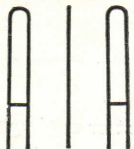


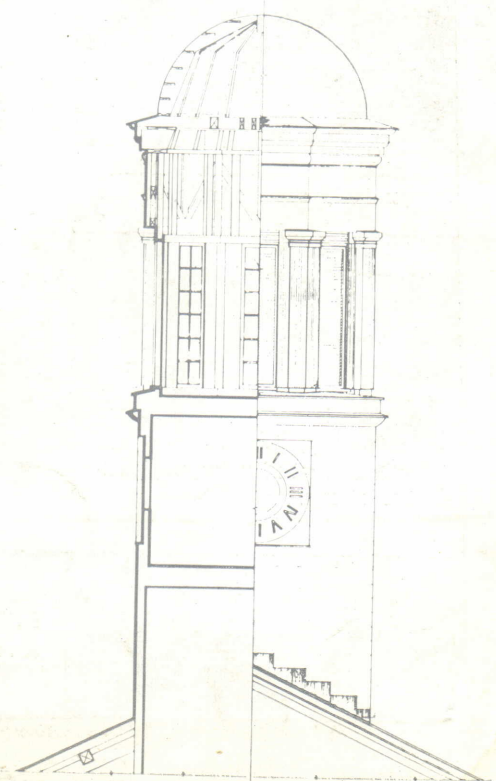
# SOUTHERN ARCHITECT

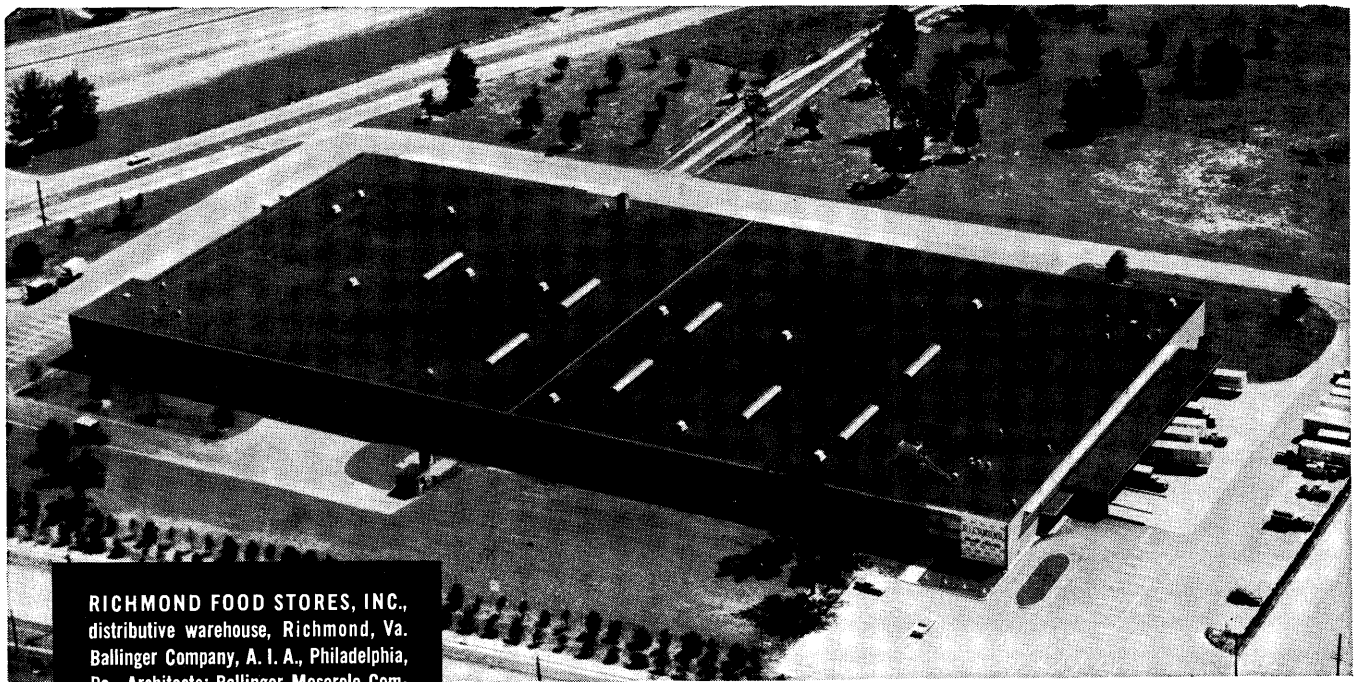
SEPTEMBER 1959

Official Publication  
North Carolina Chapter



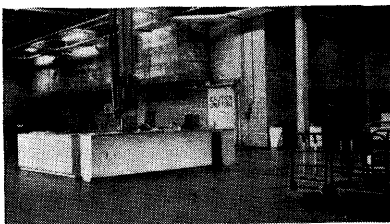
American Institute  
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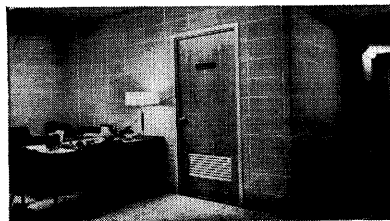


**RICHMOND FOOD STORES, INC.**, distributive warehouse, Richmond, Va. Ballinger Company, A. I. A., Philadelphia, Pa., Architects; Ballinger-Meserole Company, Philadelphia, Pa., Consultants in Physical Distribution Engineering; Doyle & Russell, Richmond, Va.; Contractors.

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Solite walls set off contemporary furniture in lounge.

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More and more, Solite's many *natural* advantages . . . its complete compatibility with all building techniques and materials . . . are making it first choice *wherever* better building is underway.

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# SOUTHERN ARCHITECT



September 1959

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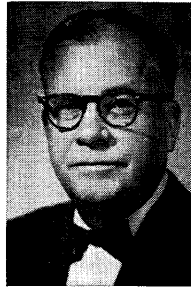
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Southern Architect is the official publication of the North Carolina Chapter of the American Institute of Architects and is published monthly by H. J. Stockard, Jr., 133 Fayetteville St., Raleigh, North Carolina, Telephone TEmple 4-4384.

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. Subscription price: One year \$3.00; Two years \$5.00. Single copies 25 cents. Kindly notify Southern Architect in the event of change of address.



CLEMMER

## PRESIDENT'S MESSAGE PRESIDENT'S MESSAGE

The need for clarification of the proper procedure for the selection of an Architect offers to all of us a great opportunity for public service. People, generally, will appreciate our assistance in eliminating the all too common misconceptions surrounding this subject. Recent and recurring experiences, of our knowledge, over the state emphasize the need for renewing our efforts in this direction.

It seems to be a perfectly natural process for one in need of a physician, a surgeon, an attorney, or an accountant to seek out and engage the services of the particular professional whose qualifications most nearly fulfill the specific requirements demanded by the current situation. The pastor, the teacher, the school administrator, and every other professional person is usually investigated thoroughly before employment. What causes people on many occasions to think otherwise when selecting another professional — the Architect?

The position of the Architect is one of grave responsibility. He should be chosen with great care. Two methods of selection are acknowledged and recommended by the American Institute of Architects. (1) By means of an Architectural Competition. (2) By Direct Selection. It is the competition method which is most widely misunderstood. This method is not a competition to determine the lowest bidder. Neither is it a process whereby the prospective client requests several different Architects to submit "sketches" along with proposals, from which the client hopes to determine who is the best qualified Architect for the job at hand.

The competitive method means an Architectural Competition conducted in accordance with certain specific rules and regulations developed over a long period of time and experience by the American

Institute of Architects. This method protects the mutual interests of both client and competitor. It is fully explained in A.I.A. Document No. 213.

The direct selection method is by far the most prevalent in use and has been touched upon briefly above. This method hardly needs further explanation. It is just what the name implies. Yet there are many incidences where the intent of the method is strangely distorted and abused. One example will suffice. A board or a committee will invite a number of Architects, perhaps as many as a dozen, to appear one at a time before that body at one meeting. The order of appearance for "interview" is established alphabetically or by numbers drawn from a hat. Each Architect is allocated a specific number of minutes in which to state his case, be scrutinized and asked some routine questions, often irrelevant, and the interview is over. From this process comes a decision and a selection. The whole procedure is often ludicrous and accomplishes virtually a waste of time for both groups, at least for all except the Architect who is selected. Fortunately, this sort of performance is the exception rather than the rule. Yet it does happen with surprising frequency.

Much of the responsibility for the existence of this situation rests with the Architects themselves. We simply have not succeeded in getting our story across to the public. More and better public relations is the answer. The job is a never-ending one. Every architect would do well to equip himself with a supply of A.I.A. Documents No. B-411 entitled "Selection of an Architect" and No. J-330 entitled "The Standards of Professional Practice" to distribute when and where the need arises. We repeat, most prospective clients will appreciate and be helped by them and our cooperative attitude.

Robert L. Clemmer, President  
N. C. Chapter A.I.A.



## RAY

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greensboro

## WARREN

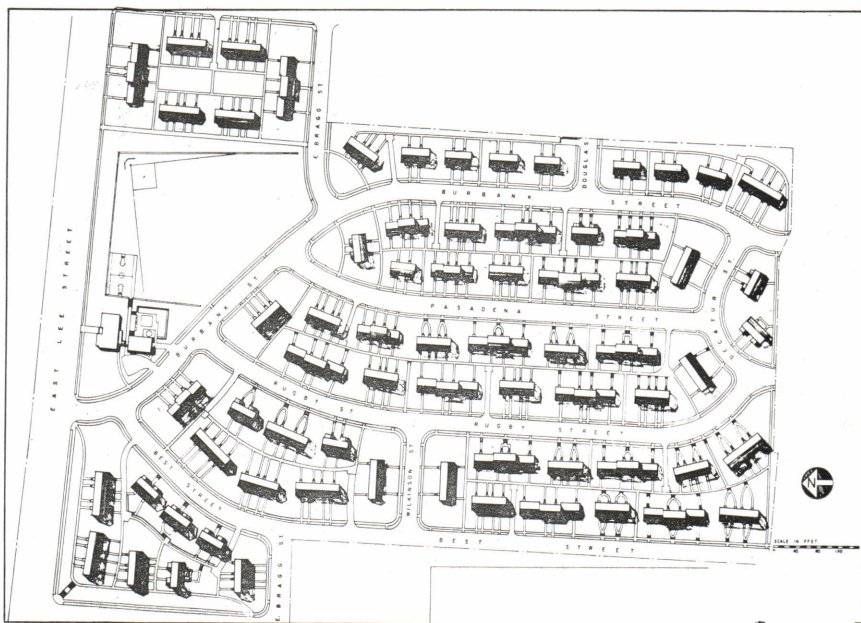
owner  
PUBLIC HOUSING AUTHORITY  
city of greensboro

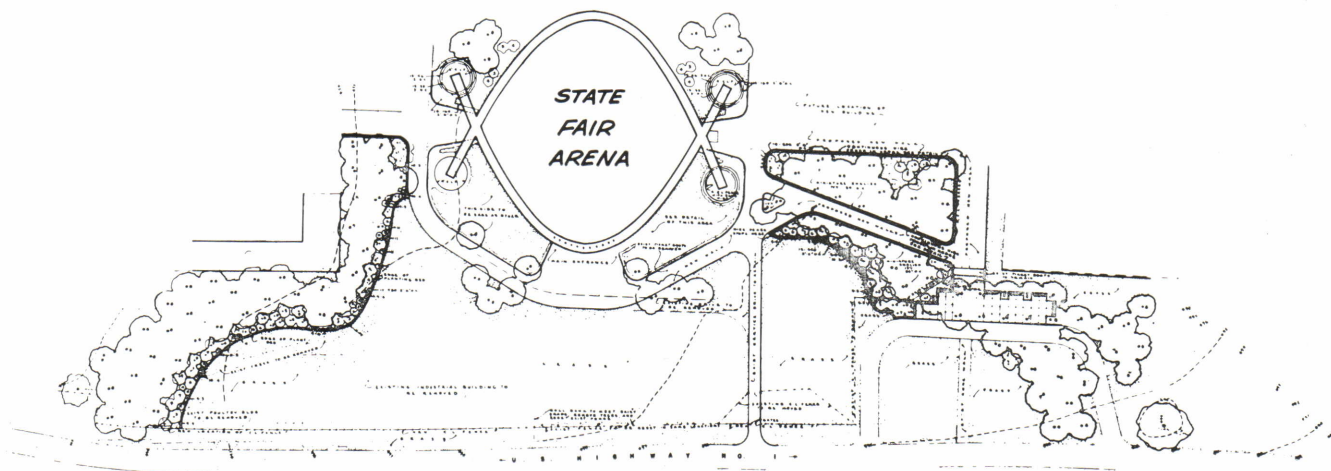
## HOMES

contractor  
W. H. WEAVER CONSTRUCTION CO.  
greensboro

Ray Warren Homes is a low rent public housing project for Negroes. It comprises a total of 70 buildings containing 236 living units with 1234 rooms, an administration and maintenance building, play ground area and adequate on-site parking. The dwellings units range in size from one to five bedrooms. The purpose of this type housing is primarily intended to aid in slum clearance and to provide a type of housing which is very much in demand in Greensboro, as has been proven by the previous completion of a 400 unit project.

All the buildings have brick veneer on the exterior and on the interior: plastered walls and ceilings, asphalt tile on concrete for the first floors and hardwood for the second floors.





An extensive planting of trees and shrubs, a gift to the State of North Carolina, has just been completed on the grounds of the North Carolina State Fair. The plantings are to the east and west of State Fair Arena and are designed to complement and beautify the approach to the Arena building, and focus the attention of visitors and the general traveler on U. S. Highway One on the structure which has been cited as "the most important big building" to be erected in the United States in recent years. Outlining the four walkways to the South entrance and the approaches to the base of the parabolic arches at the east and west ends of the world famous building, the garden will occupy a space of three acres or more. Eventually, with the removal of the old Camp Polk airplane hangar of World War One, known to most fairgoers as the Glass House, or Industrial Building, and the rasing of two poultry buildings and the maintenance shop,

the plantings will extend to the Route One right-of-way on the West approach even as it is now planted on the East approach.

The landscape project was proposed several years ago by Prof. J. B. Gartner of the State College school of Horticulture, and the design is the work of the firm of Godwin and Bell, landscape architects of Raleigh. The plantings were made by the State Fair staff under the direction of Hugh Vann, executive secretary of the North Carolina Nurserymen's Association. Weed control and fertilization is under the direction of Prof. Robert J. Schramm, Jr. of State College. Estimated value of the gift of shrubs and trees donated to State Fair by the N. C. Nurserymen's Association is \$16,000. Included in the gift are nearly 3000 plants and trees. As the older buildings along the highway frontage are removed, hundreds of additional plants will be required to complete the beautification project.

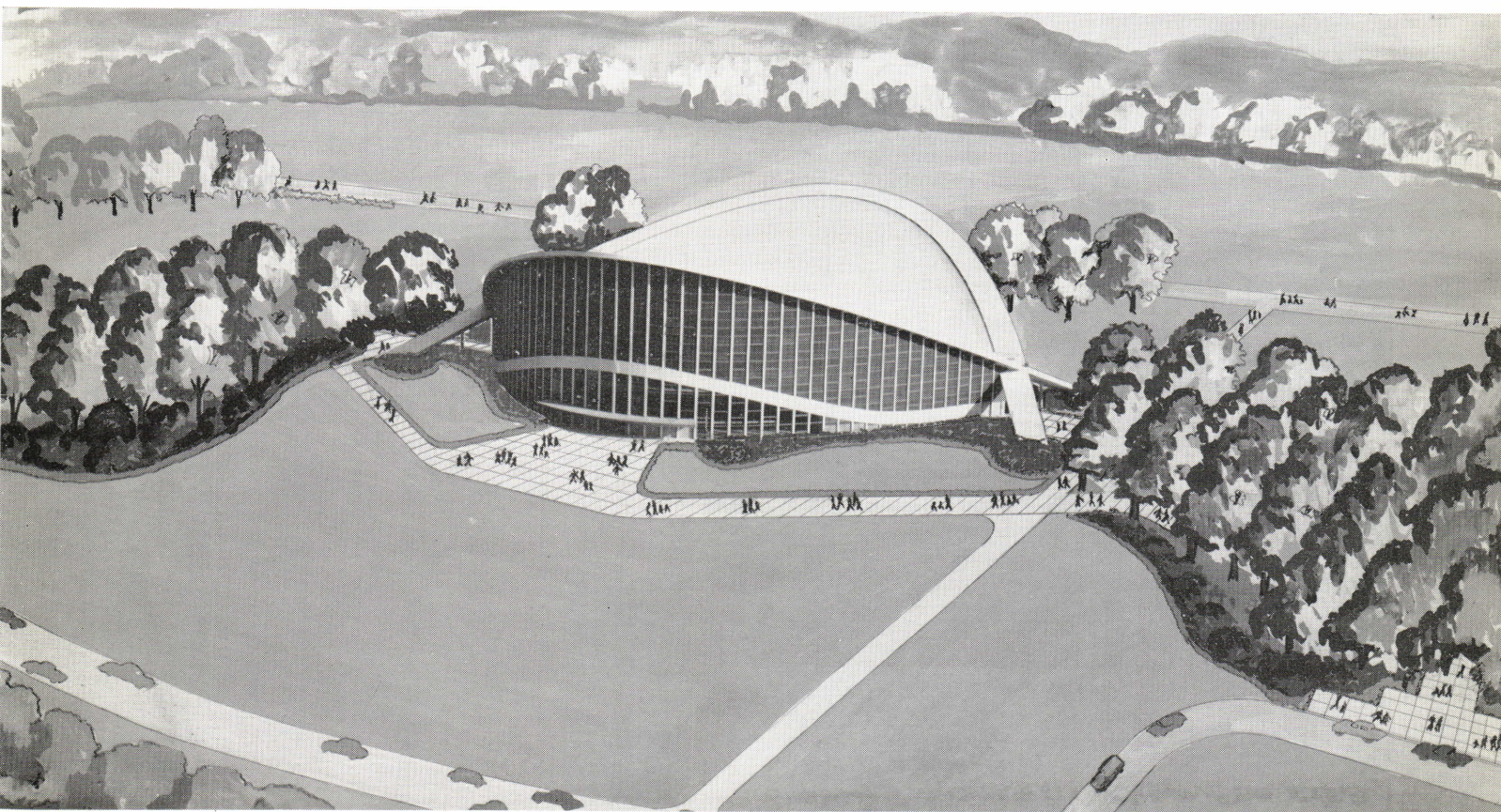


# THE ALLIED ARTS — LANDSCAPE ARCHITECTURE

STATE FAIR ARENA  
raleigh

architect  
WILLIAM HENLEY DIETRICK  
MATTHEW NOWICKI, consultant  
raleigh

landscape architects  
GODWIN & BELL  
raleigh







architects  
MAYS & PARKS, AIA  
high point

BIVINS & CALDWELL, INC. owner  
high point

J. R. GRAHAM & SON, INC. contractor  
high point



# BUILDINGS FOR BUSINESS

. . . . a design for profit . . . .

Leading economists predict that 600 billion dollars worth of construction will be undertaken in the next decade. A large share of this huge sum will be spent on business buildings. As a businessman, it is a fair assumption that you will yourself buy, build, remodel, or share in the planning of a business building during this period.

*An understanding of business architecture and the professional services of the architect may be of help to you.*

Good business architecture has at its heart the fulfillment of function. The form of the building should grow out of what is to happen in the structure, how it is to be done, by how many, and for what purpose. The design should create the maximum useful space; provide the straightest possible work-flow traffic pattern; encourage production and working efficiency in a carefully-controlled environment, and specify construction materials and methods which keep operating and maintenance expenses to a minimum.

But even these prime elements of building function and sound structure do not, in themselves, answer the complete architectural needs of the businessman. Esthetics, which might be termed the science of beauty, is both an intrinsic part of design and an economic tool of today's business. Retail sales are made, corporations express their powerful personalities, factories denote their willingness to be good community neighbors, and banks provide a modern institutional image through the skillful use of esthetics.

*Good business architecture is a professional synthesis of functional space planning, sound engineering, and beauty—a design for profit.*

Design does not necessarily begin with the building itself. Often, architectural consultation can be of major importance in the selection of a site. The potential building owner may save thousands of dollars as a result of professional advice on price, location, soil conditions, and adaptability to building design. One site



which appears to be promising may harbor hidden sub-surface conditions that would require heavy foundation costs. Another, which to the layman might appear too uneven for his use, might be eminently adaptable to a design that wraps the building around the rugged land contours.

*Professional advice can make the difference.*

Modern building is a complex process. Consider *today's factory*, for example. Factory design starts with the basic manufacturing or processing unit. It may be a single conveyor, around which the supporting spaces and equipment are planned.

Raw materials must be received and finished materials taken away. Both may have to be stored. Access to power, transportation and water must be considered. The range of temperature and humidity may be important to the industrial process and may affect the building design. And a factory houses people as well as machines. This means efficient heating and cooling, acoustics, sanitation, rest and health facilities, landscaping, and parking.

*Architectural harmony with the community is another design requirement.* Economic conditions, too, will affect design. Anticipated expansion means planning for *ultimate* use, so that subsequent additions may be made without expensive alteration and re-building.

These principles apply similarly to other business buildings. *Today's retail store* consists generally of a front, a selling space, and a service space which supplies and moves goods and keeps the books.

*The front must be designed to pull the customer inside in minimum "impression" time.* It is often desirable for the front to be recessed, slanted inward from the top, or set back so that the passerby can examine the window displays without being jostled down the street. Inside, the sales space may be divided into three areas for the sale of *impulse*, *convenience*, and *demand* merchandise. A dress, for example, is *demand* merchandise, since the woman buying it usually knows

that she wants it. Thus, the dress is placed at the rear of the selling space. This draws the customer past the initial, or *impulse* display. Perfume is a classic *impulse* item. (If businesses had to depend upon demand buying, retail trade would go bankrupt.) On the way to the demand merchandise, the customer will pass the *convenience* display and be attracted by a convenience item—say a pair of shoes or gloves.

*If walking distances become too great*, vertical selling—utilizing these same principles—may be considered. Here again, impulse items are placed nearest the door, convenience merchandise is located midway up the building, and demand merchandise and customer service departments are placed at the top.

*In the office building which is planned to provide income through the renting of space, the square foot is all-important*, and every foot that can be taken from the service area and put into the rental area means more profit—within limits. Sometimes, the architect can create premium space which rents for more by building slightly less and utilizing greenery and an attractive plaza to create a prestige environment.

*Office building design often starts with a basic space unit known as a module.* This unit may be the space necessary to contain one person with a desk and chair. Deciding on this unit can be extremely important. Each tenant may have definite ideas of interior needs, calling for maximum flexibility of design. A demountable partition may be moved without much cost but such items as wiring, electrical connections, air vents, and lights cannot easily or inexpensively be moved. Also to be considered are the service areas—elevators, storage, rest rooms, air-conditioning equipment. In a confined site, these may be located in a central core. But today, when the site permits or is unusual in shape, architects often locate this core on the outside of the building, thus freeing the interior for maximum use; using free-span engineering, when possible, to eliminate space-robbing column placements.



*Today's bank building is another example of the design pioneering of contemporary architects.* This planning revolution has swept away the massive and forbidding facades of yesterday's financial institutions and replaced them with a light airiness that welcomes the visitor rather than intimidates him. Today's bank expresses in form and appearance the wealth of new services which it offers to society without sacrifice of its traditional dignity.

These services differ from bank to bank, and so do individual space requirements, personnel needs, and local customs and traditions. The bank represents an architectural problem which must be solved individually by the professional whose *only* interest is the satisfaction of his client's needs.

The bank designer must be free to choose from today's wide palette of materials and construction techniques, unhindered by vested interests in the sale or use of either. Many bank projects today are on-the-site remodeling jobs requiring imaginative re-planning of space to provide more working room within the same site boundaries. Unnecessary partitions and old tellers' cages come down. Waste motion is eliminated by equipment design and location which allow the teller to compute figures and check signatures without either turning around or leaving his station. The loan officers emerge from the box-like, dark offices of yesterday to demonstrate their talents in attractively-zoned open areas within view of the bank's patrons.

*In this vast enterprise, it is the architect's responsibility to serve as the building owner's professional counsel, un beholden to any interest but that of his client.* The ethics of his practice and the fulfillment of this responsibility prohibit him from accepting any monetary gain from the sale or use of building materials or services, or from assuming the job of building as well as designing. The architect's duties begin with careful analysis of the owner's needs and wants. Only after these have been studied fully and measured against a host of alternative solutions does the actual

design preparation begin. This may include the services of many specialists and consultants who are paid out of the architect's fee.

*After acceptance of the design by the client,* the architect prepares working drawings and a voluminous book of specifications which may involve hundreds of pages. These make tight competitive bidding possible. The architect will also assist the owner with the screening and awarding of bids. During the construction phase, he will supervise the project. This service includes periodic inspections of the site, as required by the individual project, the checking of suppliers' shop drawings, monthly reports to the owner that the contractors' bills are in order and should be paid, and, finally, certification that the building has been satisfactorily completed and is ready for occupancy.

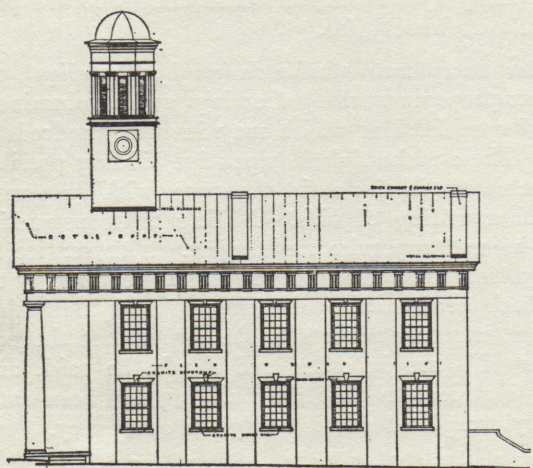
*This is what the businessman should look for and get in launching a new building project.* At the same time, he should beware of the non-professional building service, offered by the package merchant, who purports to offer both design and building services in one contract. A common lure is the guaranteed-price "package" contract. No human being can look into the future and accurately guess at the exact future cost of materials and services. Thus the only way in which such a contract can be offered is either to pad the price or leave the specifications purposely vague to allow later skimping. This practice destroys the economic advantages of competitive bidding; nor will there be professional supervision during construction. The packager supervises his own work. Finally, the back-room designer hired by the packager cannot provide the imagination or experience of the professional architect who competes on the sole basis of talent.

Good business architecture is produced by the professional building team—the *businessman* who spells out the needs and objectives, and the *architect* who translates them into design and structure.



*This is the first of a series of articles on the historic buildings of North Carolina. The measured drawings are from the files of the Historic Architecture Research course at the School of Design, North Carolina State College. This program requires each student to complete before graduation measured drawings of some building of historical interest and it is conducted with the cooperation of the Committee on Historic Building of NCAIA, the North Carolina Department of Archives and History, and the Historic American Building Survey.*

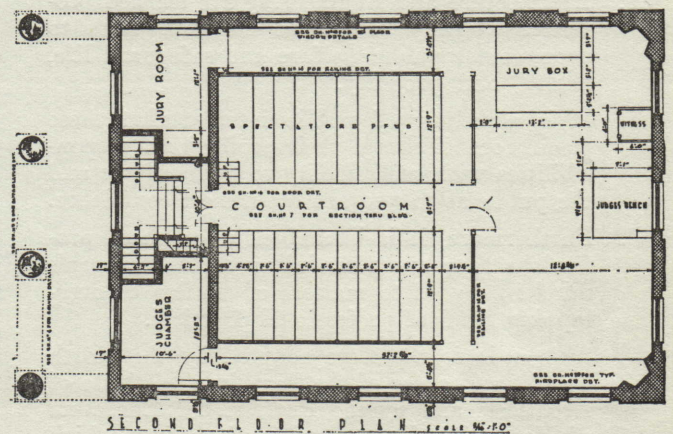
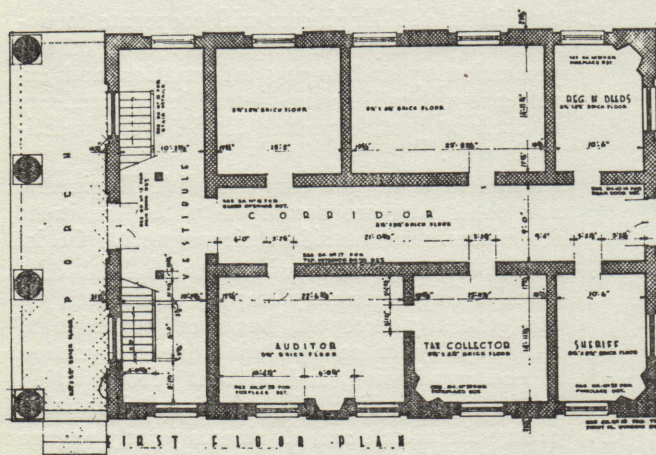
## HISTORIC BUILDINGS OF NORTH CAROLINA





# OLD ORANGE COUNTY COURTHOUSE 1846

Photo: Bill Gulley: North Carolina State Advertising Division  
Drawings: D. Delmas Adams and John T. Wall



When the old courthouse of Orange County was completed in 1846, the Hillsborough Recorder wrote that "... It should be a matter of peculiar pride to the citizens of Orange that the architect and builder, Capt. John Berry, is a native of our county; as we doubt not it is, if we may judge from the promptness with which the Magistrates of the court responded to the memorial of Capt. Berry, and voted him an allowance of two thousand dollars above the amount agreed upon in the written contract—making ten thousand dollars in all for the superb and handsome structure which he has erected for the county."<sup>1</sup>

Throughout the nineteenth century the design of courthouses marked the stages of the development of American architecture, and the courthouse-town, with its principal architectural ornament in the center square, was especially a part of the traditions of the southern states. Against such competition, the late Talbot Hamlin gave the following commendation:

"The courthouse at Hillsboro is one of the best of its type anywhere in the country. Its four-column, widely spaced Greek Doric portico, its unusually forceful and well designed cupola, and its quiet brick walls are almost perfect of their kind."<sup>2</sup>

Much of its detail seems to have been derived from the popular copybooks of Asher Benjamin and Minard Lafever, but taken with discrimination and understanding. Although many changes have been made, none obscure the original design which embodied the temple ideal of the Greek Revival and the tradition which marked important public buildings with clear, white cupolas.

—Cecil D. Elliott, AIA

<sup>1</sup> Journal of the Society of Architectural Historians, Vol. X, No. 1; March 1951

<sup>2</sup> Talbot Hamlin, Greek Revival Architecture in America, Oxford University Press



# A COLLABORATIVE CODE OF PRACTICE OF ARCHITECTURE AND ENGINEERING IN NORTH CAROLINA

*(Adopted in January 1959 by the North Carolina Chapter of the American Institute of Architects and the Professional Engineers of North Carolina)*

## 1. PREAMBLE:

- A. Architecture and Engineering are learned professions legally recognized in each state to promote the public welfare and safeguard life, health, and property.
- B. It is a matter of public interest that these professions discharge their professional responsibilities with such fidelity to their clients and the public as to warrant the utmost confidence.
- C. Furthermore, it is incumbent upon these professions to prevent confusion in the layman's mind in regard to matters of similar or overlapping fields of professional practices.
- D. This code is therefore adopted by the North Carolina Chapter of the American Institute of Architects and by the Professional Engineers of North Carolina as rules of conduct which form an ethical guide under ordinary conditions for business relations with the public and among the members of both professions. All Architects and Engineers have the obligation to observe it as such an ethical guide.

## 2. THE PRACTICE OF ARCHITECTURE AND ENGINEERING:

- A. An Architect or Engineer may ethically accept commissions for projects embracing both architectural and engineering work, provided he is legally registered to do the type of work involved, or provided he will employ other registered architects or engineers who are legally registered in those phases of the projects in which he lacks proficiency.
- B. The client's interests normally are served best when the principal retained is proficient in the predominant work involved in the project. Recognition for their responsibility shall be granted to the Architects or Engineers executing separate phases of the project.

## 3. MUTUAL RELATIONSHIPS:

- A. Architects and Engineers will cooperate to uphold the dignity and progress of each other's profession by exchanging information and experience and will foster instruction of students in their respective professions in every practicable way.
- B. Architects shall not compete with Engineers, nor shall Engineers compete with Architects for commissions outside their respective fields.
- C. Architects may employ Engineers, and conversely, Engineers may employ Architects, on the generally accepted basis of commission, fees, royalty or salary; with due recognition of each profession, and without subordination or the commingling of professional identities.
- D. Where Architects and Engineers jointly engage themselves for one project or continuously, the respective professional identities of each shall be clearly maintained in all relationships with others.

## 4. PUBLIC RESPONSIBILITY:

- A. Architects and Engineers will interest themselves in public welfare at all times applying their special knowledge, skill and training.
- B. Each profession may freely use the specialized services of manufacturers for integration into their designs, but shall oppose general architectural or engineering design by manufacturers or their sales representatives as being inherently biased and, therefore, not in the best interest of the client.

## 5. INDIVIDUAL OBLIGATIONS:

- A. Each Architect and Engineer will familiarize himself with the Registration Laws of both professions and will not knowingly violate such laws.
- B. The Architect will give due public recognition to the work performed by collaborating Engi-



neers; and conversely the Engineer will give due public recognition to the work performed by collaborating Architects.

- C. The Architect and the Engineer each, pledges himself to respect the honest business interests and professional Code of Ethics of the other. Codes of Ethics for both professions are incorporated herein by reference; and accordingly, the Architect and the Engineer:

- (1) Will not injure falsely or maliciously, directly or indirectly the professional reputation, prospects, or business of another Architect or Engineer.
- (2) Will not attempt to supplant another Architect or Engineer after definite steps have been taken toward his employment.
- (3) Will not compete with another Architect or Engineer for employment on the basis of professional charges, by reducing or rebating a portion of his usual charges, or by underbidding the other after having been informed of the charges named by the other.
- (4) Will not review the work of another Architect or Engineer for a client, except with the knowledge and consent of such colleague or unless the connection of the colleague with the work has been terminated and he has been fully compensated for the work already performed.
- (5) Will not take advantage of a salaried position to compete unfairly with either Architects or Engineers by doing professional work at reduced fees.
- (6) Will not change, copy or reproduce drawings or specifications prepared by a colleague and bearing his name without previous agreement or subsequent knowledge and consent.
- (7) Will not use or cause to be used the conjunctive title "Architect & Engineer" un-

less he holds due registration and license in North Carolina, in each profession.

6. *USE OF THE NAME:*

- A. The name of the responsible Registered Architect or Registered Professional Engineer-in-Charge of the design of a project should be affixed to all important drawings. In addition, the name of the Registered Architects or Registered Professional Engineers under whose direction any separate fields of work have been executed, should appear on the drawings in connection with the title blocks and on job signs.
- B. No Architect or Engineer shall affix his name to any drawing for which he is not responsible.

7. *INTEGRATION OF PRACTICE LAWS:*

- A. A continuing study of the existing practice laws of the two professions is recommended in order to integrate more closely qualifications and practice under those laws. Any necessary legislation should be co-sponsored by the respective professional societies and Boards.

8. *DISPUTES:*

- A. In any case of a dispute over questions of relationship between Architects and Engineers which cannot be resolved by discussion and mutual agreement, and which threatens the amicable relationship of the professions generally, or of individual members, the matter shall be referred to a Board of Arbitration composed of one member of the North Carolina Chapter of the American Institute of Architects, chosen by the Architect involved, and one member of the Professional Engineers of North Carolina, chosen by the Engineer involved, who together shall select a disinterested person to sit with them and pass on the matter at issue, and which Board of Arbitration shall have power of majority decision to determine the question finally.



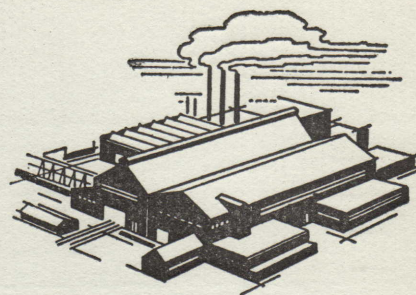
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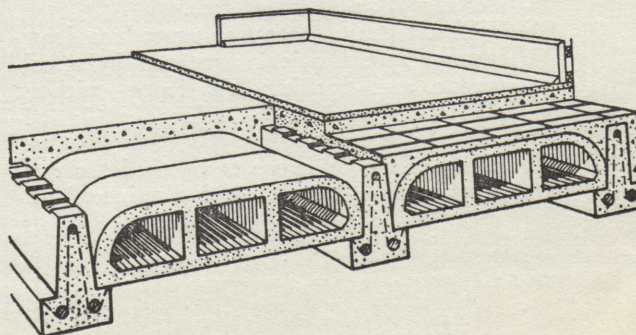
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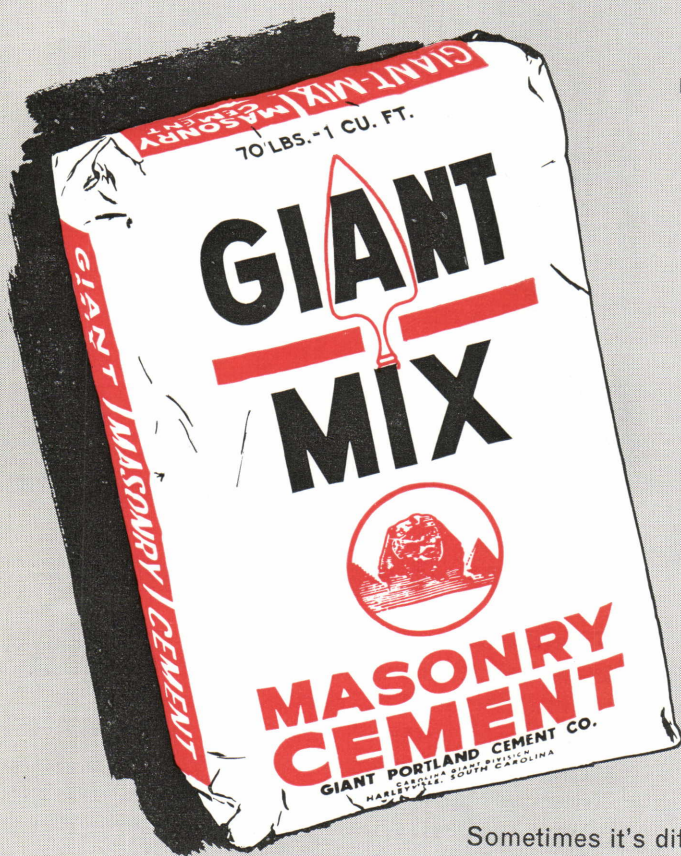


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## AIA ELECTS NEW MEMBER



The American Institute of Architects on July 28th admitted into membership William Hill Simon of Raleigh, and assigned him to the North Carolina Chapter. Bill, as he is known to friends, graduated from N. C. State College in 1951 and for the past seven years has been associated with his father, who recently reorganized the firm to William Olsen, Engineers-Architects. His address in Raleigh is 2009 1/2 St. Mary's Street for those who desire to add his name to the roster Southern Architect published last year.

J. H. BELL 1897-1959

On August 18th Jack Bell of Greensboro, Vice-President and Secretary of The Mabie-Bell Company, died after a short illness. Jack had many friends in the N. C. Chapter A.I.A., having attended almost every meeting in the last dozen years on a state, regional or national level. A native of Philadelphia, his family moved to Iowa when he was young and he graduated from Iowa State College in Engineering. He came to North Carolina from California in 1946 when the company was formed. Southern Architect wishes, in behalf of the Chapter, to extend sympathies to his wife, Leone, of the home, his daughter Jean in California and his son John, who manages the Florida operation for the company in Miami.

## FIFTH MASON CONTEST

The 5th Annual Apprentice Bricklaying Contest will be held October 16th during the N. C. State Fair in Raleigh. The North Carolina Chapter The American Institute of Architects is one of eight sponsoring organizations. The first place winner will receive a \$100 bond, the second a \$50 bond and the third a \$25 bond, plus trophies and merchandise. Contestants must be registered apprentices with the N. C. Division of Apprenticeship in training under an employer who has a program registered with that Department, and must have completed no more than 4,000 hours of training. Chapter President R. L. Clemmer, AIA of Hickory, will be among the judges who will consider the following factors: correct design, neatness, plumb, level, height, production, uniform joints and manipulation of tools. Entry blanks must be filed not later than October 10th and may be received from C. L. Beddingfield, Director Division of Apprenticeship, N. C. State Department of Labor, Raleigh.



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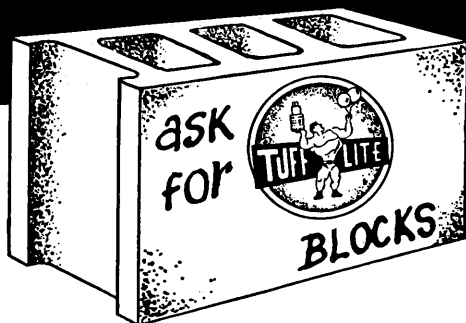


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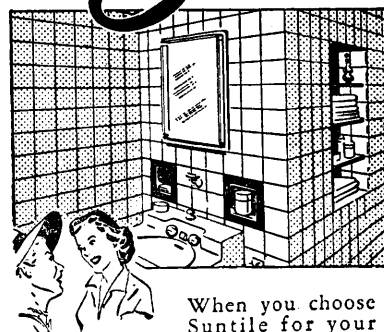
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## FOURTH ANNUAL REYNOLDS MEMORIAL AWARD ANNOUNCED

Washington, D. C. — The American Institute of Architects has announced regulations for the Fourth Annual \$25,000 R. S. Reynolds Memorial Award for significant use of aluminum in architecture.

These regulations emphasize the creative and architectural value of the structure selected to receive the Reynolds Award.

"This international award is conferred annually on an architect who has designed a significant work of architecture, in the creation of which aluminum has been an important contributing factor," Edmund R. Purves, Executive Director of the AIA said.

Prime consideration will be given to the creative value of the architect's contribution to the use of aluminum and its potential influence on the architecture of our times, Mr. Purves said.

Under the regulations, an architect may be nominated for the Reynolds Award by anyone — including himself or his firm. Nomination forms can be obtained from the AIA in Washington, D. C. (1735 New York Avenue, N. W.)

The Reynolds Award Jury selected by the AIA, will give preference to works of architecture completed during the last three years. But the Jury may acknowledge earlier work if it desires.

The Award, which may be given for any type of structure, was established three years ago by Reynolds Metals Company in memory of the founder, R. S. Reynolds, Sr. It is administered by The American Institute of Architects.

In addition to the \$25,000 honorary payment, the recipient also receives an appropriate sculptured piece especially created by a prominent contemporary artist.

The 1959 Award was conferred on the firm of Yuncken, Freeman Brothers, Griffiths & Simpson of Melbourne, Australia for the Sidney Myer Music Bowl in Melbourne. The sculpture they received was designed by Seymour Lipton.

Seven Belgian architects won the 1958 Reynolds Award for the Transportation Pavilion at the Brussels World's Fair and the 1957 Reynolds Award was conferred on three Spanish architects for a building in Barcelona.

The AIA said nominations for the 1960 Reynolds Award would be accepted until December 7, 1959.

Architects practicing in any nation are eligible. Membership in a professional society is not required.

Programs giving details of the Award will be sent by the AIA to each one of the 13,000 members of the Institute as well as to foreign architectural societies. Nomination forms will be included with the programs.

The Award with the honorarium and the sculptured piece will be formally presented at the annual convention of the AIA in San Francisco in the spring of 1960.

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The North Carolina Chapter of the American Institute of Architects has adopted these standards and has recommended them to its members and to the public.

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## ARCHITECTURAL CALENDAR

**SEPTEMBER 1:** Durham Council of Architects, Harvey's.

**SEPTEMBER 2:** Charlotte Council of Architects, Chez Montet, Charlotte.

**SEPTEMBER 2, 9, 16, 23, 30:** Architects Guild of High Point, K & W Restaurant.

**SEPTEMBER 3, 17:** Raleigh Council of Architects, S & W Cafeteria.

**SEPTEMBER 14:** N. C. Legislative Building Commission.

**SEPTEMBER 15:** Winston-Salem Council of Architects, Y. W. C. A.

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

**OCTOBER 8-10:** Virginia Chapter AIA - Va. Society P. E. Joint Meeting, Hotel Roanoke, Roanoke, Va.

**JANUARY 28-30:** N. C. Chapter American Institute of Architects Annual Meeting, Hotel Sir Walter, Raleigh.

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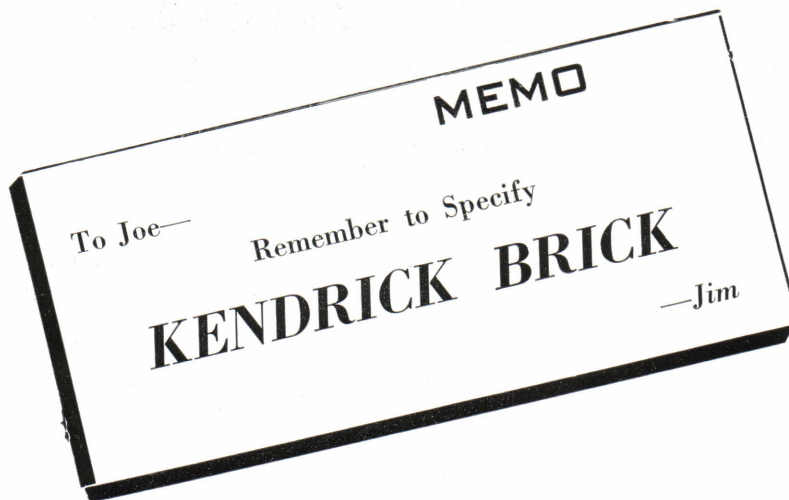
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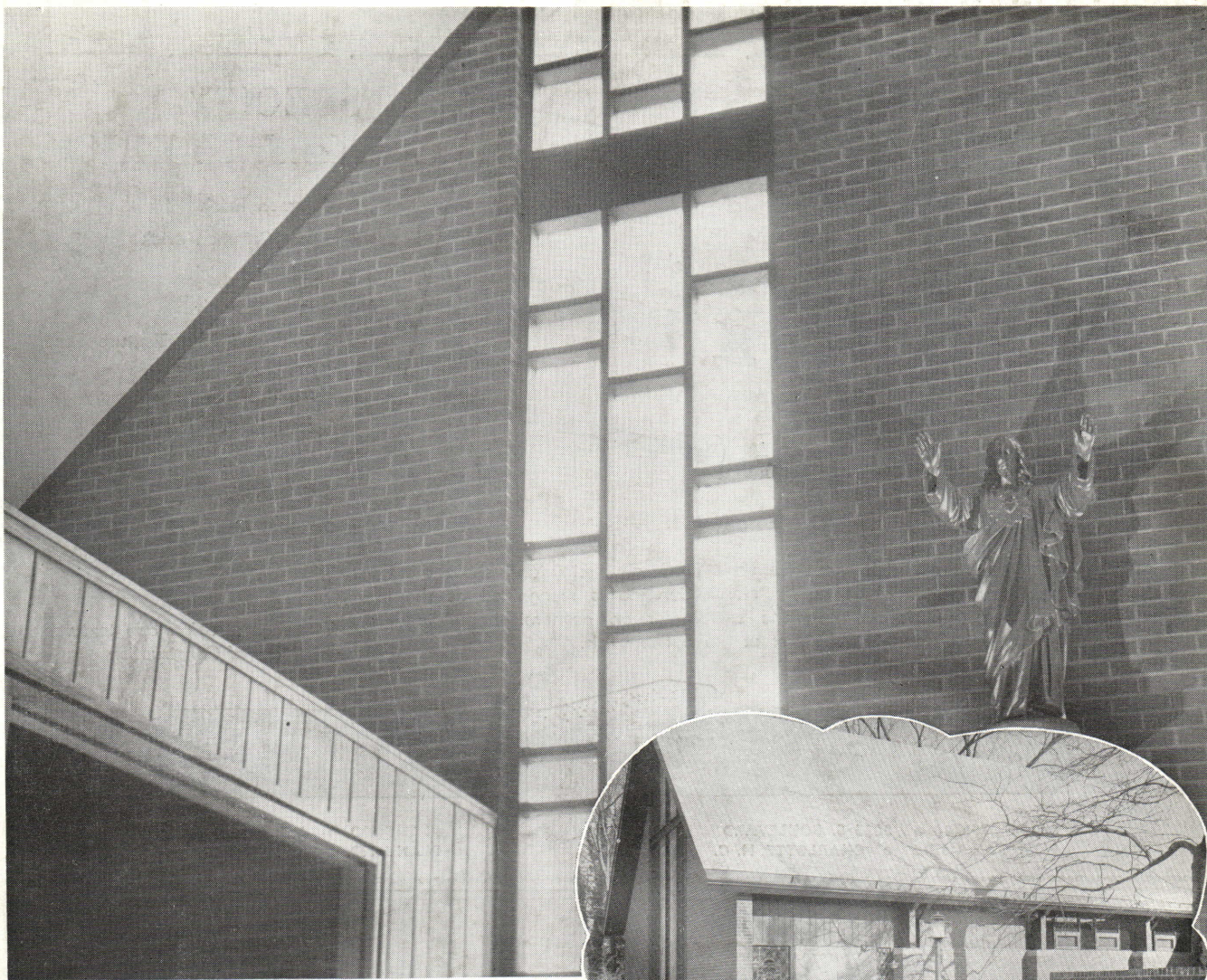
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