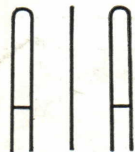


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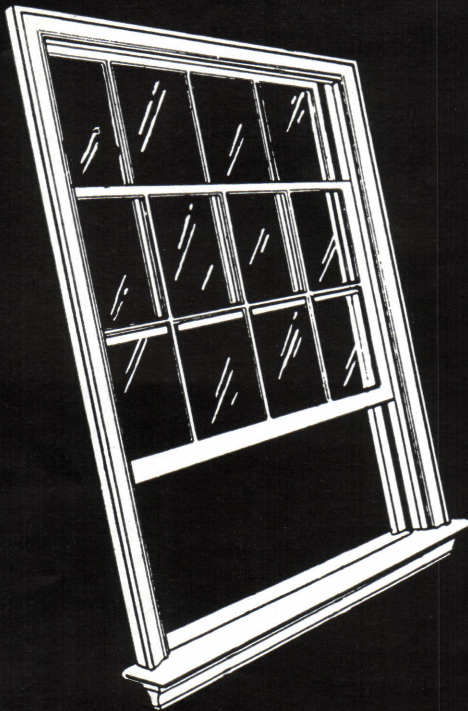
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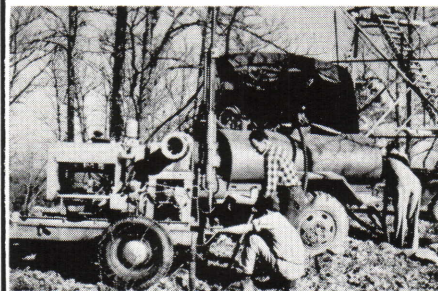
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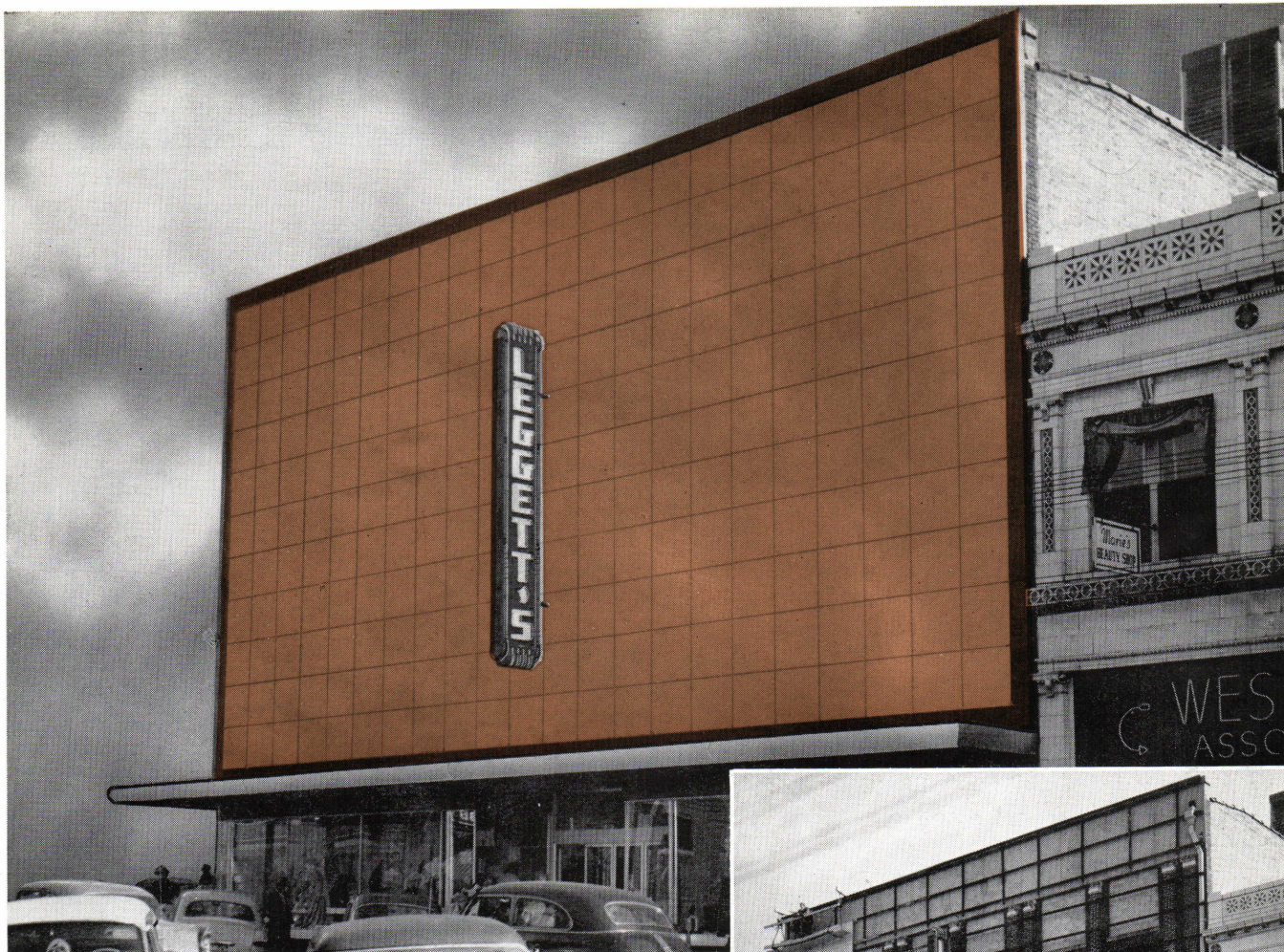
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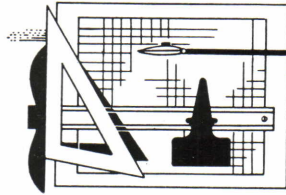
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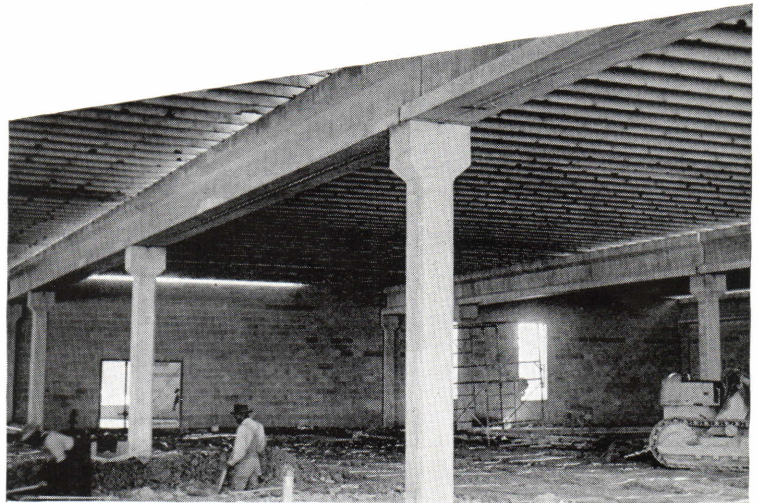


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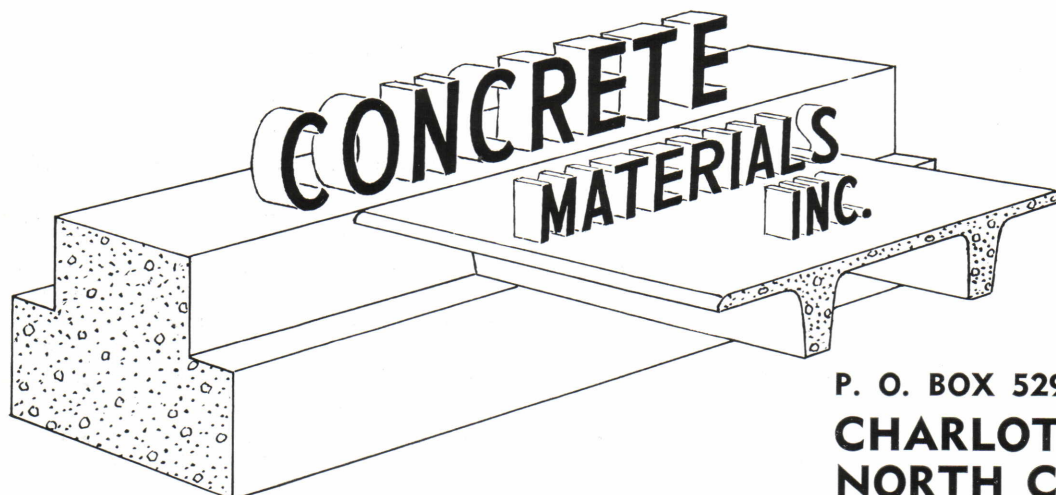


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THE AUGUST 1957 SOUTHERN ARCHITECT

Southern Architect

Volume 4

August 1957

Number 8

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CONTENTS

● President's Message	7
● European Churches Evaluated	8-9
● Elementary School—Raleigh	10-11
● Public Housing—Raleigh	12
● Architects Office Building—Statesville	13
● High School—Plymouth	14-15
● Medical Care Commission Report	16
● Congress Aids Historic Buildings	17
● NCAIA's Fellows	18-19
● N. C. Personality of the Month	20
● Magazine Urges Hire Architect	21
● 15 New N. C. Architects Registered	22
● 47 Architectural Schools Accredited	22
● Legislature Creates Products Design School	22
● Lucian Dale Dies	23
● Architects and Builders In The News	25
● Advertisers Index	26
● Architectural Calendar	26

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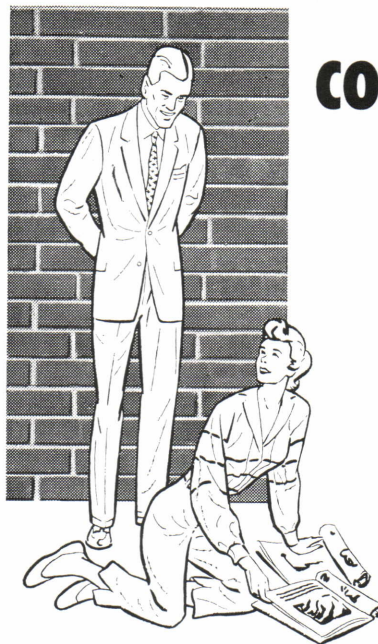
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PRESIDENT'S MESSAGE

On August 7th a lead headline in the Winston-Salem Journal, date lined Washington, August 6th read "Air Academy is Denied Funds for its Chapel". The article went on to explain that the House of



JAMES

Representatives of the United States Congress voted 152 to 53 to withhold funds for the Colorado Springs Air Force Academy because of its design. (This decision was reversed later in the week). This action is a symptom of a kind of thinking that is too prevalent in our country today. Individuals, groups or reactionary people and even legislators set themselves up as architectural critics and seek to block the progressive development of a fundamental art in our country. Such reaction to architectural progress from a large segment of our population points up the failure of our educational system to implant an understanding of true architecture in the public mind. We should take every opportunity to explain the basic fundamentals of the philosophy of architectural design to them.

The architecture of any age is a true reflection of the civilization existing at the time of its conception. Any new building which honestly expresses the purpose for which it was created and uses the best technology available for its construction will automatically be a good architectural example of its time. The quality and genius of its architect will determine whether or not future generations will label it great architecture. All buildings will not be labeled great because genius is not a prerequisite for granting a license to practice architecture. However, all architectural education today seeks to impart the ability to design completely, using the tools of our age. There are some geniuses among us, as was the case in most ages of the past, and these will create the great architecture. These architects along with their ability to create, seem to have the further ability to sell their product to their clients and to the public. The rest of us, who are competent practitioners, need public understanding of the meaning of architecture to help us to do our best in solving their problems.

Our efforts to attain public understanding could best be directed toward our educators. If a knowledge of the philosophy of architecture had been disseminated at the public school and college levels, when our generation was being educated, we would not be faced today with building committees, individual clients and even legislators who seem to wish to re-create a nostalgic past.

W. R. James, Jr.
President, NCAIA

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WHAT WE CAN LEARN FROM EUROPEAN CHURCHES

By **ROBERT L. DURHAM, AIA, Seattle, Wash.**
Member, Church Architectural Guild of America

I have just returned from visiting the churches of 12 European countries, extending from Scandinavia to the Mediterranean. Even today many of these churches show the results of major war damage. A few, having miraculously escaped, are standing alone in acres of rubble. But the traveler presently finds the landscape of many countries dotted with new churches.

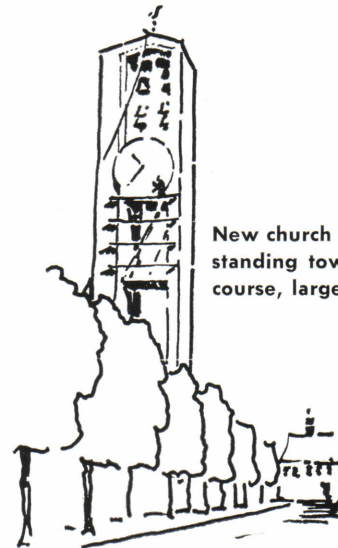
For a hundred years a trip to Europe has been the standard method of rounding out an architect's education. Looking at churches in France and Italy, I can well understand how architects interested in the problems of church design have been inspired to produce similar churches in America. Wandering through old cathedrals and photographing churches over 800 years old, I found the charm and beauty of these buildings still present. Yet I realized how poorly they would serve the needs of today's American congregations. But there is very much we Americans can learn from the church buildings of Europe.

Some of the most interesting churches in Europe are the "modern" style churches. Americans are prone to think we are more advanced in both our technology and in our building design. However, as you look at a "modern" church in Switzerland or Germany, you often find that it is already 30 years old. The architects of the Continent evidently could see the new freedom inherent in contemporary church design at a time when American church-building committees were still demanding Gothic and Georgian.

One of the most unconventional buildings growing out of the new freedom in design is the church at Ronchamp, France. Mrs. Durham and I approached Ronchamp from Basle, Switzerland, by way of a 50-mile drive through the French countryside. Crossing a bridge on the outskirts of town, we saw women washing their clothes in the muddy river water by the primitive method used by women of many previous generations. The tiled-roof houses nestled around a huge church as they had for centuries. But, lifting our eyes above the roof tops, we saw a new white building on the adjacent hill-top. It was quite different from the traditional church building in the town below.

At the top of the hill, we found a large parking lot already crowded with cars. The guest registry includes the names of clergy and architects from all over the world. Like ourselves, they had come to see the Notre Dame de Haut Chapel, designed by LeCorbusier. This world famous French architect recently designed this building to take the place of the previous chapel destroyed during the last war. It is described as being designed from the "emotional standpoint." In reality, the chapel is a piece of sculpture in concrete. For many people and for my companions, the design is too extreme; but there are lessons to be learned from studying it. In fact, in each modern church that I saw in Europe there are a number of lessons that we in America could well study.

One is that Europeans are not afraid to use new



New church in Switzerland features free-standing tower, with cast bells, and, of course, large clock.

forms. A church in Amsterdam had its columns made of exposed steel beams. In Switzerland much fine work has been done with double-glazed, pre-cast concrete sections. In Cologne, Germany, a new church has all its concrete beams exposed on both the exterior and interior, creating a powerful design and at the same time effecting economy.

In contrast to American churches, there is practically no use of laminated wood beams. However, great skill has been used in designing pre-cast concrete structural members of many shapes.

The new church towers are bold and dominating and symbolically point to the sky. Usually square in plan, these towers in many instances are separated structurally from the church buildings—perhaps to isolate the vibration of the bells. It is still the custom in Europe to use cast bells, and many of them. As might be expected, many Swiss towers have clocks as well as bells.

In the past as I have talked with many American building committees, I have wistfully and too often unavailingly expressed the hope that funds could be made available for art work. It was, therefore, most amazing to find the amount of art work actually used in European churches. Even the door handles are specially designed to create a first impression as one enters the building. Not only was I surprised to find so much art, but I was even more surprised to find that most of the art is contemporary. In both Roman Catholic and Protestant churches of Europe, contemporary art forms of all kinds are boldly and skillfully used.

Carved altars, fonts, pulpits, sculptural panels, murals and mosaics are integrated with the over-all design of the building and built with the church rather than delayed for future funds. It would appear that art is important and meaningful to these people and constitutes something more than objects to be hung on museum walls.

As in Saarinen's Christ Lutheran Church in

Minneapolis, most new European churches have created simple, worshipful chancels. In the Protestant examples altars are more "table-like" on slightly raised platforms centered in the Chancel, with the pulpit to one side. The biggest contributing factor in the creation of a worshipful atmosphere seems to be the placement of the choir in a balcony. This allows the choir to supplement the congregational singing with complete freedom of movement of organist or director, without creating distraction.

Most pipe organs are exposed to view above the choir. However, they are functional organ pipes and not the disturbing, gilded false pipes characteristic of our American churches 50 years ago.

One of the most fascinating developments in the war-torn countries is the use of contemporary interior design and contemporary art on reconstructed churches. In many cases the shell of the traditional building has been repaired or reconstructed but without the traditional "gingerbread." To this purified structure have been added beautifully executed altars, pulpits, doors and pews. New stained glass in the windows is in today's design rather than in that of the past centuries. The result is charming and can well be studied by Americans.

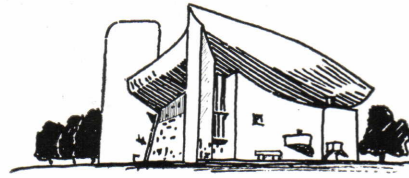
In Cologne, a small, stained-glass chapel called the "Madonna of the Rubble" has been erected in the midst of the ruins of a large church, evidently with the intention of leaving the old walls standing. Adjacent to the undamaged tower of a Hamburg church, a new concrete church is planned for construction inside the ruined Gothic walls. The new walls will be in clean "folded-paper" planes similar to the controversial design of the Air Force Academy at Colorado Springs.

Europe uses old materials put together in a new way. Beautiful stained glass, one-inch thick, chipped into small pieces, is held together by thick joints of cement. Stone walls, pierced and glazed with this new glass, become a glowing symphony of color old as the 13th century but as fresh as tomorrow. Mosaics, murals, carved brick, welded steel or bronze are used in similar ways. Continuous window walls rather than glass "holes" in a stone wall give a continuity and restfulness to church structures. Exposed steel and concrete combined with brick walls and wood ceilings, dramatically lighted by modern stained glass, become a new architecture to which the mosaics, murals, carved brick and modern sculpture add interest.

There are some things, however, that the European church could learn from us. One of these is the place of the American church as a community center. The European church is principally a place of worship and one rarely sees space for religious education, social activities or administrative offices.

As we drove through the cobblestone streets of Wurtzburg, Germany, we looked toward the hilltop to the ramparts of a romantic castle overlooking the medieval town. Entering the market square, we saw the farmers' wives laying their produce out on the cobblestones for the day's trade. On the neighboring farms, it was a great surprise to see cows being used in place of horses to pull wagonloads of hay, and to see women carrying water from the town pump down the street to their houses. But by contrast the new church was more modern than anything in New York City.

Built on a hilltop, the great square tower boldly



Notre Dame de Haut Chapel, Ronchamp, France, designed by LeCorbusier.

directed our attention to the place of worship. The church edifice itself is a beautiful harmony of structural forms and functionally located windows which cast a great flood of light across the chancel area. The entire exterior front wall of the church is painted in boldly executed contemporary symbolism. As in many new American churches, the windows are so placed that they introduce light without glare, almost without the appearance of there being any windows. This great contrast between the simple peasant life of the countryside without modern conveniences, and the leadership of the European church in the use of modern art and architecture, was a never-ending surprise.

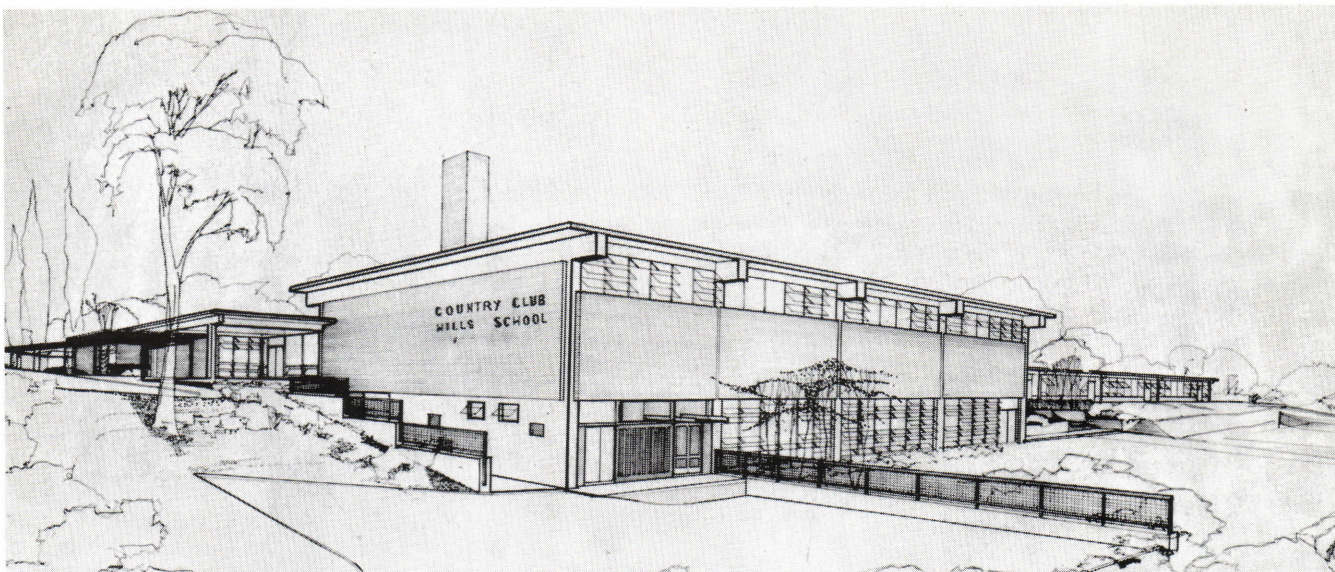
The visit to the villages of Switzerland was worth the cost of the entire trip. In this small country, one can find churches built in 1930 that have the same clean design of those now under construction in the U. S. Each church is always nicely placed in relation to the site and village, and usually has a tall tower.

One such church is at Solothurn. Approached through a garden terrace with a tower connected to the baptistry by a covered passage, the entrance doors are flanked by walls completely covered with chips of marble pressed into fresh cement to form a contemporary mosaic. The entrance doors are commercial aluminum doors but are opened by large polychromed enameled, fish-shaped handles. The entire chancel wall is stained glass from floor to ceiling with no distractions in the chancel to rob the altar of its importance. The choir is in the balcony with the organ exposed to view.

Here in one single church, I could see the basic principles which are to be found in today's new churches in both Europe and America: the communion table is elevated to a position of supreme importance; the choir loft in the gallery permits the choir amply to support the worship service with no semblance of being a musical performance; the organ is freed from any enclosing walls so that the whole building becomes a resonant part of the instrument; the use of contemporary art adds both beauty and spirituality to the building; the architecture shows the honest relationship between structural beams, columns and enclosing walls of masonry or glass without the clutter of applied mouldings and fussy detail.

Returning to our own shores, I have the feeling that the American church has already started on a great creative period of contemporary church design. By analyzing the best contemporary churches in America and by studying the newest buildings in Europe, there is little doubt that we can produce a new and challenging architecture for tomorrow's church.

by permission from May 1957 issue of
Protestant Church published by Christian Herald.



SUBURBAN ELEMENTARY SCHOOL

RALEIGH, N. C.

Haskins & Rice, AIA

RALEIGH, N. C.

J. M. Thompson Co., General Contractor

Raleigh, N. C.

Construction began this month on this 27,000 square foot school to be located on Lassiter Mill Road in Raleigh. It contains 12 classrooms, music room, multipurpose room, cafeteria, health room, offices and storage rooms.

Two controlling decisions regarding basic plan and site preceded the design program for this school. Local school officials desired a double-loaded corridor scheme with its advantages in economical circulation and control. The site, though it is prominent and well situated in the community, is a small hill rapidly sloping away to two creek bottoms, one of which is to provide the playground.

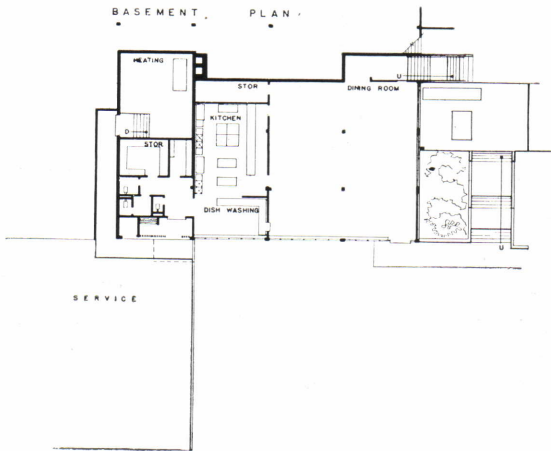
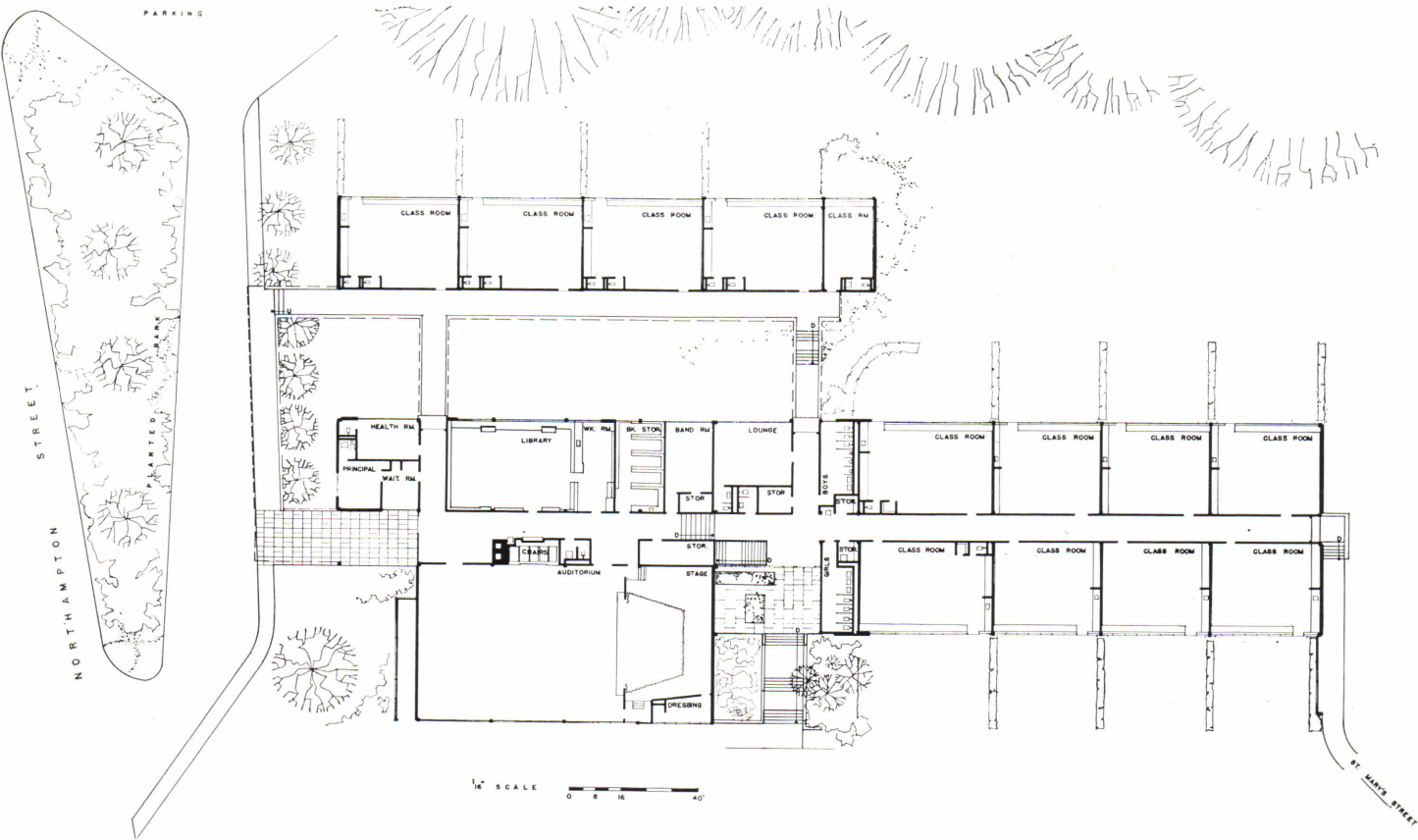
Buildings are placed to divide the site into large and small areas, including a shady grove, easily accessible to the children for play during non-school hours. The several units are separated by various levels, by circulation routes, and by articulating the massing of main parts so as to provide an intimate

and variously scaled building. In all rooms, the exterior windows provide a pleasant open view from sill to ceiling and are balanced by toplighting along interior walls. Each classroom has an outside door to a landscaped yard.

Precast concrete columns, beams, and joists are used for the main floor structure, poured-in-place concrete for the basement, and cemented wood-fiber panels on bulb-tees for the roof deck and ceiling. Canopies are plain steel decking on square tube frames. Exterior is brick and structural concrete, the interior is mostly painted concrete block. Facing tile, vinyl-asbestos floor tile, and oak cabinetwork are also used.

Low bids totaled around \$10.52 per square foot. This includes paving, curbing, and gutters for drives and parking areas; sidewalks and steps; and \$6,000 of extra grading for site improvements. The net square foot building cost would be \$10.19.

Suburban Elementary School (continued)





300 UNIT HOUSING PROJECT

RALEIGH, N. C.

F. Carter Williams, AIA &
Wm. Henley Deitrick, FAIA

RALEIGH, N. C.

The project, to be known as Walnut Terrace, consists of 300 units varying from one to five bedrooms in size. The Authority desired fire-resistant construction and PHA requirements necessitate economical planning.

The site has a varied topography and the layout attempts to use this to advantage and avoid monotony in arrangement of the necessarily uniform structures. Godwin & Bell of Raleigh were landscape architects.

The project will clear approximately twenty-seven acres of slum houses in the southern part of the city and is planned for Negro families in the area.

This particular site was chosen by the Local Housing Authority because it was found to be the most uniformly sub-standard area in the city; it is accessible to schools, recreation facilities, churches, the downtown area, and employment opportunities; there are no adverse conditions such as traffic hazards, flooding or overflowing; and there are no unusual topographic situations.

Thirty-eight dwelling buildings are proposed

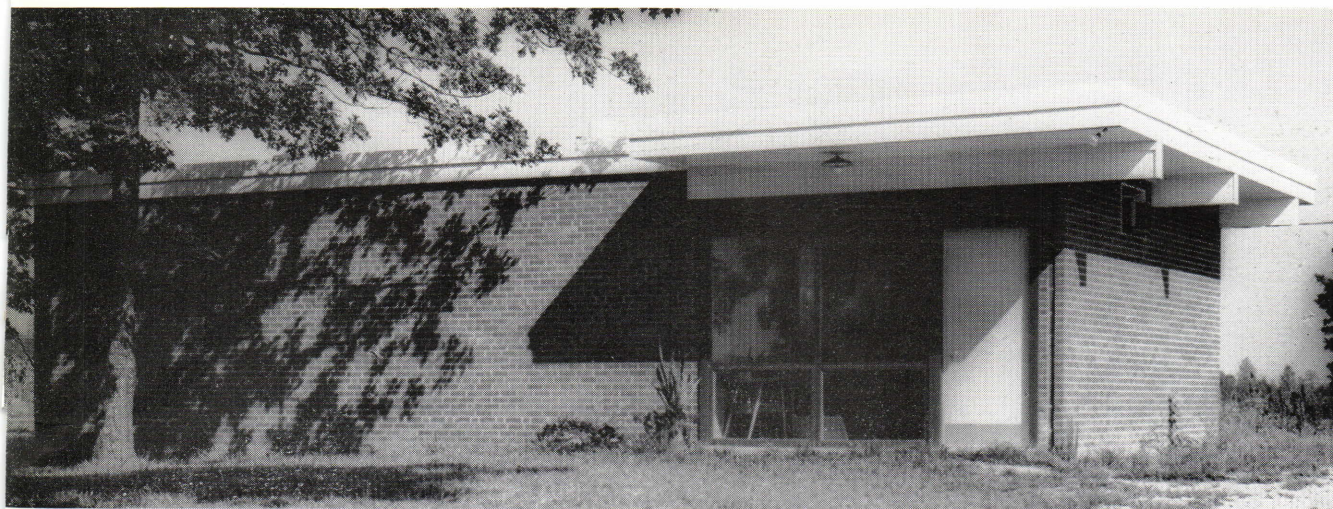
which will consist of 300 dwelling units as follows: 48—one bedroom units, 94—two bedroom units, 106—three bedroom units, 46—four bedroom units, 6—five bedroom units.

There will also be a central community building which will house the administrative office, maintenance shop, and provide facilities for the tenants of the project such as indoor recreation, a day nursery and a branch library.

The buildings will have brick walls, gently sloped roofs with a two feet overhang. An effort has been made to render the buildings residential in appearance rather than institutional.

Interior finishes will be plaster walls and ceilings with a resilient tile flooring. Interior design, such as room arrangement, room sizes, sanitary, storage and cooking facilities will be in accord with the requirements of the Public Housing Authority and the past experience of the Local Housing Authority.

Where possible, existing trees will be left standing and the landscaping will be supplemented with grass seeding and new shrubbery at all areas. Bids are expected in October 1957.



ARCHITECTS OFFICE BUILDING

STATESVILLE, N. C.

Tom W. Hutchins, AIA

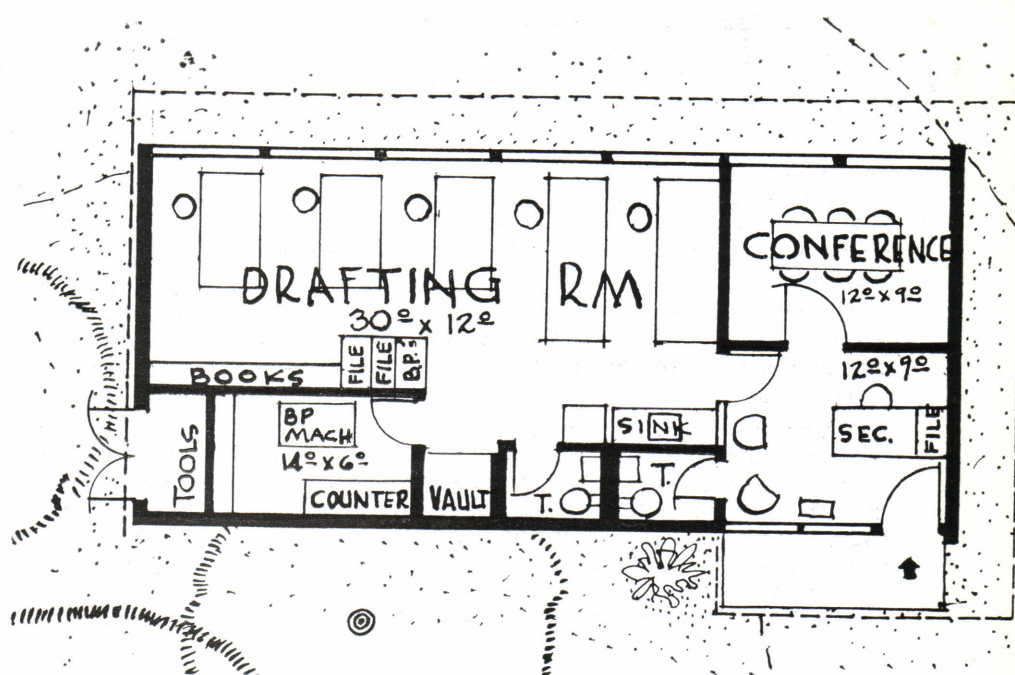
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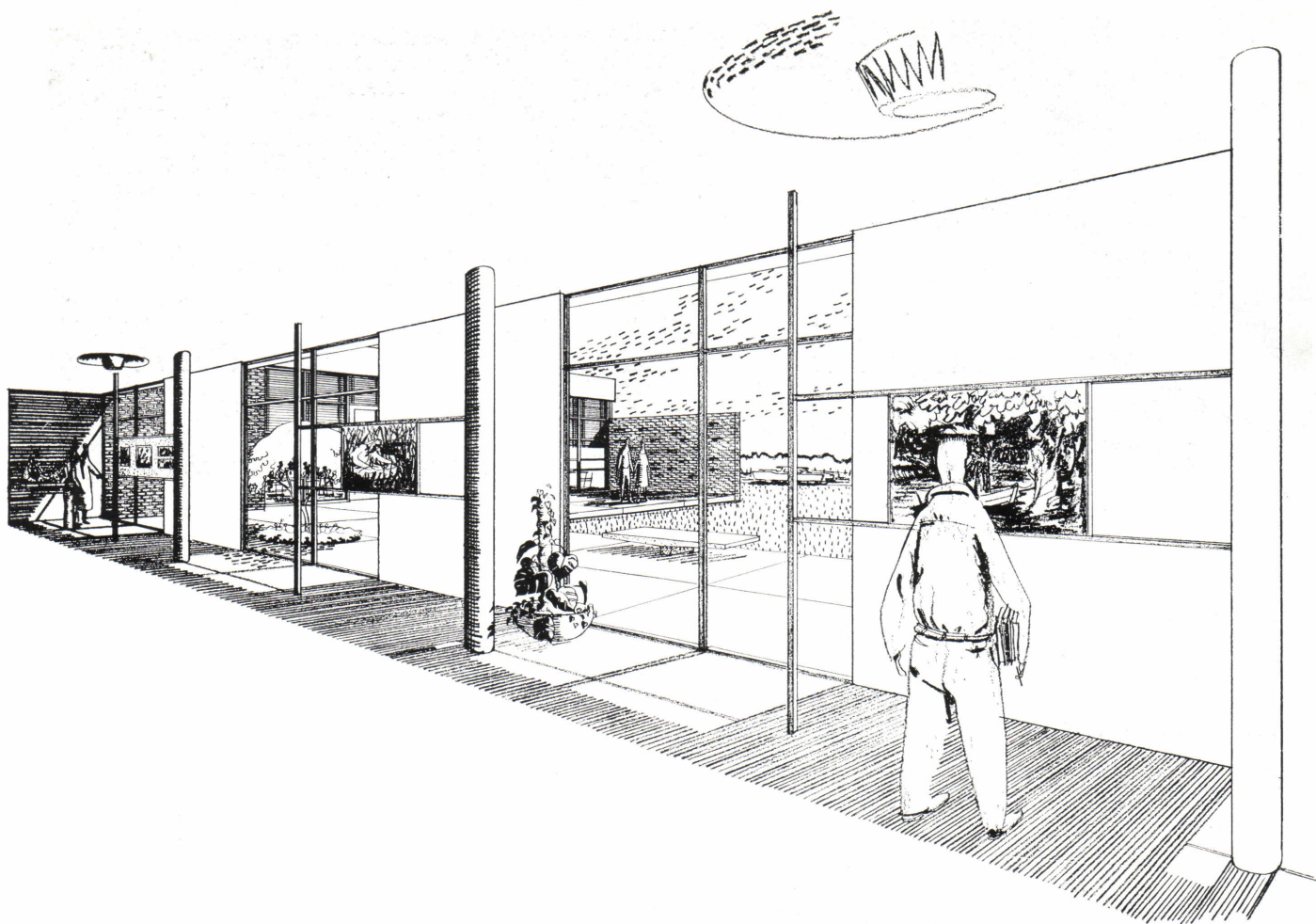
C. S. Dagenhart, General Contractor

Statesville, N. C.

This small architectural firm's office is an attempt on their part to create attractive working space at a minimum cost for a maximum staff of seven. Located out from town on highway 64A the front and east wall of the building are solid brick with the brick exposed inside and out. The west and rear wall are wood stud construction to allow for future expansion.

The building is air conditioned by two window units built into the wall, and is heated by electric resistance cable embedded in the plaster ceiling.





BLOCK PLAN HIGH SCHOOL

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Leslie N. Boney, AIA

WILMINGTON, N. C.

Watson & Edmundson, General Contractors

Lucama, N. C.

Construction of this new 32,000 square foot high school at Plymouth, N. C. began this month. It will be located on Highway 64A between Crescent Drive and Mill Road.

The two academic wings house class rooms for language, social studies, mathematics, art, and lecture programs, and the science laboratories. And are grouped around terraces and courts allowing for controlled outdoor study groups and projects. The central area of the building contains the library and study hall convenient to all student traffic to stimulate use of this most important part of the educational program. Adjacent to the library will be the administrative area with offices, health clinic, and teachers rooms.

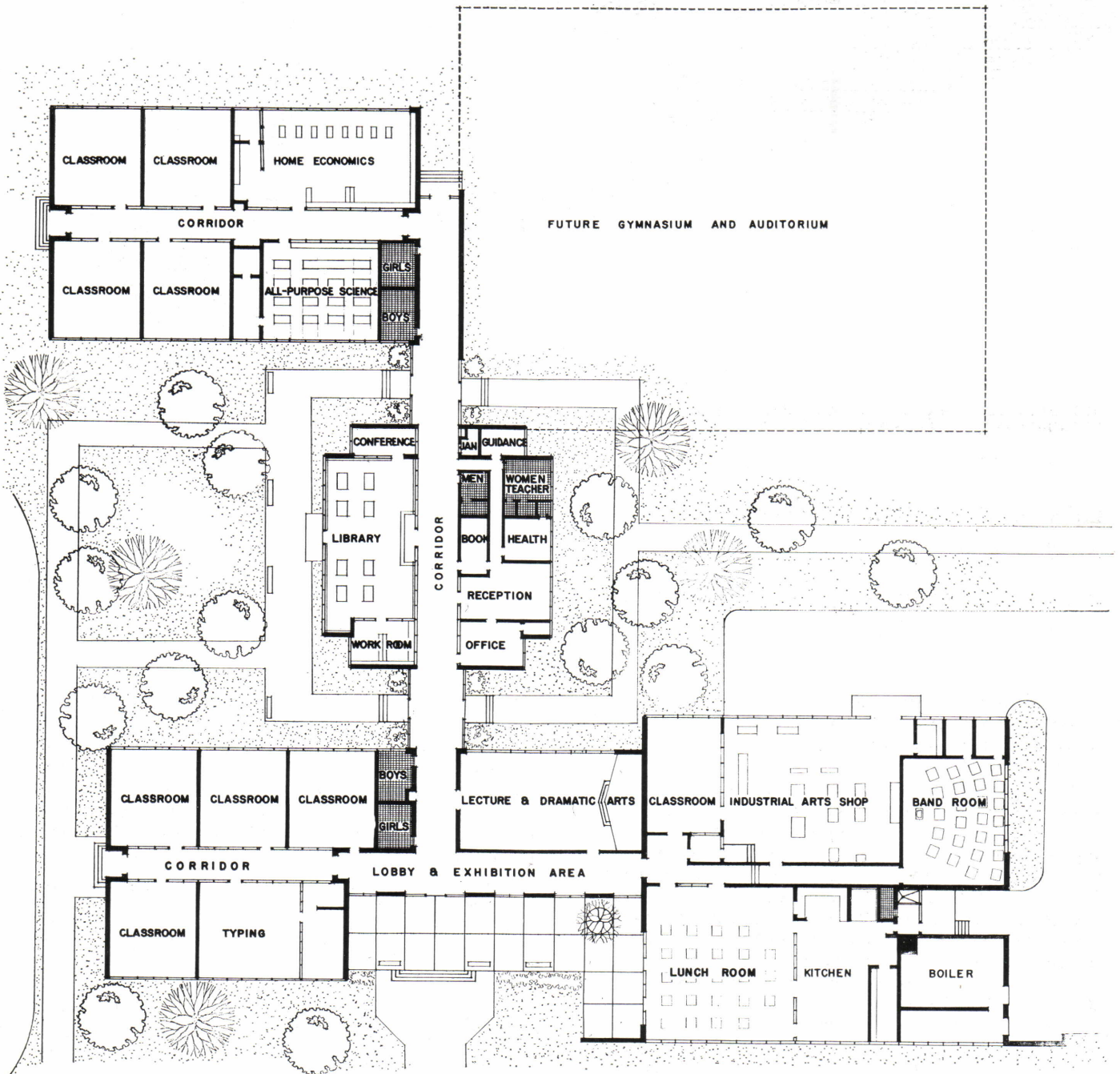
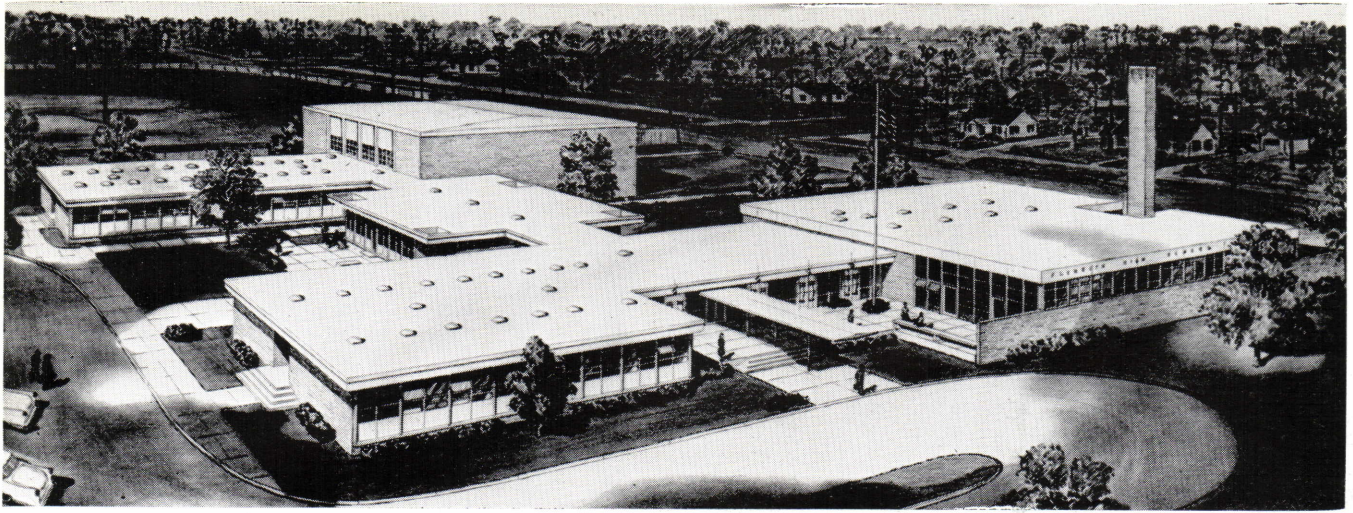
Science and home making departments are housed in the wing to the rear, and allowance has been made for ready expansion of the science program. The lunch room seating 200 with its modern kitchen, doubles as a social area for group dinner

meetings for the community and opens onto the front terrace.

The music instruction, choral and band activities are housed in an area adjacent to the lunch room. Dressing areas and instrument storage are provided. Shop facilities for an industrial arts program in woodworking, ceramics, metal work, electronics, etc. will be provided.

Red brick and pre-cast stone will be the predominant materials used on the exterior of the school. Areas are provided for parking of faculty and student cars on the campus. A covered walkway is located on the south side of the building for bus and car loading in inclement weather. The building will have a central steam heating system. Class rooms are partly lighted by plastic skylights.

The gymnasium will be built in the future allowing for a complete athletic and physical education program for boys and girls.



FLOOR PLAN

SCALE 0' 10' 20' 30'

The North Carolina Medical Care Commission was created by the North Carolina Legislature in 1945 and was formerly organized on July 1 of that year. On July 1, 1947 state and federal funds became available to aid local authorities in financing the cost of hospitals. In a ten year summary the Commission's July 1, 1957 report shows that 211 projects costing over \$75,000,000 have been completed to date under their construction programs. This includes 92 general hospitals in 65 counties with a total of 4,650 beds, 39 nurses residences in as many counties with a total of 1,980 beds, 69 health centers in 65 counties, 2 diagnostic and treatment centers in two counties and 9 state owned projects with 727 beds in six counties.

The original United States Hospital Survey Construction Act of 1946, commonly known as the Hill-Burton Bill, has been continued. The 84th Congress in 1956 allotted North Carolina \$4,564,698 for 1957 for the construction of hospitals, health centers and nurses residences. In addition Congress in 1954 voted to continue the construction of four type facilities and the North Carolina 1957 allocation totals \$750,427 for (1) Chronic diseases hospitals, (2) Diagnostic or treatment centers (3) Nursing Homes and (4) Rehabilitation facilities.

The Commission now has 28 projects under construction costing \$12,000,000. This includes 20 general hospitals in 17 counties with 688 beds, 1 nurses residence in Gastonia of 100 beds, 4 health centers in as many counties, one rehabilitation and spastic hospital at Charlotte with 30 beds, one chronic disease hospital at High Point with 80 beds and the state owned Psychiatric Pavilion at Chapel Hill. The Commission also has 24 projects approved and in planning stages costing over \$10,000,000.

However, with all of the progress that has been made in the state since 1947, to which must be added several government facilities at various military bases, more than \$40,000,000 spent on TB and mental hospitals, and some on private hospitals, there are no facilities in 13 counties and no present requests pending. These are Madison, Caswell, Hoke, Greene, Jones, Pamlico, Camden, Currituck, Dare, Gates, Hyde, Northampton and Perquimans. The majority of these, however, are small and thinly popu-

lated and the total population of the 13 counties is less than five per cent of the state's population. The people of these counties need hospital facilities, but most of them could not finance the operating cost of hospitals. Some of them are considering uniting with neighboring counties to obtain hospital services.

Of the large and populous counties several still have inadequate hospital facilities. Only a part of the need for beds has been met. The existing facilities in a few communities are obsolete and should be replaced. Also, in a few counties the hospitals are privately owned and they are not eligible for Commission aid toward replacement or additions.

There are in the state a large number of small but densely populated communities that are unable independently to support hospitals, yet they are in need of medical services and clinic facilities. Some hospital authorities

advocate the operation of such clinics as outposts or branches of established, well staffed and equipped hospitals. The Commission, at the beginning of its construction program, made the county the hospital area throughout the state. The new hospitals have been located usually at the county seat or at the principal trading center. The construction of auxiliary clinics for out-patient clinics has not been included as a part of the Commission's construction program.

Commission Director Charles S. Templeton said "According to our figures we have reached the half way point in meeting the present need in our state. It seems that we, as school and road construction, may be in a never-ending job. Yet in North Carolina we are still far ahead of the rest of the nation in the distribution and the number of projects undertaken."



STATE OF NORTH CAROLINA

MEDICAL CARE COMMISSION

ISSUES TEN YEAR REPORT ON HOSPITALS

CONGRESS APPROVES HISTORIC BUILDINGS SURVEY

In July Congress included in the Department of Interiors appropriation \$139,265 for the survey of Historic American Buildings, and \$92,930 for a survey of Historic Sites. This action was initiated by the American Institute of Architects which in 1951 at the Chicago Convention adopted a resolution which ends "Be It Resolved that the Board of the American Institute of Architects initiate a nationwide educational campaign through its Chapters, in order to protect our historic buildings, in advance of possible destruction and preserve them for posterity".

The Historic American Build-



"Fairtosh" Durham County

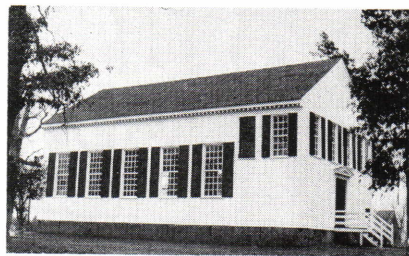
ings survey sponsored under a tripartite agreement by the Department of Interiors' National Park Service in conjunction with the Library of Congress and the AIA, compiled data for the most part of the years preceeding 1860. The AIA committee on Preservation of Historic Buildings prepared index cards and supplemented the earlier list of buildings to include significant structures up to 1900, and has added outstanding structures of a later date. First priority was based on the following: (1) Structures of great national historical importance and architectural excellence in imminent danger of destruction, loss, or major alteration; (2) Structures of great national historical or architectural importance in same danger; or (3) Historic structures in no immediate danger but possessing such outstanding architectural qualities as to demand recording before any subject in second or third priority groups. The date of periods were divided into Pre-historic, Settlement (to 1700), Colonial (to 1833), Federal (1783-1812), Ante-Bellum (1812-61), Expansion (1861-1900) and Contemporary (1900-), and the styles

into Jacobean, Georgian, Early Republic, Greek Revival, Spanish Colonial and Victorian.



Stenhouse

James Stenhouse, Chairman of NCAIA's Committee on Preservation of Historic Buildings, has listed twenty-six buildings in the state as presently considered top priority. They are: Orton, Brunswick County; Fairfax Hall, Camden County; St. Thomas Church, Bath; St. Pauls Church, Edenton; Marsh House, Bath; Battle House, Edgecombe County; Blair Cabin, Randolph County; McCurdy Cabin, Cabarrus County; Braun House, Rowan County; Court House, Edenton; Masonic Lodge, Halifax; Wright House, Wilmington; Mosby Hall, Littleton; Hezekiah Alexander House, Mecklenburg County; Old Tavern, Littleton; Alston House, Moore County; Oak Grove, Gaston County; St. Johns Church, Vance County; Mt. Tirzah, Lincoln County; Fairtosh, Durham County; Hope, Bertie County; Ingleside, Lincoln County; Mill Hill, Cabarrus County; Elmwood, Lincoln County; Market House, Fayetteville and Bellamy, Wilmington.



Old St. Johns Episcopal Church
Vance County

These are in addition to fourteen state owned properties which are: Brunswick Town, Brunswick County; Governor Richard Caswell Grave, Kinston; Fort Macon, Carteret County; Josiah Collins Home (Somerset Place), Washington and Tyrrell Counties; James Iredell House, Edenton; Tryon Palace, New Bern; Town Creek Indian Mound, Montgomery County; House-In-The-Horseshoe, Moore County; Alamance Battleground, Alamance County; Bennet House, Durham County; Aycock Birthplace, Wayne County; Zeb Vance Birthplace, Buncombe

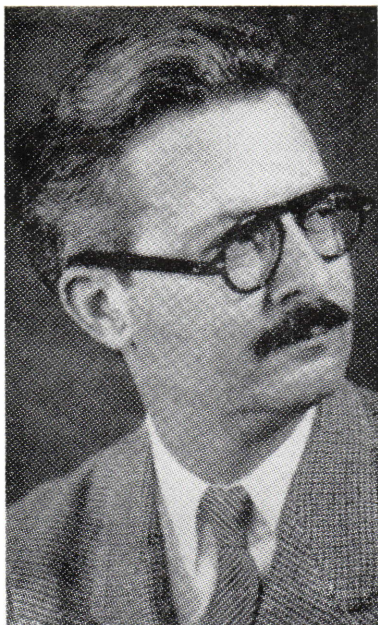
County; Kron House, Morrow Mountain State Park, Stanly County and Bentonville Battleground, Johnston County (to be acquired).

There are also eight federal government owned properties which are: Moores Creek Bridge Battleground, Pender County; Wright Brothers Flight site, Dare County; Cape Hatteras Lighthouse, Dare County; Fort Raleigh, Roanoke Island, Dare County; Guilford Courthouse Battleground, Guilford County; Fort Johnston, Southport; "Athol", Chowan County and Long Street Presbyterian Church, Fort Bragg.



"Hope" Bertie County

There are also thirty properties owned by cities, counties and organizations which are: Cupola House, Edenton; Barker House, Edenton; Oliver House, New Bern; John Wright Stanly House, New Bern; Cornwallis House, Wilmington; Market House, Fayetteville; Womans Club Building, Fayetteville; Person's Ordinary, Littleton; Joel Lane House, Raleigh; Andrew Johnson Birthplace, Raleigh; Haywood Hall, Raleigh; Shaw House, Southern Pines; Thomas Wolfe Home, Asheville; Bunker Hill Covered Bridge, Catawba County; Hezekiah Alexander House, Mecklenburg County; Mint Museum, Charlotte; New Bern Academy, New Bern; Constitution House, Halifax; Colonial Gaol, Halifax; Boone Cave, Davidson County; Maxwell Chambers House (Rowan Museum), Salisbury; Glebe House, Bath; Old Salem, Winston Salem; Calvin Jones House, Wake Forest; Old Stone House, Rowan County; Duke Homestead, Durham County; Freeman House, Murfreesboro; Chowan College Building, Murfreesboro; Buck Springs (home of Nathaniel Macon), Warren County and Blount House, Tarboro.



NORTH CAROLINA'S FELLOWS OF THE AMERICAN INSTITUTE OF ARCHITECTS

HENRY L. KAMPHOEFNER

(This is the first in a series of sketches and selected works of the six architects in N. C. who have been elevated by the American Institute of Architects to Fellowship).

Henry L. Kamphoefner was born in Des Moines, Iowa in 1907, the son of a Methodist Minister. "Dean" as he is known to many, went to high school in Sioux City, Iowa and then studied for two years in Liberal Arts at Morningside College in that city. Then followed four years at the University of Illinois, where in June 1930 he received his BS in Architecture, and one year at Columbia University in the graduate School of Architecture on a scholarship grant, where he received the Master of Architecture degree in June 1931. In 1933 he received a certificate in design from Beaux Institute of Design. His professional experience began in the summer of 1924 after graduation from high school with an architectural firm in Sioux City, and later included experience in the offices of Edwin Clark in Chicago and Lorimer Rich in New York. In May 1933 after passing the exam of the Iowa State Board of Architectural Examiners he opened his private practice in Sioux City, and executed seventeen commissions before closing the office in August 1936. Then followed three years with the Home Owner's Loan Corporation and one with the Resettlement Administration. In September 1937 he became Assistant Professor of Architecture at the University of Oklahoma, was promoted to Associate Professor in 1939, to full Professor in 1940, and to acting Director of the School of Architecture from 1942 to 1944 while the Director was in service. Summers during the war years were spent in the Design Division of the Bureau of Yards and Docks in Washington, D. C. Since 1948 he has served as Dean of the School of Design at N. C. State

College.

He has lectured at the Universities of Michigan, Minnesota, Miami, Tennessee, Butler, Louisiana State and at Hollins, Sweet Briar and Clemson Colleges. He has written or had works published in Architectural Concrete, Pencil Points, The Music Educators Journal, The American Journal of Public Health, Arts and Architecture, House and Garden, The Christian Science Monitor, Progressive Architecture, The Architectural Forum, College and University Business, Churches and Temples, Building For Modern Man, and the Journal of the American Institute of Architects.

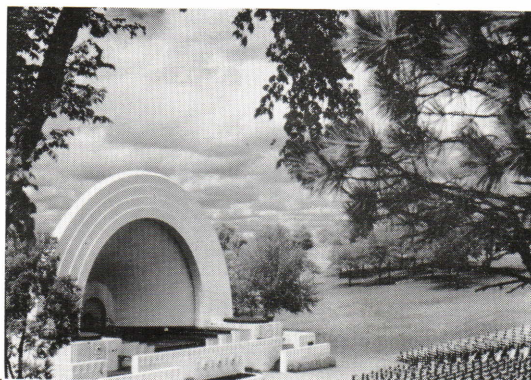
His honors have been many, including first alternate to the Paris Prize in 1932 and to the Schermerhorn Traveling Fellowship Competition in 1939, winner of the Edward Langley Scholarship in 1940, and winner of a commission to design a Solar House for the Libbey-Owens-Ford Glass Company. His Grandview Music Pavilion in Sioux City, pictured on the right, was selected by the Royal Institute of British Architects as one of "America's Outstanding Buildings of the Post-War Period" and by the American Institute of Architects for their exhibit "Representative American Architecture of the Post-War Period" which toured Europe and South America and is now in the Library of Congress.

He is listed in Who's Who in America, Who's Who in American Education, and the Dictionary of American Scholars. His Fellowship was bestowed at the 1957 Centennial Meeting of the American Institute of Architects.

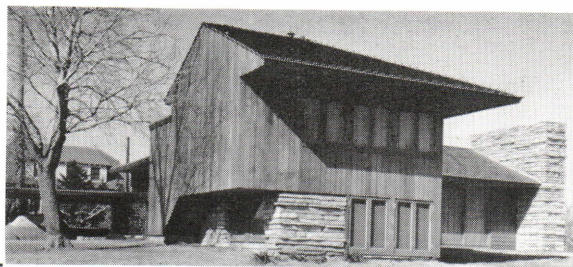


SELECTED WORKS OF HENRY L. KAMPHOEFNER

GRANDVIEW PAVILION
SIOUX CITY, IOWA, 1934



KAMPHOEFNER RESIDENCE
NORMAN, OKLAHOMA, 1942



KAMPHOEFNER RESIDENCE
RALEIGH, N. C., 1950





NORTH CAROLINA PERSONALITY OF THE MONTH:

C. LACY TATE

(This is the first of a series of articles giving a sketch of the leaders of various organizations and fields of business with which members of NCAIA are connected.)

During the May Convention of the North Carolina Bankers Association a quiet and modest gentleman from southeastern North Carolina became the president. C. Lacy Tate, president of Waccamaw Bank and Trust Company, Whiteville, has a record of service to the NCBA that can hardly be equaled. Add to that his wide popularity and the genuine respect which bankers everywhere hold for him—and you will see why he was unanimously and enthusiastically elected second vice-president in 1955, and to the first vice-presidency last year.

His entire record, in and out of banking, is far too long to reproduce in detail. In brief, here are a few facets of his career: He has held all offices

in NCBA Group Six; he has served as chairman of the NCBA Agricultural Committee (the annual Farm Credit Conference and the Short Course on Modern Farming were two of his ideas). He is a Presbyterian, a Mason, a member of the board of trustees of the Consolidated University of North Carolina (and chairman of its Finance Committee). He is chairman of the board of trustees of the Columbus County Hospital; a past president of the Chadbourn Rotary Club. He has represented the banks of North Carolina on Tobacco Associates, Inc.

He has been an active banker for 31 years, and became associated with Waccamaw Bank and Trust Company in 1930. In addition to serving as its president, he is vice-chairman of the bank's board of directors. Mrs. Tate is the former Miss Olive M. Seagrove of Sanford. They have two children, Olive Seagrove Tate and C. L., Jr.

MAGAZINE ADVISES HIRE AN ARCHITECT

(The following article, reprinted by permission, is from the Personal Business feature of "Business Week" magazine and appeared in their December 1, 1956 issue.)

Are you planning to build a new home next summer? If so, it's none too soon to select an architect. In fact, if you're only shopping for a home site for future building, you may find an architect helpful—not so much in looking for land as in sizing up its drawbacks or in visualizing the design that will fit into it.

An architect is more than a design specialist. He's also a technical adviser, a financial consultant, a mediator between you and your contractor—sometimes even between you and your wife when it comes to planning the den or the kitchen. He's the man who can tell you what it will cost to do it your way or your wife's way.

There's a social relationship, too, with your architect. He has to know your family's way of living before he can design an effective setting for it. You also find yourself in close touch with him—usually for 8 or 10 months—from the time you engage him until the house key is placed in your hand.

So select your architect as you would your lawyer or doctor. Take time and thought; do some research. It might be convenient to hire the architect your friend used, but he might not be the right one for you. Before making up your mind, find out who designed the houses in your area that particularly appeal to you. (If you need names of architects, the local chapter of the American Institute of Architects can provide them.)

Make appointments with several architects, see examples of their work, and talk over ideas. The important thing is to find an architect whose work thoroughly pleases you. If the style and feel of his designs seem vaguely wrong now, it would seem still more wrong when you get down to details of your own house.

It's equally important to find an architect you like personally. You will have to work closely, probably

meet half a dozen times during preliminary design and 20 or 25 times during construction. You will have to entrust him with major decisions of design and construction. A successful collaboration requires close rapport.

When you've selected an architect, the usual procedure is to sign a standard form of agreement with him. This agreement (which your lawyer can double check for you if you wish) covers his services, the amount and timing of his fees, the conditions under which either party can withdraw.

It's important to discuss frankly with your architect how much you want to spend on a home and how you expect to finance it. His job is to translate what you have in mind into preliminary plans that can be appraised in dollars and cents. After a preliminary study, an architect can usually estimate within 10% to 15% what the final cost will be. This is the point at which you can add to or subtract from your plans, with the guidance of the architect as to which features are worth the money.

You get a lot of service from an architect—more than most people realize. His fee includes all conference with you, preliminary and final drawings, estimates of cost, working plans and specifications, all dealings with contractors, usually supervision of the construction. He rounds up bids from contractors and offers experienced guidance on which bids to accept.

A typical schedule calls for paying the architect 25% of his fee when you have approved the preliminary drawings, another 50% on the completion of working drawings, specifications, and bid proposals, and the final 25% after the contractor has been paid off at completion of the house.

However, the fee you pay the architect is your insurance of professional design that aims at the best use of space and material. And wasted space and material can cost you more than an architect.

47 ARCHITECTURAL SCHOOLS ACCREDITED

On July 1 of each year the National Architectural Accrediting Board releases its list of schools of architecture accredited for the following year. For 1957-58 the list contains forty-seven schools which will be eligible to confer degrees in architecture. The Board was established in 1940 by joint action of the American Institute of Architects, The Association of Collegiate Schools of Architecture, and the National Council of Architectural Registration Boards. In North Carolina only N. C. State College is listed, which can confer a Bachelor of Architecture degree upon completion of curricula by a student.

The entire list is as follows: Alabama Polytechnic Institute, University of California, Carnegie Institute of Technology, Catholic University, University of Cincinnati, Clemson A & M College, Columbia University, Cornell University, University of Florida, Georgia Institute of Technology, Harvard University, Howard University, Illinois Institute of Technology, University of Illinois, Iowa State College, Kansas State College, University of Kansas, Massachusetts Institute of Technology, Miami University, University of Michigan, University of Minnesota, University of Nebraska, North Carolina State College,

University of Notre Dame, Ohio State University, Oklahoma A. & M. College, University of Oklahoma, University of Oregon, Pennsylvania State University, University of Pennsylvania, Pratt Institute, Princeton University, Rensselaer Polytechnic Institute, Rhode Island School of Design, Rice Institute, University of Southern California, Syracuse University, Texas A. & M. College, Texas Technological College, University of Texas, Tulane University, University of Utah, Virginia Polytechnic Institute, University of Virginia, Washington University, University of Washington and Yale University.

LEGISLATURE CREATES PRODUCTS DESIGN SCHOOL

One of the last acts of the 1957 Legislature was the creation of a third department, the Department of Products Design, in the School of Design at N. C. State College. Its purpose is to train in the design of industrial products. Dean

Henry Kamphoefner said "In North Carolina the need is for capable designers for the furniture, textiles and clay products industries, but we will not overly concentrate on these, rather attempt to train students in the en-

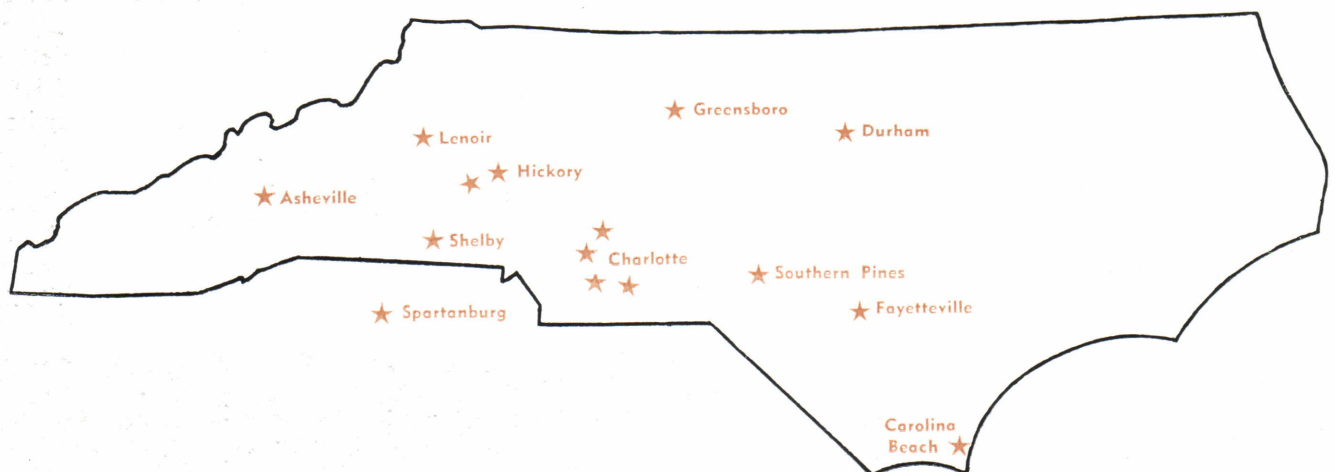
tire field." An all college committee is currently searching for a capable head for the department. In the Spring of 1958 the curricula will be announced. The registration of first year students will begin in the Fall of 1958.

15 NEW N. C. ARCHITECTS REGISTERED

Fifteen new architects were issued Certificates of Registration in North Carolina at a ceremony held August 3rd at the Salisbury Country Club during a meeting of the N. C. Board of Architecture. They are: L. Frank Caldwell of

Hickory, M. Elliott Carroll of Durham, Robert L. Clark of Hickory, Paul C. Hardy of Charlotte, Harold W. Hartley of Lenoir, Carroll J. Henley of Asheville, Mason S. Hicks of Fayetteville, Donald H. Hines of Carolina Beach, John R.

McClurd of Shelby, William F. Nahory of Charlotte, Robert E. L. Peterson of Greensboro, J. R. Thomas of Charlotte, Fred L. Williams of Charlotte, Edson J. Willis of Southern Pines, and H. H. Williamson of Spartanburg, S. C.



LUCIAN J. DALE

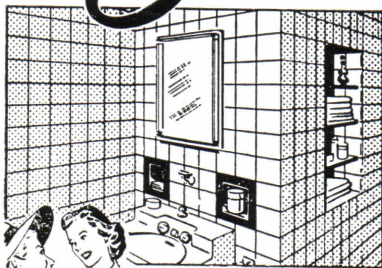
The many friends of Lucian J. Dale were saddened by his death in a Charlotte hospital July 13. Dale was a member of North Carolina State College's first Class of Architecture, graduating in 1924. He worked in Raleigh for about three years, then moved to Charlotte in 1928. In 1934 he opened his own architectural firm which he headed until ill health intervened. During World War II, he was associated with the J. A. Jones Construction Company in the building of the Atomic Energy Plant at Oak Ridge, Tennessee, and the Hercules Powder Plant in Radford, Virginia. He was a charter member of the Charlotte Jaycees, a Kiwanian and a member of the St. Peters Episcopal Church. He became a member of AIA in 1935, served as Secretary-Treasurer of the Charlotte Council of Architects, and was chairman of the N. C. Chapter of AIA's Committee on Collaboration of Design Professions at the time of his death.

Survivors include his wife, Mrs. Eloise Cook Dale; a daughter; and a son, all of Charlotte, and a brother.

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ARCHITECTS AND BUILDERS IN THE NEWS

CENTENNIAL SPEAKERS

William Henley Deitrick, FAIA of Raleigh, spoke on AIA's Centennial July 8 at the Raleigh Lions Club; Beemer Harrill, AIA of Hickory, also spoke on the Centennial July 15 at the Conover Lions Club and again July 18 at the Newton Kiwanis Club; and William Brackett, AIA of Hendersonville, will speak Aug.

20 at the Rotary Club of that city.

NEW BOOKLET AVAILABLE

Brick & Tile Service has completed a two and one-half year project by producing the booklet "Reinforced Brick Masonry Design Details". It is the first time that RBM has been reduced to working tables and charts.

PAGE STEERS CONTEST

Jesse M. Page, Jr., AIA of Raleigh, has been elected as the NCAIA representative for the steering committee for the Apprentice Brick Laying Contest which will again be held at the State Fair in Raleigh October 16.

AGC SCHOLARSHIPS

The Associated General Contractors Carolinas Branch contribution to the N. C. State College Engineering Foundation fund this year will allow three "Talent For Service" scholarships, of \$500 per year each for four years, for study in one of three courses, including architecture.

OPENS SECOND N.C. BRANCH

Beaman Engineering Company announced July 17 the opening of their 5th branch, in Charlotte in the Builders Building. Bruce E. Beaman, General Manager of the entire company, who until recently has been in Greensboro, will head the new office. Other branches are located in Atlanta, Richmond, Baltimore and Tampa.

NEW PCA REPRESENTATIVE

The Portland Cement Association has announced that effective August 1 Floyd P. Barnes has been employed with the title of Field Engineer to be based in Greensboro. For the past several years Mr. Barnes has been with the N. C. Division of School Planning.

DEITRICK APPOINTED

William Henley Deitrick, FAIA of Raleigh, has been appointed by AIA President Chatelain to the 1958 Nominating Committee.

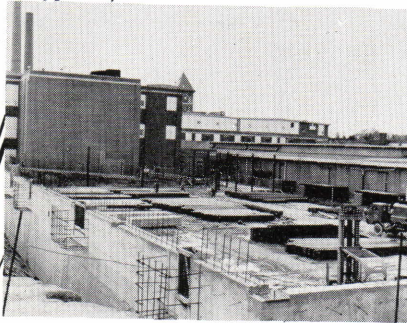
THANKS

To Borden Brick & Tile Co. for sending in some back issues for the UNC and Duke Libraries, as requested in our May issue.

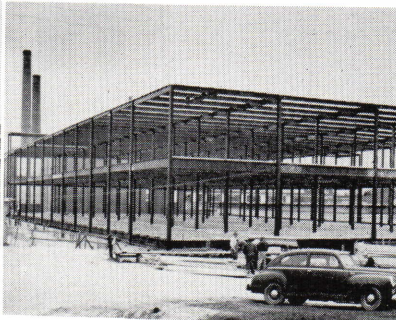
NATIONAL SPEAKER

Edward Loewenstein, AIA of Greensboro, participated in a panel on "Building A New Industrial Plant" in New York at the recent meeting of the National Association of Shirt Pajamas and Sportswear Manufacturers.

Need Steel-Zuick? Southern Can Supply It



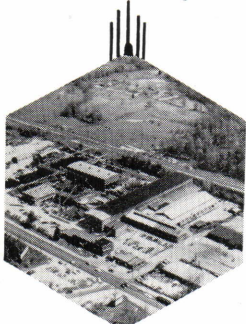
The Springs Cotton Mills,
Lancaster Plant, Mill No. 7
on March 1, 1957



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Index of Advertisers

	page
Beaman Engineering Company	3
Borden Brick & Tile Company	24
Boren Clay Products Company	23
Bost Building Equipment Company	7
Brick & Tile Service, Inc.	Back
Carolina Solite Corp.	23
Carolina Tuff-Lite Corp.	27
Central Lumber Company	2
Concrete Materials, Inc.	4
Dewey Brothers, Inc.	6
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ARCHITECTURAL CALENDAR

SEPT. 3, 17: Winston-Salem Council of Architects. El-Cam-Rey Restaurant, Winston-Salem.

SEPT. 4: Charlotte Council of Architects. Chez Montet, Charlotte.

SEPT. 4, 11, 18, 25: Architects Guild of High Point, High Point.

SEPT. 19: Raleigh Council of Architects, S.&W. Cafeteria, Raleigh.

SEPT. 27: Eastern Council of Architects, Greenville, N. C.

OCT. 11: Western Council of Architects, Chuck House, Statesville.

OCT. 10-12: Virginia Chapter AIA, Hotel Roanoke, Roanoke, Va. (Joint meeting with Va. Society of Professional Engineers).

NOV. 10-12: Associated General Contractors of America Carolinas Branch, The Homestead, Hot Springs, Va.

JAN. 16-18: N. C. Chapter American Institute of Architects Annual Meeting, Robert E. Lee Hotel, Winston-Salem.

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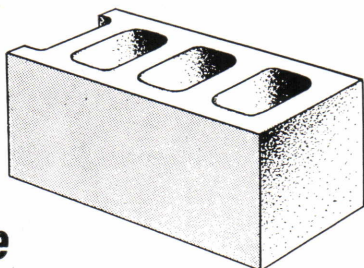
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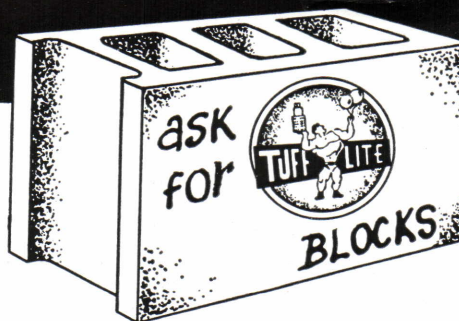
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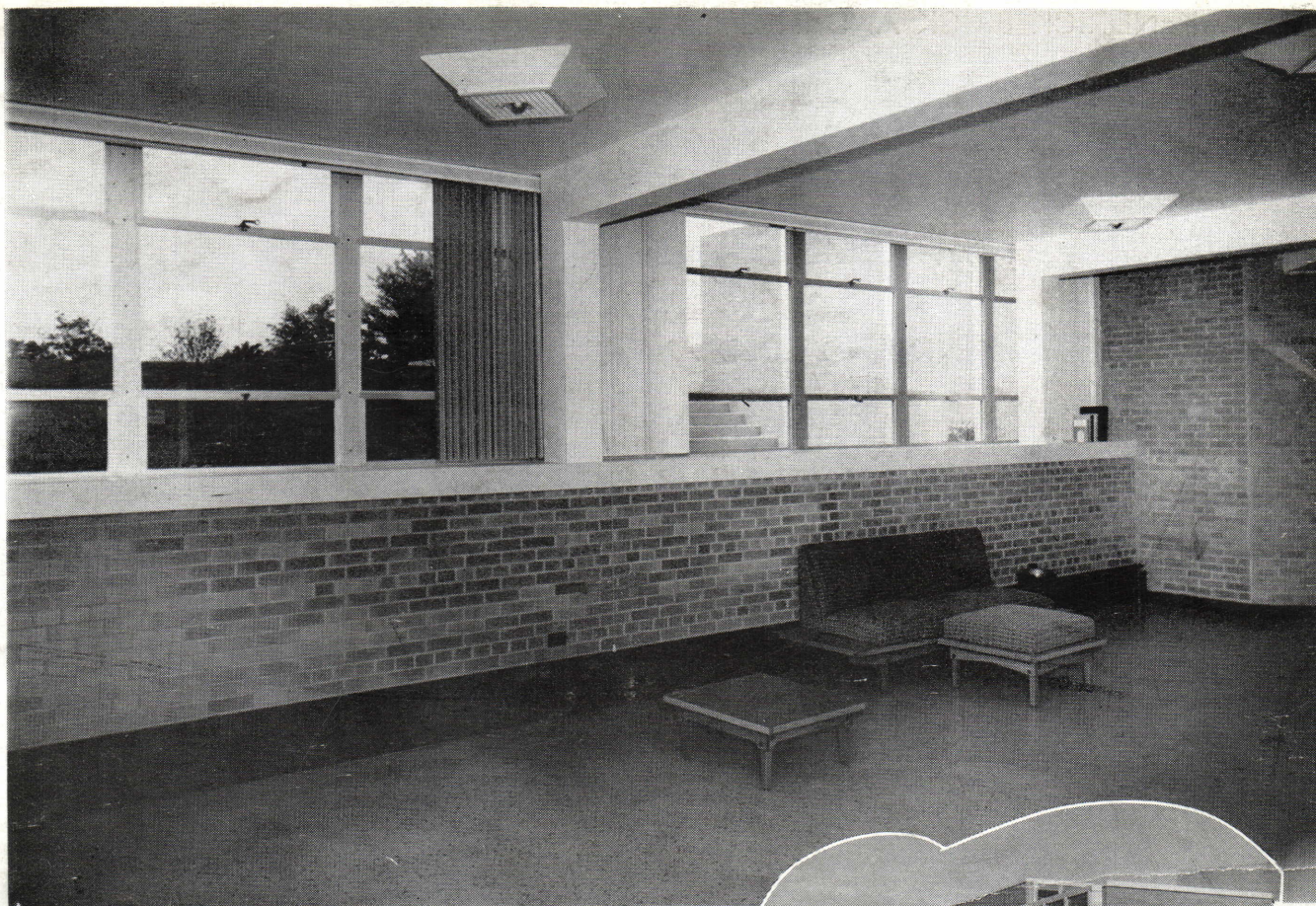


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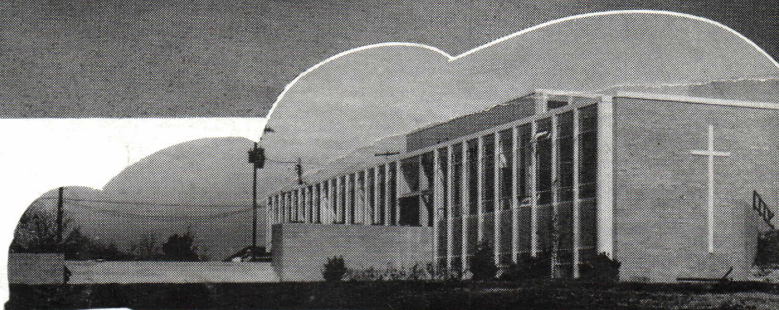
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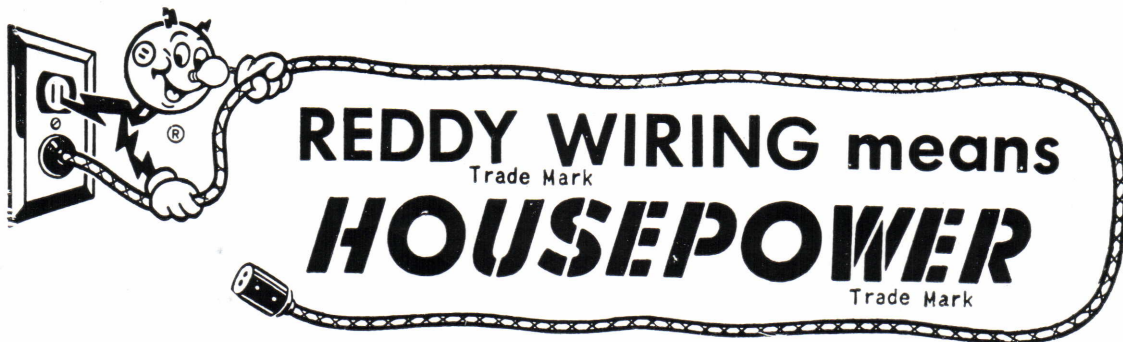


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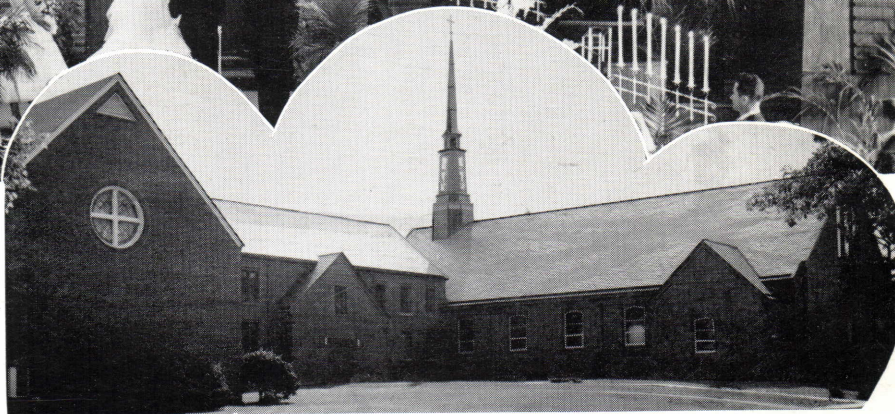
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