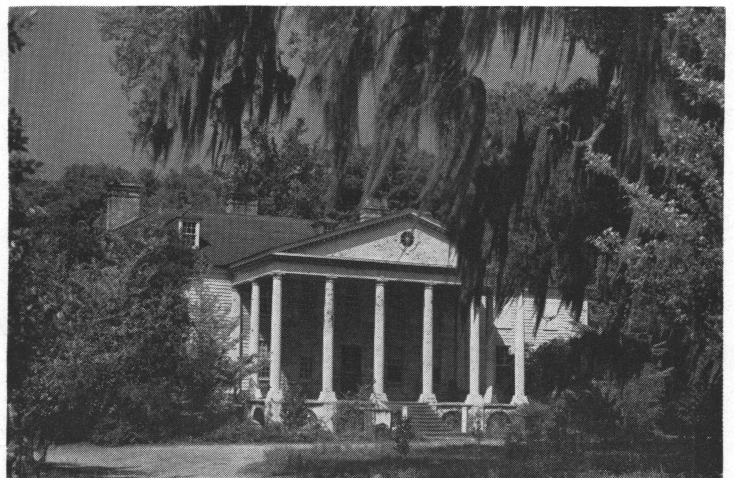
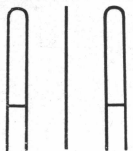


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DECEMBER, 1954



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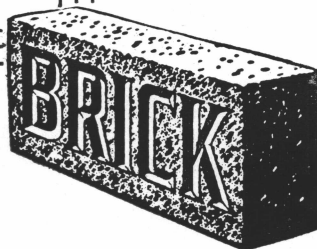
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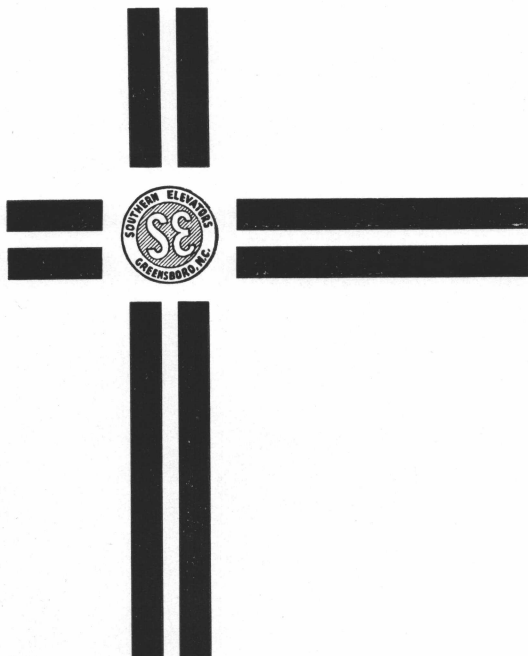


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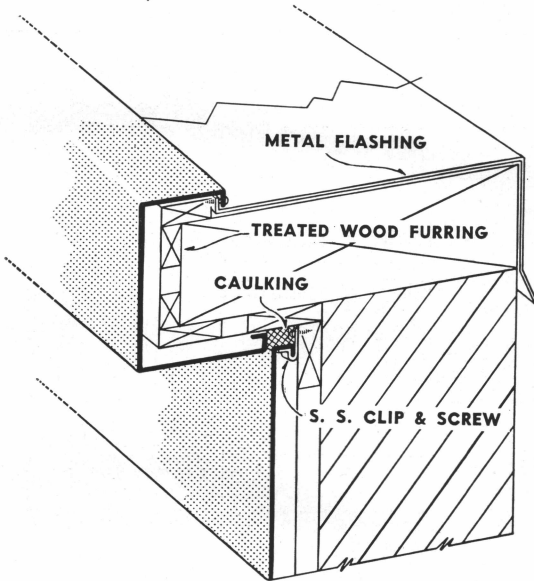


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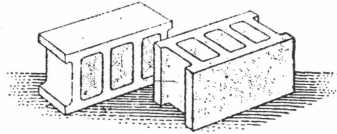
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VOLUME 1

DECEMBER, 1954

NUMBER 8

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**COVER PICTURE**

**HAMPTON PLANTATION**—This lovely old home was built around 1735. The columns of the large Roman Doric pedimented portico are of solid pine. Note the hip roof and small dormers.

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## ❖ PRESIDENT'S MESSAGE ❖

All architectural design starts from a program, and from the program develops an idea. This idea may be original or may be a copy or adaptation of a solution to a similar problem. It is generally

admitted that few if any ideas are wholly original, but there are only the rarest of cases where the problem involved and its solution are identical.



ODELL

Some may think that school buildings can be easily duplicated. In this connection, it might be pointed out that there are many types of school rooms, each suitable to its particular purpose: the primary classrooms for the first three grades with their individual toilet facilities, elementary classrooms of the

second three grades of smaller area than the primary, junior high school classrooms with their basic science and home making rooms, senior high school classrooms with their smaller rooms for specialized subjects, advanced science and home economics classrooms, and gymnasiums for spectator sports. In addition, variations in topography, principal approaches, and orientation all combine to make the site planning of the various units one of individual design and assembly. Notwithstanding the large number of schools being constructed throughout the United States today, there are very few if any school boards who endeavor to utilize "standard" plans. In past years, officials of several states have endeavored to do so but have discarded this approach as costly and impractical.

In any building there are many principal elements involving design and construction assembly. Only in recent years here in America it was anticipated that prefabricated housing would soon afford the principal type of shelter for the homes of our people. After the expenditure of large sums of money in the development of proposed prefabricated house models, the majority of these projects were abandoned. It has been later determined by various investigative organizations that the true economy of construction lies in the use of various items that are manufactured in large quantity by our industrial assembly lines rather than in total prefabrication of the entire building. The use of mass produced elements and their appropriate selection and assembly by the architect has consequently proven itself to be the most successful and economical use of standardization or prefabrication.

There are few cases whereby a duplication of school planning can result in an economy without stultifying or handicapping the use to which a building is to be put. In addition to the reasons mentioned above, technical progress in the development of building materials and construction methods, as well as advances and resultant changes in educational techniques require at all times the best creative effort of the architect in order to economically provide the best teaching space possible for our children. Today's architect will always examine every technique available in order that his design satisfy all requirements of the program involved, and through which the most economical solution may be reached.





HEDRICK MEMORIAL CARILLON • SALISBURY

In the September issue of Southern Architect, the above photograph of the Hedrick Memorial Carillon was improperly described as the Rowan War Memorial. This tower was erected by Mrs. B. V. Hedrick of Salisbury to her late husband, Mr. Burl V. Hedrick, and was designed by John Erwin Ramsay, AIA, of Salisbury. The figure crowning the top of the memorial was designed by Wheeler Williams, sculptor, of New York City.

## ARCHITECTURAL CALENDAR

DEC. 17: Guilford Council of Architects. Bliss Restaurant, Greensboro.

JAN. 5: Charlotte Council of Architects. Thacker's Restaurant, Charlotte.

JAN. 6: Raleigh Council of Architects. S & W Cafeteria, Raleigh.

JAN. 7: Guilford Council of Architects, Bliss Restaurant, Greensboro.

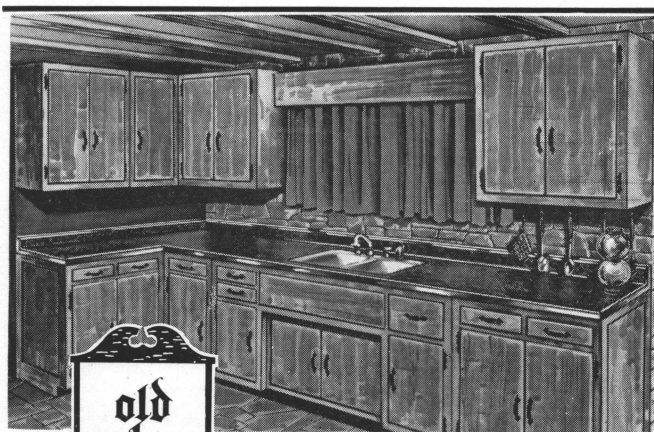
JAN. 20: Raleigh Council of Architects. S & W Cafeteria, Raleigh.

JAN. 21: Guilford Council of Architects, Bliss Restaurant, Greensboro.

JAN. 24: Charlotte Producers Council. Hotel Barringer, Charlotte.

JAN. 27-28-29: North Carolina Chapter, American Institute of Architects. Winter Meeting. Carolina Inn, Chapel Hill.

MAR. 14-17: Associated General Contractors of America. 36th annual convention. New Orleans.



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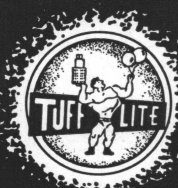
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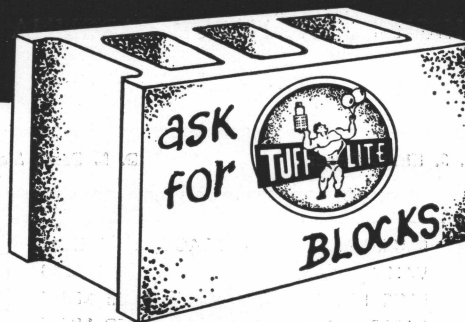
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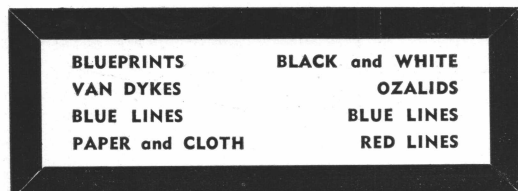
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Entrance to SWORD GATE HOUSE. The famous Sword Gates were made in Charleston in 1838 by the celebrated Christopher Werner and installed in 1849 for George Hopley, British Consul and wealthy merchant.



## ART AND ARCHITECTURE OF CHARLESTON

Although Charleston, South Carolina is best known for its famous gardens and its many points of historic significance, it is visited throughout the year by thousands who are attracted by its fine and varied examples of architecture and its priceless works of art.

Only by a personal visit can one fully appreciate the truly outstanding examples of the different types of architecture used in buildings—churches, public buildings, and private residences—during the period from the early eighteenth century to the latter part of the nineteenth century. Many of these structures still stand today in an excellent state of preservation and in daily use. For churches and public buildings of that period the Greek and Roman styles were favored, with some exceptions among the churches which followed the old English style. Residences were built in the Adam, Georgian,





Aerial view showing in center ST. MICHAELS EPISCOPAL CHURCH (English Architecture) with FIREPROOF BUILDING 5, in background. Fireproof Building is of Greek Architecture and was designed by Robert Mills, whose work included design of the United States Treasury Building and Washington Monument. Intersection shown above is known as the "Corner of the Four Laws." It is the intersection of Broad and Meeting Streets. Beginning at lower left and reading clockwise, picture shows 1, UNITED STATES POST OFFICE AND FEDERAL COURT (Federal Law); 2, COURTHOUSE (State Law); 3, CITY HALL (Municipal Law); and 4, ST. MICHAELS CHURCH (Law of God).

Colonial and "Charleston" styles. Architects from distant points—whether amateurs, novices or seasoned professionals—delight in visiting Charleston to study the massive exteriors and the elaborate interiors of these buildings which still retain their beauty and charm.

Among the outstanding examples of Greek architecture are the First Baptist Church and the Fireproof Building. Both were built around 1822, having been designed by Robert Mills, whose work included design of the United States Treasury Building and the Washington Monument. The Fireproof Building was the first public building in America designed to protect important records from the hazards of fire. It has been said of the First Baptist Church that, "The Baptist Church of Charleston exhibits the best specimen of correct taste in architecture in the city. It is purely Greek in style, simply grand in its proportions, and beautiful in its detail."

Roman style of architecture is exemplified by St. Mary's, first Catholic Church established in the Carolinas and Georgia. Although the congregation was organized in 1794, the present structure was erected shortly after 1838, when the previous building was destroyed by fire. In 1897 the interior of the church was improved with the installation of Munich stained glass windows and the erection of a handsome marble altar. At that time the walls were beautifully frescoed.

Gothic architecture is best represented by the Huguenot (French Protestant) Church. The Huguenots arrived in 1680 and built their first temple in 1687. The present building, designed by Edward Brickel White, was erected in 1844-45. It is among the oldest Gothic structures in America, and it has been much admired for its simple dignity and grace. It is the only remaining Huguenot church in America.

St. Michael's Episcopal Church is well known for its beauty, as well as for the important role it has played in the history and the religious life of Charleston. The architect of the church has been a matter of much discussion, but evidence points to James Gibbs, who designed St. Martin's-in-the-Fields in London. St. Michael's is an almost exact duplicate of that church. It was built around 1752, and it has been visited by many prominent Americans, including George Washington and Robert E.



Lee. Its chimes are famous for having crossed the Atlantic five times. They first arrived in 1764 but were returned to England by the British during the Revolution. They were later returned, but following the War Between the States they were shipped to England for repairs. They made their final trip to Charleston in 1867.

Hampton Plantation, one of South Carolina's loveliest pre-Revolutionary homes, was built around 1735. It is a two-and-a-half-story white frame mansion with hip roof and small dormers. The smooth white columns of the large Roman Doric pedimented portico are of solid pine; rosettes, panels and flutings adorn its frieze, and the pediment contains a circular window. In the east wing a ballroom has a carved mantel above a wide fireplace lined with old Dutch tile.

The Miles Brewton House, built in 1765-69 by Architect Ezra Waite, is probably the best preserved and most elegant specimen of colonial architecture. The three-story brick structure with piazzas supported by stone pillars has wide halls with two large rooms on either side. One room in the house has a carved ceiling 17 feet high. The house was occupied by British commanders during the Revolution and by Union forces during the War Between the States, but it bears few scars from the two wars and the earthquakes which it has endured.

Considered a typical example of an early Charleston style house, is the Heyward-Washington House built about 1770. It is a three-story brick "dark house." The furniture and furnishings are of the period as the house, and center about a collection of Charleston-made 18th century furniture which is unparalleled in its beauty of design and craftsmanship. The house is now owned and maintained by the Charleston Museum.

Another interesting home owned by the Charleston Museum is the Manigault House, considered one of the outstanding examples of the Adam style of architecture in this country. It is widely known for its beauty of design and ornamentation, and its delicate wood carving in the mantelpieces and plaster work in the cornices and ceilings. The ground plan with its elliptical porches and bays is typical of the best Adam style.

Mid-Georgian style is represented by the Thomas



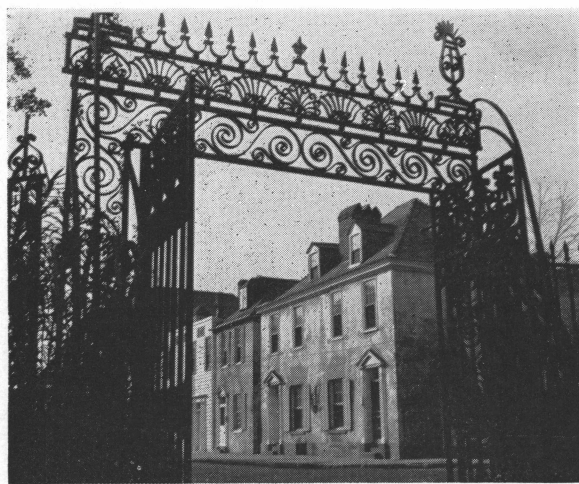
**HUGUENOT CHURCH** (French Protestant), built in 1844-45, is among the oldest Gothic structure in America. It is admired for its simple dignity and grace.

Here is one of those Old South landmarks that still serves a useful purpose—the **CITY MARKET HALL**. This fine, temple form building stands on a high open basement. Its lofty portico is reached by a double flight of stone steps. Its exterior cornices are ornamented appropriately with bulls' heads. The building is now used by the Charleston Chapter of the United Daughters of the Confederacy as a relic room. Many interesting war relics are now housed in the building. The Market Hall was erected in 1841.





MILES BREWTON HOUSE was built about 1765 for Miles Brewton by Ezra Watts. A few years after completion of the house the owner, with his family, was lost at sea, and it was inherited by his sister, Rebecca Motte, a heroine of the Revolution. The house was occupied by the Commander of the British forces after the capture of Charles Town in 1780, and by the Union Commander in 1865. It is still in the possession of collateral descendants of the original owner and is a fine example of colonial architecture.



PIRATE HOUSES as seen through St. Philips Church gate.



GIPPY PLANTATION, once a part of the Fairlawn barony, on the western branch of the Cooper, was so named for a local swamp, where an old Negro named "Gippy," an inveterate runaway, used to hide out in a hollow tree. In 1852 John Sims White lost by fire the house his father had built on this plantation. To help him out all the neighborhood recruited their Negro artisans and this house was built in record time. The architecture is very similar to Hampton Plantation, described in the accompanying article.

Legare House, a very fine old Charleston "single" house. The house contains many pieces of family furniture and some interesting old portraits. The house was built in 1809 and now features a Regence Piazza, which was added about 1816.

The Sword Gate House is so named because entrance to the grounds is through the famous sword gates, which were made in Charleston by the celebrated Christopher Werner in 1838. The house was built about 1810, and the gates were installed about 1848. The house contains one of the loveliest Adam ballrooms in America, and is furnished with many fine antiques.

While many valuable works of art are to be found in individual homes and public buildings, the best collection is to be found in Gibbes Art Gallery. Included are an excellent set of Japanese prints, the leading collection of South Carolina artists, one of the foremost collections of miniatures to be seen, and an unrivalled assembly of portraits and paintings relating to southern history. Another interesting array of portraits is found in the Council Chamber at City Hall. The most famous of these portraits is the Trumbull painting of George Washington, dated 1791. It is an excellent likeness, and one of the few painted without wig and false teeth. Other paintings include one of General Beauregard, defender of Charleston; James Monroe, by Samuel F. B. Morse; Charles Fraser miniatures of Moultrie and LaFayette; John C. Calhoun by Healy; Zachary Taylor by Beard; and Vanderlyn's portrait of Andrew Jackson in uniform after the Battle of New Orleans. Along with the portraits are historic relics of great interest.

Thus for the student and lover of art and architecture, Charleston offers much opportunity for enlightening study and much enjoyment. These attractions are available throughout the year, and visitors take advantage of them in spring, summer, fall and winter. Many prefer the fall and early winter because of the mild climate and the usually clear weather during these months. Some prefer the late winter and early spring so that they can also see the famous gardens in full bloom, while still others prefer the summer so that they can enjoy surf-bathing and water sports at nearby beaches. For thousands of Americans from far and near, and for many visitors from foreign lands, Charleston is an ideal place to visit—for beauty, for culture, for history and for relaxation.

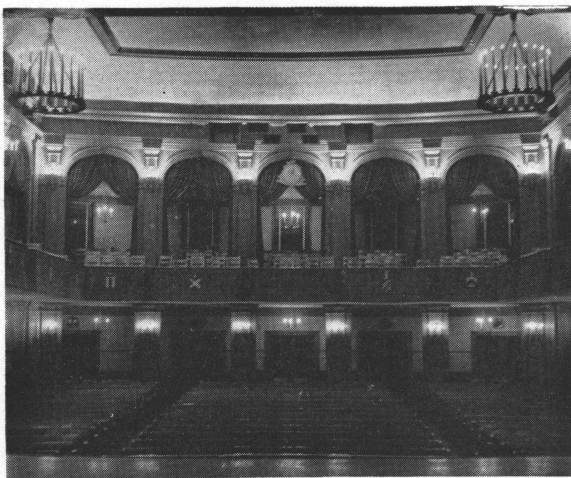


FIRST BAPTIST CHURCH—Built about 1822. "Purely Greek in style, simply grand in its proportions, and beautiful in its detail." Designed by Robert Mills.

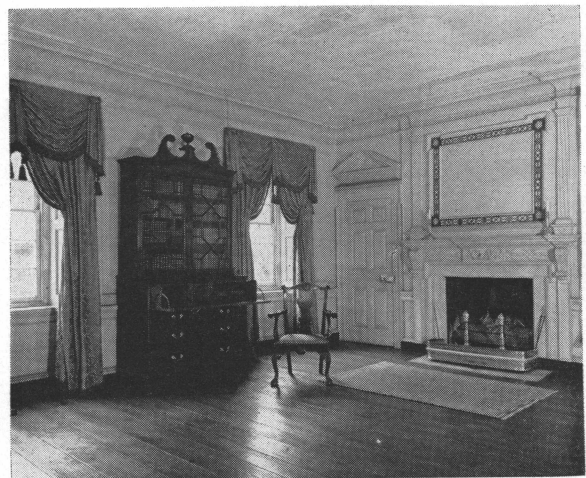




Built in 1803 by Joseph Manigault, and designed by his brother Gabriel, a planter and amateur architect, the **MANIGAULT MANSION** (above) is considered one of the outstanding examples of the Adam style of architecture in America. The elegance of the decorative cornices and ceilings, and the carving of the mantels and doortrims are all typical of the Adam style which attained great popularity at this time. A classic balance of design is achieved throughout the house, even to the placing of false doors and windows. Tradition has it that the secret staircase to the third floor was once connected with the Cooper river by an underground tunnel. A feature of the interior is the unsupported circular staircase in the entrance hall which swings up past the crystal chandelier in the stairwell. Particularly interesting are the portraits of Mr. and Mrs. Peter Manigault over the mantels in the card room and drawing room. The portrait of Mrs. Manigault, (at left) is by the famous eighteenth century Charleston artist, Jeremiah Theus, painted in 1757.



**DOCK STREET THEATER**—This interior view shows some of the prescribed thirteen boxes which were usually found in eighteenth century playhouses. The interior is panelled in cypress. The original theater was opened in 1736 as one of America's earliest playhouses. The present theater, located at the original site, is a restoration.



The **HEYWARD-WASHINGTON HOUSE** was built about 1770 by Daniel Heyward. It was later owned by his son, Thomas Heyward, a signer of the Declaration of Independence. It was occupied by President George Washington from May 2 to May 9, 1791.

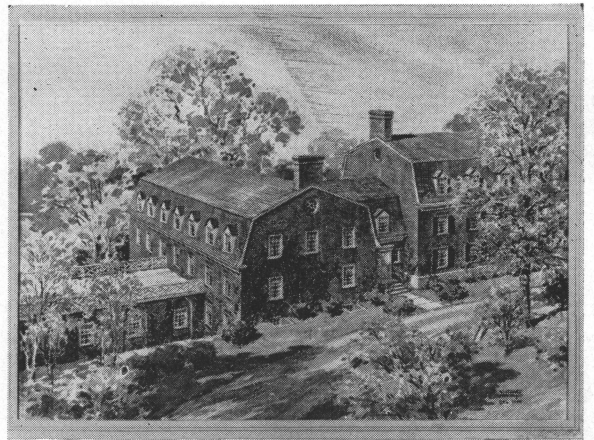


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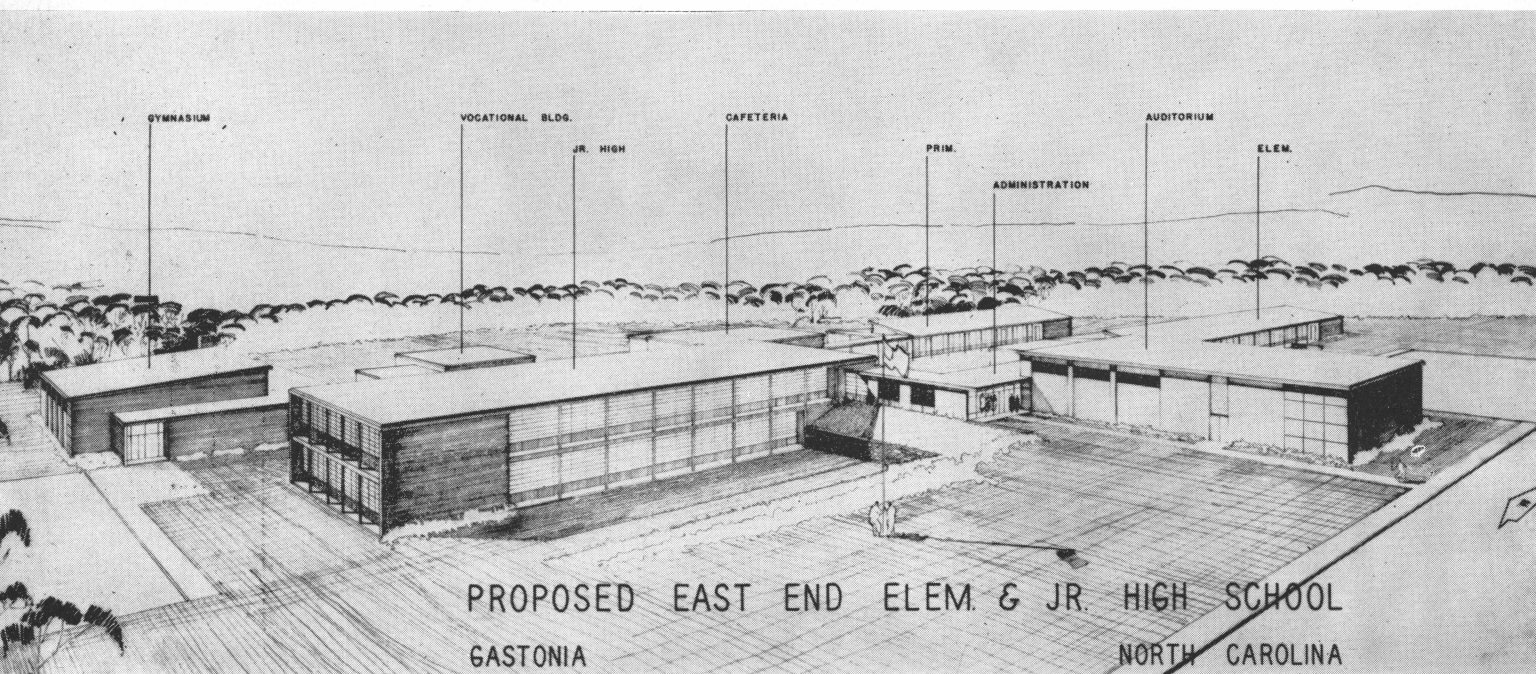
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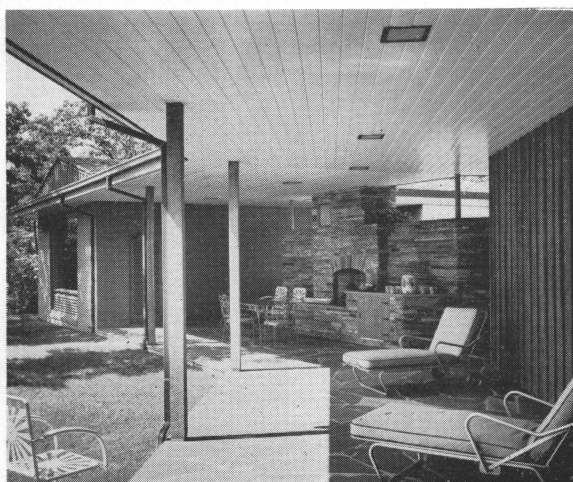


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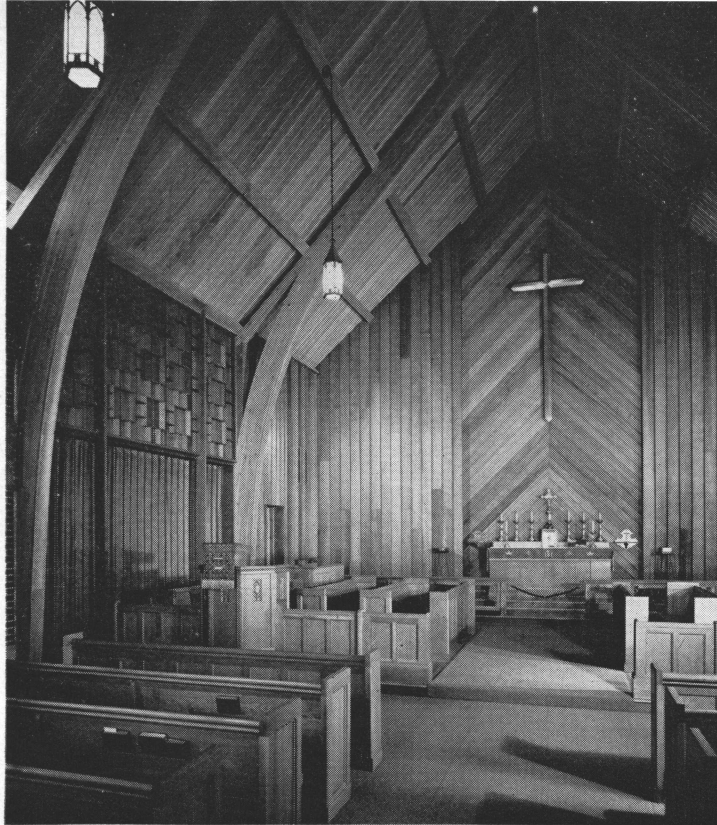


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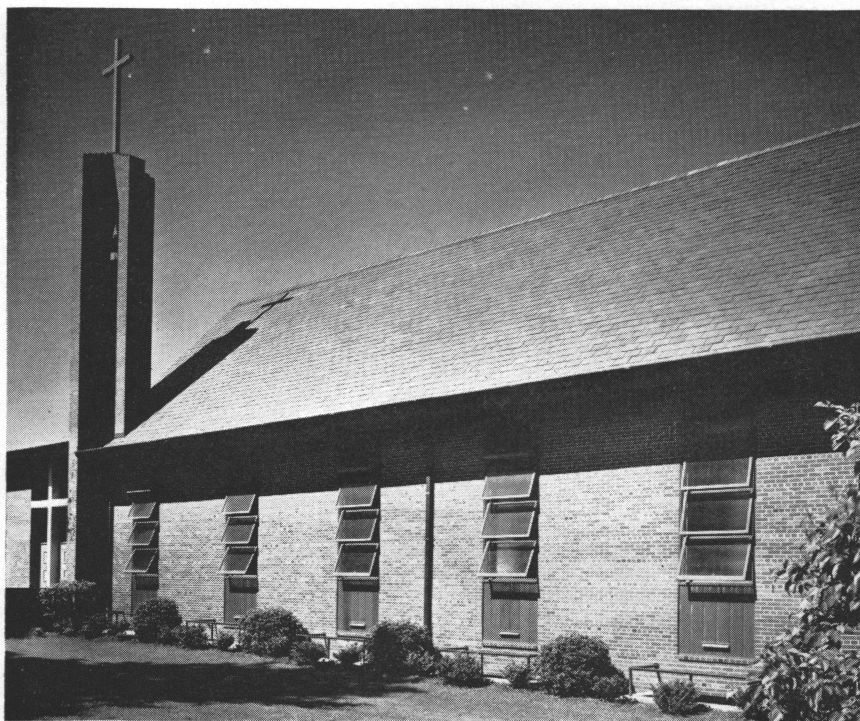


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# THREE IMPORTANT RESOLUTIONS PASSED BY AGC

Three important resolutions relating to architectural activities and relationships between architects and contractors were approved by the recent annual convention of the Carolinas Branch of the Associated General Contractors of America at White Sulphur Springs, West Virginia.

The AGC members expressed appreciation to the North Carolina Chapter of the American Institute of Architects for its cooperation and for proposing to its membership certain administrative procedures to facilitate working relationships between architects and contractors. The AGC members invited the North Carolina Chapter, AIA, to appoint a committee to serve with a like committee from AGC in coordinating activities and interests of the two groups in the future.

The establishment and maintenance of a centrally located regional construction materials sample bureau to better serve architects, contractors, the construction industry, and the general public was also endorsed by AGC in a resolution.

In a third resolution, AGC members proposed several recommendations to the South Carolina Chapter of the American Institute of Architects designed to coordinate relations between the South Carolina Chapter, AIA, and AGC in South Carolina.

The three resolutions read as follows:

## RESOLUTION

WHEREAS, The management of Carolinas Branch, The Associated General Contractors of America, Inc., have had numerous inquiries from many manufacturers, their representatives, material dealers, suppliers, and distributing agents concerning suggestions or means whereby services to the Construction Industry could be improved above the fine standards now maintained; and

WHEREAS, The management of Carolinas Branch, The Associated General Contractors of America, Inc. recognizes the need for a regional construction materials samples bureau, similar to those maintained in Florida and New York, for the purpose of displaying current samples in such a realistic manner that all interested individuals may observe actual installations of such samples in conjunction with associated products and materials thereby minimizing the need for each architectural office to maintain extensive samples; and

WHEREAS, The establishment of such a Bureau has the recommendation and endorsement of the North and South Carolina Chapters of the American Institute of Architects; and

WHEREAS, It would appear that such a bureau would be of benefit not only to architects and contractors, but to the entire construction industry and that the services of such a bureau should include a complete and up-to-date cross referencing file with information concerning all manufacturers, their products, catalogs, and names and addresses of local representatives and such other data as would serve to form a central clearing house for information required; and

WHEREAS, Such a Bureau, properly conducted would probably decrease the overall advertising and public relations expense of the various manufacturers, their agents, and distributors:

NOW THEREFORE, BE IT RESOLVED, That the members of Carolinas Branch, The Associated General Contractors of America, Inc., in session for its 34th Annual Convention at The Greenbrier, White Sulphur Springs, West Virginia, November 16, 1954, go on record as recommending and endorsing the establishment and maintenance of a centrally located regional construction materials samples bureau in the Carolinas to better serve the architects, general contractors, the construction industry and the general public.

BE IT FURTHER RESOLVED, That the Managing Director be and hereby is instructed to convey this sentiment to the Presidents of the North and South Carolina Chapters of the American Institute of Architects and to cooperate with them in the establishment of such a Bureau.

## RESOLUTION

The following resolution was adopted by Carolinas Branch, The Associated General Contractors of America, Inc., in session for its 34th Annual Convention at The Greenbrier, White Sulphur Springs, West Virginia, November 16, 1954:

BE IT RESOLVED, That the members of this Branch of The Associated General Contractors of America, Inc., wish to thank the North Carolina Chapter, American Institute of Architect for its fine cooperation and specifically for proposing to its membership, in the July issue of Southern Architect, certain administrative procedures to facilitate working relationships between Architects and Contractors.

BE IT FURTHER RESOLVED, That in view of the continued need for closer cooperation between Architects and Contractors in matters of mutual interest effecting the Construction Industry, the North Carolina Chapter, of the American Institute of Architects, is hereby requested to appoint a Committee to meet with a like Committee of North Carolina Members of Carolinas Branch, The Associated General Contractors of America, Inc., from time to time as a North Carolina Joint Cooperative AIA-AGC Committee as similar committees have so successfully contributed to the general improvement of the Construction Industry in other states.

BE IT FURTHER RESOLVED, That the Managing Director be and hereby is instructed to forward copy of this resolution to the President of the North Carolina Chapter of the American Institute of Architects, and that copy of this resolution be spread upon the minutes of this Convention.

## RESOLUTION

WHEREAS, The South Carolina Joint AIA-AGC Committee has diligently studied the mutual problems of the AIA and the General Contractors and by numerous meetings of this Joint Committee has reached the conclusion that certain recommendations should be made to the respective Chapters of the AGC and AIA in order that the architects and the construction personnel of our great industry may work closer together;

NOW THEREFORE, BE IT RESOLVED, That the Members of Carolinas Branch, The Associated General Contractors of America, Inc., in session for its 34th Annual Convention at The Greenbrier, White Sulphur Springs, West Virginia, November 16, 1954, go on record as recommending to the South Carolina Chapter of the AIA, the following:

1. That specifications should state the number of calendar days for completion to be required for construction of all projects. This is done to avoid that which frequently happens, the contractors bidding on time rather than money.
2. That the following paragraph pertaining to accident prevention be included in the specification. —"2-07. ACCIDENT PREVENTION: 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 safety provisions of the Manual of Accident Prevention in Construction, published by The Associated General Contractors of America, to the extent that such provisions are not in contravention of applicable laws." This is a standard paragraph requested to encourage the the practice of safety on the job.
3. That the number of major alternates be kept to a minimum and that alternates should be listed in order of importance. We realize the first part is hard to do with some owners. The second is to avoid the feeling of some contractors that the owners may change contractors by the picking of certain alternates.
4. That bid openings be scheduled for 3:00 P.M. on Tuesdays, Wednesdays or Thursdays as much as possible. Due to the fact that some submit bids out of town and that sub-bids are received the morning of the letting it makes a real hardship when bids are taken in the mornings. We realize that owners have a lot to say in this connection.
5. That no bids be accepted by owners, awarding authorities and architects after the scheduled hour for bid opening. We feel that contractors should give themselves ample time to get to lettings in time and should allow time for any unforeseen delay, and should be late his bid should not be opened.

6. That Contractors should be required to furnish Builders Risk Insurance only in special or exceptional cases. This is requested because in State work the Sinking Fund Commission carries the insurance upon completion which makes it simpler for them to carry it during construction. This is also true in private work. Since the Owner will carry the insurance upon completion, it is simpler for him to carry it during construction. This policy, however, should carry the name of the contractor as well as the owner. It is also to a great advantage when there is more than one contractor on the same job.

7. (a) That on projects costing in excess of \$500,000 partial payments be made on 90% of the value of materials on the site and labor performed during the preceding month until the accumulated payments have reached \$500,000. All monthly payments over and above this figure should be 95% of the value of materials on the site and labor performed during the preceding month until the project is substantially complete.

(b) And on all projects costing under \$500,000 that 90% of the monthly request for payment be paid until project is substantially completed at which time payment on that portion of the work will be increased to 95% of the value of material and labor incorporated therein. In connection with jobs in excess of \$500,000 it is felt that after the completed work exceeds \$500,000 (making the retainage \$50,000) that the percent retained can be reduced. With projects costing less than \$500,000, we feel that the 10% retainage is ample. We also feel that these retainages are maximum and that in certain cases the retainages may be reduced should the Architect think at the 50% completion point the Contractor is making such progress to warrant a reduction in the retainage for the balance of the job.

8. That plans and specifications be sent to Greenville,

South Carolina Plan Room of AGC for use of sub-contractors in that area. This we know all members will do as far as possible.

9. That all bids of any General Contractor listing their own names for Plumbing, Heating or Electrical Work, when not locally licensed for sub-contracting the trade listed, should be disallowed.

## A. J. FOX HEADS AGC

A. J. Fox of F. N. Thompson, Inc., of Raleigh was elected President of the Carolinas Branch of the Associated General Contractors of America at the annual convention of the group at White Sulphur Springs, West Virginia, November 14-16. Mr. Fox succeeds G. E. Moore of Greenwood, S. C., who becomes an ex officio member of the board of directors.

Frank P. Morris of the Morris Construction Company of Greenville, S. C., was named Vice-President, with Roy L. Goode of the Goode Construction Corporation of Charlotte being elected Treasurer.

Directors elected to two-year terms include R. B. Russell of the Ruscon Construction Company of Charleston, S. C.; E. M. Spong of the Spong Construction Company of Columbia, S. C.; and J. W. Thompson of the Thompson-Arthur Paving Company of Greensboro.

More than 600 members, associate members, and others interested in the construction field attended the sessions, representing the largest attendance ever recorded at the annual convention.

Among those attending were A. G. Odell, Jr., AIA, of Charlotte, President of the North Carolina Chapter of the American Institute of Architects, and Mrs. Odell; H. M. Fair, AIA, of Columbia, President of the South Carolina Chapter of the American Institute of Architects, and Mrs. Fair; Archie Royal Davis, AIA, of Durham and Mrs. Davis; Jack Pruden, AIA, of Durham and Mrs. Pruden; Ralph Reeves, AIA, of Raleigh, and Mrs. Reeves; Bill Duff, Jr., of the Division of School Planning of the North Carolina Department of Public Instruction, and Mrs. Duff.

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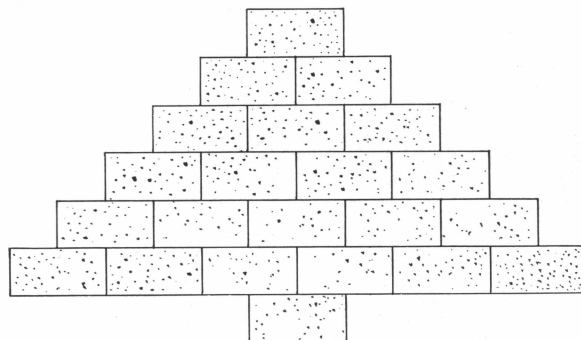
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# EASTERN CAROLINA COUNCIL OF ARCHITECTS FORMED

The Eastern Carolina Council of Architects was formally organized at a meeting in Goldsboro Friday, December 3, with architects present from Wilmington, Kinston, Fayetteville, New Bern, Greenville, and Goldsboro.

Arthur C. Jenkins, AIA, of Fayetteville was elected President of the Council. Other officers named were C. N. Boney, Jr., AIA, of Wilmington, Vice-President, and Robert Stevens, AIA, of New Bern, Secretary-Treasurer. Named as directors were J. J. Rowland, AIA, of Kinston, and J. W. Griffith, Jr., AIA, of Greenville.

The purpose of the organization is to serve the region as a professional advisory group, to promote public recognition of the profession, to advance the standards of professional practice, and to encourage fellowship among the members.

The board was authorized to prepare a constitution and by-laws for presentation at the next meeting. Meetings will be rotated among cities in the Eastern Carolina Council area.

A. J. Maxwell, Jr., AIA, of Goldsboro, was

chairman of arrangements for the organizational meeting.

The schedule of meetings will be announced in Southern Architect's architectural calendar as final plans are completed by the new officers.

## SCHOOL BUILDING DISCUSSION

"School Building, Planning, Pricing, Constructing and Supervision" was the subject of a panel discussion at the Superintendents Winter Conference of the Division of Superintendents, N.C.E.A. and A.A.S.A., at High Point December 8-9-10.

Among the architects appearing on the panel were Owen Smith, AIA, of Raleigh; A. G. Odell, Jr., AIA, of Charlotte; and Leslie Boney, Jr., AIA, of Wilmington. School superintendents participating in the panel were John Moore of Winston-Salem; J. H. Grigg of Cleveland County; and Henry Browning of Wilson County. John Cameron of Raleigh, Director of the Division of School Planning of the State Department of Public Instruction, served as moderator.

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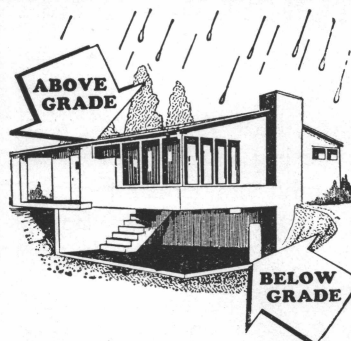
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Hurricane Hazel Wreckage

## Old Carolina "Stilt Houses" Sneer at Hurricane Winds

By Robert C. Ruark

My Grandpa built a house upon the sands some 75 years ago, and he builded it in a little town called Southport, in North Carolina, which took the full force of the last hurricane. I have just received some pictures of what the gale did to some other houses in the town, which was plenty. But Grandpa's house is still there, solid on its stilts.

The old place shed a shingle or so, I believe, but otherwise went scatheless. Hazel messed up the waterfront considerable, but in the pictures of the wreckage, I notice that all the old widow's-walk houses of the same vintage as my house, which I remember from my childhood, still sit square and firm amidst a sea of jetsam. They look like stern old ladies surrounded by riffraff.

### Fair Share

Southport, being on the hurricane course as the high winds sweep along the Carolina coast, has seen its share of big gales. I can remember a few as a boy when the river walked a block into town, and when some roofs skidded gaily along like scrap paper. But the biggest blows never succeeded in knocking loose the old tough houses.

I notice in this one that one huge beach development lost all its houses — new houses, constructed since the war, save a few, and houses which figured to hold. But in the pictures I've got, the old Stewart House and the old hotel and

the old — was it Bussels or Doshier — house ain't turned a hair.

### Foolishness

These old houses were all built on legs. Maybe there is such a thing as a cellar and a solid concrete foundation in Southport now, but before the war I doubt if there was any such newfangled foolishness. Houses were stuck on pilings, of brick and tarred wood, and looked like the same stern old ladies, raising their skirts against a mouse.

This raised-skirt construction served several purposes. It kept the house bone dry, for one thing, and it discouraged the bugs, for another. And it made a fine haven for the storage of boats, tents, fish nets, lawn mowers, old sidesaddles, and delightful junk for young males to peruse on rainy days. I reckon I spent more time under Grandpa's house than in it.

### A Kind Of Iron

These houses were largely constructed of Carolina fat pine, which will flare like tinder at first, but if it survives half a century it turns into a kind of iron. I bought the old man's house back some years ago, and the electricity was a sight to behold. Why it didn't burn up nobody'll know, because the wiring hung in festoons against the naked wood, with no sign of insulation.

But that wood itself, was so hard, so nearly petrified, that the remodelers had a time getting a modern nail into it. Nor was there a sprung beam or sagged joist. The back steps, being of inferior wood, had rotted off, but the porch where the washbasin used to sit was firm and stout. The same rugged beam bore the same augur holes from which depended a swing on which my mother and her sister swung as kids.

They must have built them differently in those days, with a measure of honest labor, only the best of seasoned materials and some pride of craftsmanship which eludes the modern builder. You expect a floor to sag and the plaster to crack in the new ones before you get the fireplace to working, if it draws at all. The shoddiness of modern workmanship, as I've observed it, is appalling, when you consider that an old fat-pine house on stilts can sneer at a hurricane while the contemporary dwellings cartwheel off into the sea. Grandpa may have builded his house upon the sands, but Grandpa's sands seem to be a sight better than the modern man's rock.

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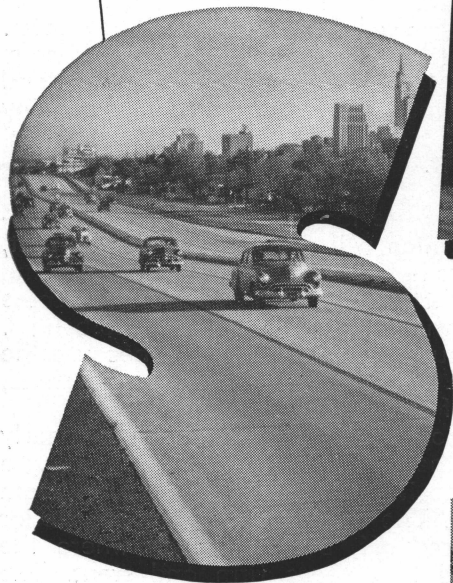
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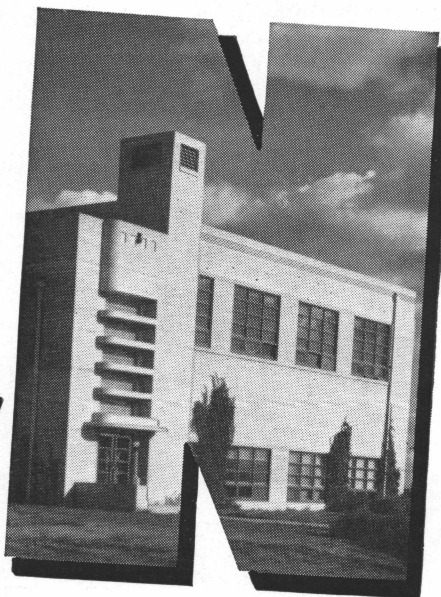
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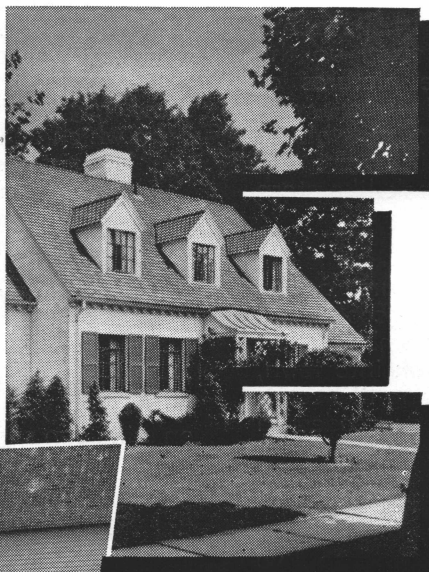


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## BOOK REVIEW

### WALTER GROPIUS, Work And Team Work

By S. Giedion

Reviewed By  
Edward Loewenstein, AIA

This hastily assembled, but beautifully organized book is the work of the foremost writer on contemporary architecture in the world today, and it concerns the life and accomplishments of a truly great architectural giant. S. Giedion is a Swiss who has grown up with and evaluated for many years the work of contemporary and progressive architects and architecture. He is one of the few interpreters of modern architectural trends and is certainly the most widely read.

This book has been long awaited by students of contemporary architecture who have not had the good luck to have come under the teachings of Mr. Gropius. It is not for the casual, bed-time reader; it is for professionals in the field of architecture, sculpture, painting, and allied arts, all of whom have been curious to learn more of the great Walter Gropius.

Organized for fast and definitive reading, the book is broken down into two parts, the first of which is a text of 90 pages, completely free of any extra words and verbiage. It traces along quick and clean-cut lines the background of Mr. Gropius, his early work, and the many phases of architecture which he has thought about, done something about, or talked about. The most interesting part of the book concerns the rise in 1919 and the fall in 1928 of the great Bauhaus in Germany, when Mr. Gropius left it and went into private practice, then to England, and finally to the United States to head the School of Architecture at Harvard University. Tributes and vignettes by Gropius' great contemporaries, Le Corbusier and Mies Der Rohe are included.

The text deals with the thinking and activities of Mr. Gropius in the industrial field, education, exhibitions and fairs, educational buildings, the theater, (a most interesting and progressive chapter which should be read by all drama students, teachers and le-

gitimate theater fanciers), product design, single family houses, pre-fabricated houses, slab apartment buildings, civic and regional planning.

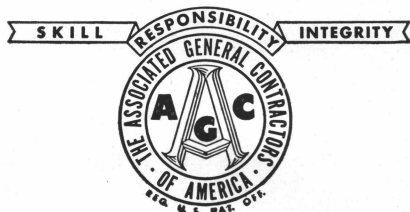
The second half of the book consists of 150 pages of excellent photographs and drawings which illustrate the design miracles achieved by Mr. Gropius, some before most of us were born. Following is a chronological list of Mr. Gropius' works, a good bibliography and an excellent index. This reviewer's only regret is that nothing about Gropius as a person is mentioned, although a very thorough description of his parents, grandparents, and ancestors who were all in the architectural, engineering, educational, or political fields is described. Possibly Mr. Gropius felt that the minutia of his private life did not concern the reader and would lower his professional and intellectual plane upon which this work is undertaken. On the other hand, there is a great yearning to know more about this wonderful man, who has surmounted outrageous defeats, derision, disappointments and failure throughout his entire life. He has succeeded in

accomplishing great things in almost every project he undertook from the early age of 25 to his present age, which is 70. Here is a man who has never insulted anyone; who believes that team work is more important for a successful conclusion than a spectacular "it's no good unless I think it up," for every project.

There is great indication that Mr. Gropius is too modest and self effacing to consider any of his work truly great. It is acknowledged however, throughout

the world that he has had more effect on architectural education than anyone. His first great accomplishment was the Bauhaus at Weimer, and then Dessau in Germany, right after the first world war. Here in the face of ridicule, deep seated tradition and resentment, he founded a modern architectural and educational movement which had earth-shaking repercussions. In a period when Germany was poverty stricken and flat on its back, he assembled, at state expense, a complete faculty of the finest

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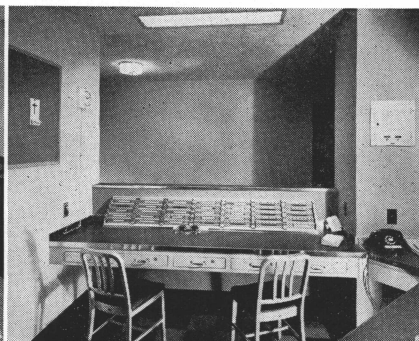


artists, sculptors, and teachers of allied architectural subjects, all of whom were 20 to 30 years ahead of their time. All of these people, and their work, were greatly objected to and misunderstood for many years. It gives one a deeper understanding of Dean Henry Kamphoefner of the School of Design of North Carolina State College, who is undergoing a similar situation at the present time. Modern trends are never understood until many years and many projects have elapsed, and it must be recognized that the work of these great progressive schools cannot be understood and absorbed by the man on the street.

After a childhood and growing-up period in Germany, and of course service with the German army during the first World War, Gropius undertook product design, furniture design, and other fields, culminating at the age of 26 in the design and construction of the great Fagus Shoe factory which today can hold its head up in a rapidly changing design world. Needless to say it is a masterpiece, both functionally and esthetically. After almost 8 years at the Bauhaus with the pressures of the Nazis growing more severe, Gropius left Germany and went to England where he was associated with Maxwell Fry, one of England's most noted architects. In 1934 he was approached by representatives of Harvard University to head the Graduate School of Architecture which he undertook. It is believed that he has completely revolutionized architectural education in this country, and although he has been retired from this position for a year or more, he maintains a tremendous practice along with his younger architectural associates.

Gropius has always believed in team work, and never in the one-man show. His work has always been associated with the beautifully coordinated and executed techniques of an organized, brilliant thinker. Examples of his design may be seen in the Container Corporation plant in Greensboro and in the Thonet moulded plywood chairs used in many school projects. (These were designed about 12 years ago.) He has been in so many

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projects it is hard to see when he had time for a normal home life, but the book hints that in spite of all these world-renowned achievements, he is still a friendly, low pressure, and beloved personality.

Mr. Gropius is the first winner of the "architects Nobel prize" which was awarded in 1954 by the Matarazzo Foundation of Sao Paulo, Brazil. It is interesting to note that his first honorary doctor's degree was awarded Mr. Gropius by the School of Design at North Carolina State College, in 1953. This was followed by honorary degrees from Harvard University, the National University of Peru and finally recognition when he was awarded a fellowship in the American Institute of Architects.

tectural thinking and concepts,

For a refresher course in architecture this book is a true necessity.

As the short 90 pages are concluded and the photographs and drawings carefully analyzed along with the writing, a great sorrow is felt by this writer that he too has not had more intimate contact with the teachings of Mr. Gropius. If this book had been published in 1928 and Mr. Gropius had been in Harvard in 1929, I am sure your reviewer would have been a Harvard alumnus today.

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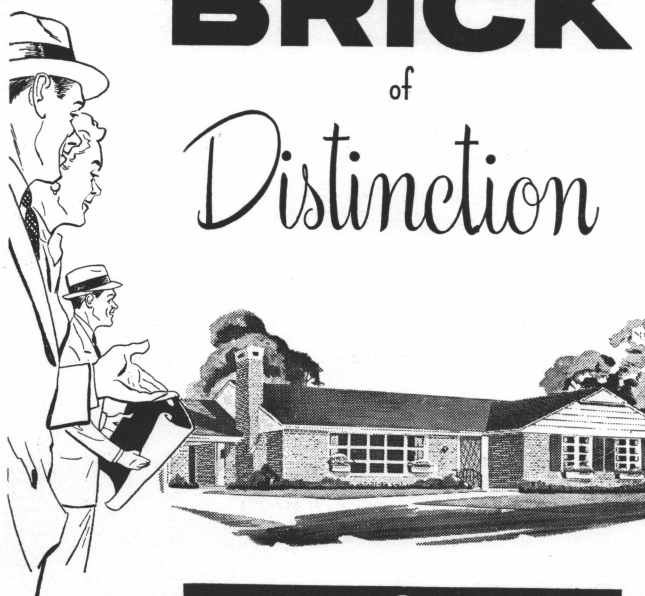
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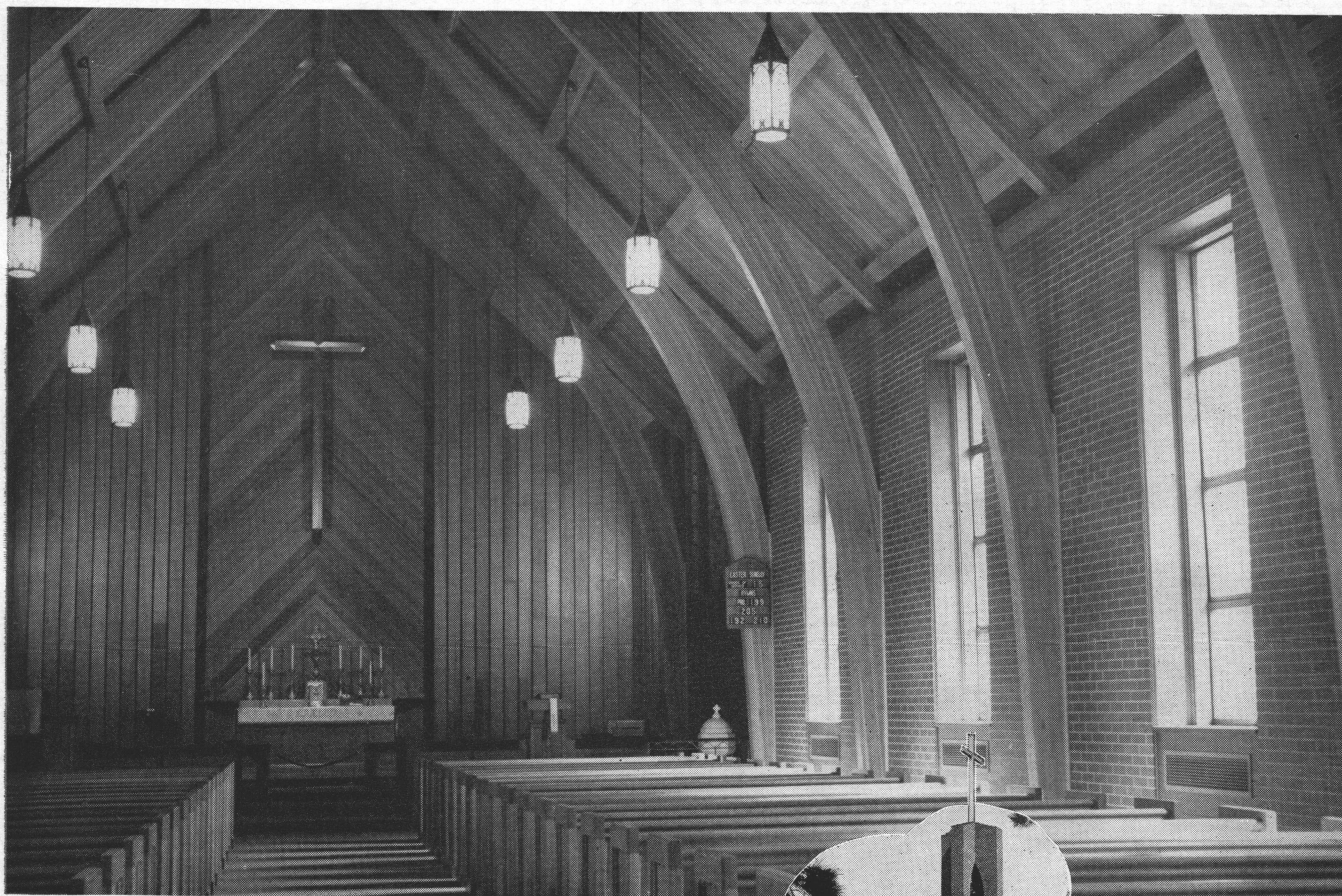
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