until his death in 2003.³⁶

One of the selling points of Myrtle Beach was its ability to entertain. Not only was the town full of hotels and motels situated near the Atlantic Ocean, but the Myrtle Beach Pavilion helped to solidify the town’s reputation as a place to go for fun. The dancing, pageants, and eventually roller coasters at the Pavilion became a form of entertainment in addition to the sun and surf of the beach. As passengers flocked to Myrtle Beach via U.S. Highway 17, developers took advantage of that real estate for recreational purposes. Miniature golf became a popular attraction along this stretch of roadway and, like the motels along Ocean Boulevard, these mini golf courses aimed to draw in visitors with outrageous themes and designs. Other forms of entertainment along the Grand Strand included Gay Dolphin Park, an amusement park with roller coasters and an oceanfront arcade, Serpent City, a reptile house that also featured exotic zoo animals like lions and monkeys, and the Grand Strand Amusement Park.³⁷ All of these entertainments opened during the 1960s as Myrtle Beach continued to grow and were located along, or just off of, the city’s two main thoroughfares, Ocean Boulevard and Kings Highway (Route 17), allowing for easy access from many of the nearby motels.

Developmental history/additional historic context information (if appropriate)

A Mom-and-Pop Enterprise

While the motel was built in 1963, one family has continuously owned it since 1970. James O’Neill Watts purchased the motel as an investment property in that year, thinking that he could make a large profit on it in a few years as development of Ocean Boulevard continued.³⁸ But Mr. Watts, and the entire Watts family, fell in love with the Hawaiian-themed motel. From 1970 until his death in 1992, James Watts and his wife, Louise, ran a family-friendly establishment that saw many patrons return year after year. Louise, with the help of her two daughters, Nancy and Sandra, operated the Waikiki until her passing in 1999. Nancy and her sister have continued their family’s business into the twenty-first century and maintain the close relationships with guests

³⁴ Obituary of S. M. Johnston, *Sun News*, December 24, 2003.

³⁵ Nancy Watts Hall, interview with author, 13 October 2016.

³⁶ Nancy Watts Hall; Obituary.

³⁷ Billingsley, *Lost Myrtle Beach*, 97-98.

³⁸ Nancy Watts Hall.

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for which they have become known.³⁹ It is this personal touch, along with the nostalgia and novelty of the Waikiki, that keeps guests returning year after year.

For over forty years, the Waikiki Village has hosted couples and families from all over the United States and Canada. Its distinguishable design inspires passersby to pose for photographs in front of the Hawaiian hut, but is also stimulating for artists. In 2012, photographers Cynthia Farnell and Dan Powell debuted an exhibit on the Waikiki Village at the Franklin G. Burroughs-Simeon B. Chapin Art Museum in Myrtle Beach. Originally intended to focus on motel lobbies in Myrtle Beach, the artists decided to narrow their attention on the Waikiki alone due to its architectural significance, friendly guests, and devoted owner. The exhibit, "Wish You Were Here: A Photographic Essay," ran from January 15 through February 26, 2012 and was well received by visitors to the museum. The artists' attention to the motel embodies the cultural and architectural importance that this place plays for the community of Myrtle Beach, but also for Modern motels around the country.⁴⁰

The single family ownership of this motel is increasingly rare as more motels are bought out by national chains. The growth of the motel as an architectural form reflects the wants and needs of mobile Americans from the 1920s through the 1960s.⁴¹ While the majority of motor camps, cottage courts, and motor inns were privately owned and operated in the early years of automobile travel, standardized roadside motels became the norm beginning in the 1960s. Howard Johnsons and Holiday Inns gave visitors the same experience whether they were in New York or Nevada. They pride themselves on having the same exterior architecture, interior room decor, level of service, and approximate price throughout the nation.⁴² The design of Mid-Century Modern motels in places like Myrtle Beach aimed for the exact opposite. They wanted to stand out, be one of a kind, and were privately run. The fact that the Waikiki Village is still a remnant of this period in the evolution of roadside architecture makes it more significant now than ever. As large numbers of these motels succumb to demolition, it is important to remember their value and look at options that include preservation instead of destruction.

Modern motels have become significant as examples architecture from the recent past. While many people can remember when Mid-Century Modern buildings were constructed, they deserve consideration as important cultural and historic resources.⁴³ Motels in particular are vestiges of the rise in the importance of the automobile. The use of prefabricated supplies made these buildings easier to construct than buildings in the past, which made constructing them so much more economical. These motels are also examples of the changing form of motel architecture, which constantly changes and both reflects and contributes to societal change.⁴⁴ They help to tell

³⁹ While meeting with Nancy, she showed countless photo albums dating back to the 1970s of guests whom she still knows and with whom she keeps in contact. She knew everyone by first name and details about their life and family, and even collected Christmas cards, which have been sent to her by guests.

⁴⁰ A flyer for the exhibit reads: "The motel is a place whose existence has straddled major cultural shifts over time. Much of this history is manifested visually in Waikiki Village and its community."

⁴¹ Jakle, Sculle, and Rogers, *The Motel in America*, 23.

⁴² Jakle, Sculle, and Rogers, *The Motel in America*, 22.

⁴³ South Carolina State Historic Preservation Office, "Why Are We Looking at That? Mid Century Modern Architecture in South Carolina," (Columbia, SC), 2.

⁴⁴ Jakle, Sculle and Rogers, *The Motel in America*, 18.

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the story of the built environment and provide context to concepts like urban renewal, segregation, and advances in technology.⁴⁵ While many people find it difficult to embrace the architecture of the recent past, the Waikiki Village Motel is an excellent example of a Mid-Century Modern motel that so perfectly sums up the exuberance and abundance of the early-to-mid-1960s. To lose it, like so many other motels of the era and of Myrtle Beach, would be a tremendous loss for the community's history.

"The Black Pearl"

One of the more important cultural shifts that took place during the Waikiki's time was the end of racial segregation of public accommodations that followed the Civil Rights Act of 1964. While the Waikiki opened in 1963, it is unclear whether or not the original owners allowed black customers to stay in the motel. Current owner Nancy Hall noted that since her family's ownership of the property, which was well after the Civil Rights Act, they have always welcomed African American visitors, but during their early years of ownership there were few African American visitors to their section of the beach.⁴⁶ Perhaps this is because historically black Americans were not permitted to use the beaches of Myrtle Beach along with white citizens or to stay in the motels. The beach was literally roped off so that blacks and white were separated.⁴⁷ Instead, African Americans used Atlantic Beach, which was just north of town.

Founded in the 1930s by a group of black businessmen, the oceanfront town of Atlantic Beach was meant to be a refuge for African Americans from a segregated world.⁴⁸ The town, sometimes referred to as "The Black Pearl," became exceedingly popular to African Americans across the eastern seaboard, but also to the local motel workers. Not only did it draw the attention of beachgoers, but it also attracted black entertainers. A number of legendary performers such as Ray Charles, Billie Holiday, James Brown, and Otis Redding traveled to Myrtle Beach for shows of all white audiences, but were then barred from staying in local lodging establishments, which meant they had to stay in Atlantic Beach.⁴⁹ The area developed rapidly in the 1940s and 1950s thanks in part to these performers. Their presence in Myrtle Beach prompted the community to build an open-air pavilion for musical acts, along with amusement park rides and an arcade.⁵⁰ By the summer of 1964, African Americans were allowed on the same beaches and in the same motels that whites were. The local newspaper even reported on how this integration took place, stating:

Earlier last week Negroes were admitted to restaurants, the amusement parks and the Myrtle Beach Pavilion without incident ... Some three hours later a group of

⁴⁵ Jane Campbell et al., "A Case Study on Mid-Century Modern Architecture: LBC&W" (paper presented at the South Carolina Statewide Historic Preservation Conference, Columbia, South Carolina, April 23, 2015).

⁴⁶ Nancy Watts Hall.

⁴⁷ "Atlantic Beach once thrived as S.C.'s only black friendly beach, now home to dreaded Black Bike Week," *Charleston City Paper*, Sept. 10, 2014; Wall text, *Horry County Beaches*, Horry County Museum, Conway, South Carolina.

⁴⁸ "Atlantic beach once thrived," *Charleston City Paper*, Sept. 10, 2014.

⁴⁹ "Atlantic beach once thrived," *Charleston City Paper*, Sept. 10, 2014.

⁵⁰ Wall text, *Horry County Beaches*, Horry County Museum, Conway, South Carolina.

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Negro teenagers appeared on the beach as they had earlier in the day and went swimming without incident.⁵¹

Today, Atlantic Beach still exists as a tangible example of segregation along the Grand Strand. The main roadway through Myrtle Beach, Ocean Boulevard, abruptly stops when it reaches Atlantic Beach, demonstrating the remnants of segregation through the built environment.⁵² Although the Waikiki Village is not a remnant of a Jim Crow motel, it helps tell the story of segregation in Myrtle Beach by being a vestige of the time period and of widespread discrimination that extended even to the enjoyment of natural resources like the Atlantic Ocean.

Myrtle Beach started out as a marshy, uninhabitable landscape that business transformed into a money-making destination. The development of roads like Highway 17 and Interstate 95 brought visitors from all over the east coast to enjoy the beach and other entertainment opportunities available to them. Without men like Burroughs, Collins, Johnston, and Watts, Myrtle Beach, and the Waikiki Village, might not have developed into the prosperous city and motel that they are, respectively. The combination of development and entertainment allowed the city to become the attraction it currently is. The Waikiki played a part in this story of development and served those who came to the beach for entertainment and recreation. It is a vestige of the growth and prosperity of Myrtle Beach that began in the 1960s.

⁵¹ “Negroes Use Beach Without Incident At MB,” *Sun-News* July 9, 1964.

⁵² Robert Weyeneth, “The Architecture of Racial Segregation: The Challenges of Preserving the Problematic Past,” *The Public Historian* 27 (2005), 40. In Weyeneth’s article, he presents two parking lots at a beach as an invisible example of segregation – the same idea is present here.

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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 # _____

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_____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

_____ State Historic Preservation Office

_____ Other State agency

_____ Federal agency

_____ Local government

_____ University

_____ Other

Name of repository: _____

Historic Resources Survey Number (if assigned): 2886

10. Geographical Data

Acreege of Property 1.43 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 33.674051 Longitude: -78.901383

2. Latitude: Longitude:

3. Latitude: Longitude:

4. Latitude: Longitude:

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Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|----------|-----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

Verbal Boundary Description (Describe the boundaries of the property.)

The Waikiki Village Motel property encompasses the north half of the block of 15th Avenue South and 16th Avenue South in Myrtle Beach, South Carolina. The property line runs west from the intersection of South Ocean Boulevard and 15th Avenue South towards Yaupon Drive. The boundary turns south and follows Yaupon Drive until halfway down the road. A low concrete fence creates a separation between the Waikiki Village Motel property and its neighbor the Landmark Resort. Following this small fence, the property line continues until it turns north along South Ocean Boulevard and rejoins the boundary line at the intersection of 15th Avenue South and South Ocean Boulevard.

Boundary Justification (Explain why the boundaries were selected.)

The boundary lines were chosen since they reflect the legal boundaries of the property. Additionally, all resources from this nomination are included within this boundary.

11. Form Prepared By

name/title: Jane Campbell, Preservation Consultant
organization: Rogers, Lewis, Jackson, Mann & Quinn, LLC
street & number: 1330 Lady St. Suite 400
city or town: Columbia state: SC zip code: 29201
e-mail: jcampbell@rogerslewis.com
telephone: 803-978-9000
date: March 1, 2017

Waikiki Village Motel
Name of Property

Horry County, S. C.
County and State

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Waikiki Village Motel

City or Vicinity: Myrtle Beach

County: Horry

State: South Carolina

Photographer: Jane Campbell

Date Photographed: 10/13/2016

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 37 Waikiki Village Motel, northeast oblique
- 2 of 37 Front office, east elevation
- 3 of 37 Original "L" shaped design, north elevation
- 4 of 37 Angle of "L" shape, looking southwest
- 5 of 37 Hawaiian-style hut, east elevation
- 6 of 37 1967-1969 addition, looking southwest

Waikiki Village Motel

Horry County, S. C.

Name of Property

County and State

- 7 of 37 Angle of "L" shape, looking southwest
- 8 of 37 1967-1969 addition, west elevation
- 9 of 37 Intersection of original wing and addition, looking northeast
- 10 of 37 1967-1969 addition, south elevation
- 11 of 37 Cookout station and concrete block fence, looking northeast
- 12 of 37 Original wing, south elevation (looking east)
- 13 of 37 Front office addition, southwest oblique
- 14 of 37 Covered patio, looking west
- 15 of 37 Standard door and window configuration, looking south
- 16 of 37 Location of original brick lattice wall and current second floor enclosed hallway, north elevation
- 17 of 37 Sliding doors on 1967-1969 addition, northeast oblique
- 18 of 37 Reflectional symmetry of door and window configuration, north elevation
- 19 of 37 Waikiki Village sign, looking south
- 20 of 37 Covered patio, north elevation
- 21 of 37 Miniature golf course and shuffleboard court, looking south
- 22 of 37 Front desk, looking southwest
- 23 of 37 Front office, looking northwest
- 24 of 37 Owner's suite, looking south
- 25 of 37 Standard room at Waikiki Village, looking northeast
- 26 of 37 Standard bathroom at Waikiki Village, looking west
- 27 of 37 Standard kitchen at Waikiki Village, looking north
- 28 of 37 View from second floor 1967-1969 addition, looking east
- 29 of 37 Exposed brick wall of original L-shaped motel, Room 134, looking south
- 30 of 37 Stained glass window on Room 200 door, looking east
- 31 of 37 Pecky Cypress ceiling framing in Hawaiian-style hut, looking south
- 32 of 37 Original terrazzo floor, Room 402, looking north
- 33 of 37 Original light fixture in Hawaiian-style hut, looking west
- 34 of 37 Kidney-shaped pool, looking northwest
- 35 of 37 Kiddie pool, looking east
- 36 of 37 Rear addition to Hawaiian-style hut, looking southeast
- 37 of 37 Hawaiian-style hut, north elevation

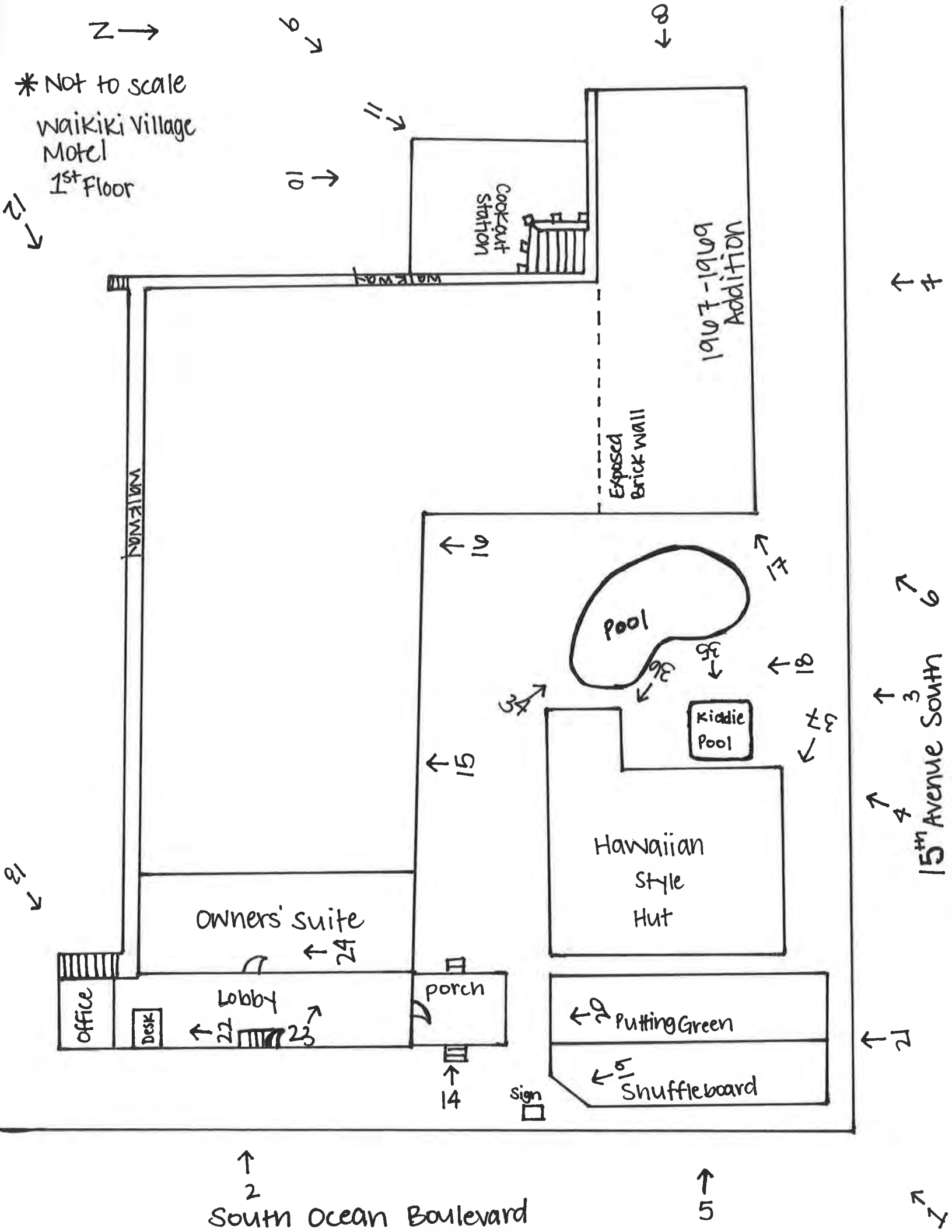
Index of Figures

- Figure 1 Floor Plans of Waikiki Village guest rooms
- Figure 2 Brick lattice work, date unknown
- Figure 3 Original location of sign, c. 1985
- Figure 4 Original exposed rafter tails, date unknown
- Figure 5 Postcard images of Waikiki Village Motel, c. 1965

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

* Not to scale
 Waikiki Village
 Motel
 1st Floor



↑ 2
 South Ocean Boulevard

↑ 3
 ↑ 4
 ↑ 6
 15th Avenue South

↑ 5

↑ 1

↑ 21

← 19
 Putting Green

← 19
 Shuffleboard

Hawaiian
 Style
 Hut

Kiddie
 Pool

Pool

Cookout
 Station

1907-1909
 Addition

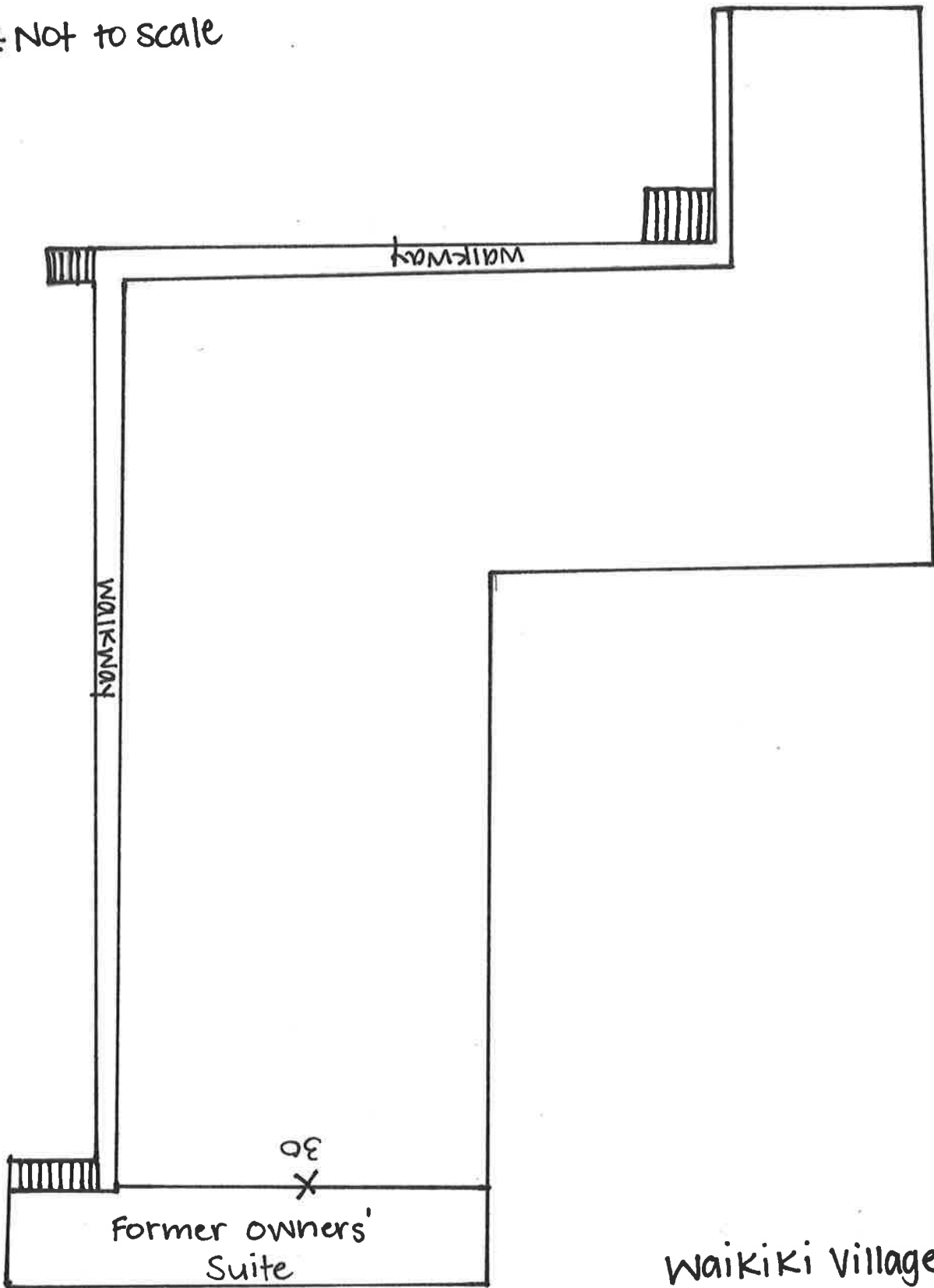
Exposed
 Brick Wall

Walkway

Walkway

Z →

* Not to scale



Waikiki Village
Motel
2nd Floor

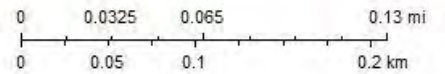
Waikiki Village Motel



March 8, 2017

- Parcels
- Spoilage

1:2,900



Sources: Esri, HERE, DeLorme, USGS, Intermap, INCREMENT P, NRCan, Esri Japan, METI, Esri China (Hong Kong), Esri Korea, Esri (Thailand), MapmyIndia, NGCC, © OpenStreetMap contributors, and the GIS User Community

Waikiki Village Motel

Myrtle Beach, Horry Co.



Waikiki Village Motel

Myrtle Beach, Horry Co.

Waikiki Village Motel

Google earth

Image ©2016 TerraMetrics
Data SIO, NOAA, U.S. Navy, NGA, GEBCO



1 mi



Waikiki Village

WELCOME
A FAMILY
HOTEL

waikiki
village

OCEAN BLVD





1500



NO
Trespassing
Waikiki
Registered
Guests Only

WAIKIKI VILLAGE
PARKING



NO PARKING
EXCEPT IN DESIGNATED AREAS
VIOLATORS WILL BE TOWED AT OWNER'S RISK

PRIVATE PROPERTY

Waikiki Village
Customers
May Park Here

NO DIVING
ALLOWED

NO LIFE SAVERS

NO Temporary
Residence
Guests Only

NO PARKING
EXCEPT IN DESIGNATED AREAS



waikiki
village

DO NOT
CLIMB

DO NOT
CLIMB
OR STAND
ON THIS WALL

DO NOT
CLIMB
OR STAND
ON THIS WALL

DO NOT
CLIMB
OR STAND
ON THIS WALL

USA TODAY

NEWS NEWS EVERY DAY







LANDMARK





LANDMARK







LANDMARK

NO
THRU
TRAFFIC



204

204

104

104

Walden Village
Parking By
Permit Only
Towing Enforced





112









110

112

8 FT

Waikiki
Village

WELCOME
A FAMILY
MOTEL

NO VACANCY

USA
TODAY

USA
TODAY



1500

NO PETS

ONLY

YIELD TO PEDESTRIANS

WELCOME
A FAMILY
MOTEL

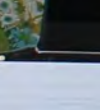
NO VANDALISM



Waikiki
Village

NOT
SIT ON WALL





NO SMOKING PLEASE













Upper kitchen cabinets made of light-colored wood with decorative paneling and brass knobs.

White range hood mounted under the cabinets.

White microwave oven mounted on the wall.

White refrigerator with a top freezer compartment.

Black coffee maker on the countertop.

White toaster on the countertop.

White electric stove with four burners and a control panel.

Granite countertop with a stainless steel sink.

Stainless steel sink with a chrome faucet.

Television mounted on the wall to the left.

Electrical outlet on the wall.

Small blue sign on the wall with text: "Please keep all cooking and eating utensils clean during use and after use. Thank you."







200











NO LIFEGUARD
ON DUTY
SWIM AT YOUR
OWN RISK

SHALLOW WATER
NO DIVING
ALLOWED

NO SMOKING
IN
KIDDIE POOL AREA

NO STUPEFICANTS
8 FT



POOL RULES

1. NO RUNNING OR JUMPING ON THE DECK
2. NO DIVING OR DIPPING
3. NO GLASS OR BREAKABLE CUPS
4. NO SMOKING IN THE POOL AREA
5. NO ALCOHOLIC BEVERAGES
6. NO DRUGS
7. NO SHARP OBJECTS
8. NO FIREARMS
9. NO BATHING WITH WOUNDS
10. NO BATHING WITH INFECTIOUS DISEASES
11. NO BATHING WITH HEADLINES
12. NO BATHING WITH HEADPHONES
13. NO BATHING WITH HEADLAMP
14. NO BATHING WITH HEADLIGHTS
15. NO BATHING WITH HEADLAMP
16. NO BATHING WITH HEADLIGHTS
17. NO BATHING WITH HEADLAMP
18. NO BATHING WITH HEADLIGHTS
19. NO BATHING WITH HEADLAMP
20. NO BATHING WITH HEADLIGHTS

SHALLOW WATER
NO DIVING
ALLOWED

NO SMOKING
IN
KIDDIE POOL AREA

PEPSI
800-888-8888
PEPSI

1 FT

1 FT



LANDMARK

SHALLOW WATER
NO DIVING
ALLOWED

NO SMOKING
IN
KIDDIE POOL AREA

POOL
HOURS
3:00PM-10:00PM

SHALLOW WATER
NO DIVING
ALLOWED

1 FT

1 FT



Multiple
Storage
Compartments
May Park
Rent

412

STOP

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: Date of Pending List: Date of 16th Day: Date of 45th Day: Date of Weekly List:

Reference number:

Nominator:

Reason For Review:

Accept Return Reject Date

Abstract/Summary Comments:

Recommendation/ Criteria

Reviewer Edson Beall Discipline Historian

Telephone _____ Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



April 18, 2017

Edson Beall
National Register of Historic Places
1849 C Street NW, Mail Stop 7228
Washington, DC 20240

Dear Mr. Beall:

Enclosed is the National Register nomination for the Waikiki Village Motel in Myrtle Beach, Horry County, South Carolina. The nomination was approved by the South Carolina State Board of Review as eligible for the National Register of Historic Places under Criteria A and C at the local level of significance. We are now submitting this nomination for formal review by the National Register staff. The enclosed disk contains the true and correct copy of the nomination for the Waikiki Village Motel to the National Register of Historic Places.

If I may be of further assistance, please do not hesitate to contact me at the address below, call me at (803) 896-6182, fax me at (803) 896-6167, or e-mail me at efoley@scdah.sc.gov.

Sincerely,

Ehren Foley
Historian and National Register Coordinator
State Historic Preservation Office
8301 Parklane Rd.
Columbia, S.C. 29223