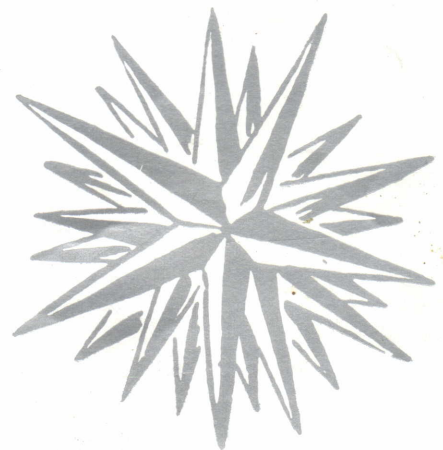
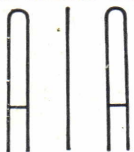


SOUTHERN ARCHITECT

DECEMBER 1958



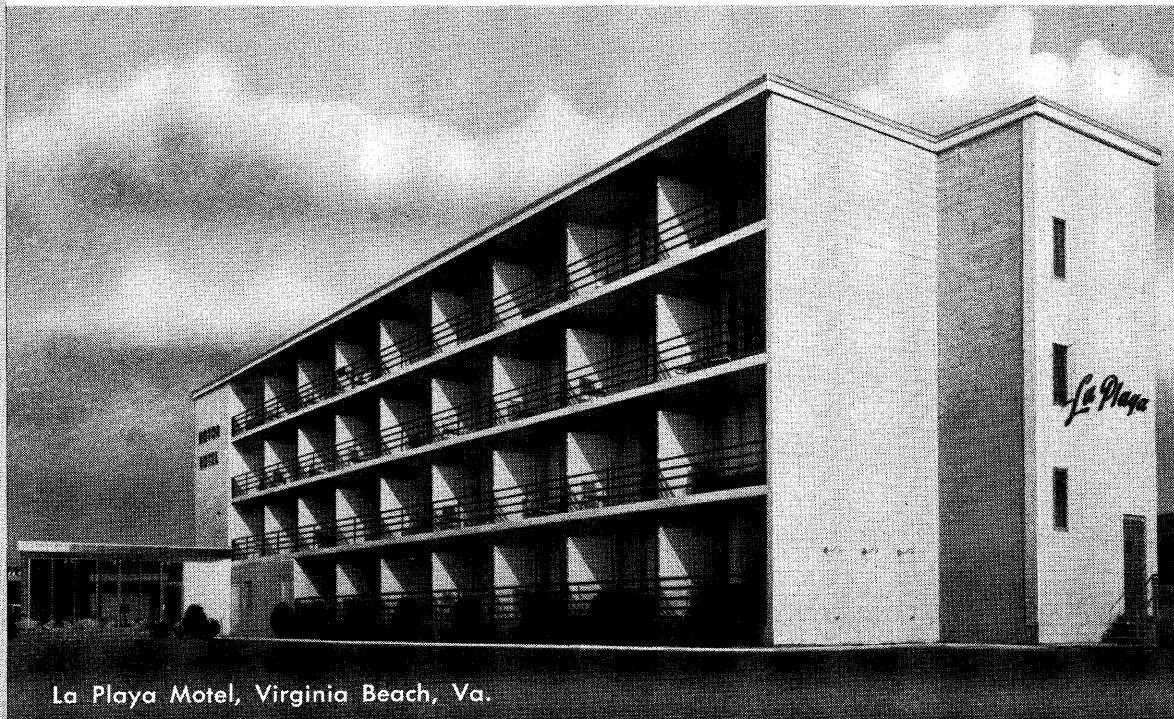
Official Publication
North Carolina Chapter



American Institute
of Architects

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Southern Architect

Volume 5

December 1958

Number 12

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COVER

The Moravian Advent Star

NORTH CAROLINA CHAPTER • THE AMERICAN INSTITUTE OF ARCHITECTS

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N. C. A. I. A. TO MEET IN CHARLOTTE

The 45th Annual Meeting of the N. C. Chapter The American Institute of Architects is to be held January 22-24 in Charlotte. Headquarters will be the Hotel Barringer. The Charlotte Council of Architects will act as Hosts, with Charles H. Reed as Convention Chairman, and they have been making active plans to assure the meeting of being one of the most outstanding ever held. Theme of the meeting will be "Urban Development and The Architect."

The principal speaker will be Mr. Grady Clay, Real Estate and Building Editor of the Courier-Journal of Louisville, Kentucky, on "Urban Development." Mr. Clay had an article published in the October issue of the AIA Journal on the theme of the meeting, has just returned from a tour of Europe and will visit several cities in our state prior to the meeting in order to have first hand knowledge of the status of redevelopment projects prior to his talk. Other speakers will be Mr. Walter A. Taylor, Director of Education and Research of the AIA and an architect, on "New Products"; Henry L. Kamphoefner, FAIA of Raleigh and Dean of N. C. State College's School of Design, on "The New Architecture of North Carolina," and Cecil F. Alexander, AIA of Atlanta and immediate past President of the Georgia Chapter AIA, on "Urban Development and The Architect." All business meetings will be held in the new Charlotte Library, which is located one block from the hotel.

The 5th Annual Honor Awards exhibit sponsored by the Chapter will be held with entries on exhibition at the Mint Museum. An outstanding jury composed of Samuel T. Hurst, Dean of the School of Architecture and Arts of Alabama Polytechnic Institute, Arthur Q. Davis of the architectural firm of Curtis and Davis of New Orleans, and Louis I. Kahn, FAIA of Philadelphia, will select for awards the architects of buildings deemed worthy of special merit.

Ten new Corporate members and two new associate members will be inducted into the Chapter during this session. They are Corporate members: Jack Baber of Asheville; Aldo B. Cardelli of New Bern; Robert W. Conner of High Point; Frank A. DePasquale of Durham; Clyde Henry Dorsett of Burlington; Harold W. Hartley of Lenoir; Charles Howard Kahn of Raleigh; John Robertson McClurd of Shelby; Raymond Cecil Sawyer of Raleigh; and Edward Kelly Sheppard of Charlotte; Associate members: Wrenn Miller Creel of Greensboro and William P. Reinhardt of Hickory.

Also scheduled during the meeting will be committee meetings, Executive Committee meeting, a

PRESIDENT'S MESSAGE



JAMES

Why does the general public have such small comprehension of what architecture is and so little knowledge of what is involved in producing it? A large part of the answer lies in our failure in the field of public relations. There are many things we can do about it as individuals and I urge all of you to consider the following suggestions for personal action.

Take an active part in all chapter and council activities.

Be a "Joiner" in your community. Get into civic clubs and local groups interested in promoting public welfare.

Be ready to speak on architectural or other subjects and let the fact that you are available be known.

Take advantage of films and literature made available by the Institute and the Chapter such as the films "Architecture USA," "What Is A House?," "A School for Johnny," "A Place to Worship," "A New Age of Architecture," and brochures such as "Facts About the Architect and His Work," "Designing a Better Tomorrow," "Your Career as an Architect," "Standards of Architectural Service," etc. These items will be of little use if you do not take advantage of them.

Prepare material on your work and submit it to "Southern Architect" and to local newspapers, radio and television where appropriate.

Take part in the Chapter "Honor Awards" program.

And finally, talk to others about your profession at every opportunity.

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

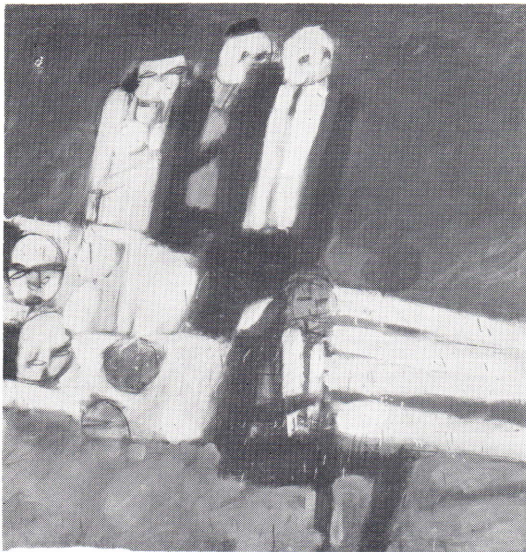
Council Officers meeting, the N. C. State College Architectural Foundation meeting, and a showing of the new film "The New Age of Architecture." The program is being arranged so that arrivals for the opening Thursday functions can attend a hockey game that evening. For the ladies there is scheduled a fashion show at Ivey's, and on Saturday afternoon an opera at Ovens Auditorium.

The meeting will conclude Saturday with the election of officers for the year of 1959.

21ST

ANNUAL NORTH CAROLINA ARTISTS' COMPETITION

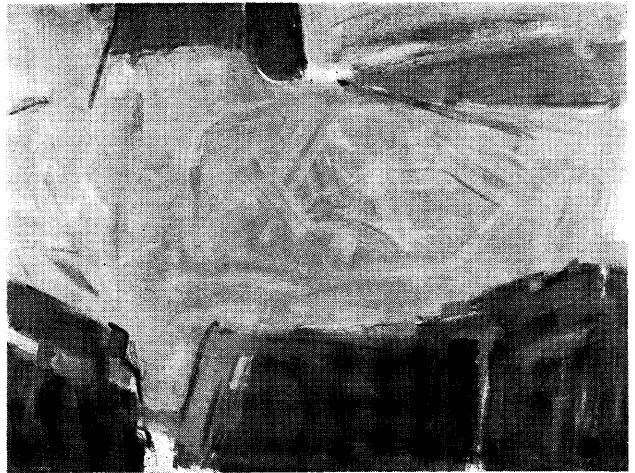
Five awards for outstanding works, entered in the North Carolina Annual Artists' Competition and selected by an out-of-state jury, were presented by the North Carolina State Art Society December 3 at a meeting held by the Society. The awards were of equal value. The North Carolina Artists' Competition Exhibition, comprised of these works and 40 additional paintings and 4 sculptures selected from over 450 entries by the jury will be on exhibition at the N. C. Museum of Art through December 28. Jurors were Edgar Schenck, Director of the Brooklyn Museum; Kenneth Donahue, Director of the Ringling Museum in Sarasota, Florida; and Jewett Campbell, artist and instructor at Richmond Professional Institute, Richmond, Virginia.



Owls' Watch

James Bumgardner of Winston-Salem won an award for his painting "Owls' Watch." Mr. Bumgardner is an instructor at the Richmond Professional Institute in Richmond, Virginia. He received a similar award last year and also a scholarship presented by the North Carolina Federation of Women's Clubs.

Ann Mercer Kesler of Winston-Salem received an award for her painting "Arena." Miss Kesler is a graduate student of the Woman's College of the University of North Carolina and a part-time instructor at Salem College. In addition to the special award, she will receive the \$300 scholarship sponsored each year by the North Carolina Federation of Women's Clubs.



Arena

An award also went to Maud Gatewood of Yanceyville for her painting "Field's Edge." Miss Gatewood is a former student of Woman's College of the University of North Carolina in Greensboro and maintains a studio in Yanceyville.



Field's Edge



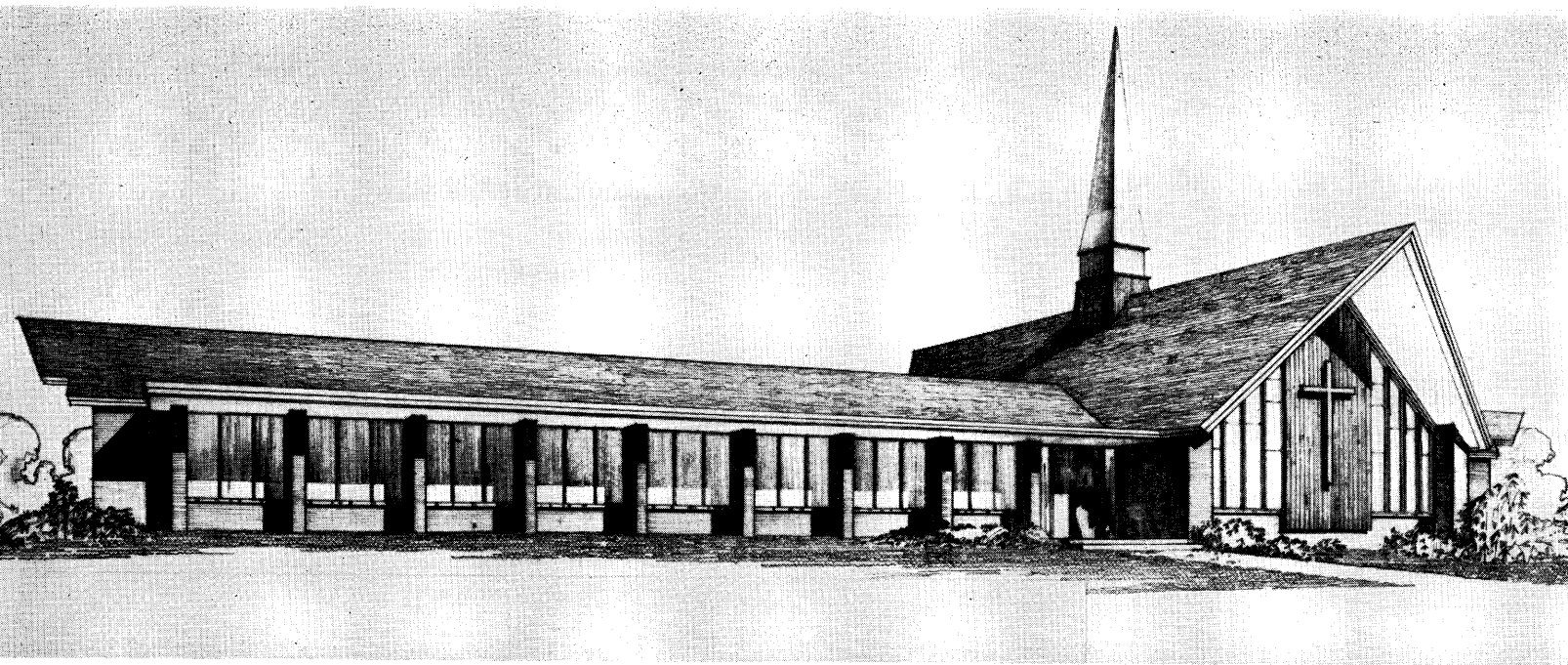
John Gordon, a professor of Art at East Carolina College in Greenville, won an award for his painting "Boddie at Table." This is the first award to be presented by the Society to this artist.

Boddie at Table

Robert Howard of Chapel Hill won the sculpture award for the second straight year for his work entitled "Landscape No. 6." Mr. Howard is a professor of Art at the University of North Carolina. His "Landscape II" won the Society's purchase award in last year's competition.



Landscape No. 6



METHODIST CHURCH

RALEIGH, N. C.

F. Carter Williams, AIA

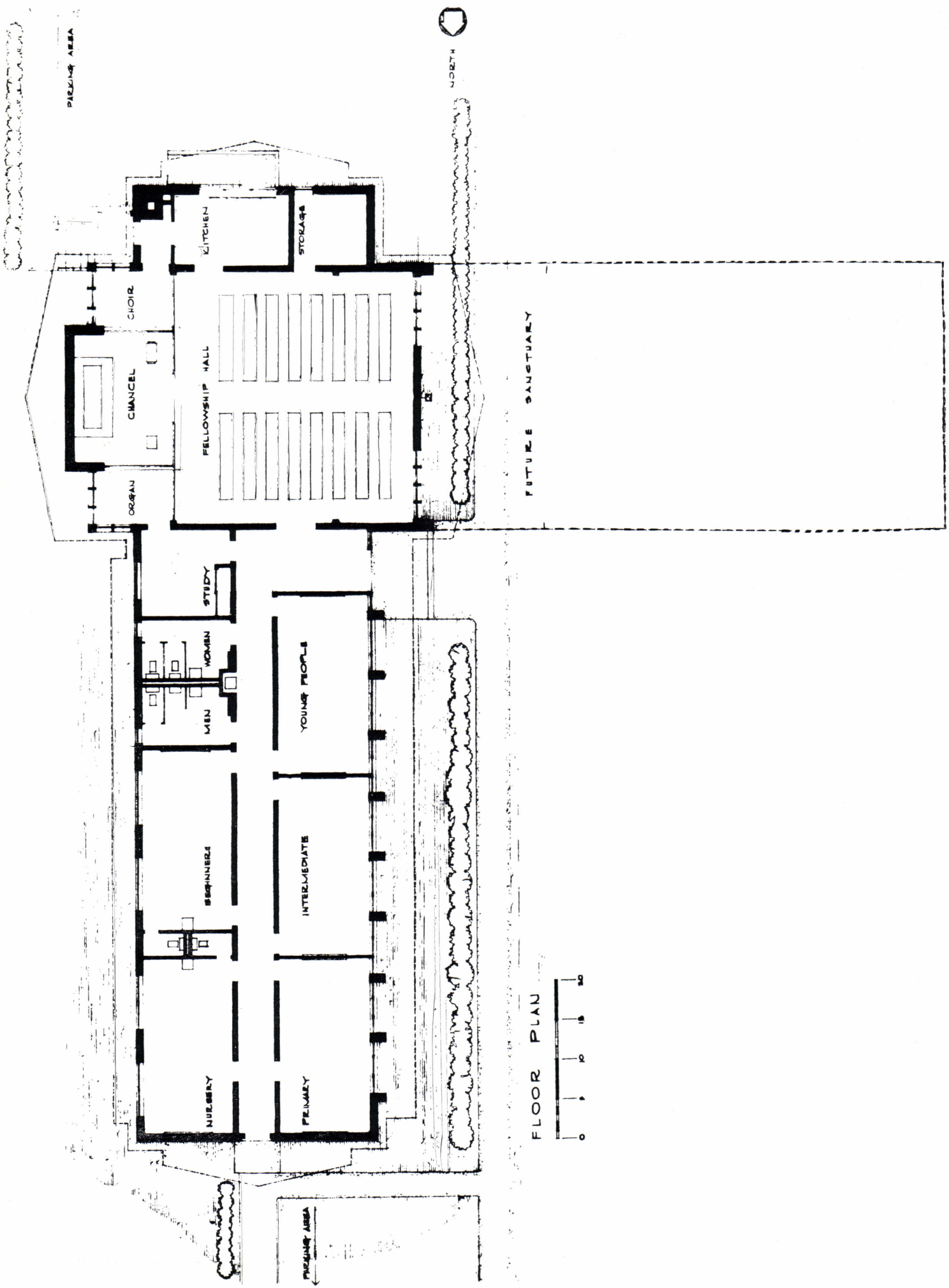
Raleigh, N. C.

J. M. Thompson Co., General Contractor

Raleigh, N. C.

The initial program phase of construction required an economical facility for this new Layden Memorial Methodist Church in a small suburban area of Raleigh. Included are five classrooms which can be easily divided into ten, a Fellowship Hall serving initially as the Sanctuary, Pastor's Study, Kitchen & Storage, and a basement utility room at the low end of the lot.

An ample site area provides for a future Sanctuary, Educational additions, and parking space. The total area is 4,839 square feet and contract price is \$55,335, omitting some items to be furnished by the Owner.



PARKING AREA

CHANCEL

ORGAN

CHOIR

FELLOWSHIP HALL

KITCHEN

STORAGE

FUTURE SANCTUARY

NORTH

NURSERY

BEGINNERS

MEN

WOMEN

STUDY

PRIMARY

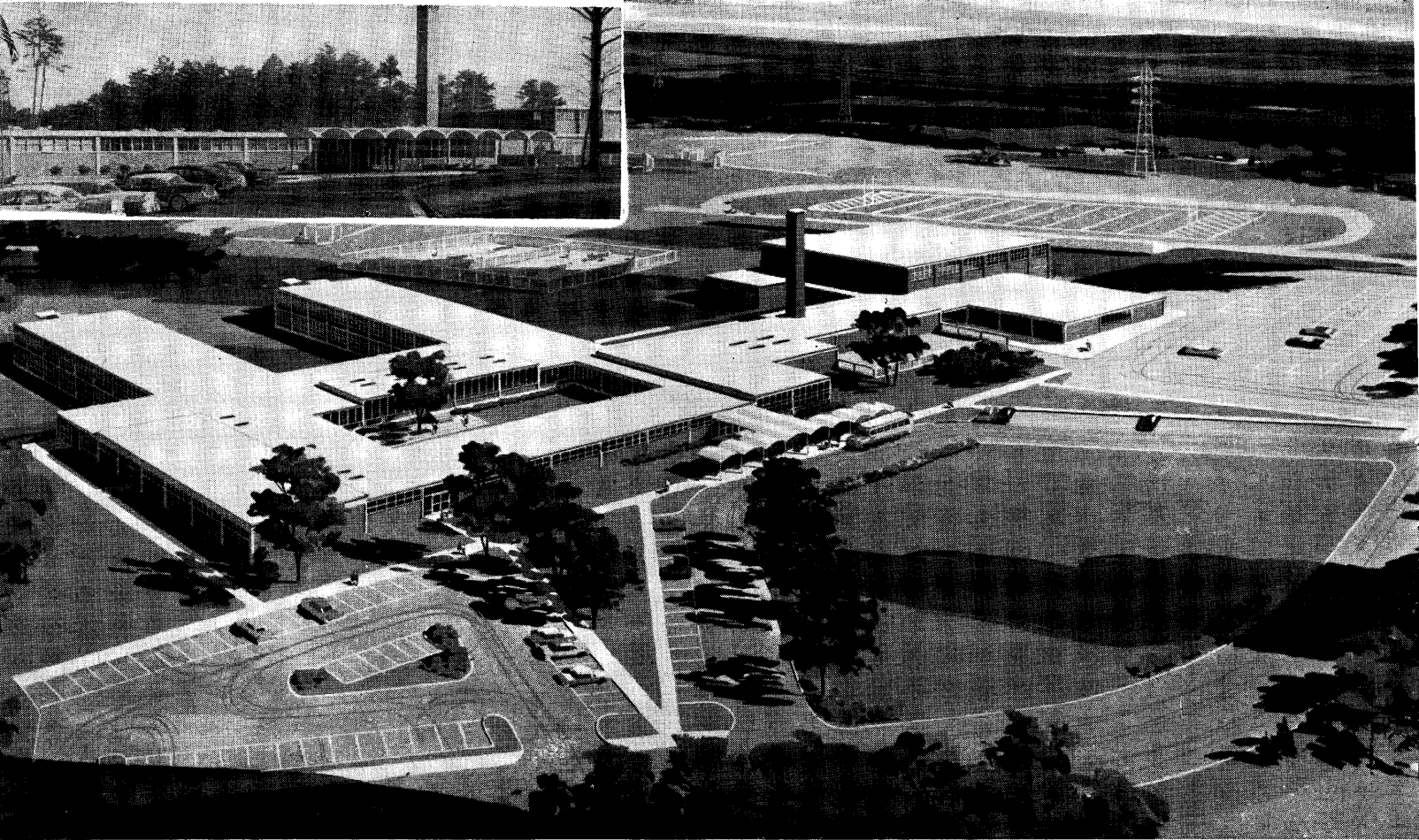
INTERMEDIATE

YOUNG PEOPLE

PARKING AREA

FLOOR PLAN





HIGH SCHOOL

GREENSBORO, N. C.

McMinn, Norfleet & Wicker, AIA

Greensboro, N. C.

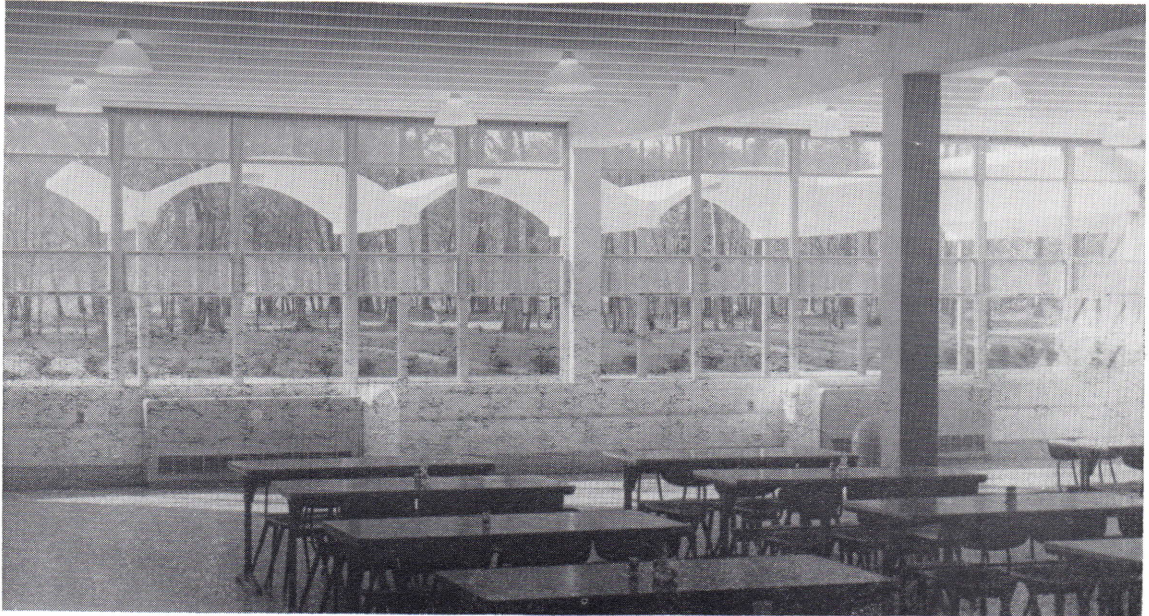
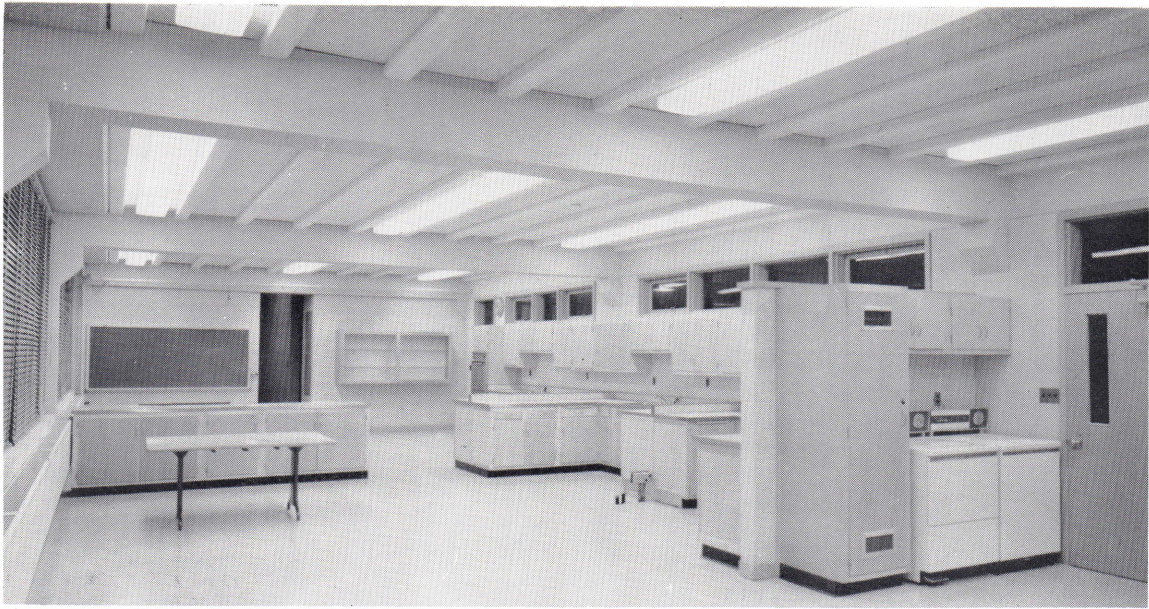
Brooks Lumber Co., General Contractor

Greensboro, N. C.

Last year construction began on this 122,098 square foot senior high school in Greensboro costing over \$1 million. The six units contains 16 classrooms, 3 biology laboratories, 1 physics laboratory, 1 chemistry laboratory, 2 diversified occupation classrooms, 1 diversified education classroom, 1 drafting room, 1 commercial education classroom, 1 home economics classroom, 1 general shop, 1 general metals shop, 1 paint room, a music department, library, students lounge, conference rooms, clinical examining rooms, gymnasium, boys and girls dressing rooms and showers, administrative offices, cafeteria and boiler room.

The exterior is of brick with exposed precast concrete frame. The structural frame is precast columns for all units except the gymnasium. Interior partitions are exposed concrete block and exposed brick.





GREENSBORO HIGH SCHOOL (Continued)

LEGEND

- | | |
|---------------------|-------------------------|
| 62 PHYSICS | 71 BATH |
| 63 STORAGE | 72 GIRLS' DRESSING ROOM |
| 64 BIOLOGY | 73 DRYING AREA |
| 65 OFFICE & STORAGE | 74 SHOWER |
| 66 CHEMISTRY | 75 GIRLS' BASKET ROOM |
| 67 DARK ROOM | 76 BOYS' DRESSING ROOM |
| 68 HOME ECONOMICS | 77 BOYS' BASKET ROOM |
| 69 GROOMING AREA | 78 TEAM ROOM |
| 70 LIVING AREA | 79 TUMBLING ROOM |

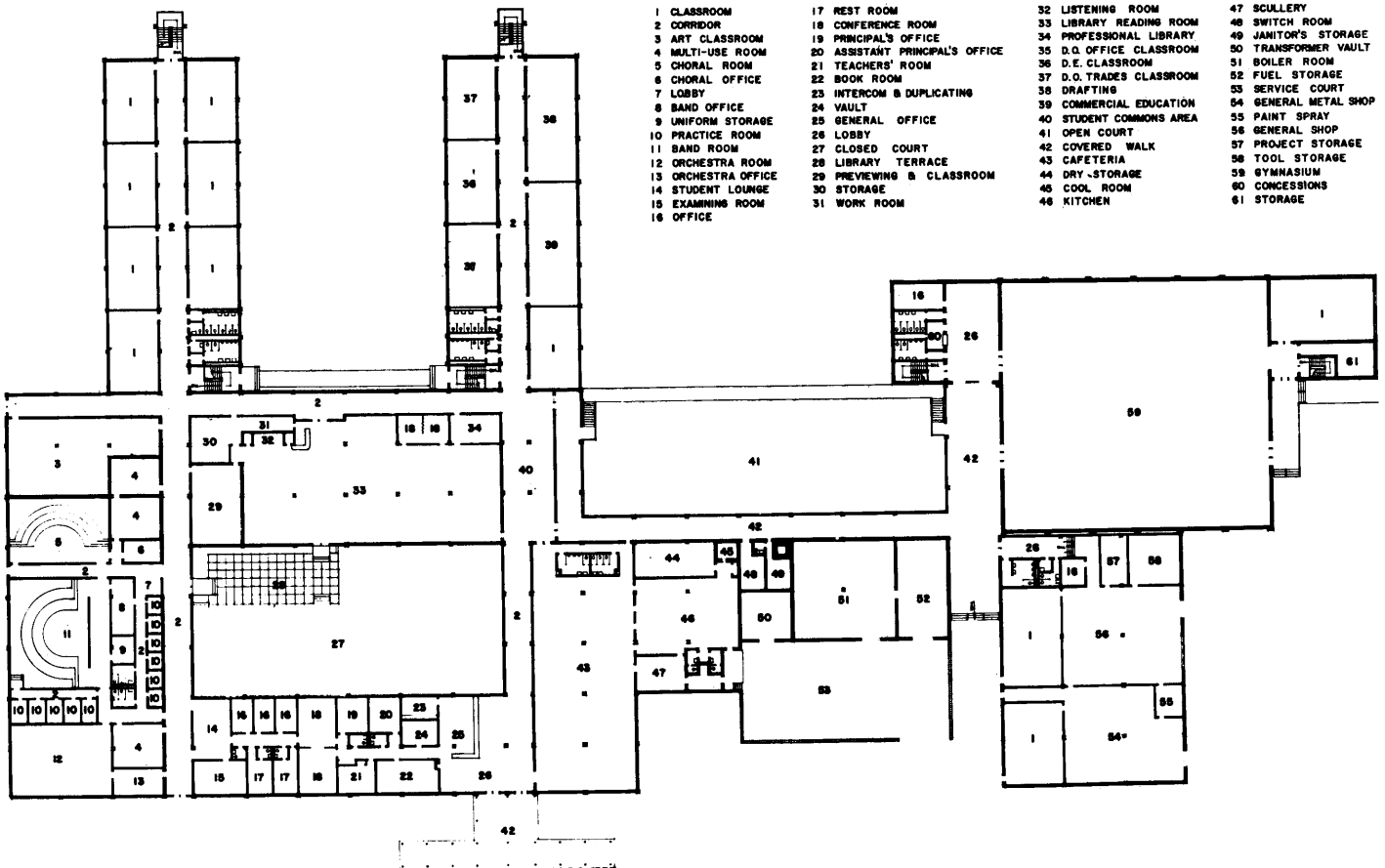


GROUND FLOOR PLAN

SCALE 0 20 40 60

LEGEND

- | | | | |
|---------------------|---------------------------------|--------------------------|-----------------------|
| 1 CLASSROOM | 17 REST ROOM | 32 LISTENING ROOM | 47 SCULLERY |
| 2 CORRIDOR | 18 CONFERENCE ROOM | 33 LIBRARY READING ROOM | 48 SWITCH ROOM |
| 3 ART CLASSROOM | 19 PRINCIPAL'S OFFICE | 34 PROFESSIONAL LIBRARY | 49 JANITOR'S STORAGE |
| 4 MULTI-USE ROOM | 20 ASSISTANT PRINCIPAL'S OFFICE | 35 D.O. OFFICE CLASSROOM | 50 TRANSFORMER VAULT |
| 5 CHORAL ROOM | 21 TEACHERS' ROOM | 36 D.E. CLASSROOM | 51 BOILER ROOM |
| 6 CHORAL OFFICE | 22 BOOK ROOM | 37 D.O. TRADES CLASSROOM | 52 FUEL STORAGE |
| 7 LOBBY | 23 INTERCOM & DUPLICATING | 38 DRAFTING | 53 SERVICE COURT |
| 8 BAND OFFICE | 24 VAULT | 39 COMMERCIAL EDUCATION | 54 GENERAL METAL SHOP |
| 9 UNIFORM STORAGE | 25 GENERAL OFFICE | 40 STUDENT COMMONS AREA | 55 PAINT SPRAY |
| 10 PRACTICE ROOM | 26 LOBBY | 41 OPEN COURT | 56 GENERAL SHOP |
| 11 BAND ROOM | 27 CLOSED COURT | 42 COVERED WALK | 57 PROJECT STORAGE |
| 12 ORCHESTRA ROOM | 28 LIBRARY TERRACE | 43 CAFETERIA | 58 TOOL STORAGE |
| 13 ORCHESTRA OFFICE | 29 PREVIEWING & CLASSROOM | 44 DRY STORAGE | 59 GYMNASIUM |
| 14 STUDENT LOUNGE | 30 STORAGE | 45 COOL ROOM | 60 CONCESSIONS |
| 15 EXAMINING ROOM | 31 WORK ROOM | 46 KITCHEN | 61 STORAGE |



FIRST FLOOR PLAN

SCALE 0 20 40 60

MEMBERSHIP ROSTER

The North Carolina Chapter of The American Institute of Architects annually publishes a roster of its members. "Southern Architect" is pleased to list the members as of December 1, 1958.

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Odell, Arthur G., Jr.
Stillwell, Erle G.

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911 Madison St.
709 W. Johnson St.
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Mays, William C., Jr.	329 N. Wrenn St.	High Point
McClurd, John R., Jr.	700 W. Warren	Shelby
McDonald, Henry Clyde, Jr.	204 Whitmire St.	Brevard
McDowell, Marshall P.	726 Hawthorne Lane	Charlotte
McKim, Herbert Pope	Box 1404	Wilmington
McKimmon, Arthur II	420 N. Boylan Ave.	Raleigh
McLawhorn, Herman R., Jr.	116-A West Market St.	Greensboro
McMinn, Leon	P. O. Box 988	Greensboro
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Meriwether, Shannon		Tryon
Mesrobian, Ralfe	600 Moravian Lane	Charlotte
Milam, James P.	2713 St. Marys St.	Raleigh
Mitchell, James Hunter	208 Parkway Bldg.	Asheville
Myers, Robert L.	2034 Buena Vista Road	Winston-Salem
Nahory, William F.	811 Manhasset Rd.	Charlotte
Norfleet, Robert	P. O. Box 988	Greensboro
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Olson, Bernard	329 E. Harper Ave.	Lenoir
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Page, Jesse M., Jr.	2609 Glenwood Ave.	Raleigh
Parker, Chester A.	P. O. Box 702	Panama City, Fla.
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THE FASCINATING ADVENTURE

by JOSEPH WESTON

This article by the former Field Promotion Director of Douglas Fir Plywood Association, recently retired, is a condensed version of his lecture to student architects at Texas A & M College. It was featured in the June and July issues of TEXAS ARCHITECT. One of the frankest descriptions of the excitement of architectural pursuit to cross the desk of your Editor, it is reprinted here by permission as an inspiration to the young in the profession.

A lifetime devoted to Architecture is a top-flight adventure. But the pursuit demands great devotion, and endless hours of enthusiastic, thoughtfully directed work. In other words, you will need brain, judgment and good plain sweat to accomplish your purpose.

I am inclined to ask, "Can you take it?"

I'm sure no place of importance awaits the esoteric lightweight who picks up a few clichés, thinks he has all the answers, and spends his years in argument. However, a wide open world of opportunity awaits the young architect with mental stamina, an unlimited belief in the need for his efforts, a readiness to unashamedly exhort to the world on the importance of beautiful surroundings, and who gets busy and applies himself.

Deep and gratifying satisfaction go with the profession of Architecture. The high ethical standards you must meet will leave your heart clean. You will serve one of the fundamental demands of humankind—the providing of shelter for all the tasks and pleasures of men. Your days will be bright and your life worthwhile as your dreams develop into structures of merit.

You are needed—satisfaction and opportunity are waiting for you. Now how about the training necessary to meet this demand? It would be interesting to dig into who young men choose to take up the study of Architecture.

Probably a few would like to be painters and have selected Architecture as a second choice because they have the idea an artist cannot make a living and maybe an architect can. Making a living depends more on the individual than upon the choice of painting or Architecture as a work. In any case, men in this category should be welcomed into the fold with genuine enthusiasm. In this day of engineers, cost accountants and lawyers, we must always put high value on sensitive men in the great scheme of things. I urge that in these materialistic times our greatest hopes lie in things of the spirit. To these gentlemen, I say, "Have faith in your inner talents, but remember—structures must be well done, they cannot be turned against the wall—like paintings—if they do not turn out well."

A second category of students might answer, "I've been looking at home magazines and thought I would like to do houses." This view is very limited architecturally. Specializing in houses is at the bottom of my list for the Architect of aspiration. Much like an orchestra leader with no instruments to direct but second fiddles.

Then there is the third group. Well rounded chaps who like to read, and have some facility with a pencil. Men who have had some contact with Architecture and have an idea of what they are getting into. These men are mentally prepared to accept all phases of training with understanding. Men determined to wade through courses they find difficult, knowing that when they become practicing

architects—acting as chairmen of boards of experts, if you will—they will be called upon for opinions and decisions covering the widest variety of subjects. They will want to study materials, methods, function, and above all, delightful appearance.

Architects should early acquire the ability to express themselves with a pencil. An active sketch book will not only help with this attainment, but when a man looks at any subject carefully enough to make a thoughtful sketch he will have fixed something fresh in his mind. He will become more aware of his surroundings, will see more clearly the effect of light, air, shade and shadow upon buildings.

Every architect should have enough physics to understand the amazing and basically simple physical facts that cause endless trouble if left unconsidered in his buildings.

Water is an example. Water may be gaseous, liquid or solid. Water defies all rules. It swells when it freezes, it can run uphill. Condensation is a bother. I suggest a big sign in every drafting room "Water Hazard."

Answers to problems of insulation, acoustics, refrigeration, electricity, and several other common architectural demands are found in Physics. Don't neglect it.

Imaginative thinking is necessary, but I agree with Bertram Goodhue, that before a man can be fully competent to design on his own, he must have a firm, broad base on which to build his personal expressions.

I hope you are not inclined to turn up your noses at buildings of the past. I urge you also not to confine yourselves only to the inspiration provided by contemporary architectural magazines.

I hope you will use all sources, develop a universal taste, in which you come to realize that the style of the Architecture is not what counts, but the artistry and competence of the architect. Incidentally, I don't believe in "Fountain Heads." Architecture is a thousand men deep. Draw from them all, then design your own.

After leaving school, an internship in the office of some practicing architect is mandatory. A summer or two out on the job will pay dividends. This is the period which not only trains you in the realities of architecture practice, but often leads to permanent positions with existing firms.

In the larger office, where varying degrees of specialization are normal, you may not gain as wide an experience as you might find in the office where the boss is "in" on everything, and the draftsmen are likely to be also.

Probably, the best guide to you as to selection of office, is to find your place where you have the greatest respect for the work of the firm—a place to which you can go as a learner without reservation.

The attrition, from the time you enter architectural school to the notable day on which you hang up your shingle, will be heavy. For those who have reached this critical point—who have received their wings, and are ready to pilot their own craft—immediate questions arise. You are reasonable well trained esthetically and technically, but,

(continued next page)

The Fascinating Adventure (Continued)

"How do I get commissions?"

"What do I do for business?"

Well, you might as well face it. Every producer must dispose of his wares. You have a fine service to offer, but you've got to sell.

I suggest you sit down and figure out just what an architect has to offer that is so all, all fired important—from the client's viewpoint. Study the subject backward and forward. Put your conclusions in your own words. Prepare yourself to sell the profession of Architecture. Then, get some practice at it. Starting right now! Remember—your first jobs will come from friends.

Your tongue is ready with answers to the difficult questions. You are sold on Architecture yourself, with the background you have. So—drag out your number one list, and your number two list and add an additional one. This is to be of the fifty most important and the most influential men in town.

Rework your architectural story around your own experience and your own intentions — ask yourself what features of your set-up are of particular interest to the buyer of architects' services?

The outline might read like this:

1. Prompt, clear headed solutions to planning problems.
2. Professional handling of aesthetic requirements.
3. Ability to meet reasonable budgets.
4. Clarity of working drawings and specifications.
5. Competence of supervision.
6. Integrity.

A story like this is too good to keep! So, get out, and circulate—during business hours.

Announce the opening of your office. Tell your architectural story, and ask if the person you are talking to knows of any jobs in the wind. Perhaps you had better have a short version of your presentation in mind if you catch a man at an especially busy hour. Follow every lead like a hound dog, and when you really get a prospect treed, for Heaven's sake, don't be afraid to "ask for the order."

I wonder how many of you are saying to yourselves, "Gosh what a lot of work." I remind these folks of my early question, "Can you take it?" Sure it's work, and worth it in a thousand ways.

Every building, all buildings, every structure with floors, walls and roof belongs to the architectural profession. Your field of work has been nibbled at from all sides. It's time to reverse this trend—time for some righteous wrath—time for concentrated, well organized educational effort. It's time to be sure of yourselves, and it's time for selling. Indeed, it's time for work!

Now, you have a nice job or two on the boards. Beware of a trap. You are determined to give your client the best services possible. You become engrossed in the most interesting chore man can name—designing and preparing plans for buildings. This is fun, it's exciting, it's next to impossible to get your nose away from the drafting board. That's the trap.

I say, devote at least eight hours a week to the promotion of further work. If you do not have a flow of jobs into your office, all of a sudden you have nothing to do—draftsmen to pay, or let go. Office overhead and demand for food at home keep rolling right along. You've got to sell. Particularly at first.

I have mentioned only direct calls on individuals to develop new business. Obviously many other courses exist for getting your name before the public. These are important too, but often not really effective until you have some worthwhile buildings behind you to publicize specifically. Generalities don't get you very far.

Also, I wish to mention residential practice again because I am firmly convinced that you should not start your professional career on smaller houses. It's the hardest thing in the world to get the man who has some real money to invest, to believe you can handle a half million dollar bank if your practice has been on \$15,000 houses.

If you were job captain of a larger building in some other architect's office, and you tell the prospect client of this experience, he is likely to consider your appeal for work in your own name as valid. He knows that you have everything to gain by doing his job, and will give effort and personal attention to the commission that cannot be purchased from the "big" architect. He might even be the kind of man who likes to give a boost to well prepared young men.

So—keep your door open by pumping gas at night if you have to—but hold out for the larger commissions to stake your future on.

If you are offered a \$75,000 house—take it of course, but that is the minimum figure to consider. People building houses of that cost will expect to pay you a proper fee—and assuming you do a good job—you can use this as proof you are an architect able to produce satisfactorily at a higher money level.

It has been said, "You want people who are going to build to desire your architectural service." True enough, but that's only part of the story. I have rephrased the comment of an important advertising firm:

"Marketing it a business function that concerns itself with creating desires rather than with the far more limited area of serving clients needs. Also, in today's stiffening competition the health of your venture will be judged by your ability to capture an increasing share of the potential market for the services you offer."

Here is a check list to implement the capturing process:

1. Direct Personal Calls. To make yourself known, to explain architectural practices, to develop leads, to ask for the order.
2. Prepare a booklet that is a nicely arranged and well printed statement, to leave behind on your calls, and to mail out as occasion offers. It might be titled, "Architectural Practice, What It Is, What It Can Do For You," or something like that. It should clearly state the nature and value of architectural services from the reader's standpoint.

For example:

- a. Ethical Standards. The owner's interests are the architect's interest—the fee is the only compensation.
- b. Thorough Training — Examined and licensed to practice.

Planning ability

Aesthetic competence

Knowledge of legal requirements—the handling of contracts.

(continued next page)

- c. Steps in a typical commission.
- d. Architectural charges.
- e. Your photograph and a statement of your academic and working experiences.
- f. Your name, address and telephone number, of course.

The brochure could well be 8½ x 11 inches in size. This can be folded for mailing, and fits a business file.

3. Newspapers are the most effective publicity tool. Make acquaintance with editors and reporters who might have an interest. Write articles, enter architectural, art, and planning controversies, but don't be a fanatic who pops off without thinking. This may get you publicity but no work will accrue. Consider your words, use critical judgment. You are a professional and what you say should make sense and be worthy of adult consideration.
4. Exhibits generally come a little later in your professional life when you have some buildings to show, but if you really know how to make fine presentation drawings or models, put your bait out for public view. And incidentally, a blown-up photograph of a model is often more effective than the model itself. This material can be shown in bank lobbies, at the library perhaps, in insurance company windows, and so on. Be choosy of location, however. Go where the traffic is. Also, be sure the drawings or photographs are clean, and carefully mounted. Don't show anything that is shopworn.
5. Lectures before adult groups make sense. This is indirect selling, but builds up your name and your profession. You might talk on the History of Architecture, and wind up with the Architecture of today—good and bad. Your "commercial" about what the architect of today does for his client can certainly be included. If you do undertake talks, be sure to prepare carefully, but play smart and don't let it appear that you take yourself too seriously. A smile is a wonderful thing.
6. Group promotion by the local Chapter of the AIA, or any other interested group should be supplemented — and led, if necessary — but in doing this, keep in mind always that two very important things are at stake:
 - a. Your very existence as an architect.
 - b. Control of architectural design by qualified professionals.
7. Other promotional possibilities could be listed, but have obviously been omitted. There are two reasons for this. A person can get so busy with general promotion that he forgets to sell. Secondly, group activities help you only if you personally get busy and take advantage of the opportunities so developed.

Architectural ability in the broadest sense is assumed. It is a must. It is the base upon which your life's work will be built, and the foundation of your whole promotional story. Without professional competence of high order your words are nothing—the noises of a two-penny medicine man.

The organization of your office—partnerships, legal situations, accounting, overhead, net profit—are subjects which will demand attention. This is true in a small organization as well as in larger groups. One book which considers these earthly

things, as well as job getting, is worth your reading, "This Business of Architecture," by Royal Barry Wills. It is pointed mostly to residential practice but many of the principles he outlines may be applied to other work.

The designs you generate, the contract documents you produce, the supervision you give, constitute your practice as an architect. If your designs are thoughtful—meet the demands of the problem—recognize the limitations of material and money, and never become static—cliches that is—you will improve as you grow, and are off to a running start on the Fascinating Adventure.

Your contract documents interpret your designs, and are for this purpose alone. Your working drawings must be sharp, and well detailed, with accurate dimensions and legible notes. Your specifications amplify the drawings. They must be clear and tight. Complete and accurate plans and specifications tighten competition, thus reducing costs. They also prevent the trouble of extras and misunderstandings. Finally, supervision costs to the architect are reduced by them.

Supervision is a must. Be darned slow about turning your drawings over to anyone to build from without your supervision. The thought and care you have given to scale, and to the details that make the difference, are likely to be wrecked if you do. Every jack carpenter knows a "cheap" way to do the job, and he has the ear of the owner when you are not present to defend or explain. Also, where special structural problems are to be met, or you have made a selection of some new material or method, it is up to you to see that the ultimate building meets the goal envisioned.

An architect is not just a drawer of plans, a maker of "blueprints." The Greek meaning of the word architect is "Master Builder." Be just that!

Probably every commission you ever do will be more important to the client than it is to you. It means a commitment of large sums of money—his money. The contract arrangements between you and your client should therefore certainly be clear. If you have the idea the owner thinks more of you—trusts your professional judgment more completely—if you are willing to work without pay for sketches, or go ahead with working drawings without an agreement, or end up without profit—get the idea out of your head. Nothing could be farther from the truth.

If you don't believe me, go to your banker and ask what banks think of people who take heavy responsibilities, produce prodigiously, are needed in the world, but who are inclined to work with loose contractual arrangements. I'm sure of his answer, and this opinion should be enough to convince you, too, because those who control the money of the world and thereby exert the greatest single influence on architecture, assume contracts to be normal business procedure; further, they respect the man whose profession produces profits.

An agreement with your client therefore should be an automatic thing with you. The explanation of it to him not only proves your business judgment, it also makes clear your fee and the services behind it.

People with untrained eyes are unobservant, more or less blind to appearance values in buildings. Habit is strong, but you can lead them, train them that Architecture is an art. They go, perhaps un-

(continued on page 20)

LEGAL LINES

by R. Mayne Albright, Attorney
for N. C. Chapter AIA

"The Importance of Being Owner"

Architect's Ownership of Documents.

"Article 10. Ownership of Documents: Drawings and specifications as instruments of service are the property of the architect whether the work for which they are made be executed or not, and are not to be used on other work except by agreement with the architect." (A.I.A. Standard Agreement Forms A102 and B102).



ALBRIGHT

"Article 7. Ownership of drawings and models. All drawings, specifications and copies thereof furnished by the architect are his property. They are not

to be used on other work and, with the exception of the signed contract set, are to be returned to him on request, at the completion of the work. All models are the property of the owner." (A.I.A. Agreement between Owner and Contractor Form A-1).

It is proper for the client to retain reproduced sets of drawings and specifications for use in servicing and maintaining the building. However all drawings and specifications are instruments of service and the property of the architect and shall not be used on other work except by agreement with the architect. (A.I.A. "Standards of Architectural Service").

These and similar statements as to ownership of plans, designs, specifications and models are well known and almost universally used by North Carolina architects.

Where such provisions are made a part of the contract, there is a ready answer to most questions about ownership or use of plans or the tax consequences of the architect-owner relationship.

The purpose of this article is to point out a fact which is not so well known: "In the absence of a contract provision to the contrary, a client is entitled to plans and specifications which he has accepted and paid for." Thus as between owner and architect, the rights to ownership and use of plans are the subject of *contract* between them. Under the contract form adopted by the A.I.A., the plans and specifications remain the property of the architect even after the building for which they are drawn is constructed and the architect paid for his services. Without some such contract provision, however, an architect ordinarily no longer is the owner of the plans and specifications which are furnished to and accepted by and paid for by the owner. In such case, on acceptance of and payment for the plans, the owner is entitled to them as his property and the architect cannot subsequently prevent the owner from using them in constructing another building. Nor does he have a right to receive additional compensation when they are used again, since he has already been paid for them under the original contract. (See Bernard Tomson *Architectural and Engineering Law*, Chapter 26.)

THE FASCINATING ADVENTURE

(continued from page 19)

knowingly, to the show window which is well composed, well designed. Most everyone will admit the Thunderbird at the curb is good looking. But—how about the block of buildings that serve as background to the window and to the curbstone display? I doubt if most folks think much about it.

Is it not time to change this indifference into critical demand for architecture of the highest quality? Should you not undertake this task?

Jack Dionne has said, "The world makes way for the man who believes in his mission. No matter what objections may be raised, no matter how dark the outlook, he believes in his power to transform into reality the vision which he alone has seen."

Enthusiasm will steady the heart and strengthen the will; it will give force to the thought and nerve to the hand, until what was only a possibility becomes a reality. No barrier however formidable, no obstacle however insurmountable, can bar the way to any man possessed of enthusiasm for a high ideal. Never before in the world's history has the man fired by enthusiasm had such an opportunity as he has today.

With enthusiasm, the Fascinating Adventure becomes doubly adventurous, doubly fascinating.

For reasons cited above, it must be apparent that all architectural plans (including original tracings, blueprints and specifications) intended only as "instruments of service" to which the architect retains title, should be so specified in the contract documents and so identified on the documents themselves.

In addition to the reasons cited above, one important further reason is now emphasized: the applicability of the N. C. Sales Tax.

The sale of "stock plans" appears to be a transaction which clearly is subject to Sales Tax. On the other hand, professional services with plans used as "instruments of service" only, clearly are not subject to Sales Tax. Between these two extremes, where shall the line be drawn between transactions which are properly "services," and those which are "sales"?

The Architect should exercise extreme care both in entering contracts and in identifying plans and documents to see that what he intends as "instruments of service" may not later be determined to constitute a sales transaction subject to Sales Tax on the entire fee or purchase price including professional services.

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ARCHITECTS AND BUILDERS IN THE NEWS

Opens Office

Walter C. Burgess, AIA of Raleigh, in November announced opening an office at 605 Glenwood Avenue for the practice of general architecture.

Dodge Issues Grounds Handbook

The F. W. Dodge Corporation has issued the first comprehensive guide for landscaping and maintenance of public, semi-public, industrial and commercial grounds. The 503 page book,

titled "Ground Maintenance Handbook", was written by Herbert S. Conover, Landscape Architect for the New York Power Authority in the development of the tremendous St. Lawrence River Power project. The book covers virtually every aspect of ground maintenance and development, from the original selection of land through planting and seeding to the equipment and methods necessary to keep it in fine condition. The price of the book is \$10.75.

Members On Conferences

Several Chapter members are to appear on two conferences to be held this month at State College. Leslie N. Boney, Jr., AIA of Wilmington will participate on the Conference on Opportunities For the Use of Laminated Wood in Building Construction, to be December 2-3, and Henry L. Kamphoefner, FAIA of Raleigh, Leon McMinn, AIA of Greensboro, and Charles H. Kahn, AIA of Raleigh, will participate on the Quality Concrete Conference, scheduled December 5-6.

Acoustical Consultant

Leo F. Mulqueen has written to announce that he has opened an office at 5148 Massachusetts Avenue, N.W., Washington 16, D. C. as an Acoustical Consultant. He suggests that many architects might use a consultant in this field if they knew where to find one when needed.

Scholarship Reoffered

The International Association of Blue Print and Allied Industries has again offered a scholarship in the amount of \$750 for an architectural student. The recipient will be selected by the AIA Committee on Awards and Scholarships, and nominations should be made to them immediately.

Dissolve Partnership

Tom H. Hutchins, AIA of Statesville, and W. Jack Adams, Engineer, announce the dissolution of their partnership. Hutchins will continue to operate his architectural firm at the same 1515 Davie Avenue address.

School Conferences Replanned

NCAIA School Committee Chairman Leslie N. Boney, Jr. of Wilmington has advised that the School Planning Conferences will be replanned in early 1960. The first of these conferences was held in February of this year, with the Chapter co-sponsoring the meeting with the Superintendents Division of the N. C. Education Association. President of that Association, Mr. F. D. Byrd, Jr. said that their group was very much interested in the meetings and had considered them quite worthwhile. The schedule of the 1960 meetings will be developed for discussion at the Chapters 1959 Summer Meeting.

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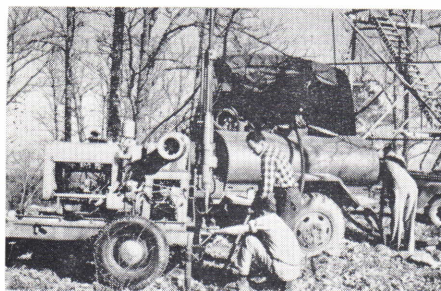
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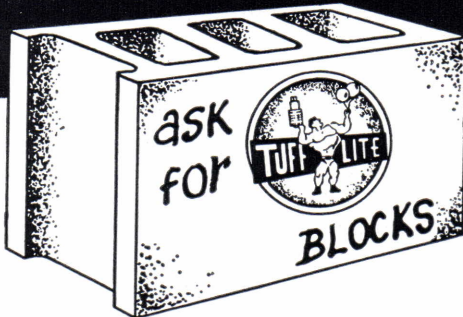
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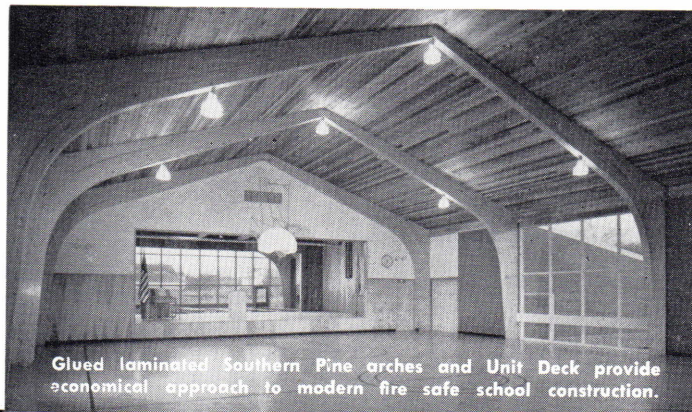
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ARCHITECTURAL CALENDAR

- DECEMBER 2:** Durham Council of Architects, Harvey's.
- DECEMBER 3:** Charlotte Council of Architects, Chez Montet, Charlotte.
- DECEMBER 3, 10, 17, 31:** Architects Guild of High Point, High Point.
- DECEMBER 5:** Eastern Council of Architects, New Bern.
- DECEMBER 6, 15:** Raleigh Council of Architects, 6 at S & W Cafeteria, 15 at Scandia Village, Raleigh.
- DECEMBER 16:** Winston-Salem Council of Architects, Y.W.C.A., Winston-Salem.
- DECEMBER 15-18:** N. C. Board of Architecture Winter Series Examinations, School of Design, N. C. State College.
- JANUARY 2:** Deadline for items for this publication's next issue.
- JANUARY 9:** Western Council of Architects, Hickory.
- JANUARY 15:** Deadline NCAIA Honor Awards Competition.
- JANUARY 22-24:** N. C. Chapter American Institute of Architects Annual Meeting, Barringer Hotel, Charlotte.
- JANUARY 25-29:** N. C. Board of Architecture, Barringer Hotel, Charlotte.
- FEBRUARY 24-26:** 36th Annual Building Products Exposition and Convention Carolina Lumber & Building Supply Association, Township Auditorium, Columbia, S. C.
- MAY 22-27:** South Atlantic Region AIA Meeting, Cruise Charleston-Nassau.
- JUNE 22-26:** AIA Convention, Hotel Roosevelt, New Orleans, La.

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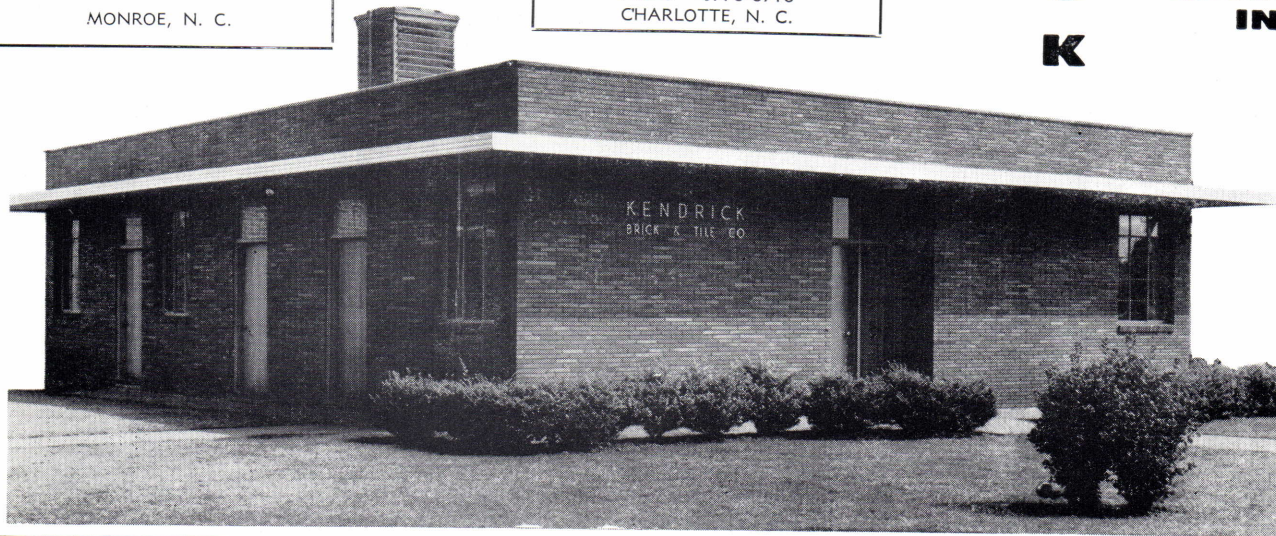
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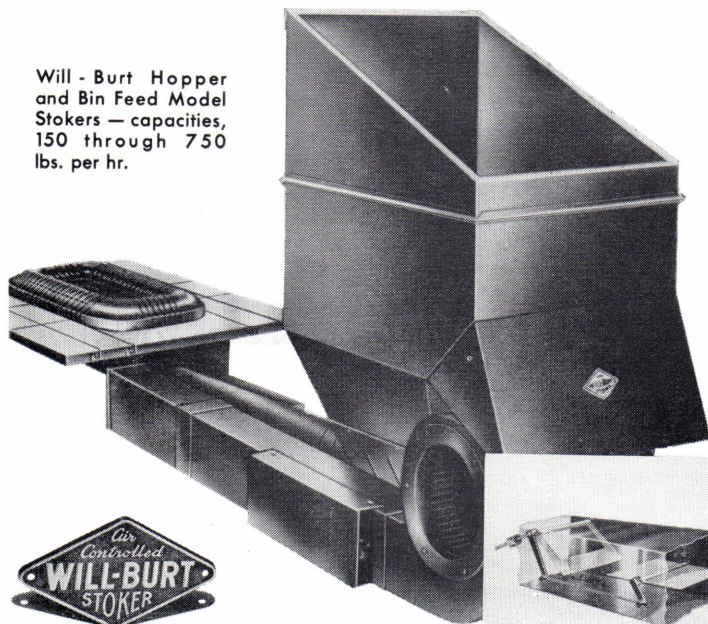


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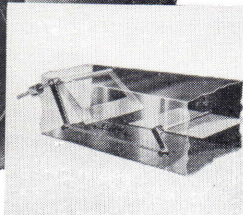


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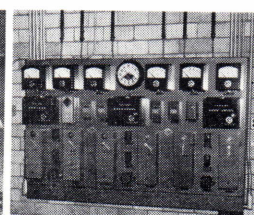
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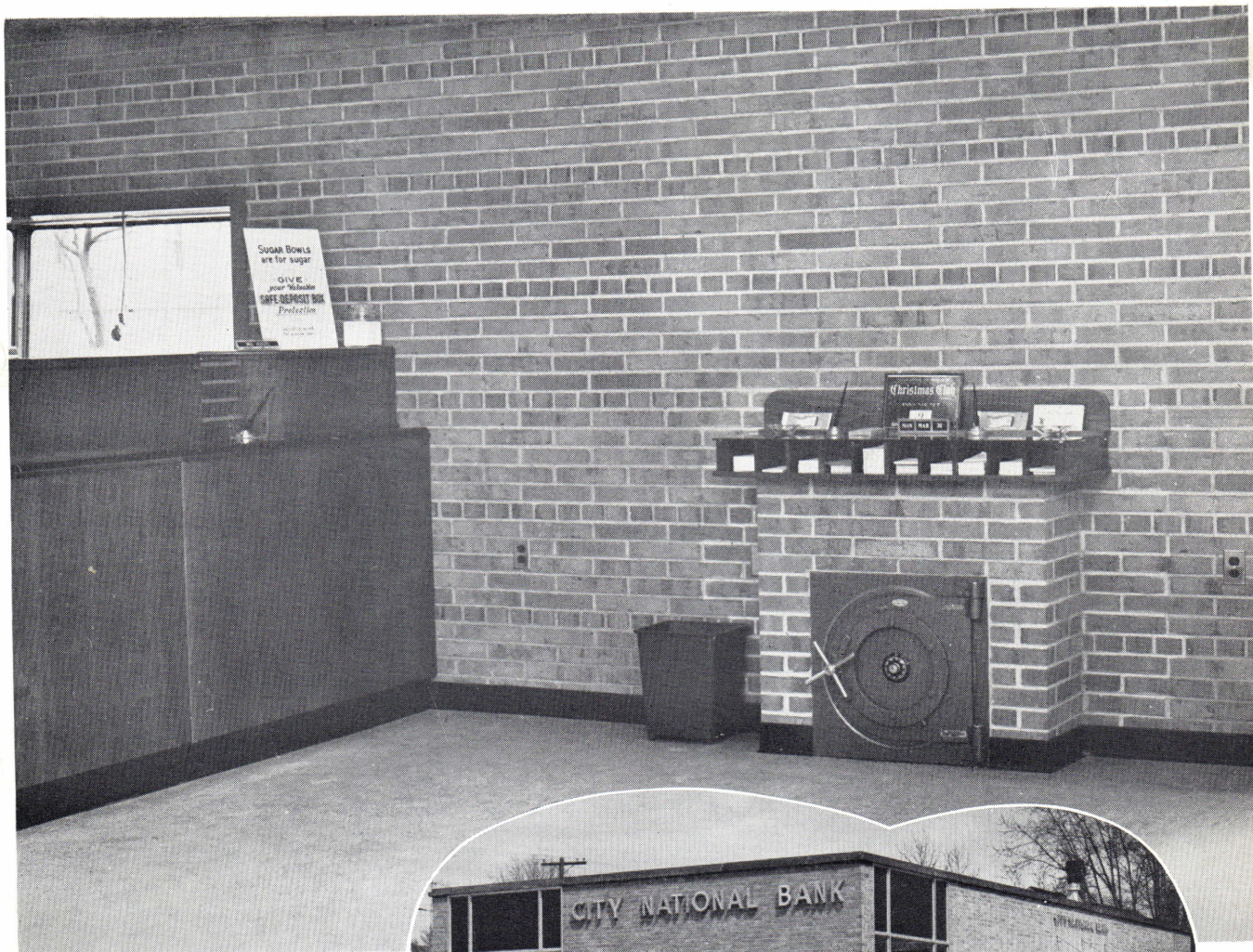
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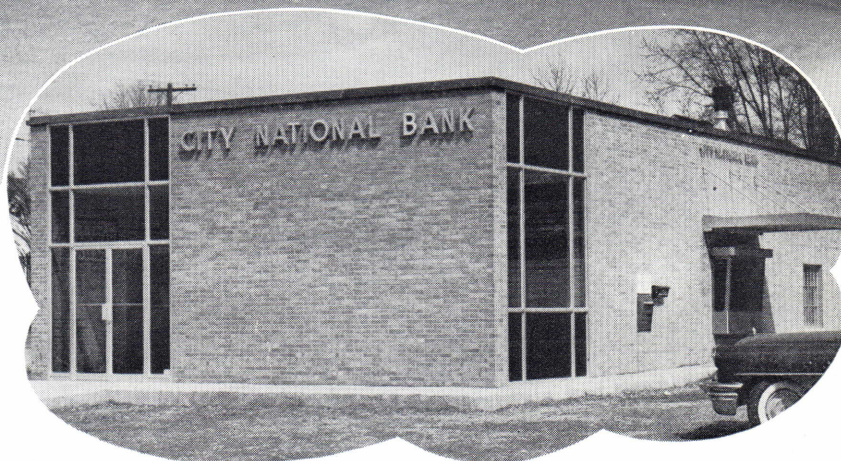
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