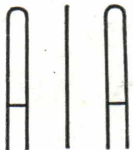


# SOUTHERN ARCHITECT

SEPTEMBER 1958



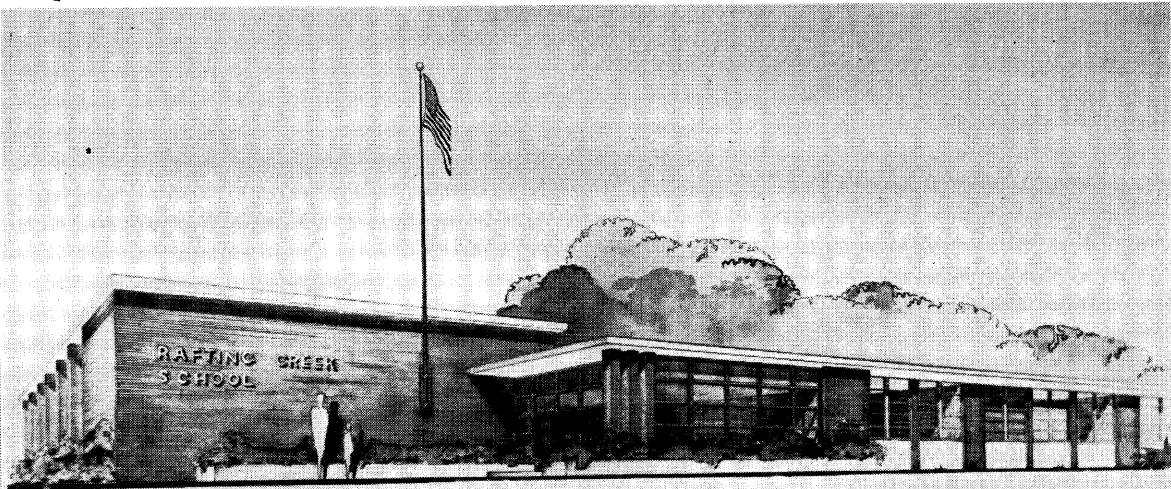
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General Contractors: C. B. Askins & Company, Lake City, S. C.

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# Southern Architect

Volume 5

September 1958

Number 9

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Southern Architect is the official publication of the North Carolina Chapter of the American Institute of Architects and is published monthly by H. J. Stockard, Jr., 122 W. Hargett St., Raleigh, North Carolina, Telephone TEmple 4-4384.

Address all communications to Southern Architect, Post Office Box 408, Raleigh, North Carolina. Advertising rates on request.

Opinions expressed by contributors are not necessarily those of the North Carolina Chapter of the American Institute of Architects or the Publisher. Reproduction of any articles, pictures, or any other material appearing in Southern Architect is forbidden without the specific approval of the Publisher.

Subscription price: One year \$3.00; Two years \$5.00. Single copies 25 cents. Full name and address shall accompany all subscriptions. Kindly notify Southern Architect in the event of change of address.

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## COVER

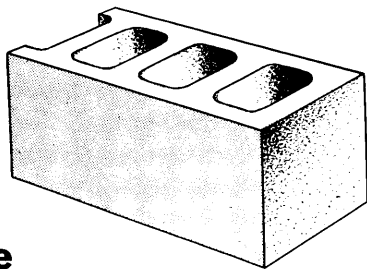
**"Maria van Uylenburg" by Rembrandt, painted in 1632, recently discovered and loaned to the N. C. Museum of Art by Mr. and Mrs. Alex B. Andrews of Raleigh as the second of his works on display.**

## NORTH CAROLINA CHAPTER • THE AMERICAN INSTITUTE OF ARCHITECTS

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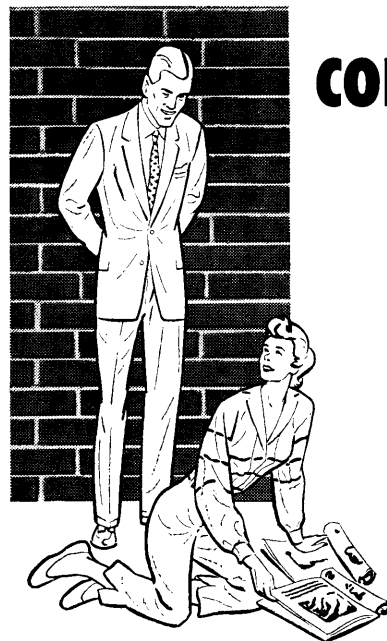
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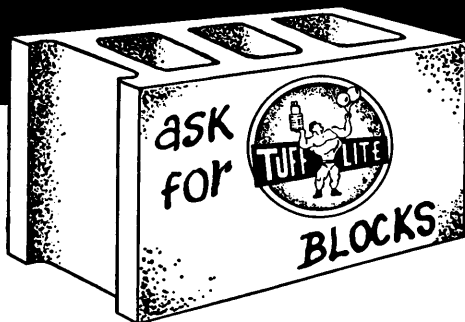
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## LEGAL LINES

By: R. Mayne Albright, Attorney  
N. C. Chapter AIA

### "A Further Word About Liens"

The Architect, even though in North Carolina he may have no lien himself, *Stephen v. Hicks*, 156 N.C. 238 (1911) should be informed as to the lien laws of his state. "A Word About Liens" appeared in the June 1955 issue of "Southern Architect" and recently there has been renewed interest in this subject.



ALBRIGHT

There are two types of statutory liens in North Carolina with which an architect should be familiar. The first one is provided for in N.C. Gen. Stat. Sec. 44-1 and allows mechanics, laborers and materialmen to assert a lien when they have entered into contract with the owner of the property and have unpaid claims under this contract. To enforce this lien it is necessary to file notice with the Clerk of the Superior Court in the county where the labor was performed or material furnished. Such notice must be filed within six months of the completion of the work or final furnishing of materials.

The other lien is one created in favor of sub-contractors and laborers who have no contractual relation with the owner but who, as employees of, or sub-contractors to general contractors furnish labor or material for the construction of improvements on real estate. Provisions for this lien are contained in N.C. Gen. Stat. Sec. 44-6. This lien is acquired by giving notice to and furnishing an itemized statement of the account to the owner *before payment* by the owner to the general contractor.

The question now arises as to what responsibility the architect has in reference to liens when he prepares his certificate authorizing payments by the owner. It would seem that an architect in North Carolina should keep in mind at least these three points:

(1) Does anyone in addition to the general contractor, have a contractual relation with the owner for furnishing labor or material?

A lien waiver or release should be obtained from each such individual, firm or corporation. This removes the danger of any laborers or mechanics lien under N.C. Gen. Stat. Sec. 44-1.

(2) Has the owner received any notice of unpaid accounts from sub-contractors or others?

If so, the owner must withhold any funds still due the general contractor to satisfy such claims.

If not, the owner's payment in full to the general contractor removes the danger of any sub-contractors lien under N.C. Gen. Stat. Sec. 44-6.

(3) Has the general contractor furnished a lien waived in which he certified, under oath, (a) that the work is fully completed; (b) that he has been paid in full according to his contract; (c) that all sub-contractors, materialmen, and laborers have been paid in full and have accepted such payments in full settlement of all claims and that there are no claims outstanding; (d) that he specifically waives and releases his right to file any lien against the property?

## PRESIDENT'S MESSAGE

The position of the Institute in regard to the extension of the East Front of our National Capitol building was strongly re-affirmed at the recent Cleveland Convention. Never-the-less Congress has seen fit to defeat a bill which would have restored

but not changed this historic structure, and apparently work will proceed, not only to extend the East Front but to make additional drastic alterations. We are sorry that the nation will be deprived of a part of its historic heritage.



JAMES

In North Carolina we are much more fortunate with a similar problem. Our state gov-

ernment has long been in need of expanded facilities, and in the past suggestions have been made to expand our capitol building to take care of these needs. Such plans have been defeated by the efforts of groups of our citizens who recognize the historical importance and architectural excellence of our beautiful capitol building and are determined that it shall remain as it is. Consequently proposals will be presented to our Legislature that separate facilities be provided to take care of our state government's need for additional space, and we have every expectation that the problem will be solved in this way. If so we can congratulate ourselves and our representatives in government.

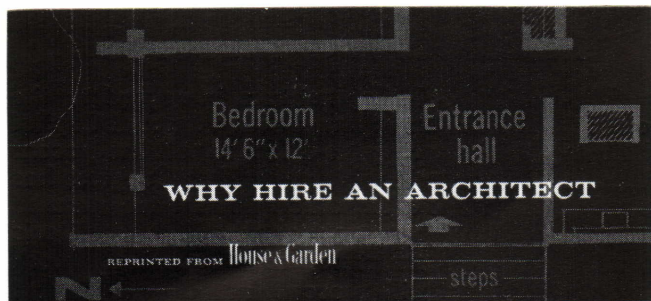
North Carolina has a great heritage of good architecture from our historic past which is of great value to our culture. Every effort should be made to preserve it for the edification and enjoyment of ourselves and of future generations. Many things are being done to accomplish this end. Existing structures are not only being preserved but important restorations have been and are being made. Witness the restoration of Governor Tryon's Palace at New Bern and the restorations in Old Salem. Let's do all we can to help this movement along. We will be the richer for it.

W. R. JAMES, JR., President  
N. C. Chapter AIA

If so, there can be no lien by the general contractor.

The writer has found no North Carolina court decision which passes upon the question of an architect's liability to the owner when the architect authorized payment to the contractor and a lien was later asserted. However, a recent California case held the architect liable upon his contract with the owner when the architect certified payment and a lien was later asserted. *Palmer v. Brown*, 127 Cal. App. 2d 44, 273 P2d 306 (1954). Apparently the contract between the architect and owner in this case provided that the architect would protect the owner by seeing that all bills were paid or lien releases were secured.

As always, the architect's responsibility to the owner depends upon the terms of his contract, a matter to be dealt with in another article in this series.



This interview with Mr. Belluschi appeared in the June 1958 issue of *House & Garden*, and is reproduced by permission of The Conde Nast Publications, Inc., Copyright 1958.

*The only person who can give you the precise house you want and need is the architect. His skill can save you money, too. No one appreciates his role better than M.I.T. Dean of Architecture and Planning Belluschi, who pulls no punches in this interview as he answers the questions confronting any family that hires an architect to design a house for them.*

**What is the best way to go about finding an architect?**

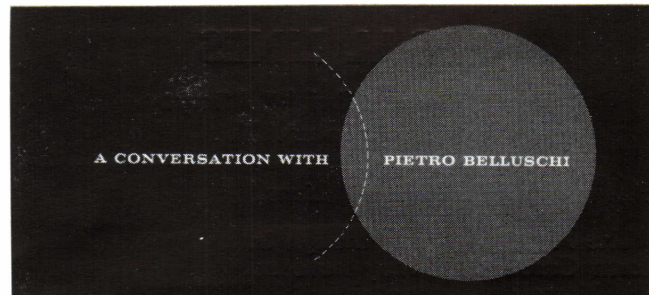
BELLUSCHI: Perhaps 80 per cent of all families look for the same general qualities when they decide to build. They want an architect who will create a warm, human environment for them, and they want him to incorporate the greatest possible number of mechanical devices and creature comforts. In practice, there is no "best way" to find your man. You can consult your local chapter of the American Institute of Architects, but I doubt that most families do. By the time a definite decision has been reached to go ahead, likely candidates usually have sprung up. You may admire a new house built nearby and go to the man who designed it. Or a friend may recommend someone to you. For a certain minority of clients, families with an educated approach to architecture, finding the right architect is simplified by the fact that they consider design of primary importance. The aesthetic standard governs them.

**Do you pick him for his "style" or because he's agreeable and built a house for your brother-in-law?**

BELLUSCHI: In most cases, style is only a vague idea that exists in the mind of the client. The typical client spends months poring over magazines and brochures, clipping dozens of ideas and attempting to assemble them into a dream house. He may visit the architect's office clutching a great sheaf of magazine clippings and declare, "I have my plan all laid out. What I need is someone to draw the blue prints." At this early stage, agreeableness can be one of the architect's strongest assets, because he is about to undertake the delicate task of educating the layman to the fact that there is much more to creating a good house than drawing plans. More than agreeableness, though, he needs the virtue of patience and understanding, especially when getting acquainted.

**Which is the better plan—to buy your land and then pick your architect or the other way around?**

BELLUSCHI: You gain a tremendous advantage by picking him before you buy your land. The layman often sees a beautiful wooded site and decides he's found the ideal setting for his house. But to set a house on it may require cutting down all the finest trees. Or he may fall in love with a view, disregarding the fact that the available plot may present a variety of formidable problems. By making his architect a partner in the search for a site, the client assures himself of a professional's judgment, not only in picking the plot but also in determining a fair price for it.



*If you have any misgivings about your architect's being the right man, do you just grin and bear him or can you switch?*

BELLUSCHI: Until a contract is signed, you can always retreat. The whole experience has been often described as a sort of love affair. There must develop between you and your architect a wonderful spirit of give and take. If this feeling isn't there, you certainly should switch. The two of you should arrange a number of meetings to become acquainted, to gain a sense of sympathy and trust in each other. This is the courting phase. When each of you is satisfied that you know enough about the other to carry the courtship a step farther, the architect will begin working on preliminary sketches. A contract may not be signed until the sketches are completed, although most architects like to have a contract before doing any work. If you decide to back out after examining the preliminary sketches, you are expected to pay the costs involved in drawing them. Like all courtships, the architectural love affair moves steadily toward deeper mutual commitments until contractors bids are received. The client who decides to change architects after this step faces all of the unpleasantness of a real divorce.

**If you are happy in your choice, how far are you going to trust him? Will you, for instance, let him dictate proportions while you fight for what you think you need in the way of storage?**

BELLUSCHI: If he is the kind of man who has gone this far with you and your desire for storage hasn't made a dent on him, then it's time to make a switch. Some architects can't help seeing their work as a monument to themselves. If yours seems more interested in monumental achievements than in translating your wishes into the environment you expect, you have the wrong man. The main cause of conflict, however, is not design vs. practicality but rather cost vs. financial ability.

Almost every client wants more house than he is willing or able to pay for. Architects know this perfectly well, but too few of them have the courage to get tough about keeping the budget down. Their failure to build houses for a promised amount of money has given the architectural profession its greatest black eye. It is hard to imagine more bitter recriminations than those an owner may express when he finds unexpected bills coming in and shattering his budget.

**What sort of ideas from you will help him? What sort will hobble him?**

BELLUSCHI: You can expect the best results if you will tell your architect everything you can think of about your family, its composition, its aspirations. Particularly, you should analyze your moods. Do your interests change from season to season or even from morning to evening? How do you feel about privacy, about entertaining, lighting, indoor temperature? What are the habits of individuals in the family? You should make it clear

where you would like things to be; for instance, the arrangement of the kitchen—should it be a one-woman work center or a family gathering place? Are you prepared to sacrifice bedroom space for a large living room? Both architect and client are seeking the same goal, a house that is as pleasing as the budget will allow. To achieve it, client must be confiding and architect sympathetic.

***How soon should you get around to dollars and cents and how close are you going to hold the architect to your budget?***

BELLUSCHI: My theory, a very simple one, is that there should be a completely straightforward discussion of money at one of the first meetings. If the client will declare frankly, "I have just this much money to spend and no more," then he will be placing the responsibility for staying within the budget where it belongs—with the architect. Unfortunately, things don't always work out so smoothly. If you are determined to hold your architect to your budget, you must be willing to accept his word when he tells you something must be eliminated. The architect, on the other hand, must resist the temptation to try to satisfy both your complete set of wishes and your budget. A good architect shines when, respecting the limits of a budget, he manages to stretch a few dollars into doing the work of many.

***What sort of time schedule is it fair to impose on the architect and how can you help him realize it?***

BELLUSCHI: The evolution of a house, from the preliminary discussion stage to the finished structure, takes longer than most laymen would think. You can repay the architect's patience and understanding during your first talks by allowing him as much time as he feels he needs. An average period for preparing preliminary sketches might be between two and three months, and you shouldn't expect working drawings, specifications and the selection of a contractor in less than six months.

***How important is it that the architect live and work within easy reach?***

BELLUSCHI: Convenience is an advantage, but it is much more important that he be the right architect for you. You will probably have to find your man in your general area, since few houses are being built that cost enough these days to justify the additional expenses that long-distance dealings would involve.

***Is he legally liable for the quality of the house—its structural soundness and the quality of the workmanship that goes into it?***

BELLUSCHI: If the house were to collapse or develop a serious structural weakness, the architect would be held accountable, although it is not always easy to establish liability for building failures. When you build a house, you enter into a contract with a general contractor as well as with an architect, and your contractor is responsible for meeting the standards of workmanship and materials described in the architect's building specifications.

***Do you deal directly with the general contractor or does the architect assume responsibility in all matters of construction and cost?***

BELLUSCHI: You select the contractor and your architect deals with him as your agent. The architect serves as advisor, consultant and coordinator in fulfilling the contract, and it is his responsibility to see that the work is done according to the specifications. In matters of payment for labor and materials, scheduling of the work and its

supervision, it is the architect, acting for you, who deals directly with the contractor. As client, you have a written agreement with the contractor; it is a legal document, enforceable by law. It states what the contractor will do, how long he will take to build your house, how much you are to pay and when. In the event of difficulties or disputes your architect may act as arbitrator, but the contract is between you and the builder.

***What should you pay the architect and when?***

BELLUSCHI: Fees range from 10 to 15 per cent of the total construction cost, depending upon the individual architect's experience and reputation. According to generally established regulations 25 per cent of his fee is paid on completion of the preliminary sketches, usually at the time a contract is signed. This percentage is computed on an **estimate** of what the house will cost. When specifications and general working drawings are completed, an additional 50 per cent is due, bringing payments to 75 per cent of the fee. This percentage, in terms of dollars, can be determined with considerable accuracy because it is based on the finished drawings and specifications of the house—or bids on the construction if they have been received from contractors. The final 25 per cent of the fee may be paid from time to time during construction or is due upon acceptance of the house when the Notice of Completion is filed.

***If you are hiring a decorator, too, mightn't there be trouble between him and the architect?***

BELLUSCHI: This can be a ticklish problem when basic differences exist. If you have a decorator in mind when you first see your architect, you should tell him, so that he can consider the implications. The mixing of two points of view could threaten the success of the undertaking. But if the architect respects the decorator, then planning can proceed on the basis of mutual understanding.

***Does the same apply if you're having a landscape architect?***

BELLUSCHI: A good architect will recognize his limitations and immediately enlist the help of a landscape architect. Many architects think they can handle the problems of planning the site, but only a few are so gifted.

***Is it better to come to your architect with specific ideas of what you want or with a completely open mind?***

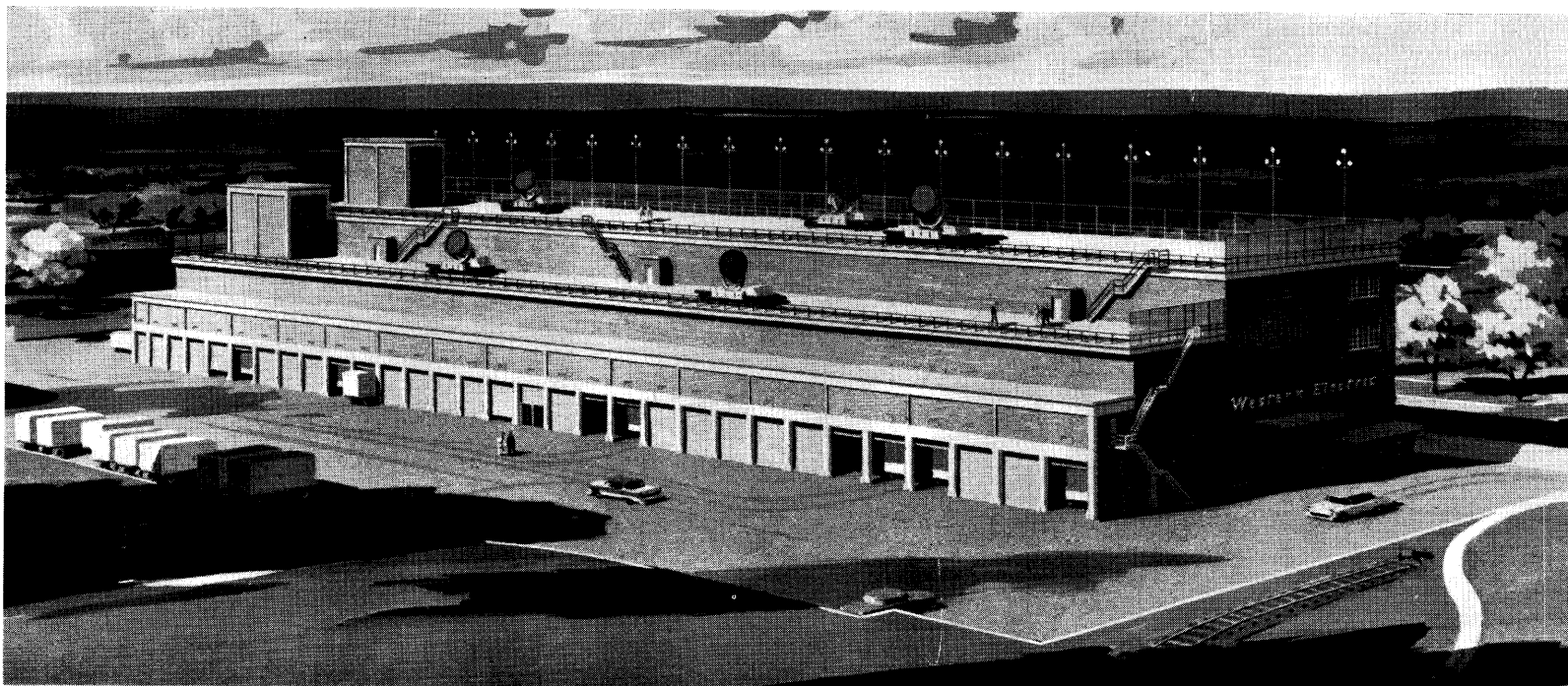
BELLUSCHI: Your architect will be glad to have the clearest possible expression of your ideas. But don't expect all of them to be accepted; making you happy isn't a matter of following your bidding literally. The architect who tries to carry out every last detail of a client's ideas is no architect at all.

***Does the architect give you a major voice in choosing the materials and equipment that will go into your house?***

BELLUSCHI: Your architect has a prime duty to bring choices to you for your consideration. This is becoming more and more important, since hundreds of new materials have been introduced in recent years. Without the architect's guidance and recommendation, the average layman may find himself hopelessly bewildered.

***Will the architect advise you on methods of financing the house?***

BELLUSCHI: If you ask him, your architect should be able to help you find a favorable financing arrangement. But going directly to various lending agencies is the more common and probably more effective course of action.



## TEST BUILDING

BURLINGTON, N. C.

**McMinn, Norfleet & Wicker, AIA**

Greensboro, N. C.

**H. L. Coble Construction Co., General Contractor**

Greensboro, N. C.

This building, built for Western Electric Company under the supervision of the U. S. Army Corps of Engineers Wilmington office, is sized and arranged to provide space and facilities for the simultaneous testing of 15 Radar Systems. It consists of a First Floor with an enclosed Test Dock and floor areas for Trailer Assembly and refurbishing operations; a 2nd floor with office space to accommodate 250 women and 750 men; a partial 3rd floor with office space to accommodate 150 women and 450 men; a Tower and Upper Roof Deck for system test purposes; and a Generator Room to house 40 generators for test power.

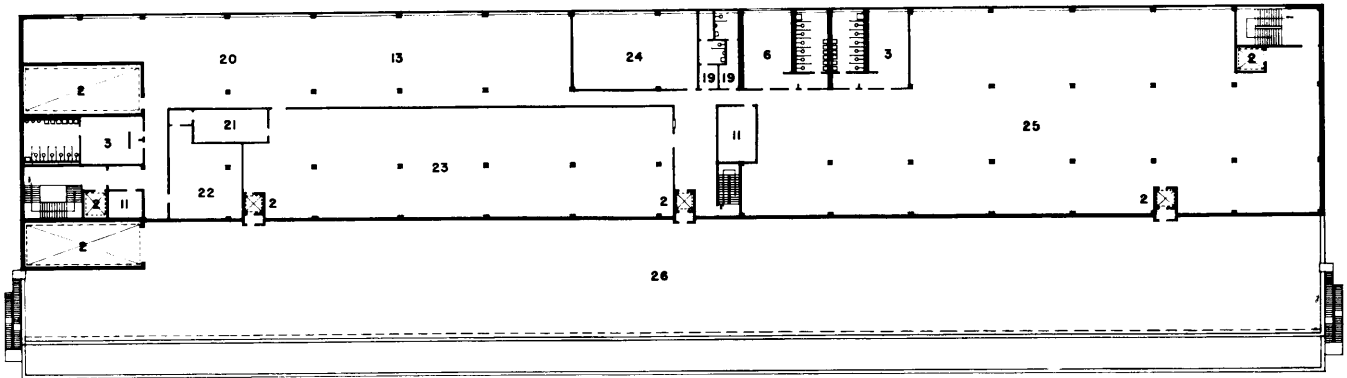
The first floor is served by central air condi-

tioning plant that supplies conditioned primary air to 6 remote zone recirculating fan units with heating coils, second and third floors are served by another central air conditioning plant that supplies conditioned air at medium pressure to 16 zones using pressure reducing type ceiling diffusers. The structural frame is reinforced concrete, the exterior walls brick cavity, the interior partitions concrete block, the floors concrete slab on grade for the first floor and reinforced structural concrete slabs for the second and third, the ceilings suspended plaster and acoustical tile, and the roof reinforced concrete roof slabs with built-up roofing covered with green concrete working surfaces.

- ```

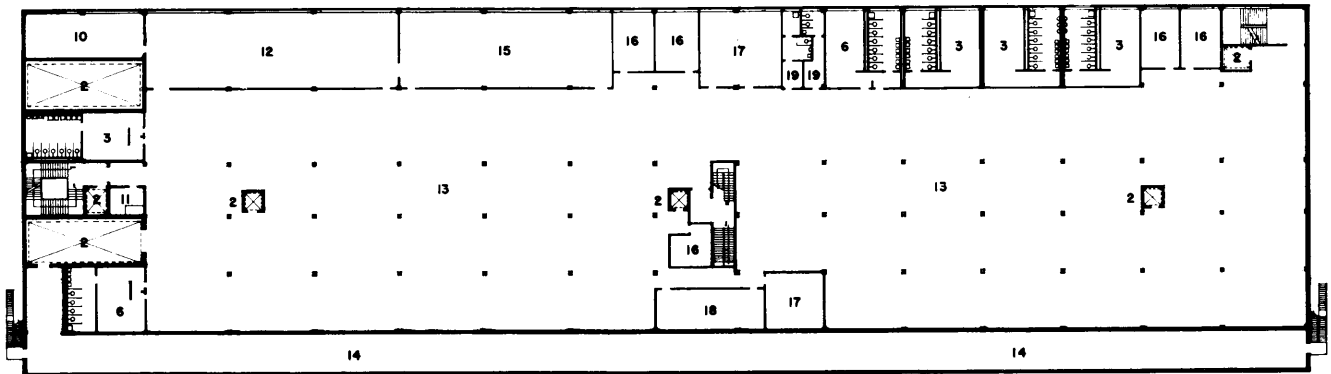
19 PRIVATE LOCKER ROOM
20 DRAFTING AREA
21 CAMERA ROOM
22 DARK ROOM
23 REPRODUCTION
24 FAN AREA
25 B.T.L. DRAFTING AREA
26 ROOF TESTING AREA

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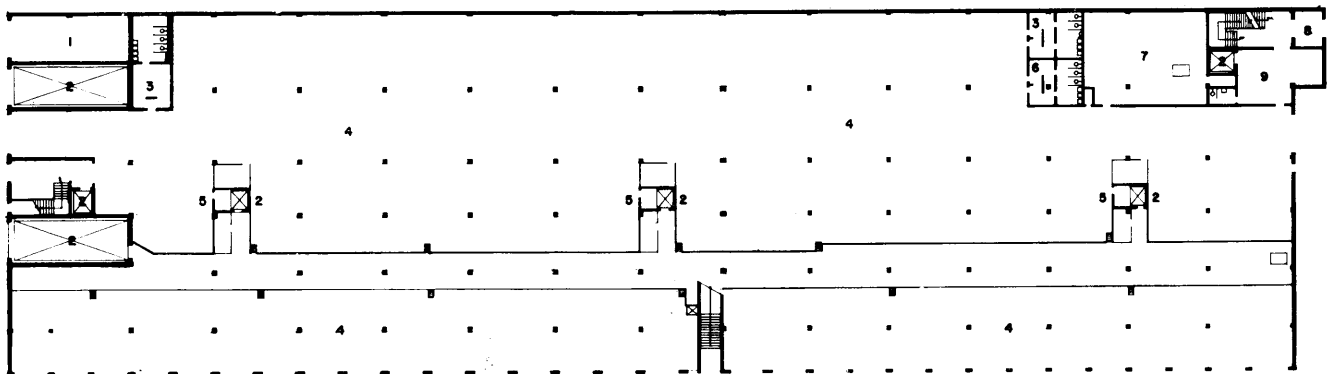


### THIRD FLOOR PLAN

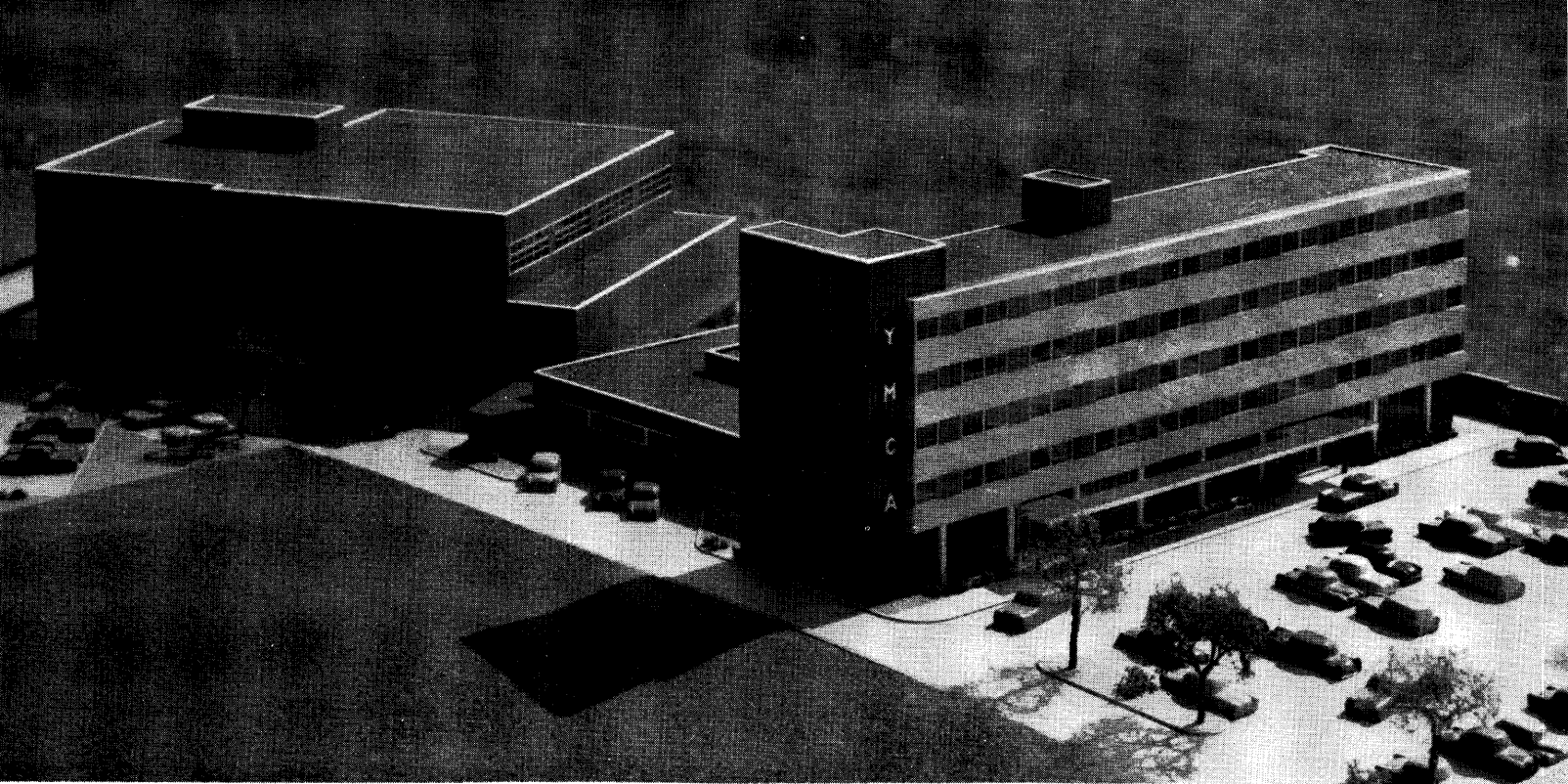
SCALE 0 20 40 60 80



## SECOND FLOOR PLAN



**FIRST FLOOR PLAN**

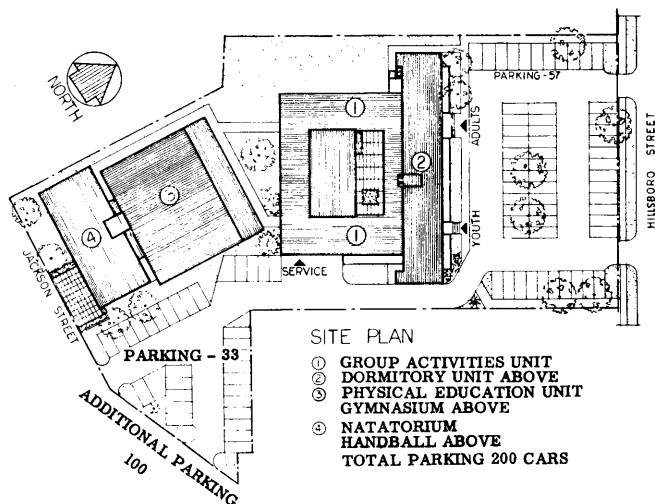


## Y.M. C. A.

RALEIGH, N. C.

**Leif Valand, A. I. A.**

Raleigh, N. C.



On October 15th contracts will be let for the new YMCA building, the model of which is pictured above. It is to be located in the 1600 block of Hillsboro Street in Raleigh, near N. C. State College and the population center of the city. It will replace the old structure facing the State Capitol, which property has been sold to the state for a possible future office building location. Total cost of construction is estimated to exceed \$11½ million. The third and fourth floor dormitory areas are identical to the second floor plan, which is pictured on the following page. Some of its features are: ample parking space for 200 automobiles; seven meeting rooms to permit expansion of youth organization work and Junior Hi-Y and Senior Hi-Y activities; a community activities auditorium with a modern kitchen for special events; a fine swimming pool especially designed for year-around use; a multi-purpose gymnasium with regulation basketball courts and two small exercise gyms; a well-equipped health department for businessmen; a chapel in which religious services may be conducted; ninety-two dormitory rooms - twice the number of the present building; and private guest facilities so that women may use the swimming pool and to permit expanded family activities.

# GROUP ACTIVITIES UNIT

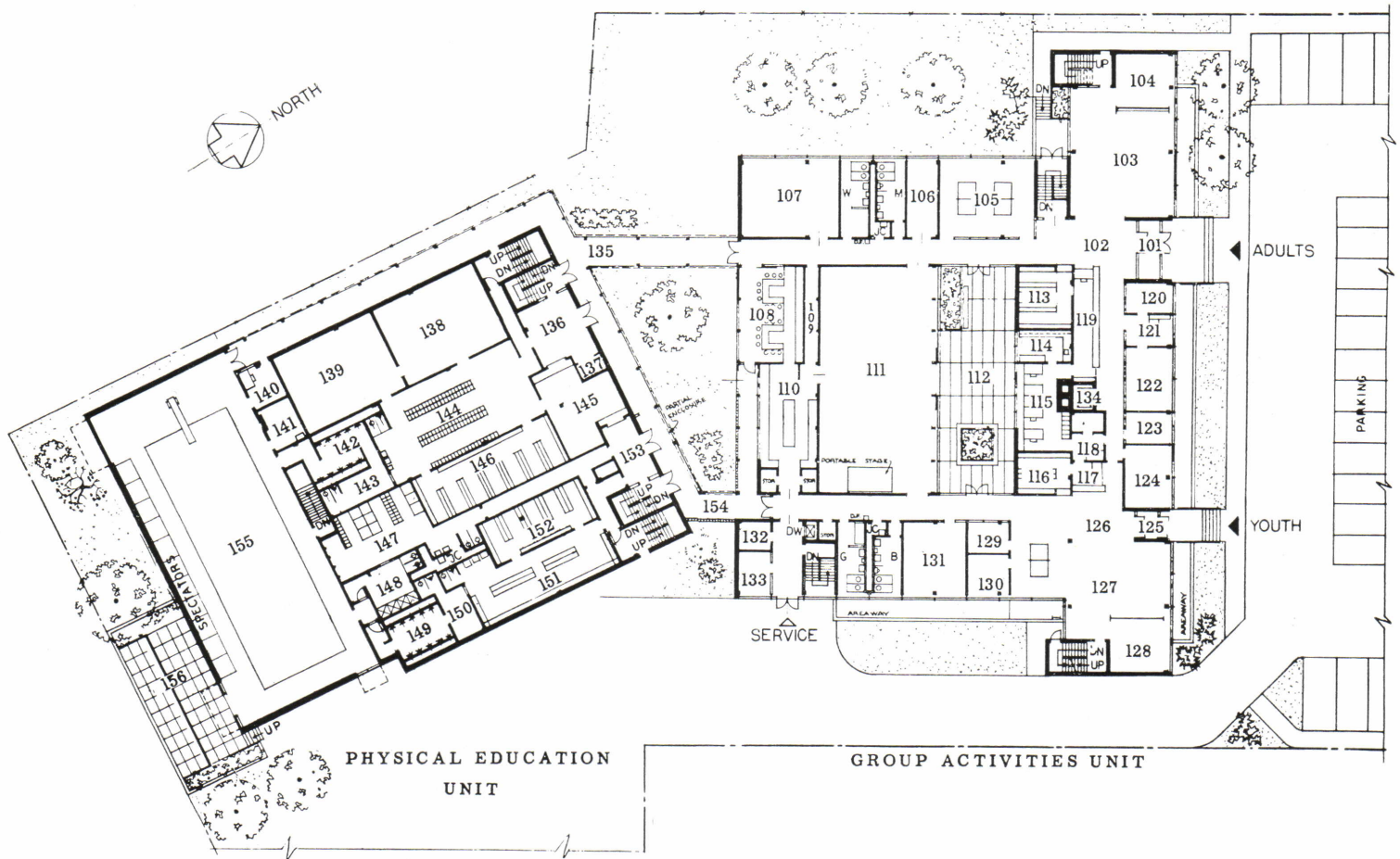
- 101 Adult Entrance
- 102 Adult Lobby
- 103 Adult Lounge
- 104 TV Alcove
- 105 Adult Recreation Room
- 106 Auditorium Equipment Room
- 107 Board and Special Meetings Room
- 108 Public Snack Bar
- 109 Snack Bar Kitchen
- 110 Auditorium Kitchen
- 111 Community Activities Auditorium
- 112 Community Activities Patio
- 113 Adult Check Room
- 114 Publicity Office
- 115 General Office
- 116 Youth Check Room
- 117 Youth Reception Center
- 118 Youth Department Office
- 119 Adult Reception Center

- 120 Business Secretary's Office
- 121 Receptionist's Office
- 122 General Secretary's Office
- 123 Membership Office
- 124 Program Secretary's Office
- 125 Youth Entrance
- 126 Youth Lobby
- 127 Youth Social Center
- 128 TV Alcove
- 129 Assistant Youth Secretary's Office
- 130 Youth Secretary's Office
- 131 "Y" Boys Club and Class Room
- 132 Receiving Room
- 133 Building Superintendent's Office
- 134 Main Elevator

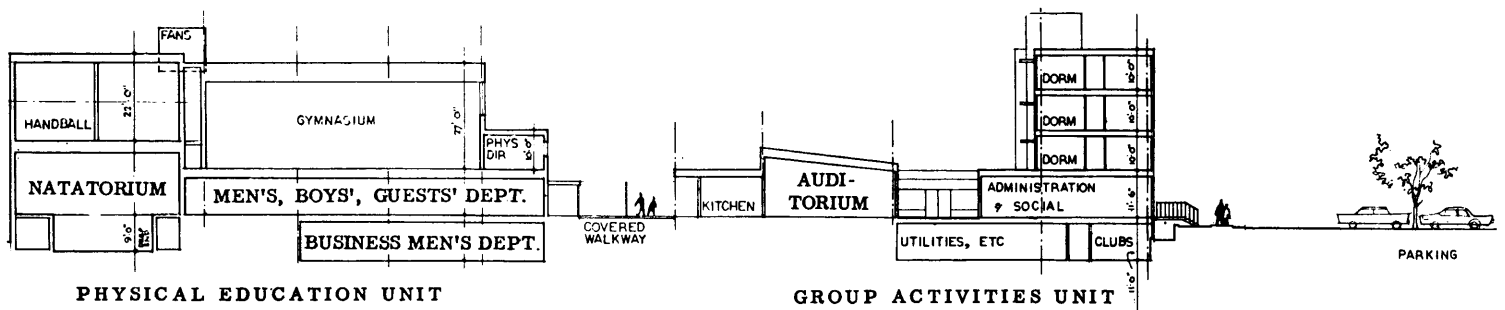
# PHYSICAL EDUCATION UNIT

- 135 Enclosed Walkway
- 136 Young Men's Lobby
- 137 Physical Department Elevator

- 138 Young Men's Exercise Gym
- 139 Young Men's Special Exercise Gym
- 140 Swimming Instruction Room
- 141 Natatorium Equipment Room
- 142 Young Men's Shower Room
- 143 Young Men's Drying Room
- 144 Young Men's Dressing Room and Lounge
- 145 Physical Department Control Center
- 146 Young Men's Gym Clothing Room
- 147 Guest Dressing Room and Lounge
- 148 Guest Shower Room
- 149 Boys' Shower Room
- 150 Boys' Drying Room
- 151 Boys' Dressing Room
- 152 Boys' Gym Clothing Room
- 153 Boys' and Guests' Lobby
- 154 Enclosed Walkway
- 155 Natatorium
- 156 Pool Patio



FIRST FLOOR PLAN



**LONGITUDINAL SECTION**

**GROUP ACTIVITIES UNIT**

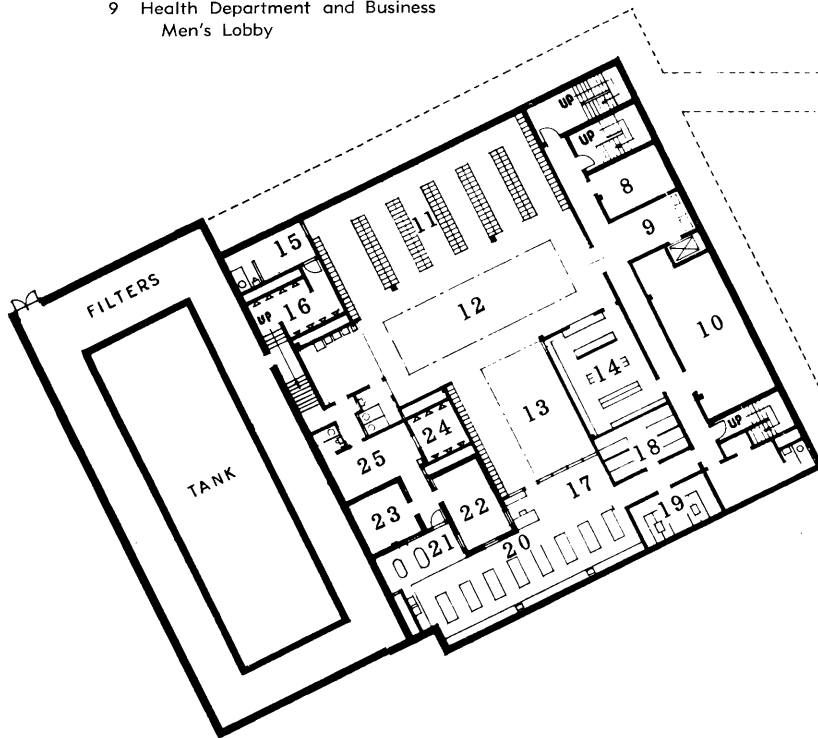
- 1 Hi-Y Lobby
- 2 Lounge
- 3 Club and Class Room
- 4 Club and Class Room
- 5 Chapel
- 6 Club and Class Room
- 7 Handicrafts Room

**PHYSICAL EDUCATION UNIT**

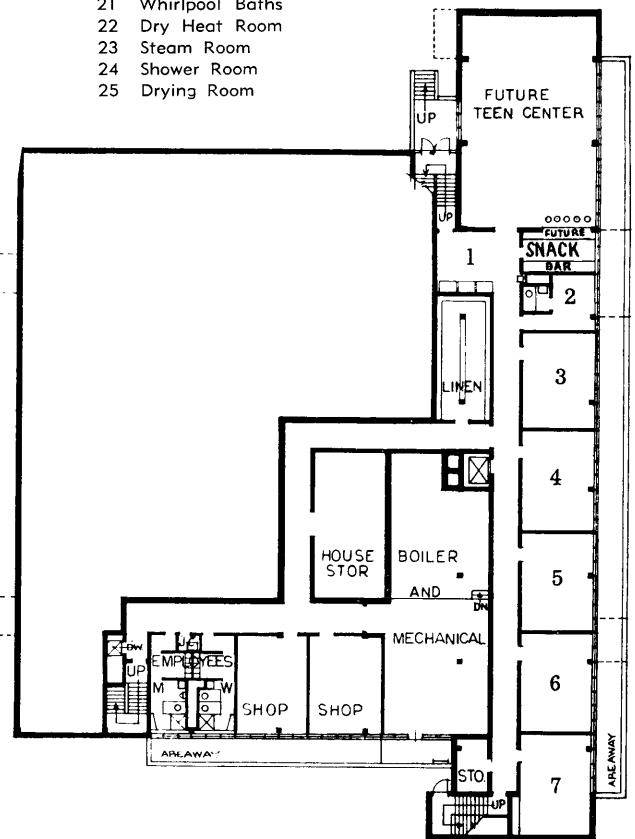
- 8 Physical Department Storage Room
- 9 Health Department and Business Men's Lobby

- 10 Physical Department Equipment Room
- 11 Business Men's Dressing Room
- 12 Business Men's Exercise Area
- 13 Business Men's Lounge
- 14 Business Men's Gym Clothing Room
- 15 Business Men's Drying Room
- 16 Business Men's Shower Room
- 17 Health Department Lounge
- 18 Rest Cubicles

- 19 Ultra Violet Room
- 20 Massage Center
- 21 Whirlpool Baths
- 22 Dry Heat Room
- 23 Steam Room
- 24 Shower Room
- 25 Drying Room



**PHYSICAL EDUCATION UNIT**



**GROUP ACTIVITIES UNIT**

**GROUND FLOOR PLAN**

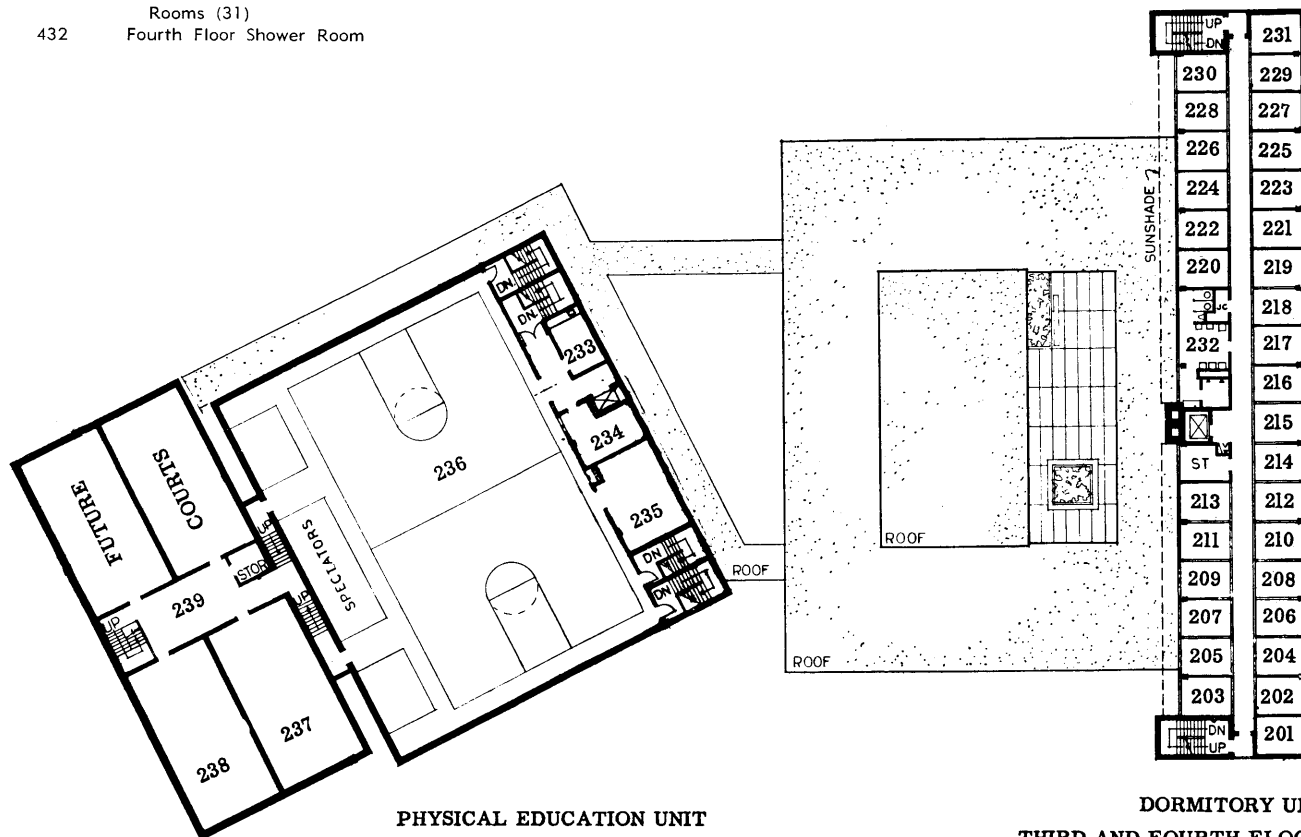
# DORMITORY UNIT

201-230 Second Floor Residence Rooms (30)  
 231 Housekeeper's Office  
 232 Second Floor Shower Room  
 301-331 Third Floor Residence Rooms (31)  
 332 Third Floor Shower Room  
 401-431 Fourth Floor Residence Rooms (31)  
 432 Fourth Floor Shower Room

# PHYSICAL EDUCATION UNIT

233 First Aid Room and Office  
 234 Physical Director's Office  
 235 Gym Equipment Room

236 Gymnasium  
 237 Handball Court  
 238 Handball Court  
 239 Spectator's Mezzanine



PHYSICAL EDUCATION UNIT

DORMITORY UNIT  
 THIRD AND FOURTH FLOORS IDENTICAL

SECOND FLOOR PLAN

# "Wave action is more damaging than hurricane winds"

by D. M. MACKINTOSH\*  
Engineer-Architect  
Charlotte, N. C.

*This article appeared in the September 1958 issue of "Practical Builder" and is reproduced by their permission.*

\*The author has reason to know his seacoast storms. In three years, he has been called in by insurance companies to study and report over 220 claims.

HURRICANE WINDS get the blame for a lot of damage actually done by tide and wave action along the seacoasts. In a series of North Carolina cases the proportion ran close to 90% for wave damage; about 10% wind.

Here are some findings and conclusions:

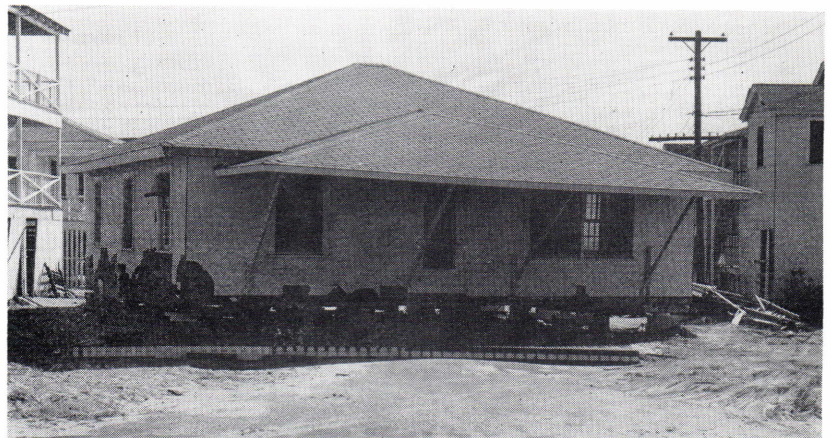
Shoreside buildings often escape wind damage because the windward sides of the waves act as a succession of vanes, deflecting the wind upward. Scores of pictures show

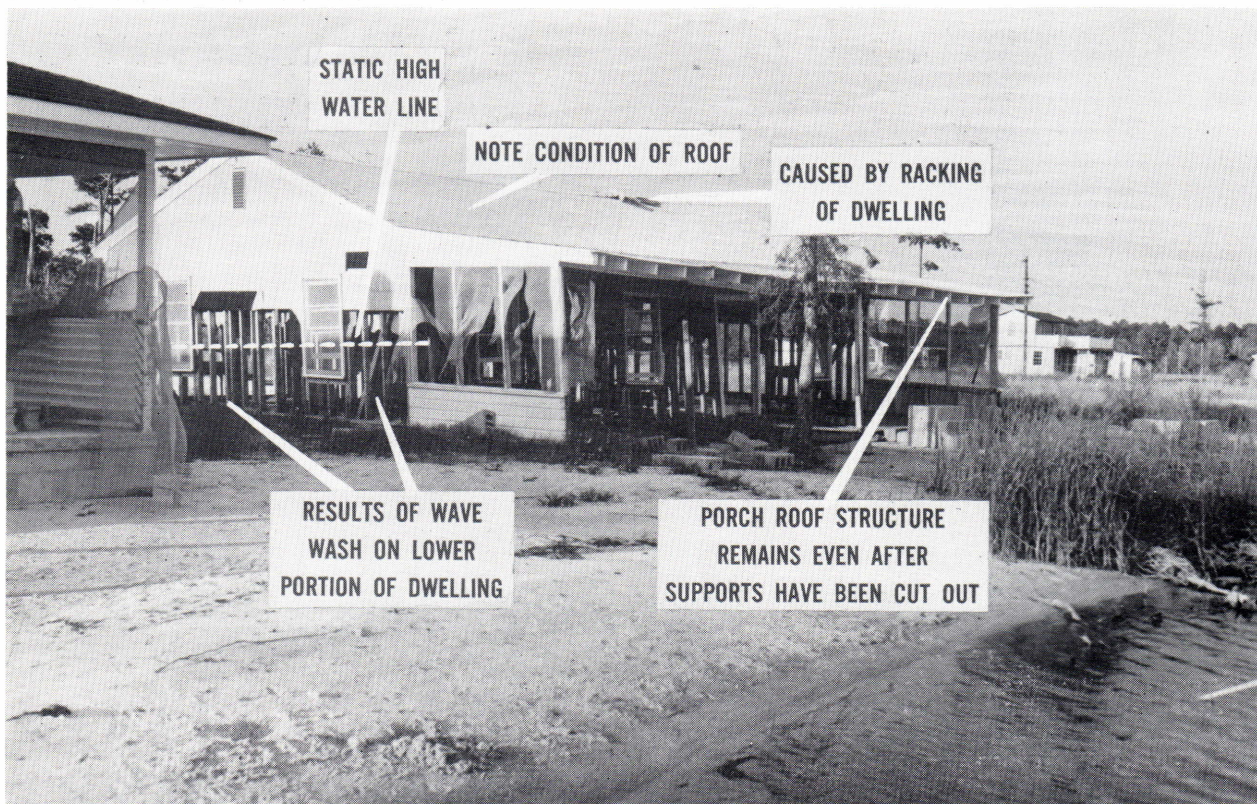
In building on the shore in high wind areas, you should consider stormproofing against high wind action . . . Place the building above high water level and wind insurance takes over . . . Most policies cover wind-storm, but wave damage insurance is costly . . . so build in protection and save on premiums.



**SHOWING** decided advantage of adequate piling driven to sufficient depth. Old concrete foundations in front were well below beach level and are remains of previous structures. Background shows damage to buildings that had inadequate pilings or foundations. Note that they collapsed toward high winds, incoming waves.

**THIS HOUSE** moved about 400 feet from shore during storm at Wrightsville Beach, N. C. Porch roof was braced after hurricane and remained intact. Static high water is estimated to have been over 4 feet above floor level at original location.





**WHAT DAMAGE** can be expected if a structure is not built above the expected high water level.

houses with no noticeable damage even to upstairs windows, siding and roof shingles. A little farther inland, where the wind came back down to earth, damage was heavy.

Somewhat similarly, a shallow ocean bottom will break the waves. An offshore sand bar at Wrightsville Beach, N. C., saved a stretch of beach houses from wave damage. Beyond the northern end of this bar, where the waves were not broken in advance, beach houses and clubs sustained severe wavewash damage.

#### **DRIVE PILINGS DEEP**

The local practice generally has been to set beach buildings on plenty of piles going down into the sand only 3 or 4 feet. But the swirling storm water makes that sand "quick"—like quicksand—whereupon the weight of the buildings jets the piling on down. A few feet of jetting down and the building which formerly was safely above the waves is now down where they can smash it.

Pilings should be driven at least 10 to 12 feet down so that weight of the house will not jet them in further, then set the house on them above the

highest wave action. That means at least 8 feet above normal high tide level; more than enough height under which to drive a car. If a slab is poured there for car use, it should be reinforced with an integral apron extending down all around for 4 feet or more. That will keep waves from getting under the slab.

#### **TIE DOWN—TIE TOGETHER**

In general, besides setting the house high enough, the builder should tie it down and tie it together. That is particularly important in flat-roofed structures of contemporary design with very few interior partitions that add strength to the building.

I would like to see creosoted, deep-driven piles and timber construction along the storm coasts, with buildings set high, tied down and designed to resist lateral forces. In a contemporary building having few interior cross partitions, the exterior walls and some interior walls (if practicable) should be braced with galvanized strap ties with turn-buckles. Builders and architects can devise a way to fit such an arrangement attractively into the house design.



*This is another 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.*

## **NORTH CAROLINA PERSONALITY OF THE MONTH**

### **CHARLES F. CARROLL**

Charles Fisher Carroll was born in Warsaw, N. C. on March 31, 1900. When he was appointed in August 1952 to his present position of State Superintendent of Public Instruction it was a combination of a long life of service in the education system of our state. He attended public schools of Warsaw from 1906 until 1915 and Trinity Park school from 1915 until 1917. In 1921 he received his A.B. from Trinity College and in 1930 his Master in Education from Duke University. He has also been honored with an LL.D. (Honorary) from Duke University in 1954 and a similar title from High Point College in 1952.

While at Duke University he was an outstanding baseball player and he followed this love by continuing on in semi-pro baseball, and still has a high interest in the sport. His first teaching post was at Vance County Farm Life School at Middleburg, N. C. in 1921-22, where he also was coach of athletics. Following this he was principal of the schools in Henderson, Newport, Pender County, Bryson City, and from 1937-1952 until his present appointment he was Superintendent of the High Point City Schools.

Dr. Carroll's activities and interests are varied and many. He is a member and has served on many committees of the N. C. and National Education Associations, the American Association of School Administrators, the Southern Association of Colleges and Secondary Schools, and the Southern Regional Education Board. He is currently a Director of the Council of the Chief State School Officers, a member of the National Commission on Safety Education, the N. C. Library Commission, the Local Government Employees Retirement System, the Teachers and State Employees Retirement System, the N. C. Recreation Commission, the N. C. State Art Society, the N. C. Symphony Society, the N. C. Commission on Interstate Cooperation, and is an ex-officio member of the Board of Trustees of the Greater University. He is a past President and Honorary Member of the High Point Rotary Club and was active in many civic and public organizations in that city.

Charlie, as he is known to his friends, married Miss Nellie Jane Wynne of Williamston and they have one child, Dr. Charles, Jr., who is in Winston-Salem. He is the proud grandparent of three grandsons. A Methodist, he is former Chairman of the Board of Stewards in Bryson City Methodist Church and in Wesley Memorial Church in High Point, and is active in the Edenton Street Methodist Church in Raleigh. He is a Mason and a Phi Beta Kappa.

In what little time he has for hobbies you would find him working in the yard of his lovely home, keeping up with sports or in reading the multitude of daily newspapers which he carefully checks for any and all news about education in this state.



# THE ARCHITECT IN CHURCH ARCHITECTURE

By Ralph Reeves, A.I.A.

*Ralph Reeves, a partner in the firm of Holloway-Reeves and Associates, Architects, received the degree of Bachelor of Architectural Engineering from North Carolina State College, Raleigh, North Carolina. He is a member of The Church Architectural Guild of America, and is a member of the Vestry of his church, the Episcopal Church of the Good Shepherd in Raleigh. He was invited to deliver an address before a planning workshop of Southern Baptist ministers in Winston-Salem, North Carolina. The article printed below is a portion of that address. It appeared in the July, August and September 1958 issues of "Your Church" magazine.*

Although the architect earns his living through the practice of architecture, the architect should also be a friend of the Church embarking upon a building program.

There are many decisions to be made in the planning of a Church building. Only a few of the many problems are the arrangement of space, the exterior appearance, the fitting of the building to the property, the selection of materials, and the shaping of the project within the budget. The building committee really has its hands full.

The capable and experienced architect is able to execute this planning and to guide the decisions of the building committee; and he can do this with intelligent thinking which is based upon the skill acquired through the successful and practiced accomplishment of many and varied previous projects.

The architect working with a Church denominational architectural department has his work made considerably easier through the excellent service provided by these agencies. Their personnel, taking part in this program, provide critical information and advice that is invaluable in the planning of a Church building.

Relations with these departments have provided the most informative data, suggestions, and guidance with which we have had the opportunity of working.

The architect who specializes in Church Architecture quite naturally does research in this field and strives to maintain close contact with trends, methods, and experiences in this very broad field of building.

Even with our wide experience in church planning, though, it would be impossible for the individual practitioners to approach the wide coverage of information gathered by the denominational experts.

The trips, conferences, surveys, and records that are a part of their work present a composite of statistical trends and practical experience gathered throughout the wide reaches of the particular denomination.

The conscientious Church architect does not allow this welcome and valuable information to reduce the time he devotes to a Church project,

however. This vast resource of data permits him to devote a considerably greater amount of time and effort to the individual or local problems peculiar to a specific project. By taking advantage of the information and preliminary planning available from the denominational agencies, the architect is enabled to apply considerably more time to the particular details applicable to the individual congregation.

In effect, then, the denominational services allow more detailed thought to be given to all of the several aspects in the planning of the Church. By continuing communication between the individual architect and the denominational office, a constant interchange of ideas presents a deeper understanding between the several interests in the building project; and the final result offers a finished product that represents the best opinions, experiences, and efforts of all the elements affecting the building program.

Even with the advantage of previous research, experience, and training, though, church planning still remains the most difficult and complex of architectural problems.

Within one structure there must be a sanctuary for divine worship, a church school area that includes space for training in worship, recreational, and character-building activities, administrative facilities, and utility and other service spaces.

These several parts are—from a construction and design standpoint—quite different; but in successful church work, it is necessary to plan these as one structure with a harmonious exterior design for the whole. This is a momentous problem for any architect.

So varied and so complex has building construction become that in the normal routine of architectural practice, the qualified architect must have a working knowledge of some 125 trades of the construction industry. Church building adds several more to this rather formidable list.

Not only are there several additional trades, but many of the usual ones have special features within themselves when applied to Church construction.

Above all this, he must have the religious background and disposition to understand the requirements of the Church program and the principles of Church requirements.

The architect is a counsellor . . . He learns your ideas, and often he helps in the selection of the site. He discusses your activities to develop your needs; and often, through his past experience, he suggests new activities to enrich the Church program.

The architect is a planner . . . He compiles the program of needs and turns them into workable, practical schemes for building. He determines the

(continued next page)

## The Architect In Church Architecture (Continued)

most workable plan for the particular program and site, always keeping in mind the budget to make sure of the finest results at minimum costs. He chooses the best construction and materials within your price range.

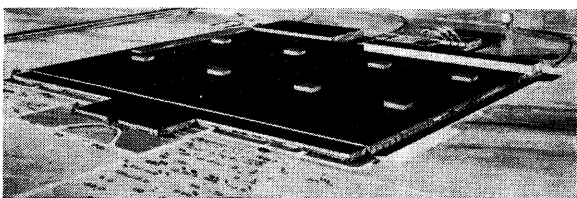
The architect is a designer . . . He places your plans and needs into the third dimension. He must do this in such a way that it presents a harmonious composition that is pleasing to the eye not only in the general overall shape but also in detail, color, and aesthetic appreciation such that when the building is approached, it is known instinctively as a Church and gives an inspiring uplift.

Usually, this must be accomplished for an immediate construction program, but with provision in the overall design for future additions and development as the Church grows and enlarges its program.

The architect presents these ideas by means of drawings so that the finished building and its various parts can be visualized.

The architect is a coordinator . . . He brings together all the various parts such as electrical work, plumbing work, heating, air conditioning, food service, and decoration so that all these parts take their place and function as part of the whole.

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The architect is a business administrator . . . He advises on contractors, coordinates the contract for the construction, and manages and supervises the construction and financial details.

Throughout the planning and the construction, the architect is the Church's professional advisor and representative.

Any congregation quite naturally consists of many groups who—because of their particular participation in the Church activities—place more emphasis upon one factor than others.

While all interested members are concerned with the welfare of the program as a whole, it is only natural that a choir member thinks first of the choir loft and robing room facilities; and it is just as natural that ladies with grown children will devote more attention to the Church parlor than to the nursery department.

With a limited amount of money to be spent for the entire construction, the architect is often faced with a problem of diplomacy rather than mere technical ability in resolving the many facets of the building program.

It is necessary that all—or at least a very large majority—of the congregation be satisfied with the final plans. This is not true only because of problems faced in raising building pledges from dissatisfied members. This is true because a church building program is not successful unless the entire congregation worships together happily—proud of their united efforts in building the House of the Lord.

This same matter often comes up in the exterior design of the Church. The architect of integrity must strive to design in good taste and in an expression of dedication to God. The architect who is sincere toward his responsibility in the program of building for worship, however, cannot be guided by selfish or individual desires to place architecture itself above the true purpose of his efforts.

The principle and ultimate service of the structure is the only true and absolute aim of the building program. A design receiving acclaim or commendation strictly from an architectural point of view is not a job well done if it does not also serve the religious interests of the activities of the Church or of the people who worship there.

When these things have been done, the architect is no longer a person who has provided a service for a monetary fee. He has also become your friend.

The real award or satisfaction to an architect comes through completed construction which answers the needs of the Church's people as they worship, teach, and carry on their several duties to each other, to their faith, and to the Lord.

A man is local in character and is but an instant in time. The Church is universal and eternal.

The noblest expression of man is the building of a House for God.

THE END

### Two Definitions Accepted

The American Institute of Architects has established two definitions, "Architectural Area of Buildings" and "Architectural Volume of Buildings", which are as follows:

"The Architectural area of a building is the sum of the areas of the several floors of the building, including basements, mezzanine and intermediate floored tiers and penthouses of head-room height, measured from the exterior faces of exterior walls or from the center line of walls separating buildings. Covered walkways, open roofed-over areas that are paved, porches and similar spaces shall have the architectural area multiplied by an area factor of 0.50. The architectural area does not include such features as pipe trenches, exterior terraces or steps, chimneys, roof overhangs, etc."

"The architectural volume (cube or cubage) of a building is the product of the total areas defined above and the height from the average depth of footings to finish floor, floor to floor, to the average height of the surface of the finished roof above, for the various parts of the building".

### School Buildings Exhibition

An Architectural Exhibition of School Buildings has been scheduled for the National Convention of the American Association of School Administrators. The meeting will be held at Atlantic City, New Jersey, next February 14-18. A maximum of two buildings, erected or under contract for erection since January 1, 1956, may be submitted by any entrant, and application blanks should be sent immediately to the Association, 1201 16th St., N.W., Washington 6, D. C. A preliminary judgment of entries by the Exhibition Jury will be held in the Washington office November 13-15. An exhibitor fee of \$25.00 for each mount displayed is being charged. The exhibition has become an important feature of programs at the annual national and regional conventions of the AASA.

### New Film Available

Time, Inc. and Architectural Forum have kindly made the new documentary film "The New Age of Architecture" available free of charge to AIA chapters and state societies for showings at meetings and conventions. The new, revised version of this 16mm sound film runs about 44 minutes. Contact the AIA Library for bookings.

## AIA NEWS

### "Handbook" Revised

In October the new and completely revised official AIA publication "Handbook of Architectural Practice", 1958 Edition, will be available. It is edited by Clinton H. Cowgill, FAIA. The content and arrangement of material was determined by the AIA Office Practice Committee. The comprehensiveness of the coverage is shown by the three books contained within: (1) Building and Architecture, (2) Office Procedures, (3) Project Procedures. The book was designed by Hubert Leckie, a well known typographic designer, uses two colors of paper and is bound in sturdy colorful cloth with gold stamping. It contains over 350 pages including 36 official AIA documents, and sells at \$8.00 per copy.

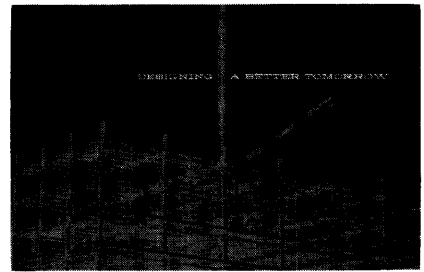
### Photography Exhibition

The Third Exhibition of Architectural Photography, sponsored by the AIA, is to be held in the AIA gallery early in 1959. Entries must be received by November 10. They should be shipped to Mrs. Alice G. Korff, Curator of the AIA Gallery, 1735 New York Avenue, N.W., Washington 6, D. C. A jury of three will make the selection of prints to be included in the exhibition and select the Awards of Merit. The Traveling Exhibition Service of the Smithsonian Institute has again agreed to circulate the exhibition after its showing at the AIA.

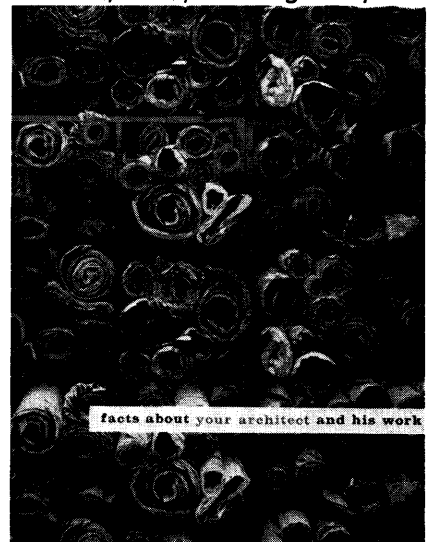
The traveling exhibitions made from the first and second exhibitions completed successful tours of universities, schools of architecture and museums throughout the country. No entry fee will be charged the photographer who wishes to submit his work. Each exhibitor may submit a maximum of three entries.

### Article Available

A very good article, "How Up-to-Date is Your Town's Building Code?" by Stuart Chase, appeared earlier this year in "Reader's Digest". The Institute has a limited number of reprints. Single copies will be sent without charge to members upon request. New York State's performance type code, which past AIA president George Bain Cummings helped develop, is described by Chase as outstanding.



AIA has announced that their new publication "Designing A Better Tomorrow" has just been reproduced to replace "So You Want To Be An Architect". This is a vocational piece designed to attract young people into the profession. Its principal use will undoubtedly be in high school career programs and before P.T.A and youth groups. There is no charge for the publication and copies may be ordered from the Institute, 1735 New York Avenue, N.W., Washington 6, D.C.



The American Institute of Architects has published an excellent new book "Facts About Your Architect and His Work". The public relations piece is to give the public a better understanding of architects professional services. It contains in simple language a comprehensive picture of the architect and his profession. As such it represents a basic document which can be of great benefit to member of AIA if given wide distribution to influential persons in all communities. NCAIA purchased and distributed copies to all members with the hope that they would reorder from the Institute according to their additional needs.

The AIA Board of Directors has authorized certain revisions in future editions of "Facts" so that all statements will conform fully with forthcoming new contract documents. Members using this publication should be on the lookout for the revisions.

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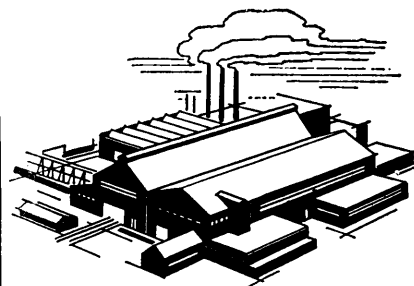
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# ARCHITECTS AND BUILDERS IN THE NEWS

## Films Available

The N. C. Chapter A.I.A. has recently received copies of two new films produced by the American Institute of Architects. They are "What Is A House?" and "A School For Johnny." They are available for showing at group meetings and may be obtained by members on request to the Chapter office (Box 408, Raleigh) on a first come-first serve basis.

## Art Society Campaign

W. Henley Dietrick, FAIA of Raleigh, acting as a sponsor for the North Carolina State Art Society, recently wrote all NCAIA members urging that they consider joining the Society. He praised the progress made in the 29 months at the N. C. Museum of Art, cited the many benefits to members, and urged those interested to join promptly in order to be included in the annual handbook.

## Paper Salutes College

The lead page of section three of the News and Observer's September 7 paper carried a full page article "Design For Tomorrow" saluting the School of Design at N. C. State College. It paid high tribute to Dean Kamphoefner and others on his staff, and various architects in the state, for particular jobs that were mentioned. It expressed the belief that the structures changing the landscapes of today into vistas of tomorrow will become a tradition.

## Bricklaying Contest Scheduled

North Carolina's Champion Apprentice Bricklayer of 1958 will be picked at the 5th Annual N. C. Apprentice Bricklaying Contest October 17th. The event will be held at the N. C. State Fair in Raleigh starting at 10:00 A.M. Contestants must file entry blanks not later than October 10th to C. L. Beddenfield, Director of the Division of Apprenticeship Training, N. C. Department of Labor, Raleigh. Prizes of \$100, \$50, and \$25 will be awarded to the three top contestants by Brick & Tile Service, Inc. In addition, the Champion will receive a trophy donated by the Carolinas Branch, Associated General Contractors of America, as will his employer. Bricklaying tool prizes will be given to all contestants. Among the five judges is Robert L. Clemmer, N. C. A.I.A. Vice-President from Hickory.

## Asheville Debutante

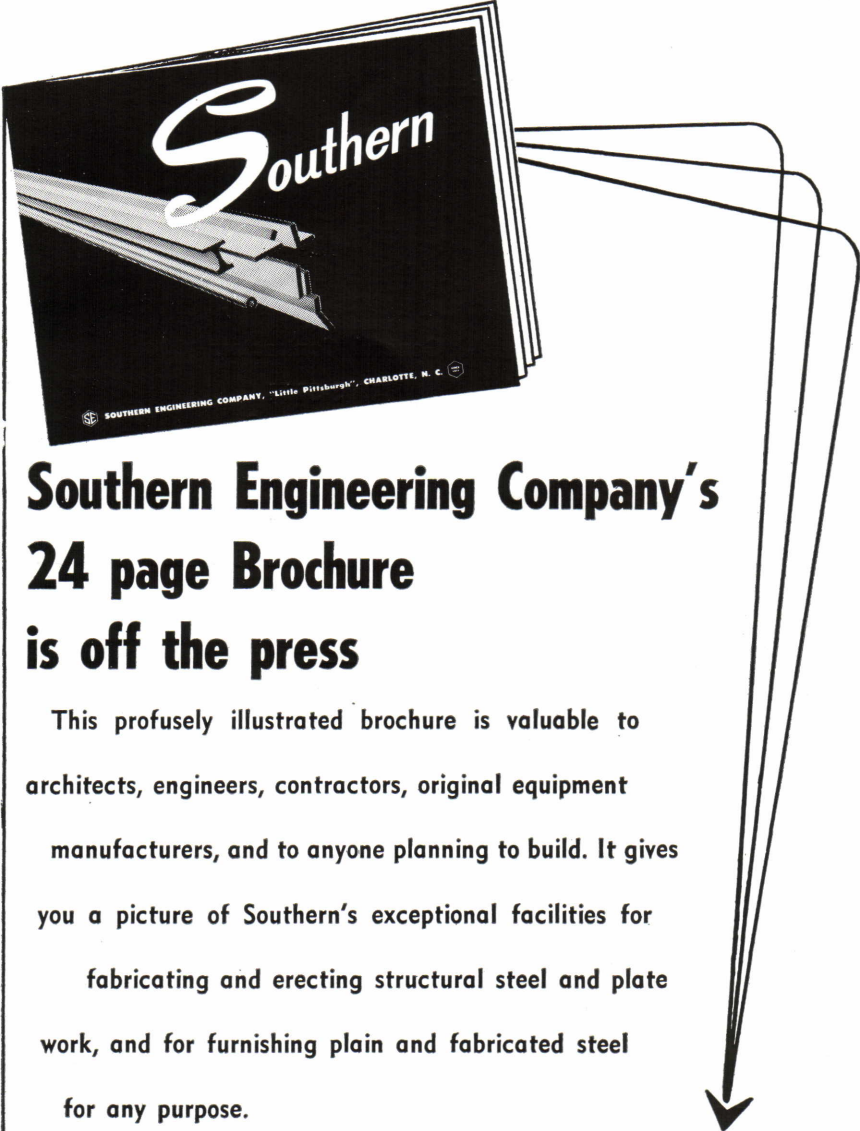
Among the 1958 debutantes making their bow to society in Raleigh September 5th was Miss Marie Theresa Gudaer, daughter of AIA member and Mrs. Lindsey Madison Gudger of Asheville.

## N. C. Building Up

At the half-year mark building permits in 30 North Carolina cities of more than 10,000 population were 33.5% higher than in the same period last year. The total of \$92,535,397 was compared to \$69,277,131 in permits in the six months period of 1957, according to N. C. Labor Department figures.

## Greensboroite Appointed

J. D. Wilkins, Jr. of the J. D. Wilkins Company in Greensboro has been appointed by President J. T. Edwards, Jr. of the National Association of Architectural Metal Manufacturers as Chairman of the Plant Layout Committee of their Iron and Steel Division for the year 1958-59.




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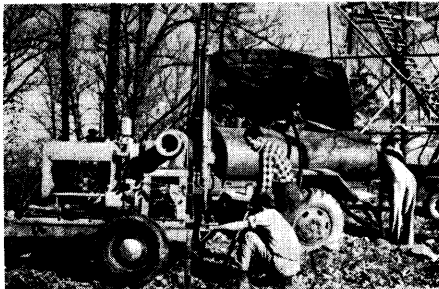
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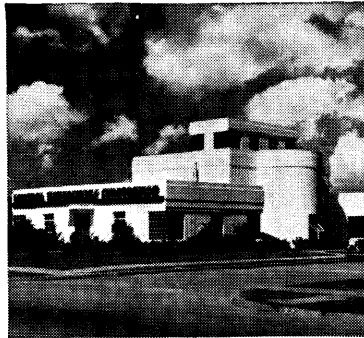
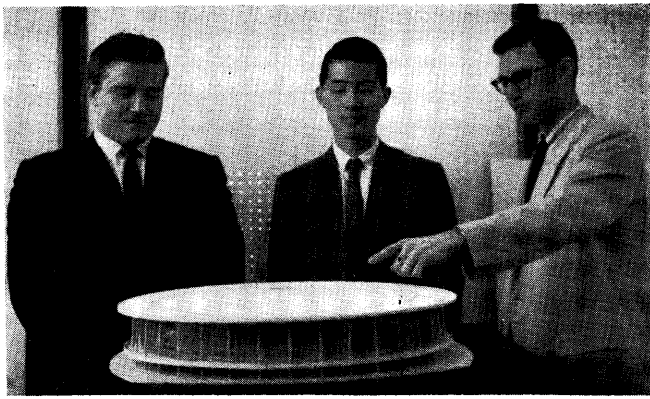


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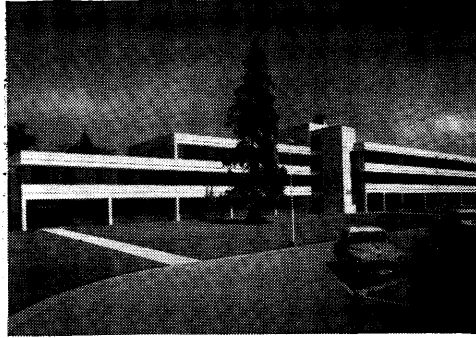
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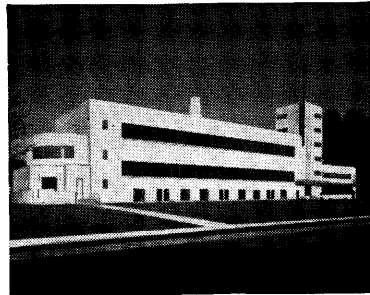
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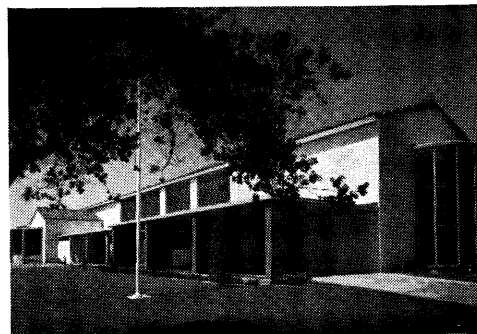
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Top awards have gone to three architectural students at Virginia Polytechnic Institute, Blacksburg, Virginia, for their winning entries in the annual "Solite Competition Award" contest. First place went to Sinclair S. Hui, center in left photo above, formerly of Canton, China, and now of Washington, D. C. Ronald O. Crawford, of Roanoke, on the right, took second place and Francis W. Gencorelli, of Lindenhurst, N. Y., placed third.

Five architectural students at the University of Virginia, Charlottesville, in photo on right above, won top awards. First place winner in the competition for the design of a field house for the University was Arthur G. Marks of Canton, Ohio. Second places went to Joseph Eubank, Jr., of Cape Charles and Stewart Whitehurst of Virginia Beach. Thomas Morrisette, of Norfolk, and Frank Smith, Jr., of Virginia Beach placed third.

The contests, involving the use of Solite Lightweight Masonry Units and/or Solite Lightweight Structural Concrete, are sponsored by the Southern Lightweight Aggregate Corporation of Richmond. They are open to fourth year architectural students at both the Virginia Polytechnic Institute and the University of Virginia, Charlottesville, and a total of \$1,500 is awarded annually to the two schools. Winners also receive an expense-paid trip to the spring meeting of the Virginia Chapter of the American Institute of Architects, where the prizes are awarded and the winning designs displayed.

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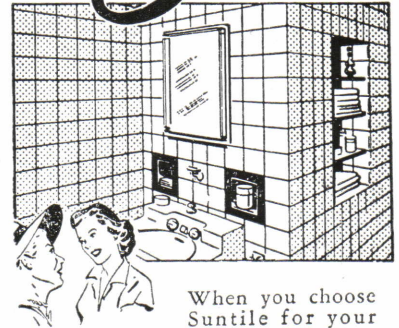
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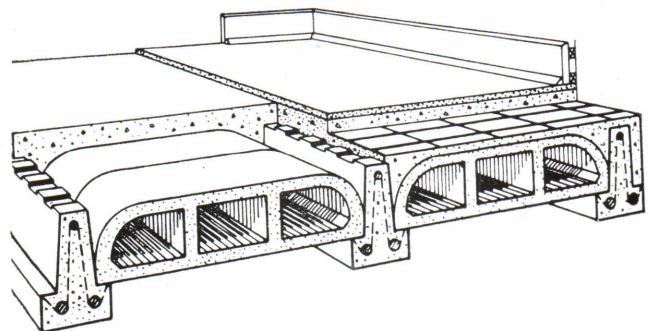
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## ARCHITECTURAL CALENDAR

**SEPTEMBER 2:** Durham Council of Architects, Harvey's.

**SEPTEMBER 3:** Charlotte Council of Architects, Chez Montet, Charlotte.

**SEPTEMBER 3, 10, 17, 24:** Architects Guild of High Point, High Point.

**SEPTEMBER 4, 18:** Raleigh Council of Architects, S & W Cafeteria, Raleigh.

**SEPTEMBER 16:** Winston-Salem Council of Architects, Y.W.C.A., Winston-Salem.

**OCTOBER 1:** Deadline for items for this publication's next issue.

**OCTOBER 16-17:** Virginia Chapter AIA Convention Natural Bridge.

**OCTOBER 17:** Western Council of Architects, Elks Club, Gastonia.

**OCTOBER 26-29:** Carolinas Branch Associated General Contractors of America Convention, Boca Raton, Florida.

**DECEMBER 15-18:** N. C. Board of Architecture Winter Series Examinations, School of Design, N. C. State College.

**JANUARY 23-24:** N. C. Chapter American Institute of Architects Annual Meeting, Barringer Hotel, Charlotte.

**JANUARY 25-29:** N. C. Board of Architecture, Barringer Hotel, Charlotte.

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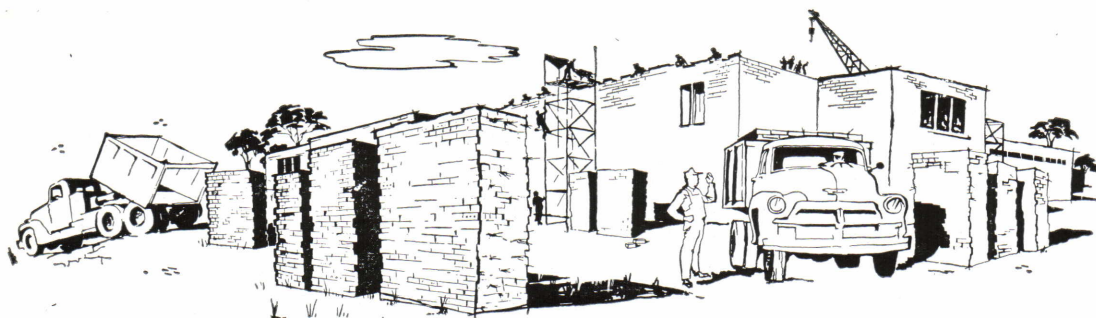
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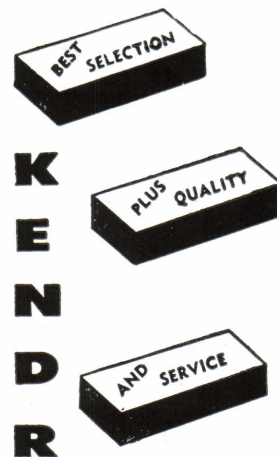


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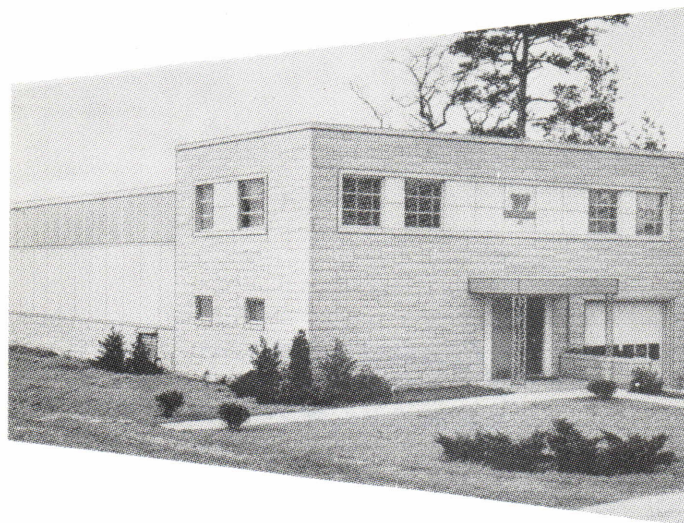


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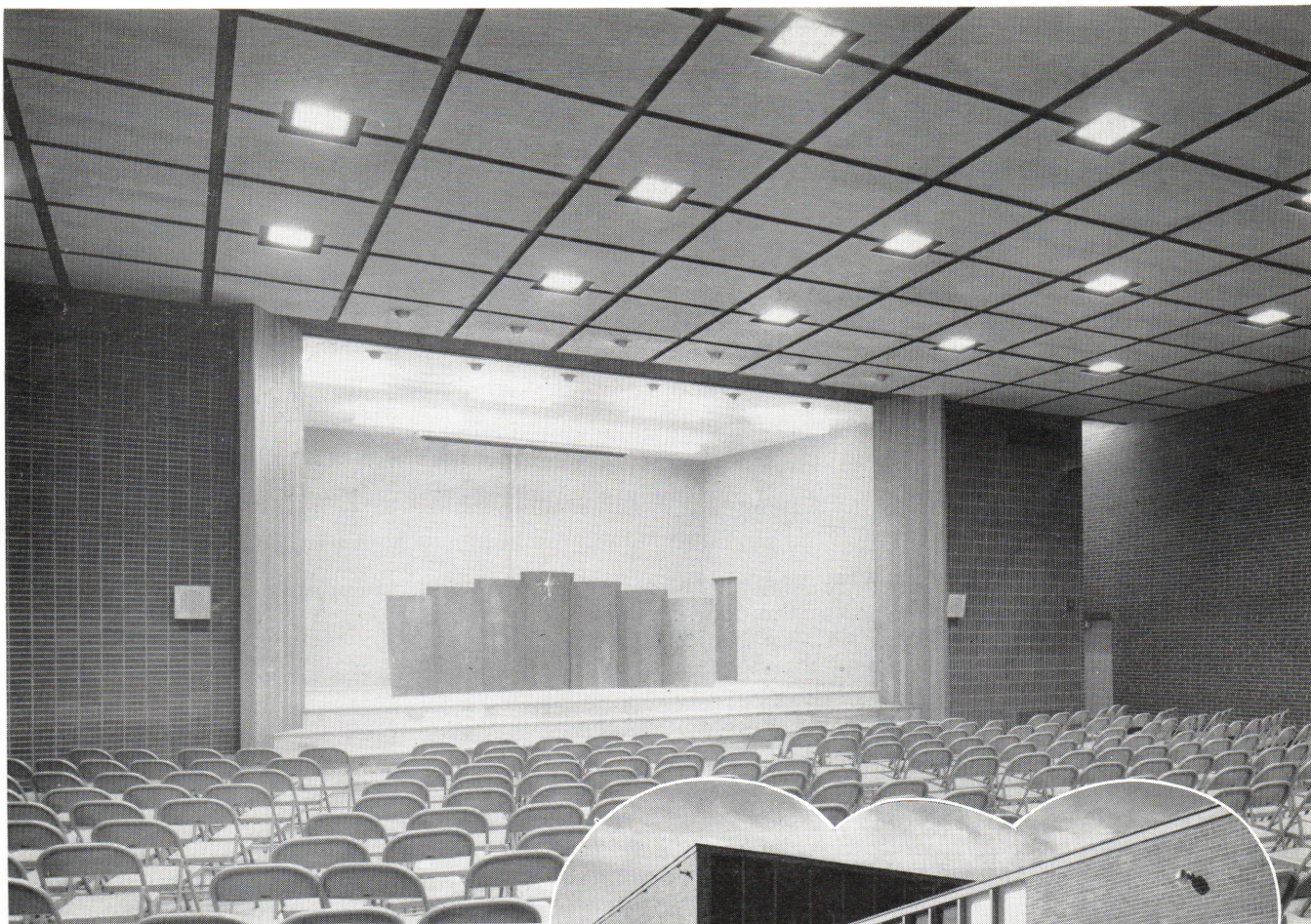
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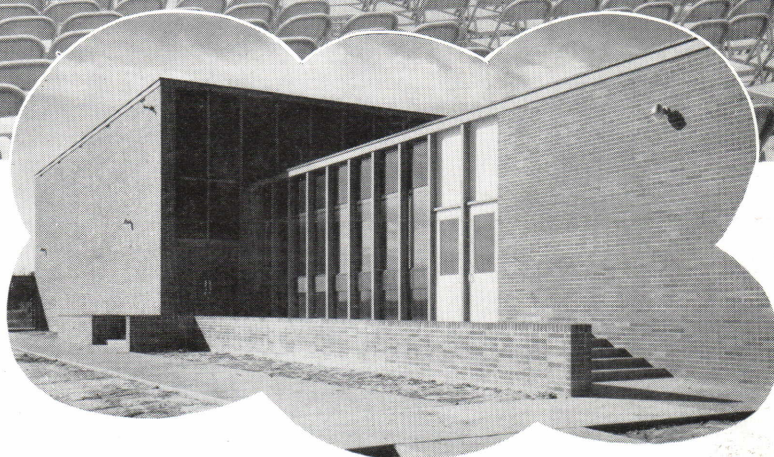
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