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COVER PICTURE
North Carolina State Fair Arena, Raleigh. The large structure's saddle-shaped roof is hung on steel cables, which are suspended from two huge parabolic arches encircling the building. The arches rise to a height of 90 feet, providing an unobstructed view of the arena for all spectators. (North Carolina State News Bureau Photo: Wm. Henley Deitrick, AIA, Architect)
Matthew Nowicki, Consultant

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THE JANUARY 1955 SOUTHERN ARCHITECT
PRESIDENT'S MESSAGE

In reviewing the activities of the North Carolina Chapter of the American Institute of Architects during the past two years, we might consider that the efforts of the membership are contained in three general categories: relations with the public at large, professional development, and administrative functioning of the Chapter itself.

In relations with the public, it may be stated that the revision and issuance of Standards for Architectural Service have met with widespread acceptance by governmental and school officials as well as by the general public, and the publication and distribution of the booklet Better Planning Makes Better Schools has received favorable attention by school administrators and school boards throughout the State. The founding of an official monthly publication by the Chapter has resulted in the issuance since last May of Southern Architect which is currently being received by chairmen of county commissioners, legislators and bankers throughout the State, as well as by all architects, consulting engineers, school superintendents, general contractors, and members of the Producers Council in North and South Carolina. A policy of publicly setting forth the professional aims of the membership has been inaugurated through the use of the first Chapter newspaper advertisement, and it is hoped that the NCAIA Honor Awards Program will provide statewide recognition and appreciation of our recent architecture.

Progress in professional development has been typified by the recent Conference on Simplified Drafting Procedures, which was presented by the Chapter in collaboration with the School of Design of North Carolina State College and has received favorable recognition on a nationwide basis. In addition to the long established Raleigh Council of Architects, there has been recently formed similar councils in Charlotte, Guilford, Western North Carolina, and Eastern North Carolina with the purpose that these smaller segments of the membership might further serve their regions as a professional advisory group, promote public recognition of the profession, and encourage further fellowship within our profession. The publication of the booklet A Roster of Collaborating Artists should do much toward encouraging architectural collaboration with competent professional artists in the enrichment of our buildings. Plans have also been recently instigated which will result in the establishment of a regional Bureau of Architects' Building Products to serve the profession, the building industry, and the public throughout North and South Carolina.

From an administrative standpoint, an expanding architectural profession has witnessed an increase in NCAIA membership of over fifty per cent during the last two years; the incorporation of the Chapter is being effected as recommended by the Institute, and by-laws are in process of revision. Increasing interest and participation in Regional affairs are providing the membership...
with a greater understanding and appreciation of the national aspects of the profession and the Institute.

Such progress as the Chapter has made over the past two years is directly traceable to the interest and hard work of the Committee Chairmen and their members. As in all professional institutions, programs and their accomplishment will always be the responsibility of the individual member. It is hoped that the North Carolina Chapter of the American Institute of Architects will continue to develop in its efforts to make the profession of ever increasing service to society.

**architectural work will reach new record in 1955**

Work on architects' drawing boards is setting records in many areas and points to sustained high construction activity, according to a survey completed recently by the American Institute of Architects.

Reports from each of the Institute's 11 regions show activity as high as, or better than a year ago. Building activity may well hit new highs in the foreseeable future, the Institute said.

Gains of up to 18 per cent in architectural activity were reported from the South Atlantic states, which include North Carolina, South Carolina, Georgia and Florida. Eleven per cent gains were reported in the Gulf States region, embracing Louisiana, Alabama, Mississippi, Arkansas, and Tennessee. The Texas region reported an 11 per cent increase, while 10 per cent gains were reported in the Pacific Northwest and Sierra Nevada regions.

Activity in New England was reported spotty but averaging out at a steady rate.

New school buildings, the most important type of project in all regions for several years, has been surpassed by commercial construction—particularly shopping centers and supermarkets.

School building still leads in most areas, and churches have assumed importance in construction activity in several areas. Increased activity was also noted in hospital design.

**ARCHITECTURAL CALENDAR**

FEB. 4: Guilford Council of Architects. Bliss Restaurant, Greensboro.
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architectural foundation announces contributors

Twenty-one individuals and organizations have contributed to the progress of the North Carolina Architectural Foundation this year, in addition to contributions from architects themselves.

In announcing the list of non-architects who have donated funds to the Foundation, President Edward Loewenstein, AIA, of Greensboro, expressed appreciation on behalf of the Foundation and said the donors have rendered a service toward the advancement of the profession of architecture in North Carolina.

Established in 1949, the Foundation currently is supporting the educational work and other functions of the School of Design at North Carolina State College, which is regarded as one of the nation's top-level centers in the field of architecture and landscape architecture.

Following is the list of non-architects who have made gifts to the Foundation this year:


In a statement of appreciation for the contributions from the non-architects, President Loewenstein said:

"The North Carolina Architectural Foundation has received wonderful support and an inspiring vote of confidence from the twenty-one individuals and organizations who are not architects but who have contributed in a substantial way to the Foundation's fund-raising program. The Foundation appreciates their excellent support and plans to continue its program of building an even greater architectural profession in North Carolina.

"The support of these non-architects demonstrates the respect and admiration which they have not only for the Architectural Foundation but also for the School of Design at North Carolina State College, which is the principal beneficiary of the Foundation's work."
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The 41st annual meeting of the North Carolina Chapter of the American Institute of Architects will be held at Chapel Hill January 27-28-29, President A. G. Odell, Jr., AIA, of Charlotte announced recently. The Carolina Inn will serve as headquarters for the annual meeting.

Principal speakers for the annual winter meeting will be David C. Baer, AIA, of Houston, Texas, Chairman of the Committee on Office Practice of the American Institute of Architects and Editor of Texas Architect, official publication of the Texas Society of Architects, and Herbert C. Millkey, AIA, of Atlanta, Ga., Regional Director of the American Institute of Architects for the South Atlantic Region.

Mr. Baer is a former Chairman of the AIA Committee on Standardized Accounting for Architects and is currently consultant to the American Institute of Architects on accounting for architects. He is also well-known as a lecturer at the University of Houston on contracts, specifications, and estimating.

Mr. Millkey is a member of the Atlanta firm of Willner & Millkey, AIA, architects. He will
speak on regional AIA activities as the representative of North Carolina, South Carolina, Georgia and Florida on the national board of directors of AIA.

One of the highlights of the annual meeting will be the presentation of honor awards in architecture for outstanding architectural design by North Carolina architects.

Serving as judges for the honor awards program will be Thomas Creighton, AIA, of New York, chairman, Editor of Progressive Architecture; Richard L. Aeck, AIA, practicing architect of Atlanta, Ga.; and Olindo Grossi, AIA, Dean of the School of Architecture of Pratt Institute of Brooklyn, N. Y.

The program of honor awards is being presented by the North Carolina Chapter, AIA, for the first time to encourage the appreciation of excellence in architecture and to afford recognition of exceptional merit in recently completed buildings. The awards will be made for any building completed since January 1, 1946, in North Carolina by members of the American Institute of Architects.

Classifications announced for the program of honor awards include: residential, commercial, industrial, public, educational, monumental, and religious.

Projects submitted will not be judged in competition with other entries in the same classification but on the basis of solution of the problem presented and its worthiness for an award for excellence in architecture. The jury of judges may select for awards of merit as many exhibits as they deem deserving and suitable certificates will be presented to the architects and owners of the buildings receiving awards.

John C. Higgins, Jr., AIA, of Charlotte is serving as Chairman of the Committee on Exhibitions and Awards. Other members of the committee are: Mangum W. Sloan, AIA, co-chairman; Turner Williams, AIA; J. H. Benton, AIA; Henry Kamp-hoefer, AIA; Stuart Baesel and John Parker.

In addition to the architectural exhibition, an exhibition of allied art by many of the state's best-known artists will be on display during the winter meeting.

Other highlights of the program include the induction of new members of the North Carolina Chapter and the election and installation of new officers to serve during 1955.
A NEW NEW SOUTH

By MARSHALL W. FISHWICK, Ph.D.
Associate Professor of American Studies
Washington and Lee University

As all of you know, there are many Souths. There is a South that was, there is the South that might have been, there is the South that is, and the South that should be. There is the Old South; War-time South; Reconstruction South; and New South. And I think we are seeing in our own time still a further growth, into what I call (for want of a better name) the New New South.

Most of the world still sees us as we were portrayed in Gone with the Wind; a happy happy land of the gallant colonel, missy, the old darkey, watermelons, "mah land," and the vines. It is so well known that by now even Southerners enjoy parodies of it. Here is a recent one from that fortress of New Englandism, fair Harvard:

"Take me back to dear old Dixie
Sweet old, dear old, dark old Dixie
That's the only little old place for little ole me.
Old times there are nere forgotten
Whoppin' slaves and picking cotton
And waiting for the Robert E. Lee
(Which was never there on time).

The land of the ball weevil
Where the laws are medieval
And the honeysuckle clutters up the vine.
I surely am a-fixin' to go home and start a mixin'
Down beneath that Mason-Dixon line.

Oh poll tax, poll tax, how I love you
How I love you, my dear old poll tax!
I wanna' go back to Alabammy
Down to the arms of dear ole mammy
Her cooking's lousy and her hands are clammy
But what the hell—it's home!

I wanna' go back to Dixie,
I wanna' be a Dixie pixie
Eat corn pone till it's coming out of my ears!
With all those gray-clad hero men
To put my white sheet on again
I ain't seen one good lynching in years!

Be it ever so decadent,
There's no place like home.

We laugh a nervous laugh—for there's too much truth mixed with the fiction. The South has had an uneven cultural development, excelling in some fields (politics, oratory, militarism), lagging in others (painting, poetry, music). Art has not been our long suit. Why?

Perhaps, before we go on, we should discuss just what art is, and what role it serves in life.

We must be careful, from the very first, not to confuse art, the artist, and the art-object. The artist does the creating, and the art-object is his finished product. Art is not a quality of things, but an activity of man; not a product, but a process. The aim of the artist is not beauty, but self-expression. He is attempting to express something unique, to affirm something that is whole.

An art-object is the translation of a free and exalted dream. Specific, local, individual, it sets up within history an immutable order.

Don't look for uniformity, morality, remedies in a great artist. His business is to be exciting; to seize an idea, use it, and throw it away. He must record the most minute details in the most ageless terms; condescend, and yet transcend. An artist realizes that two plus two need not equal four, and that any pessimistic view is necessarily a short-range view.

Taste is the ability to recreate the experience the artist has communicated. The more meager one's experience, the harder the job of recreating; hence, there will always be many levels of taste. If a thing is a work of art, it remains so; but beauty comes and goes, depending on the dominant taste of the time, and on the taste-makers.

Space is art's realm. But not space as a soldier or realtor or tourist conceives it; space treated by a technique which may be called the manipulation of form. Nature uses form continuously, designing with spirals, orbs, and stars. Whereas a sign signifies an object, form signifies only itself. Form has a meaning, a personal and specific value not to be confused with attributes we impose on it. In other words, form is open to interpretation and "editing." The artist selects carefully from all available natural forms. This is why Aristotle could say that the artist improves on nature. If there is one great formula which connects various theories of nature and life in America (from Greenough and Sullivan up to Wright and Gropius) it is this: form follows function. Nature is miscellaneous and unbounded. Art imposes form on it. Art gives meaning to nature.

Tradition is the story of disciplined taste throughout history. This tradition is always used, and sometimes mis-used, by a people. Good things of the past can be misunderstood, with disastrous results for a thriving culture. Let me give you an example of what I mean: Colonial Williamsburg, well-spring of the neo-colonialism which has engulfed the South. What happened in Colonial Williamsburg, which you probably know has cost Mr. Rockefeller forty million dollars, was that people with historical perspective decided to build a living museum to the forms and crafts of Georgian America. It was a splendid idea. (Anything would have been better than what we were getting in the late nineteenth century.) But Williamsburg, unfortunately, was not taken as a museum by America but as a model. We have misconstrued its whole purpose. Neo-Colonialism raised havoc with the first buds of a contemporary and a functional architecture in the South. In the South we used to have the ball weevil—now we have the Williams-
burg blight! And actually, I think, the latter is much worse.

The uninhistoric restoration fad which has been enveloping some parts of the South, and the idea of rebuilding the South as it used to be, is the greatest cultural disaster that has befallen us since the Civil War.

Every time one of my students gets married he wants to have a honeymoon, which is certainly all right. He wants to go to Colonial Williamsburg, and that's certainly all right too. Then he comes back and builds a colonial house—and that's not so good. He doesn't know enough about colonial architecture to pull off the stunt. All he realizes is that he wants a cute little house, like he saw at Williamsburg. The result is that he helps spread a pseudo-Georgian style throughout this country. It was a very distinguished style to begin with; we do not do it justice. Because of the sizeable resources of the Standard Oil Company, amateurs have taken over the jobs that belong to professionals. It's not easy to design a house, particularly in an architectural style that is 200 years outmoded. This is not always an individual indescretion. I notice that organized groups are also perpetrating this anachronism on the South. Note, for example, those patriots who recently decided to rebuild George Washington's birthplace. Not knowing what his birthplace had actually looked like, they copied a colonial model which they found in another county! This procedure caused James Branch Cabell to remark:

"'Tis beyond reason to pick flaws in a relic so impressive and remunerative, upon the shallow ground that our first President's birthplace was not built until two centuries after his birth. His genius triumphed over all difficulties. Through our latter-day intervention of our antiquities we have displayed our freedom at its noble utmost."

Things are in a bad way when in some towns we decide to erect Colonial Williamsburg facades on Main Street so that it would fit in with our noble past. Bear in mind that many were not even founded during the period when Georgian architecture was being built!

These structures are public lies. We must excuse that (although it's very hard to reconcile the neon that goes on the front of the lie). The effect of the Williamsburg blight on domestic architecture has been even worse, and is inexcusable. All over the South, but particularly in suburban areas, bad Georgian houses are being erected. The upper middle class has shown, as someone said, that it has more dollars than sense. Its architecture often has no relevance to modern living, material, and demands. Its homes are poor Georgian to begin with, and poor housing. They are double damned.

To misuse the past like this is to be cowardly. It is easy to speak of the wonderful days "b'fore de wah," especially if you don't have to put up with the circumstances and inconveniences that pertained then. We have refused to admit one of the best Southern writers of the century, Thomas Wolfe, was only stating a truism when he wrote You Can't Go Home Again.

Architecturally speaking, we have tried to hide behind Grandmother's dormers. Because of the very nature and importance of architecture this has been disastrous. It explains why we are in part what H. L. Mencken said we were: the "Sahara of the Bozart."

We have a modern American architecture. Somehow, it's not coming South fast enough. In Dixie it would be generally accepted, as it is anywhere, that a building is a great deal more than sticks and stones. Behind each individual work of art there is a portrait of a civilization. That is why the Pantheon or Taj Mahal or Chartres or the Palace of the Doves, or Montecello, or the Empire State Building or the Lever Building are more than individual achievements. They are tangible records, permanent pictures of the age in which they were erected. If we keep this in mind, we can advance a simple thesis to explain why Southern architecture in the twentieth century has been negligible. It can be put in three short propositions:

(1) When the South's tradition was vigorous and revolutionary, so was the aesthetic. (Remember that the first classical revival building in the world was built in 1790 by Jefferson, the State Capitol in Richmond.)

(2) After the Civil War, a traumatic experience, which completely changed the personality of the South, this tradition became sterile and imitative. When the tradition became sterile, so did the aesthetic.

(3) In our time, an obsession with this past continues and hampers development of new and meaningful expression and of adequate modern aesthetic. In economics, politics and in architecture there has been a slow strangulation going on in the South. Although there is some indication that in some states, like North Carolina, it is being thrown off, in other states, and I make no bones about it, Virginia and South Carolina would rank high among these), the sad situation continues.

Having taken a negative viewpoint so far, let's change sides and take the positive side. The South has always produced people who are willing to gamble. This was certainly true at the Battle of New Orleans. This battle, as you know, saw the South under Andy Jackson defend itself against old Packingham, who comes down as a villain. Southerners no longer accepted servilely the notion that Dixie must be a colonial province. Although its Kentuck rifles were pitifully inadequate against the British with their red coats and their Scottish kilts and their fine cannon, the South showed its mettle. "The Battle of New Orleans" is a short poem, the type one finds in the rural South, usually not among the middle class but in the lower class. The ballad makes us realize what spirit we have to build on, if we only will build!

"The City of New Orleans, you know, is famed for wealth and beauty. There is girls, they say, of every hue from snowy white to saucy. Old Packingham, he made his song, if he and fight were lucky. He'd have the prettiest girls, by zyg, in spite of old Kentucky."

(Continued On Page 33)
RETIRING

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THE JANUARY 1955 SOUTHERN ARCHITECT 17
THE NEED FOR INTER-PROFESSIONAL RELATIONS

By MAX H. FOLEY, F.A.I.A., Voorhees, Walker, Foley and Smith, AIA Architects

When I was asked what I would like to write about for the American Engineer, I said “Engineers and Architects.” That seemed to be a pretty broad subject for anyone to write about, but it is a subject close to me and what I mean by it is the close working relationship which should exist between the two professions and between all levels of each profession. I write primarily of the engineers who are engaged in some form of construction because that is the kind of engineering with which I am most familiar, but the principles apply to engineers and designers in manufacturing and processing, in utility work, in research, and in every kind of work.

To get the proper perspective as to the importance of the relationship between engineers and architects, one should think about the present status of the two professions in the world and especially in our country today. The engineer and the architect have assumed responsible leadership in every walk of life, every industry and every endeavor in which the knowledge and skill which they possess are needed. This applies to civilian life, to military works and to research which is a part of both.

It is no longer possible for political leaders, military leaders or any other kind of leaders to use the knowledge and skill and ability of architects and engineers anonymously and refer to them vaguely as “my staff.” The intelligent world has progressed far beyond the point where that sort of thing was possible. At one time the impresarios had reached a point where they actually thought they were originating the designs which they picked from the minds of technical men. Then the wars came and grim actuality took place of wishful fantasy and an engineer had to be an engineer and an architect had to be an architect or else confess that he wasn’t.

Now the professions of engineering and architecture are preeminent and let’s keep them that way. The only way to do it is to have the men in each profession cooperate with each other. Let’s not let petty differences between the two professions allow laymen to come in between and run them both.

The old idea of the engineer who could not or would not speak in public—the fellow who was just a plain honest man of deeds and hated speaking—–is gone. A competent engineer will gladly stand up in any company and take care of himself and his profession with or against all comers. And the old idea of an architect who could show things on paper but could not possibly tell anyone how to get the stuff up on the walls or ceilings is gone.

Before the first World War, 40 years ago, I had the important job one day of taking a roll of drawings to a building which was nearing completion. I was standing under a highly ornamental and complicated ceiling with the foreman plasterer when the head designer came in, complete with a cane and spats. The foreman said to me in a loud aside “Look at him. He’s looking at what he put on the paper and wondering how it got up there.” Those days are gone, too, my friends. Architects and engineers both know what it is all about.

The members of the two professions are after all the same kind of people—about equally educated and with much the same kind of professional standards. They complement each other in education and in ability to perform. The masters of design and of artistry in the middle ages and before had to be both engineers and architects. St. Peter’s in Rome, the Pantheon and countless structures of the ancient and middle age eras were not the work of either architects only or of engineers only. They were the work of both—often in the person of one man.

We are in an age of specialization. Our work has become so complicated that even the mind of a genius cannot encompass all of its detail—but let us use specialization intelligently and in a cooperative way for the good of all.

I mentioned professional standards. There must, of course, be standards by which to measure whether a man can become and remain an engineer or an architect. But the really competent men in both professions know that no standards can ever take the place of professional ability and integrity.

There has been in my own state of New York a determined and persistent attempt to license corporations to act as engineers. I believe that this is wrong. The ability to be an engineer or architect is a personal ability and the license to practice either profession should be a personal license and not an impersonal corporative one. The moment a profession allows personal recognition and personal responsibility to be taken from its members, the profession will begin to go down hill. The New York State Organization has done a great job in fighting this legislation and the leaders of the state organizations and all of the chapters who have been foremost in the fight deserve the congratulations and thanks of the profession.

Every employer must realize that, when he em-
I have been citing financial arrangements between clients and professional firms. There is also the all-important matter of the financial dealings between a professional firm and its professional employees. As I mentioned in connection with licensing, the licensed professional employee is a responsible individual, responsible for his own personal work both to his employer and to the state which licensed him. It would be a shortsighted policy on the part of any employer to try to exploit him. We are privileged to live in a country where the employee of today may well be the employer of tomorrow and vice versa. And nowhere is this truer than in the professions where a licensed man has the right to start his own office at the drop of a hat.

And those who do leave employment and start their own offices will immediately have a keener understanding of what it means to run an office, deal with clients and meet financial responsibilities. They won't be like the little old man who was going around a bank flicking a cloth at the marble one day while I was waiting to see the president, a dignified old gentleman, sitting at his desk. The man with the cloth said out of the corner of his mouth, "Do you see that man in there?" I said "Yes." He said, "Well, they tell me he gets $75,000 a year, and he doesn't do a thing all day, but sit on the back of his lap. And I know because I've been watching him."

The spirit of cooperation needs to exist and does in many cases exist back in the technical schools — where the future architects and engineers should be taught enough of the technique and of the spirit and feeling of the other profession to be prepared to work as part of a team later. The idea of the architect being an imaginative creature without having his feet on the ground and the engineer being a realistic someone without imagination is, of course, all wrong. I had a grand old wise professor once who said "There's no difference in theory and practice if they're both right." He thought narrowness in any profession was stupid and his feeling was that everyone was expected to be stupid once in a while but that no one was expected to make a career of it.

Again, this is the age of technical skills and planning. Never before in history have architects and engineers occupied so important a place in the general scheme. Never before have they had a greater opportunity to be of service to mankind. And on way in which they can render service to mankind, to their country, to their professions and to themselves is by working in complete cooperation with each other.

Reprinted from the December issue of THE AMERICAN ENGINEER by permission of the Publisher.

MAX HENRY FOLEY, FAIA

Max Henry Foley is a Fellow of the American Institute of Architects and a member of the National Society of Professional Engineers.

Mr. Foley is a past president and governor of the New York Building Congress. He is chairman of the Apprentice-ship Committee of the New York Building Trades and a member of the Engineering Board of The Port of New York Authority.
EXHIBITION OF ALLIED ARTS NCAIA 41ST ANNUAL MEETING
"THE MIRACULOUS DRAFT OF FISHES" CLAUDE HOWELL

"WALL PAINTING" NEAL THOMAS

"COMPOSITE A" HELEN THRUSH

EXHIBITION OF ALLIED ARTS NCAIA 41ST ANNUAL MEETING
EXHIBITION OF ALLIED ARTS NCAIA 41ST ANNUAL MEETING
"SPHENIC" ROBERT A. HOWARD

"MARQUETRY"—INLAID WOOD VENEER, WILLIAM BADER

"CYPRESS—POINT LOBOS" PHILLIP MOOSE

E X H I B I T I O N  O F  A L L I E D  A R T S  N C A I A  4 1 S T  A N N U A L  M E E T I N G
THE SEPARATE CONTRACT SYSTEM

THE SEPARATE CONTRACT SYSTEM

The separate contract system is a procedure whereby a group of firms within like trades bids separately and competitively on the work of such trades on a building project. Usually the trades are separated as follows: building work, plumbing and heating, electrical work, elevators, kitchen equipment, and other special equipment. On certain types of projects, for example a public hospital or school building, it has sometimes proven to be to the owners advantage to award separate contracts on each of the previously mentioned trades. This article will discuss a number of the advantages of the separate contract system; keeping in mind another system whereby the owner awards only one or a single contract for all trades on a building project. Successful achievement is dependent on the ability of men in a democracy to work together. Ours is an age of specialization. No more does an owner want bids on all the individual trades, than he might in some cases only want one contractor to assume all responsibility on a given project. It would seem logical when certain like trades have grouped together because of the character of their work and will assume prime responsibilities to consider the offer.

A first contention is that the separate contract system produces better results; that is, the work is done better. The first building transactions were based on the direct employment of skilled tradesmen to do the work. Although this at first was a matter of necessity, the more direct the employment of skilled tradesmen, the better the result to the owner. The system is particularly true of the mechanical trades. Modern technics have developed many new methods, the installation of which is only fully understood by specialized mechanics. Take a radiant heating system in a multi-story building wherein the actual placement of pipe and controls from graphic contract plans might not produce satisfactory results unless they are installed in a certain way. If the mechanical skills have the primary responsibility at the time of installation, the owner has a greater assurance of satisfactory results, than if the job were governed by a prime contractor unfamiliar with the mechanical characteristics whose main concern might be speed of installation. Obviously, it would seem to increase efficiency to consolidate the responsibility under a single contractor, but should one sacrifice better results to gain that efficiency?

Secondly, the separate contract system permits the owner better control of the work. When separate bids are to be obtained for grouped trades, the owner can directly select within each group a number of firms in whom he has confidence to bid; as contrasted to the single contract system wherein such selections are made for those groups by contractors submitting one overall bid. By negotiating directly with the grouped trades, the owner can be more familiar with any special services those trades might offer, and can consider a change should one become necessary to answer his building problem. For example an elevator, each manufacturer, although submitting bids on the same basic specifications, tries to develop different special features which an owner may wish to incorporate as the project progresses. Once the bidding has established the successful contractor, the owner can better acquaint himself and directly discuss the advantages of a particular kind of an elevator and more advantageously make adjustments to answer his particular problem. Granted most single contractors permit an owner to have direct discussions with the sub-contractors, but with the exception that the single governing contract must always be considered.

A third contention is that the separate contract system is less costly. One aim in a building venture is to build well in as economical a way as possible. Firms within the names grouped trades, if permitted to bid separately, will give a better price directly to an architect than when required to bid through a single contractor. A single contractor cannot assure that a sub-bidder will get the business, because he does not know beforehand if it will be his business to give. A firm allowed to bid separately, directly takes his own chance to get the work, in competitive bidding. Thereby he has a better assurance of meeting a competitor's price and getting the business, and as a result will quote a better price. This kind of competition many times will produce a less costly structure.

A fourth contention is that the separate contract system can be better financed. Separate bids
make it immediately possible for an owner to know the cost of the various grouped trades. If costs are high, the owner can better determine where and what to cut. He can negotiate directly with the affected trades without disturbing the others. Throughout the progress of the work, the owner can by a grouping of the trades better determine at what time a given amount of funds will be required. Separate contracts make it possible to make separate direct timely payments to the group of trades that have earned the right to reimbursement. The opinion has been expressed by the names group trades that they are assured more regular payment than through a single contractor whose other obligations sometimes have priority.

A fifth contention is that the owner and the project is assured more attention from the architect under the separate contract system. The plans and specifications must be drawn to permit separate and independent bidding upon each of the subdivisions of the work. More careful consideration must be given in the preparation of the documents to avoid misunderstanding having to do with cooperation among separate contractors and the co-ordination of the respective contracts. Later, during the progress of construction, the architect must guide and supervise the work of each of the contractors. This means that he must be on the site more frequently, and follow the assembly of materials and the use of labor more closely. Materials must arrive when needed and are joined together by men with separate prime responsibilities; as contrasted to the practice of giving only intermittent supervision under the single-contract system that sometimes permits a single contractor to make single decisions concerning the intent of the documents. The architect must determine who is responsible for items of work common to more than one group of trades, and specifically follow the sequence in which the items of work are to be accomplished. A building venture requires the putting together of many parts. The manner in which they are assembled determines the usefulness and appearance of a structure. The structure should be built as designed. The more the designer actually guides the work of the various crafts, the nearer do the plans and specifications come to be used as a means to an end, rather than be accepted as the end in themselves. Those experienced in construction know the many differences that arise from the interpretation of plans and specifications. The separate contract system requires a more direct interpretation of the more different and vital parts of a structure, and thereby produces a better structure. The more exacting and specialized the building requirement the more need there is for this directness.

To briefly summarize, this article mainly intends to state what may be considered some of the advantages of the separate contract system. Single contractors sometimes become despotic, a characteristic which is detrimental to the quality of the work. That attitude is objectionable to grouped trade contractors when they work under the single contract system. In public work such objections are heard. The theme of the separate contract system is one of cooperation versus subordination. Like all systems, the separate contract system has disadvantages too. In its comparisons this article is not intended to be too critical of the single contract system. The best system to be used for a building venture must, therefore, be selected for given circumstances.

THE GENERAL CONTRACT SYSTEM

It should be the aim of the construction industry to produce for the owner a structure in accordance with the plans and specifications at the lowest possible cost. To gain this end maximum efficiency is necessary. Maximum efficiency is possible only when undivided responsibility for the project is placed in experienced and competent hands. This means the award of one contract for the entire structure to a competent general contractor. The State Building Department has tacitly recognized the desirability of having all trades under one head by recently including the following clause in its General Conditions: "It shall be the full responsibility of the architectural trades contractor to coordinate and expedite all phases of architectural, mechanical and electrical work notwithstanding the fact that the State is taking separate bids and awarding separate contracts on these three divisions of work." Of course, in practice it is impossible for the general or architectural trades contractor to efficiently administer a job where there are separate contracts over which he has actually no control.

If the separate contractors choose to proceed at a pace which causes delay to the general contractor there is really little he can do about it. By the time any action is obtained through appeals to the architect or owner the particular crisis is usually past and another one is at hand. The only way the general contractor can "coordinate and expedite" all trades on a job is to have them included in his contract.

Another undesirable situation which can arise through taking separate bids is the possibility of having union and non-union contractors on the same job. On public work particularly, the owner is obligated to award the contracts to the lowest responsible bidders. If one contract is awarded for the complete job, the non-union contractors can see that they do not use any union sub-bids and the union contractors can likewise see that they do not use any non-union sub-bids.

Many mechanical contractors have stated that if they are assured that the general contractor on a job will push the job rapidly to completion, they can bid lower than they otherwise could. Under the separate bid system they must assume the worst conditions and base their bid on the assumption that the low general bidder may be one who will let the job drag. Likewise, the general contractor can bid lower if he can choose his mechanical contractor from those he knows will not delay his job.

Lastly, some mechanical contractors have stated that they prefer the separate system because it prevents so called bid-peddling and chiseling. It is a fact that a sub-bidder cannot be chiseled if he does not wish to be, and it does not seem that it is the province of the owner to protect the me-

(Continued on page 41)
OFFICIAL PROGRAM

THURSDAY, JANUARY 27

12:00 Noon  Registration Begins
2:00 P.M.  Committee Meetings
7:30 P.M.  Officers' Dinner Meeting

Officers and Directors of NCAIA, Hosts

Officers of the Raleigh Council of Architects
E. W. R. Waugh, A.I.A., President
T. G. Williams, A.I.A., Vice-President
A. L. Polier, Secretary-Treasurer

Officers of the Charlotte Council of Architects
T. P. Hawkins, A.I.A., President
S. S. Ferebee, A.I.A., Vice-President
C. H. Wheatley, A.I.A., Secretary-Treasurer

Officers of the Guilford Council of Architects
C. C. Hartmann, Jr., A.I.A., President
E. D. Everhart, A.I.A., Vice-President
J. F. Wicker, A.I.A., Secretary-Treasurer

Officers of the Western N. C. Council of Architects
J. L. Beam, Jr., A.I.A., President
A. L. Pendleton, A.I.A., Vice-President
J. B. King, A.I.A., Secretary-Treasurer

Officers of the Eastern N. C. Council of Architects
A. C. Jenkins, Jr., A.I.A., President
C. H. Boney, Vice-President
R. H. Stephens, A.I.A., Secretary-Treasurer

8:30 P.M.  Committee Meetings
9:00 P.M.  Executive Committee Meeting

FRIDAY, JANUARY 28

10:00 A.M.  Reports of Committees

Program
Building Codes
Education
Student Chapter
Preservation of Historic Buildings
Institute Fellowship
Relations with Construction Industry
Highway and Regional Planning
Allied Arts
Extension of Private Practice
Interprofessional Relations
Legal Affairs

2:00 P.M.  Induction of New Members

Corporate Members
Marian McDowell Brackett, Charlotte
Albert Barnes Cameron, Charlotte
George C. Conner, Jr., Charlotte
Cameron R. Dudley, Kinston
Robert W. Etheredge, Jr., Raleigh
John Hyatt Hammond, Asheboro
James C. Hemphill, Jr., Charlotte
James A. Malcolm, Charlotte
Jack P. Riviere, Shelby
Kenneth McC. Scott, Raleigh
Adrian P. Stout, Greensboro
John R. Valentine, Morehead City

Associate Members
Richard M. Arnold, Raleigh
Allen J. Bolick, Charlotte
Jack O. Boyte, Charlotte
Eric S. Draper, Jr., Charlotte
Elizabeth B. Lee, Kinston
John A. MacCartney, Charlotte
James R. Pittman, Jr., Raleigh
Richard B. Schnidt, Reidsville
Donald E. Stewart, Chapel Hill

2:30 P.M.  Committee on Office Practice

AIA Standardized Accounting for Architects
David C. Baer, AIA, Houston, Texas
Chairman of AIA Committee on Office Practice
Panel Discussion on Accounting Procedures
William J. Graham, Moderator
Professor of Accounting
School of Business Administration
University of North Carolina
SATURDAY, JANUARY 29

10:00 A.M. | Committee on Exhibitions & Awards

Program of Honor Awards in Architecture

Jurors' Announcement of Awards of Merit

T. C. Creighton, AIA, New York, N. Y., Chairman
Olindo Grossi, AIA, Brooklyn, N. Y.
Richard A. Ack, AIA, Atlanta, Ga.

10:30 A.M. | Reports of Committees

Judiciary
Constitution & By-Laws
School Buildings
Public Relations

12:00 Noon | Regional Affairs

Herbert C. Millkey, AIA, Atlanta, Ga.
Regional Director of the South Atlantic District of The American Institute of Architects

2:30 P.M. | Reports of Officers

Election of Officers and Directors

New Business
Adjournment

EXHIBITS

PERSON HALL ART GALLERY
9:00-4:30 daily except Friday afternoon

EXHIBITION OF ALLIED ARTS
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NCAIA HONOR AWARDS IN ARCHITECTURE

ACTIVITIES

THURSDAY, JANUARY 27

6:00-7:30 P.M. Reception  N. C. Ready Mix Concrete Assn.
H. J. Stockard, Jr., Host

FRIDAY, JANUARY 28

12:30 P.M. | Luncheon  Carolina Solite Corporation
Chas. Laws, Host

5:00 P.M. | Meeting  Board of Directors
North Carolina Architectural Foundation

1:30 P.M. | Ladies Bridge & Canasta Party
Compliments of Mobie-Bell Co.
Mrs. J. H. Bell, Hostess

6:00-7:30 P.M. Reception  N. C. Concrete Masonry Assn.
T. F. Bradshaw, Pres.

7:30 P.M. | NCAIA DINNER

SATURDAY, JANUARY 29

12:30 P.M. | Luncheon  F. Graham Williams Co.
Mark P. J. Williams, Host

6:00-7:30 P.M. Reception  Arnold Stone Company
J. H. Schlag, Host

9:00-12:00 | NCAIA BUFFET AND DANCE
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school of design highly honored

The School of Design of North Carolina State College at Raleigh, is one of seven schools of architecture invited by the Foreign Information Service of the United States State Department to prepare an exhibition on architectural education in the United States.

The seven schools, considered the leading schools of architecture in the nation, include the University of Michigan, Harvard, Massachusetts Institute of Technology, Yale, Illinois Tech, and the University of California, in addition to North Carolina State College.

The University of Michigan will assemble the exhibition from material furnished by the seven schools of architecture.

Professor Eduardo Catalano, Acting Head of the Department of Architecture, of the School of Design of North Carolina State College, is in charge of the preparation of exhibition material from North Carolina.

The School of Design at North Carolina State College is the only one of two schools which have been selected for the architectural education exhibition for the State Department and the Good Design Exhibit assembled by the Museum of Modern Art. The latter exhibit is now on display at the Merchandise Mart in Chicago.

door hardware agency opened

Livingston E. "Woody" Atkins, Jr., has recently opened offices in Charlotte as a manufacturers' agent for door hardware. Mr. Atkins will specialize in hardware for the proper control of doors.

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A veteran of World War II, Mr. Atkins served with the Second Air Force as a first lieutenant in charge of gunnery training for combat air crews.

He is married and has two sons. Mr. and Mrs. Atkins are making their home at 2429 Vail Avenue in Charlotte.

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THE NEW NEW SOUTH
(Continued from page 14)

But old Hickory was wide awake, he did not care for trifles, for well he knew the aim we'd take with our Kentucky rifles. He led us down to a cypress swamp, the ground was low and mucky. Thar' stood old John Bull in marshall pomp—but here stood old Kentucky.

Some said it was a little force, but none wished it were greater.
For every man there was half horse, and 'other half alligator!' The Redcoats with their wide cross belts, they made fine targets shooting. And on those belts we laid our sights, when their bugles got to tooting.

Them captains yelled a loud command and then we see them coming.
With screeching fife and bagpipes and with all their drums a-drumming. But when so near, to see 'em wink, we know we got to stop 'em—
And would have done all good, I think, to see Kentucky drop 'em! "I have sworn upon the altar of God, eternal hostility against every form of tyranny over the mind of man."

Some of this spirit, this audacity, is returning to the South, after a long artistic quiescence. We are making an honest effort to live in the present and yet not forget the past; the quality of our art, like the quality of our lives, grows only through honesty. We are re-designing our culture, so as to avoid all arbitrary physical and mental barriers. We are erecting buildings that are means to an end, not ends in themselves. We are searching for a human scale, a finite framework of relationships within infinite space.

Especially is this true in North Carolina which (as Arnold Toynbee has noted) has a tremendous advantage over both Virginia and South Carolina in this century, in having fewer memories and dreams to retard it. To modern painting you have given such promising young people as Frances Speight, Hobson Pittman, Phillip Moore, Claude Howell and Duncan Stuart. And to the whole state you will soon give your magnificent new State Art Gallery. The goal set by a little group of citizens who met in 1926 to organize the State Art Society has been realized. Art has assumed its proper and vital role in your state capital and your state budget. The million dollars your legislature appropriated for art was more than an investment; it was an act of faith.

This, and many other similarly thoughtful acts throughout the region, will give us a new New South, vastly different from last generation's New South which was concerned largely with industries, textile mills, and bank balances.

This is not to depreciate what the followers of Henry Grady did, nor to scorn (as some artists are prone to do) the role of the Chambers of Commerce. Without them, there could be no artistic renaissance, no growth. Art is never completely divorced from economics. But just as material things are the means, so should spiritual things be the ends. Let us hope that our New New South will be able to separate means from ends: and to liberate the human spirit so that it may have a full, vigorous growth. We know it will not be easy. But we know it is possible, if only we take the same oath that Jefferson took when he waged his great battle for the dignity of mankind:

(Continued on page 34)
Leaders for the battle have already appeared in North Carolina. I think at once of the late Howard Odum, and his plea for "new motivation and realistic design." He explored, with incredible thoroughness and effectiveness, "the extraordinary chasm between the South's possibilities and its actualities." And his many students and colleagues at Chapel Hill have done much to bridge the chasm.

Or I think of Henry Kamphoefner, Dean of your School of Design at North Carolina State, which is already justly famous not only throughout the South, but throughout the world. We have Dean Kamphoefner's own statement (in Building for Modern Man) of what he pursues: "unique intuitive structural ideas, which show us to what heights architecture can go when structural understanding is integral with all phases of the creative process."

I think too of the dynamic leader of your State Art Society, Lucy Cherry Crisp, who has told us in the spring, 1952 News of Art what is taking place in our area:

"Overall, the story is one of growing recognition of the fact that art is a human essential, rather than the non-essential extra we have too long considered it."

Let us be proud of such people, and of the many who support them; proud not because we are Southerners talking to Southerners, or Americans to Americans. Proud because we are all members of the same race—the human race—and are all involved in mankind.

We have come too far, and in terms of survival it is much too late, to play upon mere state or regional prejudices. Our framework must be broader than Dixie, or Western Europe, or the Caucasian race: "No man is an island, entire of itself. Every man is a piece of the continent, a part of the maine. Any man's death diminishes me, because I am involved in mankind. And therefore never send to know for whom the bell tolls. It tolls for thee."

Let it toll, then, throughout the land. Let it tell not of death, but of birth.
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Williams presides quality concrete annual conference

F. Carter Williams, AIA, of Raleigh, presided over the Saturday session of the third annual Quality Concrete Conference, which was held at North Carolina State College December 10-11.

The conference was conducted by the School of Engineering through the facilities of the Department of Civil Engineering and the College Extension Division. Sponsors were the American Concrete Institute, the North Carolina Concrete Masonry Association, the North Carolina Ready Mixed Concrete Association, the Portland Cement Association, and the North Carolina State Highway and Public Works Commission.

Speakers for the event included Dr. Carey H. Bostian, Chancellor of North Carolina State College; William E. Dickinson, Field Engineer of the Calcium Chloride Institute; Hubert Woods, Director of Research of the Portland Cement Association; Stanton Walker, Director of Engineering of the National Ready Mixed Concrete Association; J. H. McDonald, Field Engineer of the Penn-Dixie Cement Corporation; Dr. C. K. Beck, Head, Department of Physics, North Carolina State College; H. L. Kennedy, Manager, Construction Specialties Division, Dewey and Almy Chemical Company; and others.

Stenhouse speaks to state group

James A. Stenhouse, AIA, of Charlotte, was the guest speaker before the North Carolina Society for the Preservation of Antiquities in Raleigh December 2.

Mr. Stenhouse spoke on the restoration work now in progress on St. Thomas Church at Bath and the Alston House in Moore county.
breuer, nervi to attend meet

Two internationally known figures will appear on the program of the first annual foundation day of the North Carolina Architectural Foundation, President Edward Loewenstein, AIA, announced recently.

Marcel Breuer, AIA, and Pier Luigi Nervi have accepted invitations to attend the meeting and address the group.

Preliminary arrangements have been made for a meeting of all North Carolina architects and members of the North Carolina Architectural Foundation at the School of Design of North Carolina State College in Raleigh. Tentative plans call for the meeting to be held in April, with the exact date to be announced later.

The meeting will include discussions and exhibitions of great value to the practicing architect, a description of the work being done at the School of Design, and an opportunity for all of the supporters and members of the Foundation to assemble for the valuation of projects accomplished and review the achievements of the School of Design.

The Good Design Exhibition assembled by the Museum of Modern Art will be on display after six weeks of showing at the Museum in New York and plans are also in progress to obtain the Honor Awards Exhibition of the American Institute of Architects for showing at the same time.

ramsay heard by charlotte council

John Erwin Ramsay, AIA, of Salisbury, was the guest speaker before the monthly meeting of the Charlotte Council of Architects December 1.

Mr. Ramsay is Chairman of the Committee on Interprofessional Relations of the North Carolina Chapter of the American Institute of Architects and discussed various phases of interprofessional relations and the activities of his committee.

Mr. Ramsay is also a member of the State Board of Architectural Examination and Registration for North Carolina.

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19 architects licensed in south carolina

Nineteen new architects have been licensed to practice architecture in South Carolina as a result of recent state board examinations. The group included 11 out of state candidates.


Licensed from out of the state were Howard Banke, Salisbury, N. C.; J. B. Bauman and James B. Bell of New York City; James L. Bean, Jr., Cherryville, N. C.; W. E. Brackett, Jr., and Stewart Penn of Asheville, N. C.; Claud D. Crosby, Charlotte, N. C.; Henry Spott Long, Birmingham, Ala.; Howard Musick, St. Louis, Mo.; Thomas M. Price, Galveston, Tex.; and Burrett Stephens, New Bern, N. C.

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(Continued from page 25)

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CONSTRUCTION TO SHOW BIG INCREASE IN 1955

Construction in the United States may reach $56 billion in 1955, an extensive survey of leaders in the construction and building materials field reveals. The outlook for 1955 indicates that this year's construction may top the giant 1954 total of $52 billion.

In the Carolinos, construction is expected to keep pace with the national total proportionately and may run slightly ahead of the national average increase due to the fact that the South Atlantic states are leading the nation in new construction currently.

The outlook for building by religious and private educational institutions is unusually good this year and each category is expected to expend approximately $700 million. The continuing shortage of classrooms in public schools is expected to raise educational construction to about $2½ billion.

While construction experts see a decline in federal construction as atomic energy expansion topers off, military and naval construction is still expected to reach at least $1 billion dollars as such construction is expected to increase about 20 per cent.

Public utility expansion is expected to continue high outlays for additions and expansions, with estimates of about $4½ billion for construction in this field.

State and local public works projects should total about $8 billion. Highway construction expenditures are expected to jump due to increased federal participation in defense and primary highway construction and a boom in toll road construction.

Sewerage and water facility outlays are expected to pass the billion dollar mark for the first time.

Residential construction in 1955 is expected to account for nearly 25 per cent of all construction. Some 1,300,000 new housing units are expected to be started during the year at an estimated cost of nearly $15 billion. The new housing law, passed in 1954, is expected to spur residential building.

In 1954, the construction industry was the nation's largest single production activity. Included in its total output of $52 billion was $37 billion in new facilities and $15 billion in maintenance and repair of existing facilities.

The construction industry employs approximately 17 per cent of the nation's gainfully employed, which means that about 9,400,000 persons were engaged in construction during 1954.

(Continued on next page)

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The appointment of Edwin Bateman Morris, Jr., of Washington, D. C., as Director of the Department of Public and Professional Relations of The American Institute of Architects was announced in Washington recently by Edmund R. Purves, Executive Director of the national architectural organization.

As an assistant to Marshall Shaffer, Chief of the Division of Hospital Facilities of the Public Health Service's Technical Services Branch, Morris has been associated with many phases of the Hospital Survey and Construction Program (Hill-Burton Act). In helping to set up and carry out that broad program, he has worked closely with private architects in all sections of the country, hospital administrators, state and local sponsoring boards, professional groups, legislators and committees of Congress.

Morris was born in Washington in 1913 and lives in nearby Bethesda, Maryland. After receiving architectural training at the University of Pennsylvania, he worked for eight years as an architect with the Public Buildings Branch of the Federal Works Agency. He left that agency in 1942 to join the U. S. Army which he entered as a private—subsequently rising to the rank of captain. Two of his four years of military service were spent in the China-Burma-India theatre where he supervised air field construction. Upon his discharge from the army at the end of the war, Morris was appointed to the Public Health Service where he has remained for the past eight years.

Morris will take over his new duties at the Institute's Washington headquarters early in January. He succeeds Harold D. Hauf who returned to teaching in September as Head of the Department of Architecture at Rensselaer Polytechnic Institute.

CONSTRUCTION TO SHOW BIG INCREASE
(Continued from preceding page)

The 1954 volume was dominated by private construction, which totaled $251/2 billion, while public construction totalled $111/2 billion. Residential building amounted to $13.3 billion, representing a 12 per cent gain over the 1953 total. An estimated 1,200,000 housing units were started during the year.

A heavy increase in office buildings, shopping centers, and commercial construction was reported during the 1954 period. A 20 per cent gain in this category was noted, representing $2.2 billion. Public school construction passed the $2 billion mark for the first time.

The construction dollar represents one out of every seven dollars spent in the United States.

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PCA has conducted an ever-expanding research and educational program since it was established with headquarters in Chicago in 1916. Out of this program have come many new uses for and significant improvements in cement and concrete. One of these is air-entrained concrete, a new kind of concrete which adds years to the life of concrete pavements wherever they are subjected to severe freezing and the action of chemicals used for ice and snow removal. Another is tilt-up construction, an economical method of casting walls flat and literally tilting them up into position. Still another is the development of firesafe, watertight, long-lasting, stormproof concrete construction for homes, hospitals, schools, farm structures and improvements and public buildings.

PCA’s new laboratories will make possible an even more intensified research and development program. In these laboratories research engineers and chemists have the finest facilities available anywhere for cement and concrete research. As in the past, results of this research will be freely dedicated to the people of America.

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MESCO PITCH-SEAL GRAVEL-STOP facia have been designed for simplicity and beauty as well as to overcome an age-old bug-a-boo for architects, engineers, and building and roofing contractors—How to stop pitch drippage that spoils the appearance of the exterior walls after a few months.

MESCO PITCH-SEAL GRAVEL-STOP facia solve this problem by providing a dam over which the pitch cannot flow. This dam is simply an angle formed of light sheet metal, lapped and soldered, nailed in place so that the vertical leg fits into the hollow section of the gravel stop.

For expansion and contraction of the gravel-stop, slotted holes are provided to permit longitudinal movement, with 1/2 in. to 3/4 in. gaps between sections. These gaps are hidden by cover plates at each joint. Allowance is made in the vertical dimension of the drip-edge for considerable discrepancies and variations of wooden facia boards.

The closure strip (at bottom) is slotted laterally to compensate for considerable warpage of the facia board, still allowing the installer to fit the closure snugly to the masonry. Available in aluminum, copper, stainless steel or galvanized steel, the dimensions can be widely varied to suit conditions and budgets. Recommended minimum thicknesses are: .050 in. aluminum, .060 ounce copper (cold rolled), .062 gauge stainless steel, 24 gauge galvanized steel.

STYROFOAM® insulote not only keeps heat in but also keeps it out. A second layer of Styrofoam blocks is skewed to the first layer on which a cold-setting asphalt has been troweled to insulate cold storage rooms. Dow Chemical Company, Midland, Mich.

DAYCOR fiber glass building panels are produced in both corrugated and flat types for application as patio covers, carports, porches, awnings, room partitions, skylights and greenhouses. Translucent and shatterproof, DAYCOR is produced in black and 10 colors. Plastics Division, Strick Company, Whitaker and Godfrey Avenues, Philadelphia, Pa.
AND SERVICES

FABRI-FORM plastic sink top is said to be impervious to damage by foods, stains, grease, alcohol, boiling water, and cosmetics and is available in standard lengths and sizes or can be cut. This pre-formed drainboard unit eliminates cracks, joints, and the need for metal molding. Fabrilux Manufacturing Company, 415 South Avenue, Los Angeles 17, Cal.

FIBERESIN school desk tops are claimed to be resistant to gouging, nicking, prying, trenching, and doodling with crayon, pencil or pen. Composed of plastic materials molded and banded under heat and pressure into one solid homogeneous board marred by separate glue lines or backing sheets, the surface is easy on the eyes and easily cleaned. FibResin Plastics Company, Oconomowoc, Wis.

PANELYTE plastic board is a high pressure laminated, thermostelling compositions of synthetic resins and paper available in 1/10 inch thickness, which can be filed, sawed, glued, planed and curved and which resists stains, swelling cracking, chipping and burns. Panelyte Division, St. Regis Paper Company, 230 Park Avenue, New York 17, N. Y.

GLASFACE is a new glazing process which coats concrete block front or back with colored ceramic and renders the concrete block scratch and fire resistant. It can be sawed without chipping and is available in a wide range of colors and finishes. Emblems and special designs can be ordered in the glaze. Ferro Corporation, Cleveland, Ohio.

A finely powdered marble-base paint have been mixed with a concentrated latex alkyd-resin paint to create a washable finish which, in a single application, eliminates the voids and pits usually encountered in painting interior surfaces of aggregate block walls. The technique combines MARBL-L-COTE texture with SATIN LUMINALL paint mixture and takes a second coat of the LUMINALL paint for a creamy smooth surface with the purpose of providing a quick smooth finish. Luminall Paints Division, National Chemical & Manufacturing Company, 3617 South May Street, Chicago, Ill.

Glass yarns are woven into standard screen mesh and coated with tough vinyl to prevent raveling in CHICOPEE FIBERGLASS screen cloth. Available in gray or green in widths up to 6 feet, the material has a very high burst strength. It will not fade or discolor, shrink or stretch, due to dimensionally stable glass fibers, and heat-set vinyl coating. It is also said to be unaffected by salt or industrial fumes. It weighs just 4 pounds per 100 square feet. Owens-Corning Fiberglas Corporation, Industrial Textile Division, 15 East 56 Street, New York 22, N. Y.
**A CORDIAL INVITATION IS EXTENDED THE NORTH CAROLINA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS TO HOLD THEIR SUMMER MEETING AT THE ATLANTIC BEACH HOTEL ATLANTIC BEACH, N. C.**

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**waugh president raleigh council of architects**

Edward W. R. Waugh, A.I.A., has been elected president of the Raleigh Council of Architects, succeeding Jesse M. Page, A.I.A.

Named to serve with the new president were Turner Williams, A.I.A., vice-president, and A. Lewis Polier, secretary-treasurer.

A native of Johannesburg, Union of South Africa, Waugh came to the United States in 1941 and became an American citizen in 1951. He has been connected with the architectural schools at the Universities of Kansas, Oklahoma, and Minnesota, and North Carolina State College. He has also served as a special consultant to the North Carolina Department of Public Instruction.

He is a graduate of the School of Architecture, Edinburgh College of Art in Scotland, and did post graduate study at Cranbrook Academy in Michigan. He is currently engaged in the private practice of architecture in Raleigh.

Waugh is a member of the American Institute of Architects, the North Carolina Chapter, A.I.A., the Royal Institute of British Architects, and the South African Institute of Architects. He has traveled extensively throughout Europe viewing contemporary architecture and studying construction methods. His studies and travels have also taken him to Australia and New Zealand, South America, and South Africa.

Williams is associated with the firm of F. Carter Williams, A.I.A., Architect, of Raleigh. He attended North Carolina State College and was graduated from the University of Pennsylvania.

Polier, a graduate of the School of Design of North Carolina State College, is associated with the firm of Haskins and Rice, A.I.A., Architects, of Raleigh.

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