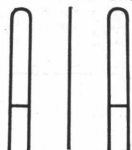


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JULY 1954



Official Publication  
North Carolina Chapter



American Institute  
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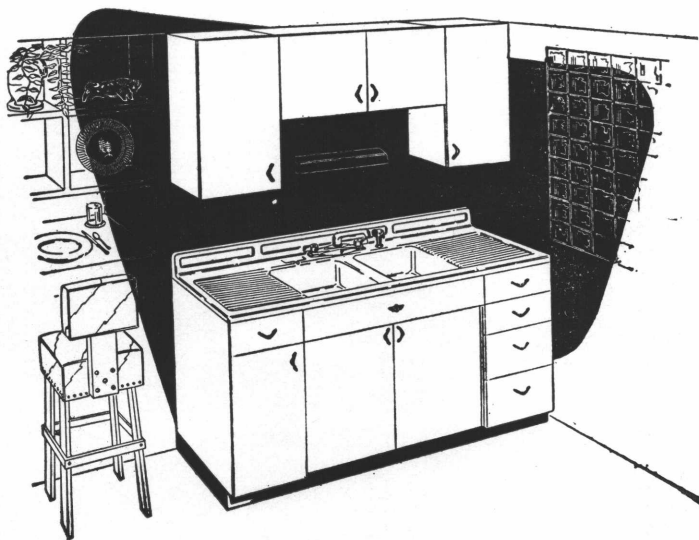
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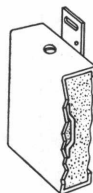
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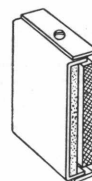
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**COVER PICTURE**

Portico of Smith Building, University of North Carolina. Built in 1851, with Alexander Jackson Davis as architect. The cover photo shows the famous maize, wheat and tobacco orders. The columns, capitals and all other trim of the building are of wood.

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Donald L. Moore, Editor  
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**SOUTHERN ARCHITECT:**

For North Carolina State College, let me express our gratitude for the publication SOUTHERN ARCHITECT. You are certainly off to a good start in this new publication and we believe it will render a real service to the people of our state.

Naturally, we are quite flattered with the State College story and are grateful to Carter Williams and to your publication.

With sincere best wishes for continued success.

L. L. Ray  
Assistant to the Chancellor  
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## ARCHITECTURAL CALENDAR

AUG. 4-6: New developments in industrial design conference, sponsored by Virginia Polytechnic Institute, at the Institute, Blacksburg, Va.

AUG. 4: Charlotte Council of Architects, Thackers Restaurant, Charlotte.

AUG. 5: Raleigh Council of Architects, Raleigh.

AUG. 13: Guilford Council of Architects Bliss Restaurant, Greensboro.

SEPT. 29-OCT. 1: Porcelain Enamel Institute, annual meeting, The Greenbriar, White Sulphur Springs, West Va.

AUG. 23-SEPT. 3: Special summer program in City and Regional Planning, Massachusetts Institute of Technology, Cambridge, Mass. Information and applications from Summer Session office, Room 7-103, M.I.T.

SEPT. 4-OCT. 7: Fall architects' Trek to Spain, Italy, Greece, Egypt, and France, under the leadership of Edmund R. Purves, FAIA.

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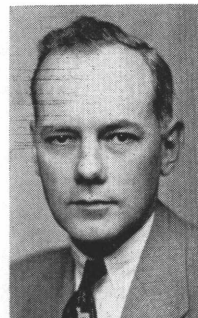
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As architects we are familiar with 101 Park Avenue, the Architects Building in New York, and with the Materials Bureau maintained on its first floor. Some of our clients have made special trips to New York to examine and evaluate the various products on display in order to reach a decision concerning the selection of construction materials and equipment for new building projects. To a somewhat lesser extent many have also heard of the Architects Bureau of Building Products in Miami, which is effectively serving the construction industry throughout all of Florida and is heartily endorsed by the 261 members of the American Institute of Architects in that State.



ODELL

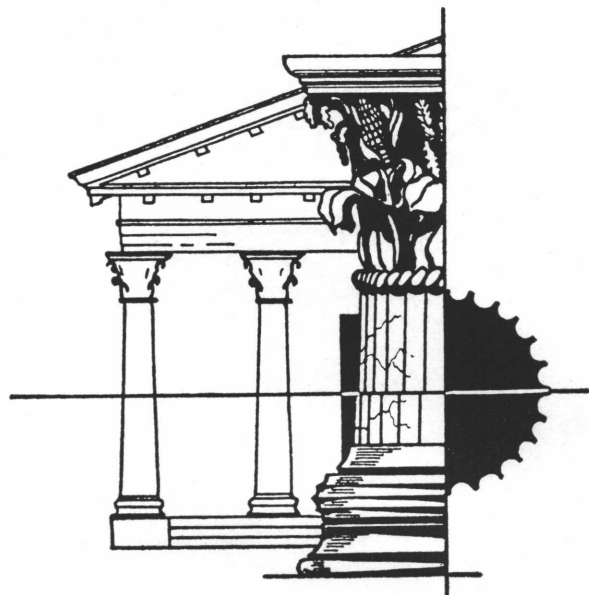
Although we are highly appreciative of the excellent service currently provided by many manufacturers, their representatives, material dealers, suppliers, and distributing agents, it is believed that a regional bureau properly conducted would decrease the overall advertising, public relations, and sales expense of the various manufacturers and their agents and distributors. We feel that the architects and contractors of North and South Carolina would welcome and patronize the establishment of a bureau which would not only be of benefit as a samples showroom, but also as a clearing house for complete and up-to-date information concerning all manufacturers, their products, catalogs, prices, and names and addresses of their nearest local representatives.

It is understood that the number of architects now practicing in the Carolinas would insure the sustained and active use of a centrally located bureau of building products.

We are confident that the potentials of a bureau of building products is of profound interest to all concerned, and SOUTHERN ARCHITECT solicits comment from architects, contractors, manufacturers, and producers' agents.

The Editorial Board again requests that all architects as well as all other subscribers continue to transmit news of their professional, personal and business activities. Each of you are your magazine's only reporters, and it is upon each of you that we are depending in order to make our magazine of interest and benefit to our profession and the building industry.

# TIME SPACE and CHAPEL HILL



By BARCLAY JONES

Active men leading productive lives leave many things behind them to serve as aids and hindrances to those who follow. One of the most tangible, illuminating and often most exasperating of these are the buildings they build and the places they put them. Buildings generally fascinate us because they are forced upon us when we must live and work in them. They are a constant reminder and record of history. Some of them are interesting and make us curious about their creators. A few are great and make us revere the men who built them. Most of them, however, serve as lessons to us if not as models. We quickly learn we should shelter ourselves with simplicity, directness and dignity; and we should avoid falseness, pomp and ostentation.

While we are at college, we are usually faced more immediately than at any other time with the problems of adapting ourselves to the structures of other generations. Universities are relatively old and stable institutions. For financial reasons, buildings they erect are seldom torn down. The academic world has never been famous in this country for excellence in its taste in architecture. So living and working in these buildings are often fairly painful experiences. This frequently serves to stimulate an interest in the men who built the buildings and their motives.

When we examine a university such as the University of North Carolina, let us try to inspect its architecture as objectively as possible in terms of the people who built it and the currents of their times. Measuring them in their own terms we can perhaps determine what is of merit in order to preserve it. We can proceed with our own building within the frame of reference of our heritage yet not burdening ourselves with

past bunglings.

The first period of building activity at the university roughly coincides with the nineteenth century. Until recently the architecture of this period has been much maligned. Since Sigfried Giedion's inspired Norton Lectures at Harvard in 1938-39, the building habits of our great-grandfathers have started to become respectable. We try to understand them now with the humility of knowing we are our fathers' sons. If we do not quite relinquish our former opinions that Nineteenth Century architects were possessed by the devil, at least we now concede it was a very interesting devil.

Perhaps, eventually, respectability may even come to the two benighted groups that currently defile our century—the archaeological cult and the traditionless-traditionalists (also known as the Colonial-without plumbing School and the Colonial-with-plumbing School). Whether or not these two schools are accorded a place other than *curiosa* in the future is beside the point here. It is very good that we are beginning to try to understand and appreciate the Nineteenth Century in this country. Although in many ways it was an ugly time, as periods of rapid growth and expansion always are, it still contained much virtue. The process of growth is never an attractive one and is always a little cruel and relentless. This is not only true of economies, societies and cultures, but of individual plants and animals also. The Nineteenth Century was sort of an artistic adolescence.

It opened with bravery. America had just become a new country. Anything Colonial was anathema. Washington and Jefferson together agreed that a new architecture—an American

architecture—be forged and the new capital built according to it. It was in the spirit of these times that this university was begun. A mechanic by the name of James Patterson built the south sections of Old East in 1793. He was concerned only with providing adequate and solid shelter. There is no nonsense about Old East. It is a plain, straightforward building having all the dignity of simple honesty. Patterson also built the East wing of Person as a chapel in 1795. This second building has more grace, but it is still plain and unpretentious. The extensions added to it in 1885 and 1891 have happily kept the spirit of the first part. In 1814 John Close built South Building on a somewhat grander scale but other than that similar to Old East. William Nichols then built a very simple Gerrard Hall in 1824 and started Old West in 1828. By 1830 then, one can say that the nucleus of the University had been established. A quad had been formed of simple dignified buildings with walls in the plane surfaces so characteristic of American building. This quad retains to this day much of its charm and is the most characteristic and distinguishing part of the University.

By the forties there was a little more money around and a need for more elegance. The classic revival had swept the country and was already being crowded by newer styles. Town and Davis of New York, the largest architectural firm in the country, was retained to design the capitol in Raleigh. On one of his trips to Raleigh, Alexander Jackson Davis was brought to Chapel Hill and commissioned to work on some of the university buildings. This distinguished architect brought restrained classic revival grace to the plainness of the existing campus. He designed the North bays of Old East and West, which were built as libraries for the Di and Phi. The sides continued the original design, but Davis permitted himself the luxury of those extremely handsome north ends. The original fenestration of the ends was quite a bit more striking, but in spite of changes that have been made, the bays retain great charm.

Davis then designed Smith building as an assembly hall. It is now the Playmakers Theatre.



Smith building, now the Playmakers theatre, was designed by Alexander Jackson Davis as a library and also intended to function as a ballroom. This building was constructed in 1851 and remodelled in 1924. (UNC Photo Lab)

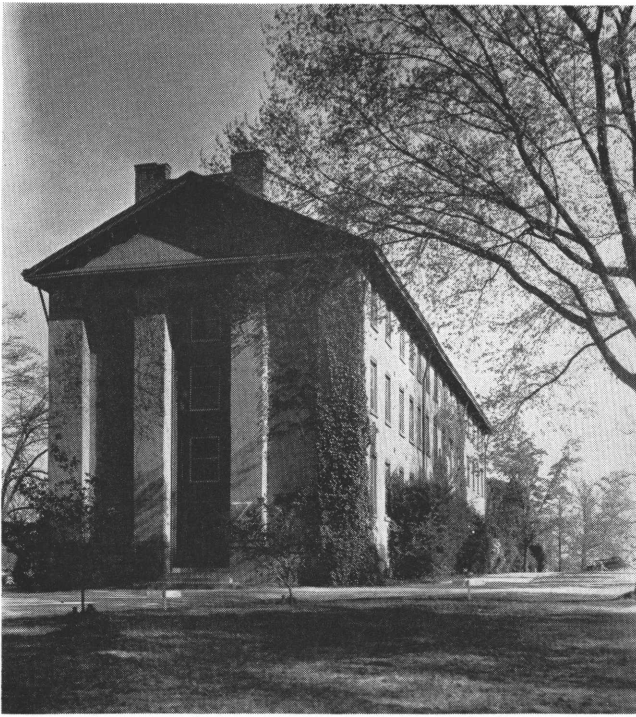


Old East, 1793. (Center section only.) James Patterson, architect. The right section was added in 1824 and the left section in 1848. The interior was remodeled in 1924. (Wootten-Moulton photo)

The buildings of Smith in 1852 is the most important single architectural fact in the history of the university's building that can claim real architectural distinction. It is a very fine statement of American Classic Revival by one of its foremost practitioners. The detail is restrained Greek and the proportions of the building very handsome. It is a very elegant little building yet simple enough to harmonize perfectly with the stark older buildings. One detail distinguishes it above all others; that is the four capitals on the East facade. As part of the rejection of everything colonial and foreign, Thomas Jefferson suggested to Benjamin Henry Latrobe that he create new Corinthian orders using tobacco and maize instead of the acanthus leaf. Latrobe as architect for the Capitol invented such orders and first used them in the Senate entrance in the interior of the Capitol. For Smith Hall Davis designed capitals using maize, tobacco and wheat, and had them carved in New York and shipped down.

Smith served subsequently as library, then chemistry building and now as a theatre. When bathing facilities were first introduced to Carolina, they were all concentrated in the basement of Smith. The building has lost much through change—now even its name. Davis' marvelous chandeliers are gone but the capitals remain—they must be preserved.

New East and West, designed by William Percival, were added in 1859, maintaining the symmetry of the original plan. These buildings continue the classic revival tradition and are very handsome and unique structures. They are very distinctive and no other campus has anything quite like them. There is a grandness of scale about them that gives them great authority. These buildings complete the harmony of the old campus which expresses well the secure and confident look of the men who built it while facing a future sure to be filled with rapid change and



North bay of Old East dormitory, designed by Alexander Jackson Davis and built in 1848. This bay and its identical counterpart on Old West were built to house the Di and Phi libraries and were the first library structures on the University campus. (Bayard Wooten photo)

upheaval. These men had values which would stand no matter what happened. Their buildings convey to us that fact.

Only one other building remains to be mentioned of the Nineteenth Century. That is the old Memorial Hall. It is no longer standing and from what I can gather it is small pity. Incredible as it may be, it seems true that the present Memorial Hall built in 1930 on the site of the old one is a vast improvement.

The Nineteenth Century gave Carolina a rich heritage of buildings. Sturdy, honest, simple, straightforward buildings these are. They speak well of the men who erected them—men faced with the lack of adequate funds, sophistication, even in some cases much training. But men who in spite of their limitations were able to comport themselves with great dignity. They solved their problems in such a manner that many coming later with more resources of all kinds would find themselves embarrassed by comparison.

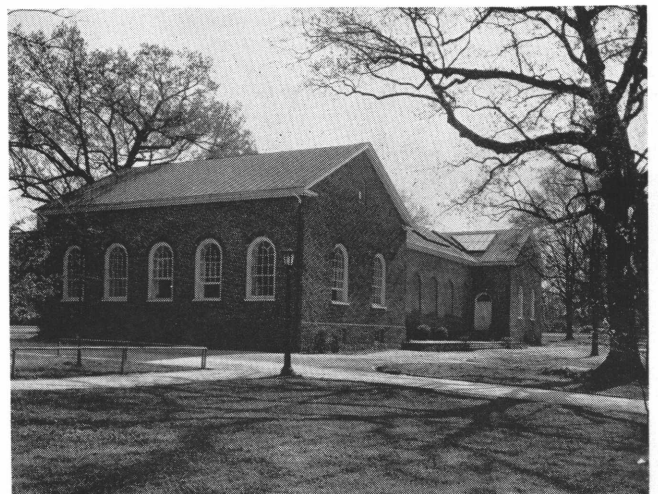
About the turn of the century the university started a very vigorous building campaign which I have called the Milburn period after the man whose work dominates it. Frank P. Milburn is a most curious person. The period during which he was most active is one that is characterized in architecture by individuality. However, even among these individualists Milburn is a giant. He seems to have done a tremendous volume of work and some of it is of large and important buildings. He surely must have had about the largest architectural practice in the South. Without attempting to evaluate it, suffice it to say that Milburn's work is always interesting. His work on the campus is much calmer than seems to have

been usual for him. It has been impossible for me to discover any plan or concept of exterior spatial arrangements which governed him in the location of his buildings. One is almost tempted to say that he laid these great piles of gray brick around campus by sheer whimsy.

Until Milburn, while no rigid symmetry was followed in the placing of buildings, principles of balance governed building locations. The old campus cannot be considered a piece of formal planning in any sense. Quite to the contrary, it is very fortunate that no recent attempt has been made to formalize the North Campus. Its charming romanticism with its undulating lawns and natural, asymmetrical planting has been preserved. Milburn does not seem to have been particularly sensitive to this romanticism but he did not violate it to any great degree.

However, Milburn arrived at sites for buildings, the buildings themselves are quite interesting. Whatever else may be said about Milburn, he is never dull. Though his taste, sense of proportion, choice and use of ornament, and selection of materials may be questioned, his design has great vigor and individuality. He must have taken pride in his erudition because he tried to give the campus a little of everything. A touch of Gothic, details of Renaissance, Spanish, Classical, Tudor, French—in short a perfectly bewildering conglomeration. Milburn was an eclectic without a trace of shame. Some of his buildings are among the most charming on campus. Caldwell with its heavy horizontal lines is quite distinguished. Alumni seems to have been more attractive before the top story was put on it. Smith is really a very lovely building and Battle-Vance-Pettigrew is an imposing composition of tremendous charm.

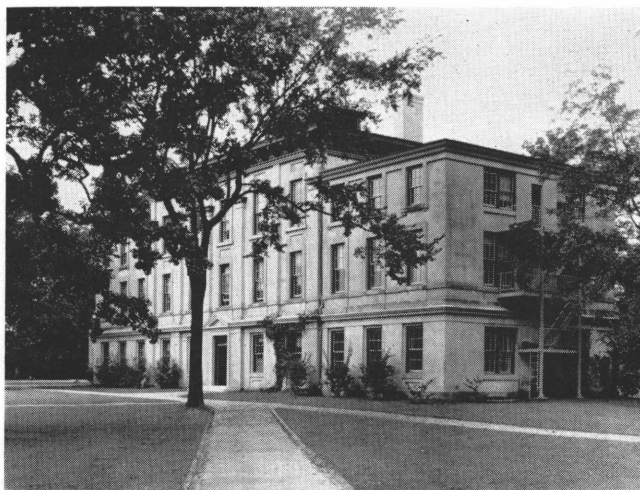
Battle-Vance-Pettigrew certainly has the best plan of all the dorms on campus. Milburn was enough of a Victorian to know how to make a really functional plan. With the addition of recreational facilities to the rear, it would make an ideal and much needed graduate center. Proposals seem to have been made that B-V-P be demolished and the sterile and internally impossible



Person Hall, left wing designed by Samuel Hopkins as a chapel in 1795. Center wing was added in 1885 and right wing in 1891. The building was remodeled to house the Art department museum in 1934. (Wooten-Moulton photo)

form of another Graham Memorial replace it. That would be an architectural tragedy. Since the subject has been brought up, I am almost tempted to suggest the reverse. Even Milburn's less successful buildings are fascinating. Bynum could hardly have been beautiful even as the gymnasium it was originally designed to be, nor Swain as the cafeteria, nor Hill as the library. But they are distinctive, comfortable looking buildings with well worked out plans no matter how capriciously he decorated them. Buildings can be conceived only in terms of specific functions they are to shelter. There is a pattern at the University of North Carolina of completely changing the functions of buildings after they are built, thus violating any integrity they had. It is a wonder after the armies of remodelers that have attacked them that Milburn's buildings can be used at all.

At the end of the first World War the university started its third great spurt of building activity. One of the largest architectural firms in the country and one of the leaders of the eclectic school, McKim, Mead and White, was engaged as architectural consultants. It was announced that the university, having steadfastly repudiated colonialism for 125 years, was suddenly to become "Southern Colonial." What is meant by "Southern" I have difficulty in understanding. As far as I can see these buildings are almost dead ringers for ones the same firm did at N.Y.U., Wesleyan and Harvard, to mention only a few. Maybe southern brick was used. Little attempt seems to have been made to adapt the buildings to the climate; south walls are identical with north walls. Ventilation and control of sun penetration do not seem to have been considered. If "Southern" is hard to understand, "Colonial" is much more difficult. No pretense was made at scholasticism—this is, building in the manner and style of the period; even the bond of the brick is not colonial. But whatever was meant by this term, they proceeded to build quite a few buildings according to it. The upper quad, the South Campus and the lower quad evolved. For the first time formal patterns were introduced to the university. Buildings were rigidly arranged on axes such as the one from the cupola of South



New West, 1859. Designed by William Percival, architect. This building was remodeled in 1926.

Building to the peak of the Bell Tower, which slices the flagpole and the Library dome. The rolling ground was leveled and sloped, and trees and buildings were arranged symmetrically. The casual romanticism of the nineteenth Century and Milburn era were to be replaced by order. Formalism, it should be noted here and now, is not the only way of achieving coherent organization of external space. Far from it, indiscriminate crucifixion of buildings on one or more axes leads to the most irrational of groups. Formalism was a characteristic of the work of McKim, Mead and White and they had a fine sense of proportion concerning exterior spaces. Entering the upper and lower quads by walking east between Grimes and Ruffin, one comes into the most exciting space on the campus. The scale is just about perfect. This is only true in winter, since the insensitive planting completely obscures the spaces during the summer. The architects were masters of eclecticism and their proportions and detailing of buildings are always handsome. The upper quad buildings are good examples of their work. The South Campus is still being developed according to this plan.

This sudden rash of one style eclecticism was warmly received. It was proposed that the university continue building "Southern Colonial" for ever and ever. No matter how society should change, technology improve or culture advance, the future building of the university would be frozen to a single style in brick and Indiana limestone. This idea that an art form could be abstracted from the tempo of the society that created it and its development arrested and held indefinitely in some unnatural "style" was a prevalent notion in ancient Egypt. Since that time, however, it has seldom been given serious consideration as a valid concept.

Within the limitation of this concept the university then moved into its fourth great period of building activity — the PWA period of the thirties. The State put up 20 per cent of the money, the PWA 45 per cent and the rest came from gifts and bonds. Formal planning was again abandoned and buildings were placed ac-



New East, 1859. William Percival, architect. This building was remodeled in 1926.

cording to the same principles that governed Milburn. Eclecticism was not abandoned, however. Descriptions of the mixed styles of these buildings by sympathetic critics sound humorously like attempts to describe the lineage of a mongrel dog. Rather like "By a German Shepherd-Setter-Cocker out of a Newfoundland-Pomeranian-Spitz with just a soupcon of Poodle." If these new buildings do not have the refinement of detail and sensitive proportions of the buildings of the twenties, they do have more dormers and that seems to be important to someone. However, it must remain for another hundred years or so from now to say extenuating things about these later buildings. I should be quite interested to know what will be said, for instance, about the very fine indoor swimming pool which feels obliged for some obscure reason to masquerade as a rose garden on the exterior.

As we survey these four periods of building in the history of the university, the most striking fact seems to be that little attempt has ever been made to develop indigenous buildings adapted to the climate and the way of life of the university. In the first period, the Nineteenth Century, merely defeating nature and establishing minimum shelter were such tremendous problems there was not time for refinements. In the second or Milburn period, an exuberance of growth and new wealth overshadowed everything else. But it is difficult to understand why in the last two periods since 1920 no effort has been made to think first of function and only later of form. But as we live and shiver and sweat and squint in these buildings left by other generations we must remember that in life everyone does about the best he can. American universities do not seem to be appropriate milieu for very good architecture. Examples of great architecture at universities are rare. One can mention offhand Jefferson's work at Virginia, Mills' at South Carolina, Richardson's at Harvard, and one about has to stop. Now in the post-war period the situation is improving a little. Universities are again deciding they can participate in contemporary culture. Gropius has done fine work at Harvard, Mies van der Rohe at Illinois Institute of Technology, Alto and Saarinen at M.I.T., Breuh at Wheaton, and Wright in Florida. Skidmore, Owings and Merrill did a magnificent medical center for Temple and Louis Kahn has just finished a marvelous art school and museum at Yale.



Davie hall, 1908. Frank P. Milburn, architect. This building is more or less typical of the gray brick buildings Milburn designed for the University and is a good example of his use of ornament in his more restrained designs. (Wooten-Moulton photo)

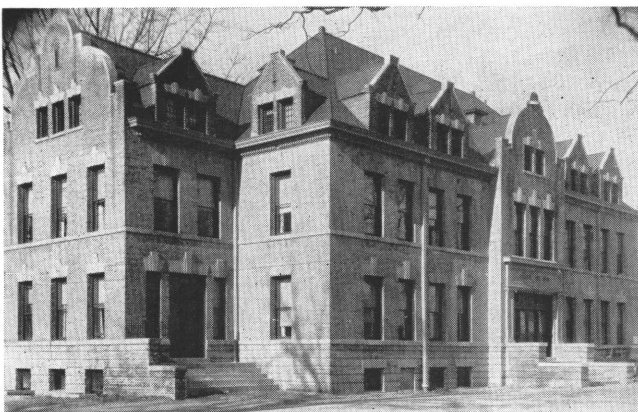
If this trend has not yet reached Chapel Hill, we can at least be thankful we have been spared such a catastrophe as befell Duke and is currently befalling Wake Forest. We at least have a rich and varied heritage of architecture. We must get to understand and appreciate it—and make sure the good is preserved.

While we may at times be forced to regret the actions of those who have gone before us, we must not be ashamed of them. We are their cultural heirs; we shall probably be no less free of error than they. With humility and directness let us face our problems and try to solve them the best way we know how. Let us use the methods and materials at our disposal according to their natures and not try to see how fantastically we can pervert them. Let us avoid the false and the phony—from fake green marble library columns to dormitory "decorative" chimneys. Let us above all not be afraid to live in our own times.

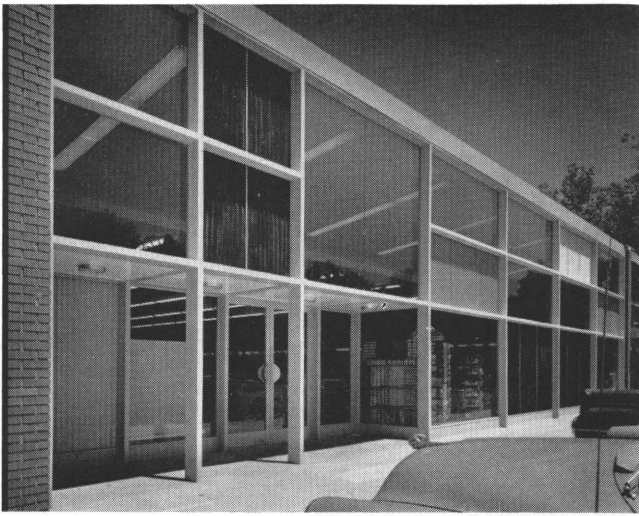
(EDITOR'S NOTE: This article was originally printed as "Space, Time and Chapel Hill" in the Fall, 1953, issue of *The Carolina Quarterly*, literary magazine at The University of North Carolina and is reprinted by permission).

#### BARCLAY JONES

Barclay Jones received a Bachelor of Arts degree in Fine Arts and a Bachelor of Architecture degree from the University of Pennsylvania. After working briefly in architecture, engineering and city planning, he entered the University of North Carolina to take graduate work in city planning. In the two and one-half years he has spent so far in Chapel Hill he has become very fond of the university and some of its fine old architecture. He is currently engaged in doing research for the Department of Economics and in taking advanced study in economics. He is a Junior Associate of the Philadelphia Chapter of the American Institute of Architects and a member of the American Society of Planning Officials.

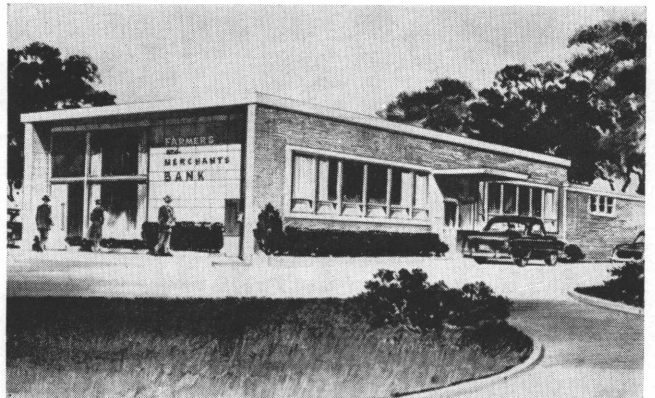


Mary Ann Smith dormitory, 1901. Frank P. Milburn, architect.



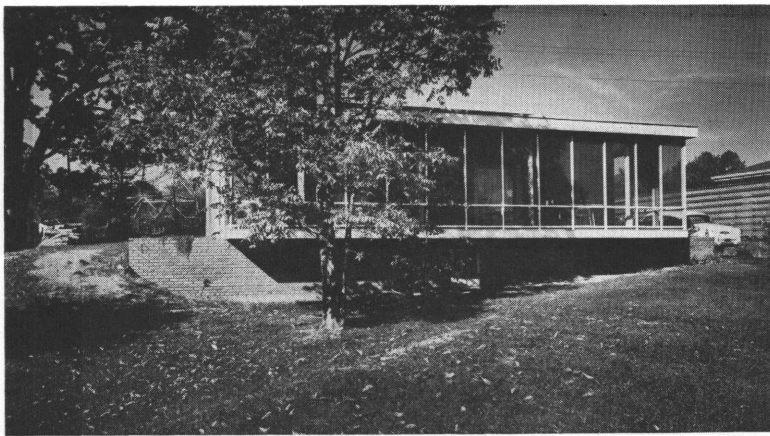
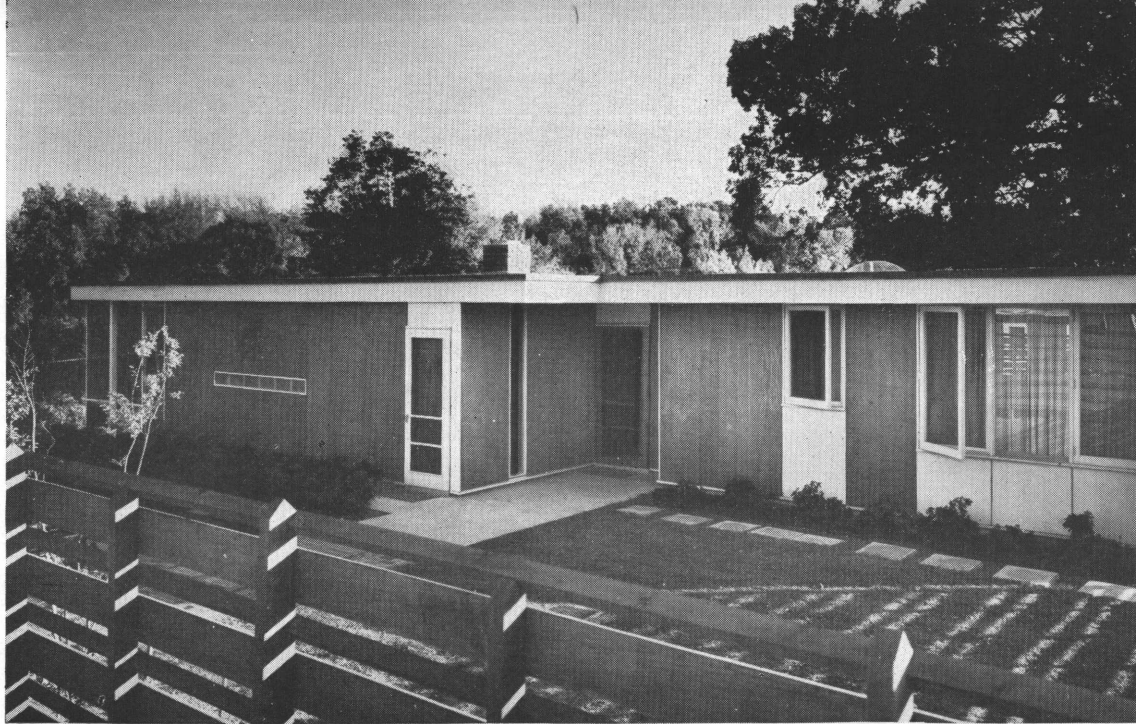
Eckerd's **DRUG STORE** at Charlotte. A. G. Odell, Jr., AIA, and Associates, Charlotte, architects.

**GYMNASIUM** at Lincolnton high school. Marsh & Hawkins, AIA, of Charlotte, architects.

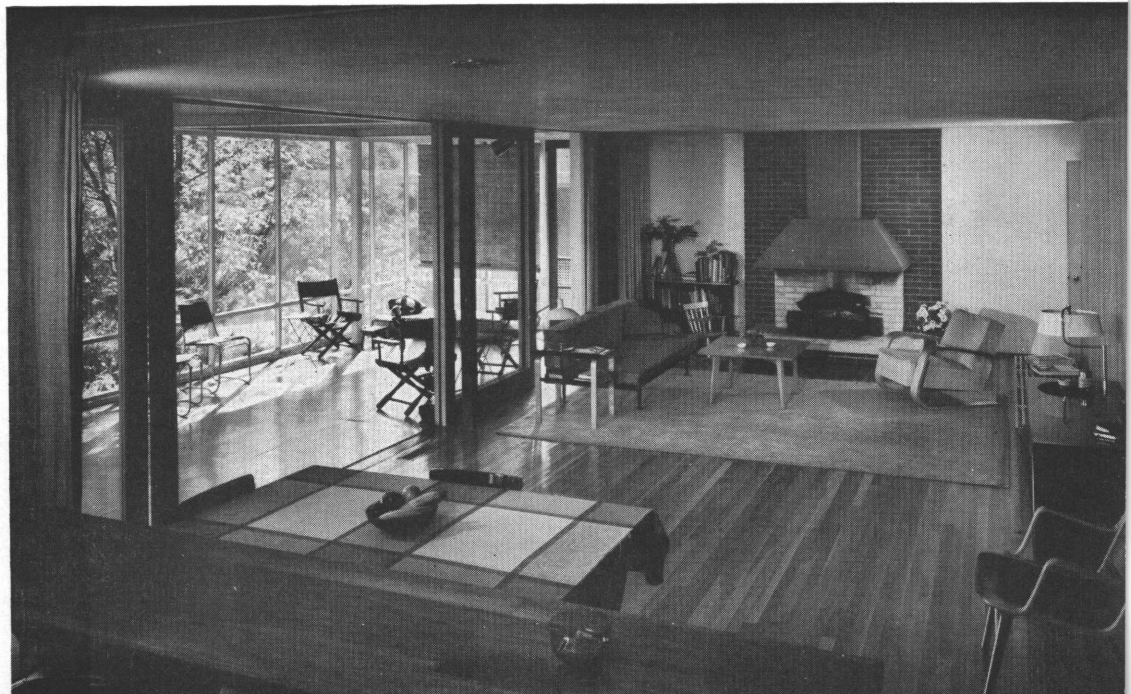


**FARMERS AND MERCHANTS BANK** at Granite Quarry, Marsh and Hawkins, AIA, of Charlotte, architects.

ARCHITECT  
DESIGNS  
*Own*  
HOME

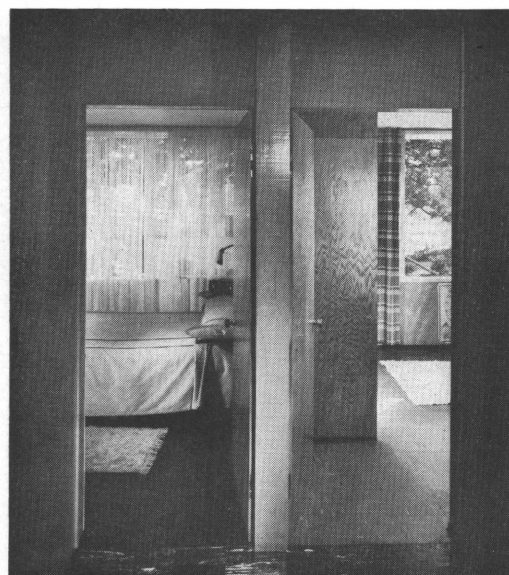
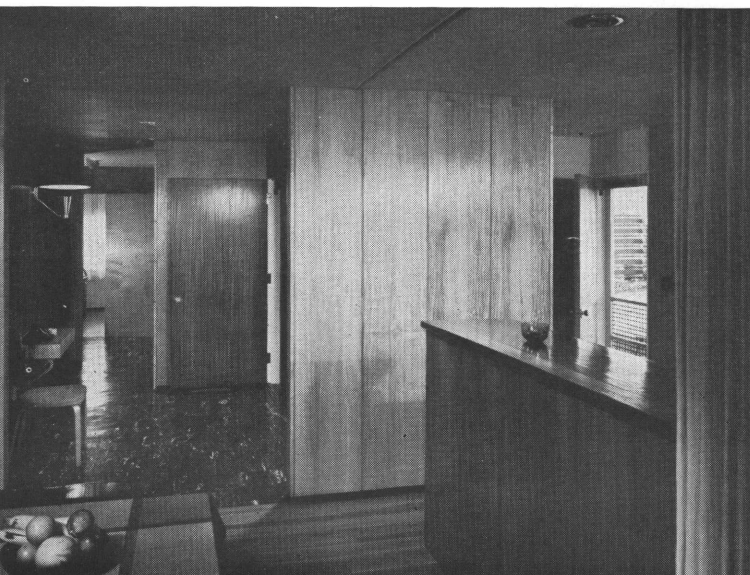
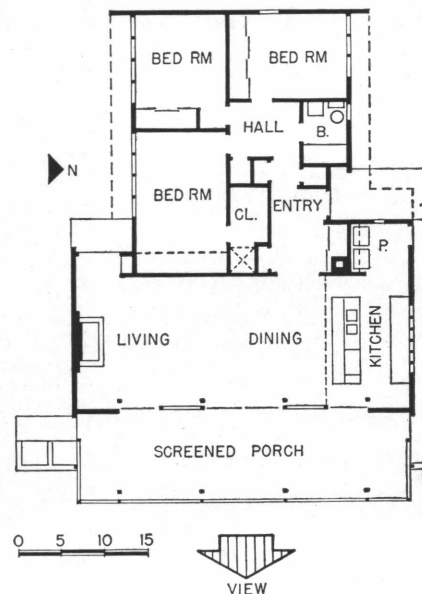


The G. Milton Smalls "like to have all the protected view possible and prefer to live where it "feels high." So, with budget in mind, they chose a medium-sized lot sloping downward toward the east and the view, placed their house on the highest point, and added an enormous screened porch facing the view. (Reprinted from the June, 1954, issue of Architectural Record by permission. Photographs by Joseph W. Molitor)



G. Milton Small, AIA, Architect and Owner

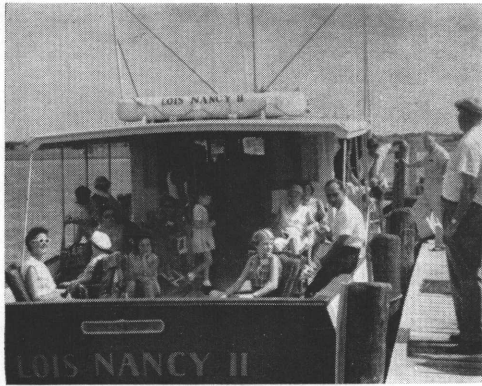
Says the Architect-Owner of this house in Raleigh, "Since cost was a very limiting factor we decided to have space if nothing else and this is the entire key to the low (\$8.00) per square foot cost." The emphasis on space came from a family liking for informal entertaining and resulted in a completely open living-dining-kitchen area which, of course, cut down the cost of partitioning, wiring, etc. It was the screened porch, however — which the family considers the chief characteristic of Raleigh house architecture—that really gave the house the required spaciousness: for seven months of the year it adds 400 square feet to the living area, and even when it can't be used it adds space visually.



Mrs. Small does all the cooking for the family. She likes to take part in family activities, and does not want to be relegated to the kitchen. Open plan of living area allows her to participate in family doings even while getting dinner. Built-in cabinets for china and glass separate kitchen and dining areas.



# SUMMER MEETING N. C. CHAPTER



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(Members and guests desiring photographs may send requests to Jerry Schumaker, 411 Evans Street, number at \$1.50 each)

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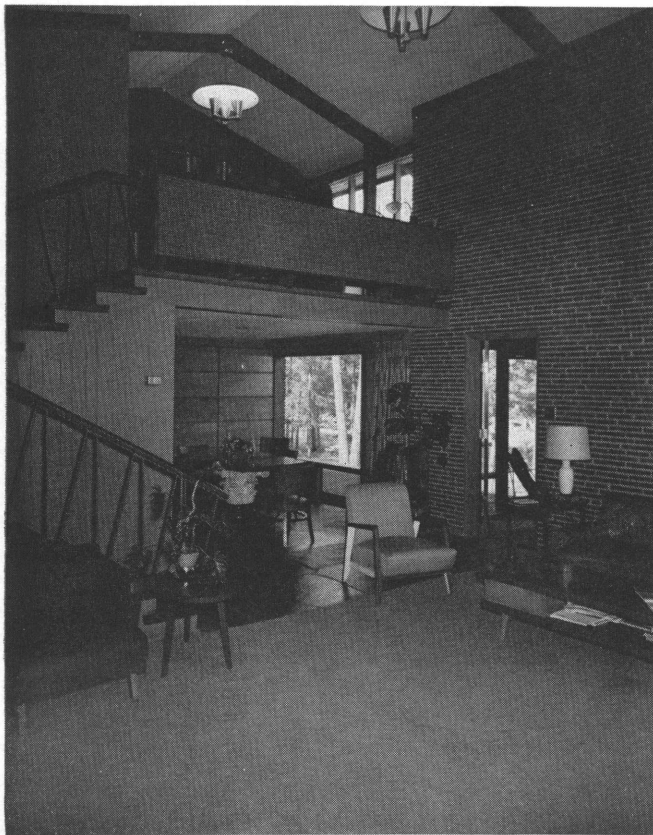
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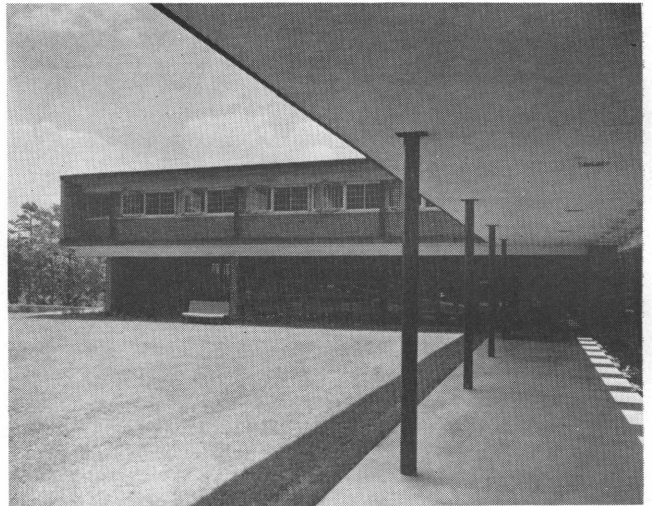


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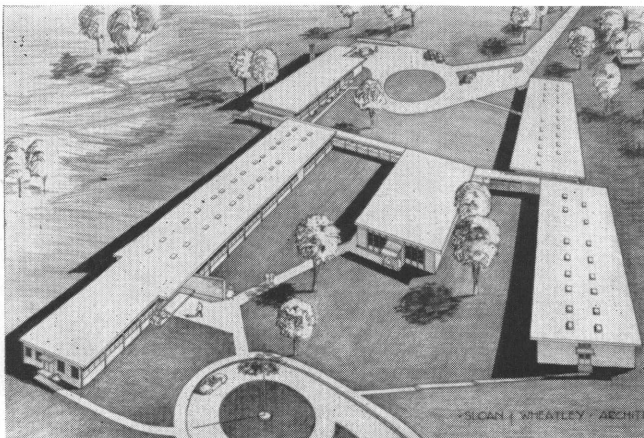


**LIVING ROOM INTERIOR** residence of Mr. and Mrs. John Erwin Ramsay, Salisbury. John Erwin Ramsay, AIA, Salisbury, architect.

**ENTRANCE** Farm Colony building, State Hospital, Morganton. John Erwin Ramsay, AIA, Salisbury, architect.



**MEDICAL CLINIC BUILDING** for Dr. A. Chalmers, M. D., Charlotte. Sloan and Wheatley, AIA, of Charlotte, architects.



New Sedgfield **JUNIOR HIGH SCHOOL** at Charlotte. Sloan and Wheatley, AIA, of Charlotte, architects.

# REPORT FROM THE OCTAGON

by EDMUND R. PURVES, FAIA  
*Executive Director*

AMERICAN INSTITUTE OF ARCHITECTS



EDMUND R. PURVES, FAIA

It is always a great pleasure for me to come to the South Atlantic District and especially to have the honor and pleasure of addressing a meeting. For the past three years I have been associated with Tom Harmon, your Regional Director, and that instant liking of which I was aware when first I met him in Chicago, never has been displaced—in fact, it has been enhanced for the liking has grown to admiration, respect and friendship—sentiments which, so far as I dare, I also turn toward his charming wife.

The strides that have been made in the South Atlantic District, and especially in Georgia, in architectural progress, are the envy of the rest of the country. We are most happy to see it so. We are glad that the time has come when no one city of the United States can be singled out as the criterion of culture issuing artistic mandates and dispensing criticism with a sympathetic, if sometimes condescending air. Good architecture is to be found and good architectural service is to be had everywhere in this country.

Tonight I am not so much concerned with what has gone on in the past, what The Institute has accomplished, what the profession has accomplished, but rather to taking a quick glance at where we are; to concern ourselves with the future,

where we are going, and possibly, why.

Your accomplishments have of themselves brought you increased responsibilities and concern. Your high standards, once obtained, must be maintained. This is true of the architectural profession everywhere. Especially in the United States where we have outdistanced our colleagues in other countries. Our responsibilities as a profession have changed; they have grown more manifold and more exacting. This is the inevitable price that we must pay for the reaching out and for the attainment of those positions of prestige and reputation which we have long sought.

Consider how the profession itself and its position have undergone a change since the day when many of us were studying architecture or were commencing our careers. Many of us can recall those days when the architect had set himself up as a sort of gift of God to a favored few. Perhaps he did not set himself up—perhaps he simply found himself there after the industrial revolution produced its first crop of tycoons. We fancied, or rather our forebears fancied, that they had created an architectural background for the civilization such as it was of our grandfathers. They imagined that they had set a style for our edification.

No longer is the architect supported by the floodtide of private fortune. Instead he finds himself an important factor in community effort and energy. In thousands of communities, all over the land, civic minded people are working together to achieve satisfaction and enjoyment. To this the architect has brought tangible form.

The architect and his neighbors are to be congratulated. They have formed a great working team and are winning the battle of spiritual and emotional development and economic leadership.

From the efforts of the volunteer solicitor of funds to the completion of the great hospital—from the midnight sessions of a school board to the dedication of a new school—from the meeting of company executives to the completion of an important industrial plant, we have all seen in your District the perfect integration of community spirit and good architecture. Here is the new role of the American architect. It is a wonderful role.

You may be perplexed by the many new demands that are put upon you and some of you may even suspect that we have had a hand in stimulating these demands. That suspicion is not without foundation, for we at The Octagon are made fully aware that the profession is expected to be more proficient and

more competent. We realize only too well that the days of the old artist-architect are gone forever except where possibly here and there they survive in rare instances. We are in a highly competitive economy in which all manner of man's effort is becoming more complex and more technical. We have seen our concepts change in our own lifetime.

Some of this change has been of our own making. We have even thought of ourselves as discoveries and probably with justice. We forced ourselves forward to a certain extent. Architects are usually at the van of any forward movement in the construction industry. But much of our manner of working nowadays has been thrust upon us. A contributing factor to this increase in energy and to this new demand derives from the fact that the client knows more about us than he has ever known before. This may be the result of our various public relations programs and, again, it may be due to the fact that everyone is more interested in what the other man can do for him. We take little for granted. For instance, we are far more knowledgeable ourselves of what the medical profession can do and is doing for us than we were a few years ago.

The client with a difficult building problem is looking for a leader to direct the team that is to produce the structure for which he is paying. We have advanced the architect as that leader—the architect is regarded as such. We are really now faced with the responsibility of fulfilling those obligations for which we have long been seeking.

You may well ask at this point whether or not The American Institute of Architects has kept pace. I can answer most assuredly that it has. Take just one or two simple cases to illustrate my point. Let us take the housing legislation which is probably the most far reaching and most important piece of national legislation in some years and one which will affect, directly or indirectly, every member of the profession regardless of whether or not he himself is engaged in housing. Housing legislation is probably a misnomer for it does not only have to do with shelter, and financial arrangements to make that shelter possible, it has to do with urban redevelopment, with changing the face of the nation, and with the changing philosophies of economic thinking and of physical planning.

Many months ago, after the new Administration came into power, representatives of The American Insti-

tute of Architects were called into roundtable discussions with representatives of the construction industry, including the financial elements of the industry, the mortgage bankers, the building and loan associations, and others. And The American Institute of Architects was called into a conference by the Administrator of the Housing and Home Finance Agency and his commissioners. We participated in Mr. Cole's famous "shirt sleeve" conferences. Even if some of our members had not realized our position in the building world, the Administration was fully cognizant of the extent of the pro-

fession's interest and the scope of its responsibilities.

Representatives of The American Institute of Architects were members of the Advisory Committee on Housing to President Eisenhower which prepared the memorable report leading to the legislation. In addition to those two members, Ralph Walker and Paul Williams, other A.I.A. members participated and contributed toward the writing of the report itself. These included Miles Colean, F.A.I.A. and Carl Feiss. Furthermore, and perhaps of even more significant interest, the past policies and deliberations of the

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A.I.A. on housing and related subjects were made available to the Commission and to HHFA. It is most interesting to note that in 1949 The Institute's Committee on Housing under the Chairmanship of Louis Justement produced a proposed piece of legislation called "A Redevelopment Administration Bill." The President's Commission advocated an urban renewal plan and the legislation contains the urban renewal plan which is almost identical to the urban redevelopment administration advocated by the A.I.A. some years ago, and so we are naturally pleased to think that the deliberations and recommendations of The American Institute of Architects may have found themselves now in a Presidential policy and a far-reaching piece of legislation.

Several weeks before the recent meeting of The Board of Directors, an informal conference was held in The Octagon consisting of the Chairmen of some of The Institute committees that were concerned with or related to the housing problem, The President of The Institute, the First Vice President, members of the staff, and some of our non-Institute friends representing various interests in the construction industry and of the present Administration. The

morning was taken up with comments and advice from our friends outside the profession and a review of the policies that have been adopted by their respective organizations with respect to the housing legislation. The afternoon was given over to a discussion of The Institute's people, looking toward the formulation of policies on the housing legislation. This preceded the writing of the Executive Director's report to the members of The Board and a discussion of this subject at the Board meeting itself.

The Board discussed the subject of housing policies for The American Institute of Architects, or rather policies of The Institute on the legislation now introduced in Congress. Miles Colean joined us in the morning session of The Board meeting and was extremely helpful in clarifying the controversial items in the bill, and throwing light on some of the more obscure, at least to architects, reasoning found in the bill itself. Then, at luncheon, we were joined by the Administrator, Albert Cole, and his assistant in charge of urban development, our old friend Jim Follin. Following the meeting Mr. Cole and Mr. Follin returned to their offices and The Board then evolved a series of policies to guide

The Institute and its representatives in presenting The Institute's opinion to the Congress or in any other way in which such policies will be pertinent. Not only was this meeting interesting from the point of view of the subject matter discussed, but it marked the first time, to the best of our knowledge, when The Institute has informed itself adequately on the issues at hand and has enunciated clear and unequivocal policies for the guidance of its members. It established a pattern which we expect to pursue in the future in other subjects.

Since The Board meeting The Institute has presented testimony to both the House and Senate Banking and Currency Committees. This testimony was presented by The President himself, Clair Ditchy, who was accompanied by Louis Justement, a former member of The Board and an expert in this subject. Our testimony was well received and we were complimented by the Chairmen of both the House Committee, Congressman Wolcott, and the Senate Committee, Senator Capehart. Thus, again, The Institute has reaffirmed itself not only as a leader in the construction industry but has rendered a significant service not only to its members but to the profession, to the industry, and to the economy.

It would be impossible in light of recent events to ignore the impact of the dismissal of Mr. Hollyday, not only on the FHA, but on the construction industry and possibly on the economy of this country. Being close to the scene personally, and having known Mr. Hollyday for a number of years and having every respect for him as a gentleman, a banker and a man of integrity, it came as a frightful shock to learn from the newspapers that he had been the innocent victim of a force of circumstances which, from all accounts, has been precipitately set in motion. What will come out of all this remains to be seen. It is hoped, however, that the process of investigation and of bringing any miscreants to justice will not impede the normal progress of planning of housing and of urban development.

Another little bit of service we engaged in, which I should like to tell you about, originated sometime ago when we sent out a postcard survey inquiring on the work that had been done and that is on the boards of the architects in the country. This amateurish little effort provoked quite a sensation in the construction industry and, curiously enough, in the Administration of the

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country as well, for our findings were used by others in the industry, including the United States Chamber of Commerce, as an authoritative indication of the situation and probable outlook for the industry. We had calls from the White House staff on the subject which was also given the results of our survey. Now the Administration is following along and is again urging us to undertake a survey. We have been in consultation with the Undersecretary of Commerce, Walter Williams, and with the Chief of the President's Economic Advisers, Dr. Arthur F. Burns, who are encouraging The Institute to continue its work and express extreme interest in what we have accomplished.

Let us consider realistically the word "leadership." Scarcely a week goes by that the word is not used in letters or in discussion at the headquarters of The American Institute of Architects, and I am sure it is used in your Chapter councils. Resolutions are adopted in which the word becomes a sort of banner like that of the youth in "Excelsior." Groups of architects, chapters even sometimes, adopt resolutions endeavoring, it would seem, to achieve "leadership" through manifesto or legislation. (I often hear too that so

and so has qualities of leadership and that so and so lacks leadership.) The older I get the more perplexed I am as to what all this means.

Let us consider a homely example—a football afternoon. Who is the leader? Is it the drum majorette prancing before a high school band? Is it the police captain who has instructed that high school where it can parade and in which direction it has to go? Is it the football coach or captain, the principal of the school, chairman of the Board of Education? They all fancy themselves as such. But, it is you yourself, a member of the community who, with the united effort of your fellows, has made all of this possible—this expression of life, this afternoon of pleasant and, we hope, victorious accomplishment.

We now have accomplishment thru momentum rather than accomplishment thru personality. And so I become irritated at the misuse of the word "leadership"—a quality which has seemingly passed from the individual to the aggregate.

The Congress in our country is the voice of the people, the executive branch is the implementation of that voice. It is easy to make an analogy with The American Institute of Architects of this general thesis. It is very simple. It is not the Officers, The Board of Directors or we at The Octagon who are the leaders of the profession and of The Institute—it is you yourselves. Your leadership is not one which you can obtain ever by fiat, by legislation, by demand or proclamation. It is a leadership which results from your efforts and your abilities, jointly and individually.

We must become more conscious of the essentiality of thinking nationally. You here in this District are part of the national picture, an important part too. What you say and do is of consequence to the rest of the country. It is incumbent upon you to continue to think in terms of the welfare of your community, your country and your profession.

I recall my days as an officer on a General's staff in the last war. He was talking continually about "painting a big picture." (You must paint the big picture for us.) Just how this simile crept into military terminology I shall never know. Whether it was a personal whim of that particular General or whether he had picked it up at Fort Leavenworth General Staff School still remains a mystery. But it was a very apt simile and one which can be well brought back to a profession en-

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gaged, among other things, in the fine arts.

Which brings to mind that I am often caused to shudder at what appear to be evidences of retreat to the Ivory Tower. These frightened manifestations on the part of chapters and members do still appear and with alarming frequency. I refer particularly to the desire on the part of some chapters and even some state associations, and even an expressed desire in programming our national conventions, to restrict our gatherings to architects alone, to restrict our discussions to those topics which are of interest peculiarly to ourselves.

Just a word about The American Institute of Architects itself, as an organization. Does it measure up? Of course, I answer "yes." If I did not fully believe so I would not be here. I think that on reflection you will find that it does. We are continually criticizing ourselves at the headquarters, evaluating ourselves and stimulating ourselves to new and further activities and aspirations in your behalf. We are aware of the innumerable and forceful demands made upon us. But sometimes these demands are not coordinated. We at the headquarters can operate it only

from coordinated demand. We too have to follow the prescribed democratic processes and we cannot assume activities unless there is coordination in the promotion of these activities.

In summary, I am convinced that we have much to look forward to. We have every reason for optimism, for hope—not only for the welfare of the profession and for the progress of architecture, but for your own organization — The American Institute of Architects. It is an alive, a vital organization. It is a respected, and at the same time militant, society. It is an ancient and honorable profession, it is that of a learned profession, it is in the educational field, it leads in the advancement of technical science within its scope. It is working daily to make a contribution through its many members to the welfare and happiness of the people here and the entire country. It is your organization and it is up to you to keep it in the forefront.

**This address was delivered by Mr. Purves before the South Atlantic Regional Conference of the American Institute of Architects at Savannah, Ga. Mr. Purves' address was of such interest and importance that it is reprinted in full.—Editor's Note.**

## Ramsay Is Named to Architectural Board by Governor

John Erwin Ramsay, AIA, of Salisbury has been appointed by Governor William B. Umstead to a five-year term as a member of the North Carolina State Board of Architectural Examination and Registration. Mr. Ramsay succeeds J. Burton Wilder, AIA, of Greensboro.



RAMSAY

An active leader in the American Institute of Architects, Mr. Ramsay is a past president of the North Carolina Chapter, AIA, and is currently serving as a member of the Chapter's board of directors.

Mr. Ramsay received his architectural education at Yale University, where he won a scholarship for leading his class in design and placed second in the Warren Prize, a national Beau-Arts competition. He is a graduate of The McCallie School of Chattanooga, Tenn., the University of North Carolina and Yale University.

He has had extensive experience with city, county, state and federal agencies in the architectural field, gained with such buildings as the Farm Colony building at the State Hospital, Morganton; Rowan Public Library, War Memorial building, Rowan Farm and Health Center, all located at Salisbury; the Stanly County Courthouse, Albemarle; and numerous housing development projects. His work, both private and public, has been widely published in both state and national publications.

In addition to his activities in the field of architecture, Mr. Ramsay has been active for many years in civic affairs in North Carolina. His civic activities include: past president, Salisbury chapter, North Carolina Symphony Society; past president, Rowan Civic Music; director, United World Federalist; director, North Carolina Symphony Society; chairman, Crusade for Freedom for Rowan county; past director, Salisbury Junior Chamber of Commerce; former Scoutmaster, Troop 444, Uwharrie Council, Boy Scouts of America; and deacon, First Presbyterian church, Salisbury.

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## Gaines Is Named Board President

Henry Irven Gaines, AIA, of Asheville has been elected president of the North Carolina State Board of Architectural Examination and Registration. Mr. Gaines succeeds J. Burton Wilder, AIA, of Greensboro.

Eric Flannagan, Sr., AIA, of Henderson was named vice-president, with Leon McMinn, AIA, of Greensboro being chosen secretary-treasurer.

Ross Shumaker, AIA, of Raleigh was again chosen to serve as executive secretary of the board.

Other members of the board are W. A. Bowles, AIA, of Charlotte and John Erwin Ramsay, AIA, of Salisbury.

## Committee Named to Draft By-Laws

Plans for the development of a formal constitution and by-laws for the Guilford Council of Architects were

presented at the regular meeting of the group in Greensboro July 2.

Following a general discussion of basic ideas for the constitution and by-laws, President Charles C. Hartmann, Jr., AIA, appointed a committee, composed of Charles C. Hartmann, Sr., AIA, Edward Loewenstein, AIA, and J. Burton Wilder, AIA, to draft a proposed constitution and present it at the next meeting.

## Double Oaks Wins Award of Merit

A. G. Odell, Jr., AIA, of Charlotte, has been awarded the American Institute of Architecture's Award of Merit for the Double Oaks School of Charlotte.

The award was announced at the annual national convention of the American Institute of Architects in Boston.

The award was one of only 38 in the nation and the only school in North Carolina to ever receive such an award.

## 17 Candidates Pass State Board

Seventeen candidates have qualified for registration to practice architecture in North Carolina, having passed a four-day written examination before the North Carolina State Board of Architectural Examination and Registration at its summer session July 5-10.

Qualification by written test is subject to personal appearance before the board in the fall and submission of prescribed experience records.

Those passing the architectural examination include: W. C. Howell, Greensboro; J. G. Low, Rochester, N. Y.; B. L. Bright, Wilmington; B. Jones, Chapel Hill; H. J. Spies, Cranford, N. J.; W. H. Sigmon, Raleigh; H. K. Olive, High Point; C. G. Harrill, Asheville; J. R. Oxenfeld, Wilmington; E. S. Draper, Jr., Charlotte; A. T. Bolick, Charlotte; J. L. Poole, Kingsport, Tenn.; R. F. Stone, Salisbury; W. A. Sloan, High Point; J. L. Brent, Raleigh; S. Cantor, Fayetteville; and J. A. De Pasquale, Durham.

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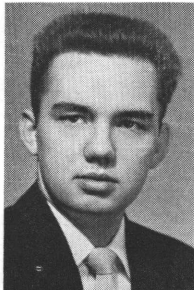
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## GUEST SPEAKER

LUTHER LASHMIT, AIA, of Lashmit, James, Brown & Pollock of Winston-Salem, was one of the speakers for the Library Buildings Institute sponsored by the American Library Association in St. Paul, Minn., June 19-20.

## FOLLOWS FATHER

DALLAS CARROLL ABEЕ, JR., son of D. Carroll Abee, AIA, and Mrs. Abee of Hickory, will enter North Carolina State College in Raleigh this fall to start his studies in architecture.



ABEE

Dallas will not only be following in his father's footsteps in entering the architectural field, but will be following his father in studying at State College. Mr. Abee graduated from State College in 1931 with a degree in Architectural Engineering. He was licensed in 1935 and has been practicing in Hickory for the past 19 years.

## SALES ENGINEER

JAMES F. POU has joined Easterby & Mumaw, Inc., of Charlotte. as sales engineer. The firm distributes and fabricates steel products for buildings and highways.

## CLEMSON APPOINTMENTS

Two new department heads have been appointed in the Clemson College School of Engineering. DR. JAMES N. THURSTON of California Institute of Technology is the new head of the electrical engineering department, while PROFESSOR JAMES C. COOK, JR., of Clemson has been elevated to acting head of the mechanical engineering department.

## HEADS S. C. ENGINEERS

CHESTER E. HATCH, JR., of Greenville, S. C., was recently elected president of the South Carolina Society of Professional Engineers at its annual convention. He succeeds Roy A. Stipp, also of Greenville. Other officers elected were Alec T. Brown of Orangeburg, first vice-president; Harry L. McDowell of Columbia, second vice president; Milton Lite of Greenville, secretary-treasurer; E. G. Dotterer of Charleston, director; and R. K. Rouse of Greenville, national director.

## HEADS ZONING BOARD

JAMES W. GRIFFITH, JR., AIA, of Greenville, has been elected chairman of Greenville's newly-organized zoning board. Members of the board were named by the Greenville city council.

## HONORARY DEGREE

RICHARD BUCKMINSTER FULLER of Forest Hills, Long Island, N. Y., world-renowned inventor and designer, was recently awarded an honor-

ary degree of Doctor of Design by North Carolina State College at Raleigh during its commencement program.

## JOINS HIGGINS & FEREBEE

F. VERNON H. SMITH, JR., has joined the staff of Higgins and Ferebee, Charlotte architects. A native of Charlotte, Mr. Smith is a 1954 graduate of the School of Architecture of North Carolina State College. He was previously with the Division of School Planning of the State Department of Public Instruction for one year.

## JOINS FIRM

DONALD W. MCNULTY, AIA, of Columbia, S. C., formerly on the architectural staff of the United Nations Headquarters Planning office in New York City, has recently become associated with Reid Hearn and Associates of Columbia. Mr. McNulty has been in the architectural field for the past 18 years and was formerly associated with William G. Lyles, Bissett, Carlisle, and Wolff in Columbia.

## STATE SENATOR

F. J. BLYTHE, Charlotte contractor and president of Blythe Brothers Company, was chosen as the Democratic nominee for state senator from Mecklenburg in the Democratic primary June 26. Mr. Blythe previously served in the state senate in the 1949 session.

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## Cooperation Asked in S. C. Bids

Administrative procedures to facilitate working relationships between architects and contractors in the Carolinas were presented to the Summer Meeting of the North Carolina Chapter of the American Institute of Architects at Atlantic Beach by representatives of the Associated General Contractors of America.

The AGC particularly asks that all architects check on the proper licensing of contractors prior to furnishing them with plans for projects which would exceed \$20,000 in cost.

AGC also requests that all architects include in their specifications the standard clause on accident prevention as follows:

"Precaution shall be exercised at all times for the protection of persons (including employees) and property. The safety provisions of applicable laws, building and construction codes shall be observed. Machinery, equipment, and all hazards shall be guarded or eliminated in accordance with the Manual of Accident Prevention in Construction, published by the Asso-

ciated General Contractors of America, to the extent that such provisions are not in contravention of applicable law."

AGC further requests that Section 18 of the American Institute of Architects general conditions "Delays in Extension of Time" also be included in the specifications.

Attention was also called to the fact that the South Carolina Chapter of the American Institute of Architects in 1953 passed the following resolution:

"Each bidder shall list in his bid proposal the name of the following mechanical - specialty contractors: plumbing, heating and electrical—whose services he proposes to use if he is the successful bidder."

The resolution was adopted by the Carolinas Branch, Associated General Contractors of America, the South Carolina Association of Plumbing and Heating Contractors, and the South Carolina Electrical Contractors Association as the result of many meetings of representatives of these three groups with interested architects.

When the resolution was approved by these three groups, it was sent to the South Carolina Chapter, AIA,

for their approval and cooperation in carrying out its provisions. It was adopted by the South Carolina Chapter in the form above.

Occasionally a North Carolina architect who is unfamiliar with this accepted practice will advertise for construction bids on a project in South Carolina, requesting separate mechanical and electrical bids. In order not to disrupt this practice, the AGC requests the cooperation of North Carolina architects in conforming to this accepted practice when and if they ask for bids for future construction in South Carolina. The AGC is always available as a clearing house for proposed data in order to prevent conflicts at bid openings.

## Winter Meeting Plans Announced

The annual winter meeting of the North Carolina Chapter, American Institute of Architects, will be held at Chapel Hill January 27-28-29, President A. G. Odell, Jr., announced recently.

The Carolina Inn will serve as headquarters for the meeting.



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## Stringfellow Is Heard by Raleigh Council Architects

Responsibilities of the architect and contractor in relation to insurance were described by William A. Stringfellow, executive secretary of the North Carolina Association of Mutual Insurance Agents, in a recent address before the Raleigh Council of Architects.

Mr. Stringfellow described the forms of insurance which an architect should maintain for his own personal protection in his relationship with contractors, clients, and others interested in his professional activities. He also described the types of insurance policies which should be required of contractors for the protection of the architect and his client.

Covering the entire field of insurance, Mr. Stringfellow's suggestions ranged from the customary contractors bond to the professional liability policy of the architect himself. He presented a detailed description of the coverages provided under the va-

rious types of policies and the reasons why each should be carried to provide adequate protection for all parties concerned.

During the current month, the Raleigh Council has also seen motion pictures covering the construction of the United Nations headquarters in New York. The film, entitled "Building for the Nations," was presented by United States Steel.

## Charlotte Council Names Committees

Committees to serve the Charlotte Council of Architects during 1954-55 were announced by President T. P. Hawkins at the regular monthly meeting of the Charlotte group July 7.

Committee members include:

Program—Edward White, chairman, Emory Holroyd, Jr., AIA, Harold Cooler, AIA, and Claude Crosby, AIA.

Public relations—John Higgins, AIA, chairman, Charles Wheatley, AIA, Norman Pease, AIA, and

James Benton, AIA.

Constitution and by-laws—Walter Toy, AIA, chairman, Al Cameron, Louis Asbury, AIA, and Ralph Mesrobian.

Schools—William Bowles, AIA, chairman, Porter Graves, AIA, James A. Stenhouse, AIA, James Malcolm, and Mangum Sloan, AIA.

Social activities—Charles Reed, AIA, chairman, George Conner, Lucian Dale, AIA, and Stuart Baesel.

Membership—A. G. Odell, Jr., AIA, chairman, Perry Lee, AIA, and Roy Kendrick.

Allied industries and professions—Walter Hook, FAIA, chairman, Robert Botsford, AIA, Louis Meacham, AIA, and Don Folk.

Local building codes and ordinances—Scott Ferebee, AIA, chairman, James Hemphill, and Paul Snyder, AIA.

Attendance and reception—John Ward, chairman, J. T. Gray, Jean Surratt, and W. D. Boone.

Special guests were Lt. Col. Phil Regar of the U. S. Army Corps of Engineers and G. J. Littleton, resident engineer for the new army reserve armory, now under construction in Charlotte.

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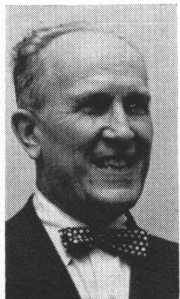
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# aia convention renames clair ditchy president

Clair W. Ditchy, FAIA, of Detroit, was re-elected president of the American Institute of Architects by delegates attending the 86th annual convention in Boston recently.



DITCHY

The tabulation of ballots showed Mr. Ditchy defeating John W. Root, FAIA, of Chicago, who was nominated for president after Norman Schlossman, AIA, of Chicago withdrew as a candidate for the presidency.

Elected to serve with Mr. Ditchy were the following officers:

Earl T. Heitschmidt, AIA, of Los Angeles, Cal., first vice-president; Howard Eichenbaum, AIA, of Little Rock, Ark., second vice-president; George Bain Cummings, AIA,

Atlanta, Ga., was elected to a three-year term as regional director of the American Institute of Architects from the South Atlantic Region. The South Atlantic Region embraces North Carolina, South Carolina,

Georgia, and Florida. Mr. Millkey succeeds G. Thomas Harmon, III, AIA of Columbia, S. C., whose term expired this year.

Four new regional directors were named at the recent national convention of AIA. In addition to Mr. Millkey, the new regional directors include: Donald Beach Kirby, AIA, of San Francisco, Cal.; Frank McNett, AIA, of Grand Island, Neb.; and Albert S. Golemon, AIA, of Houston, Texas.



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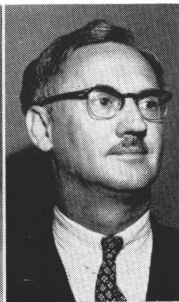
EICHENBAUM

of Binghamton, N. Y., secretary; and Leon Chatelain, Jr., AIA, of Washington, D. C., treasurer. Mr. Chatelain defeated Edward L. Wilson, AIA, of Fort Worth, Texas, in the only other contested election.

Herbert C. Millkey, AIA, of At-



CHATELAIN

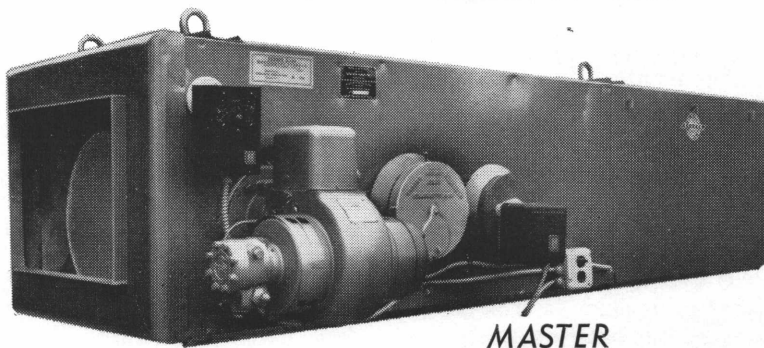


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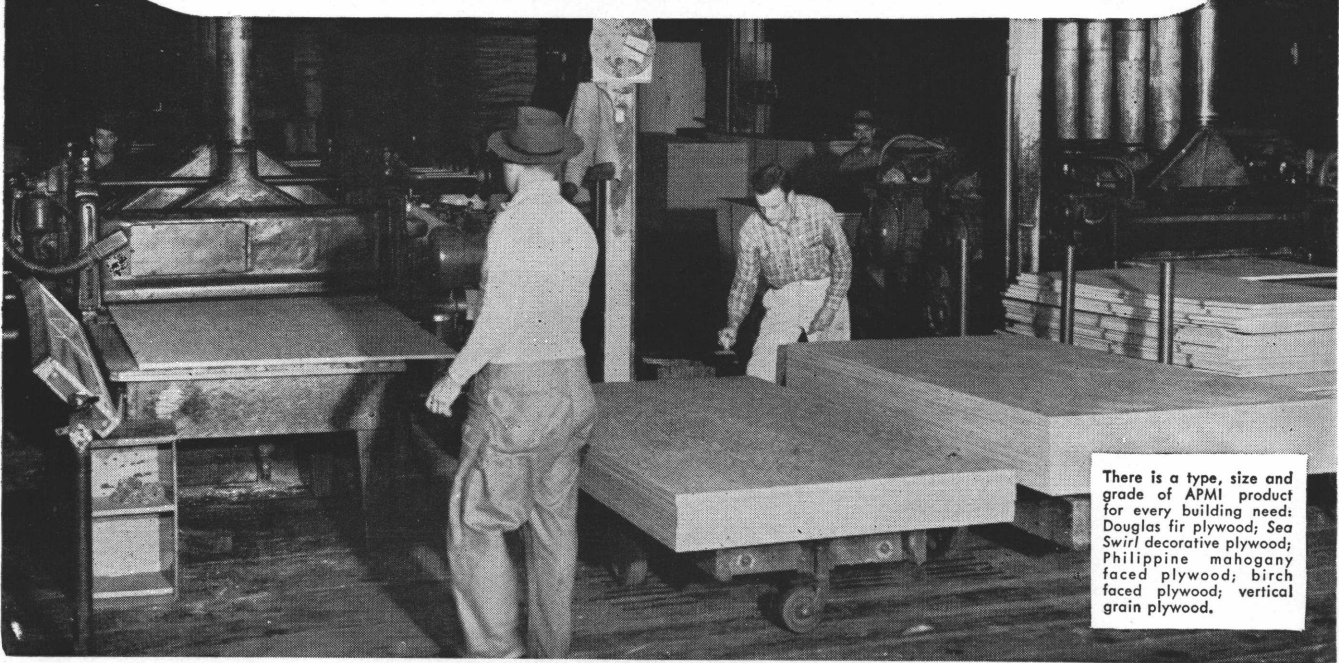
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