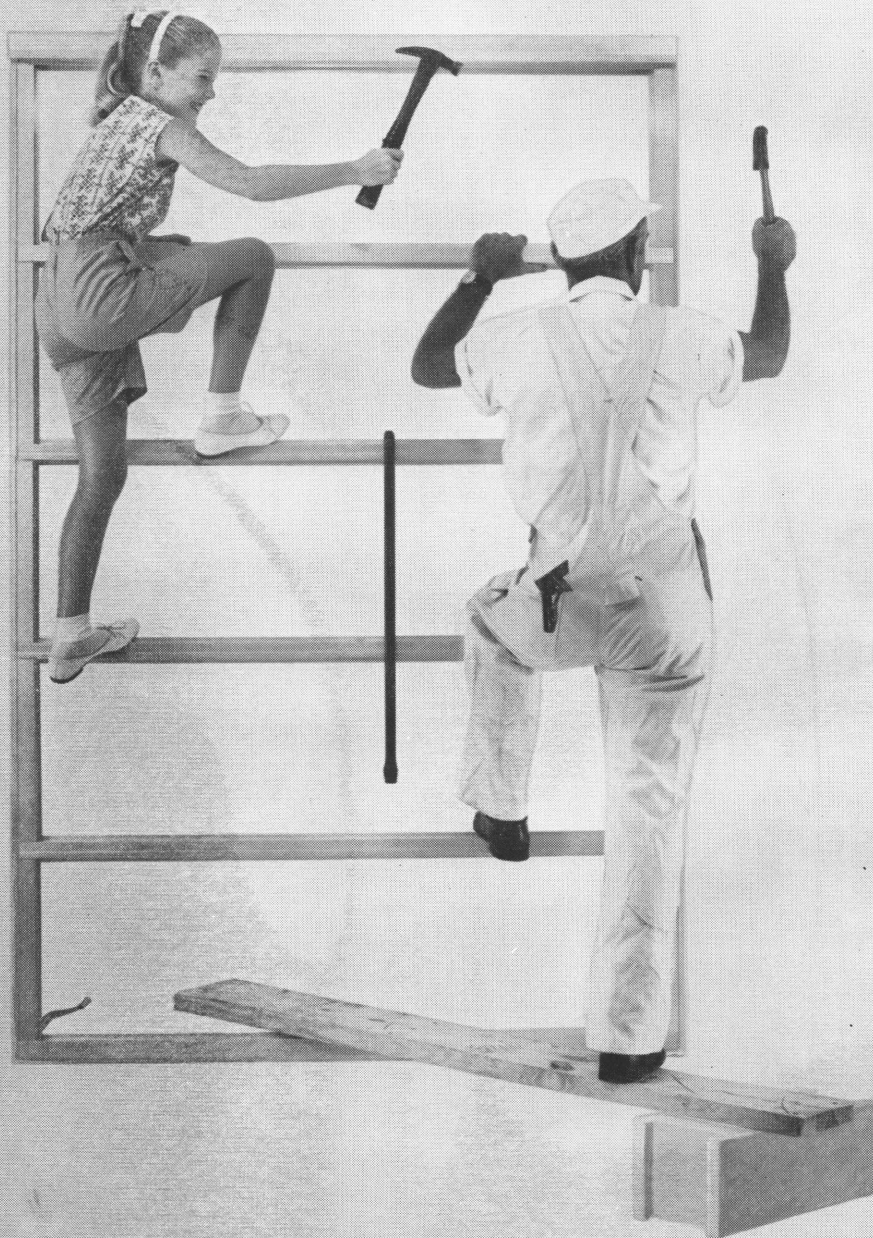


SOUTHERN ARCHITECT



NOVEMBER 1962





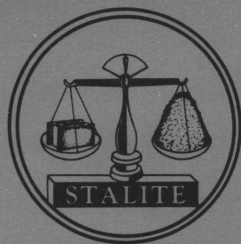
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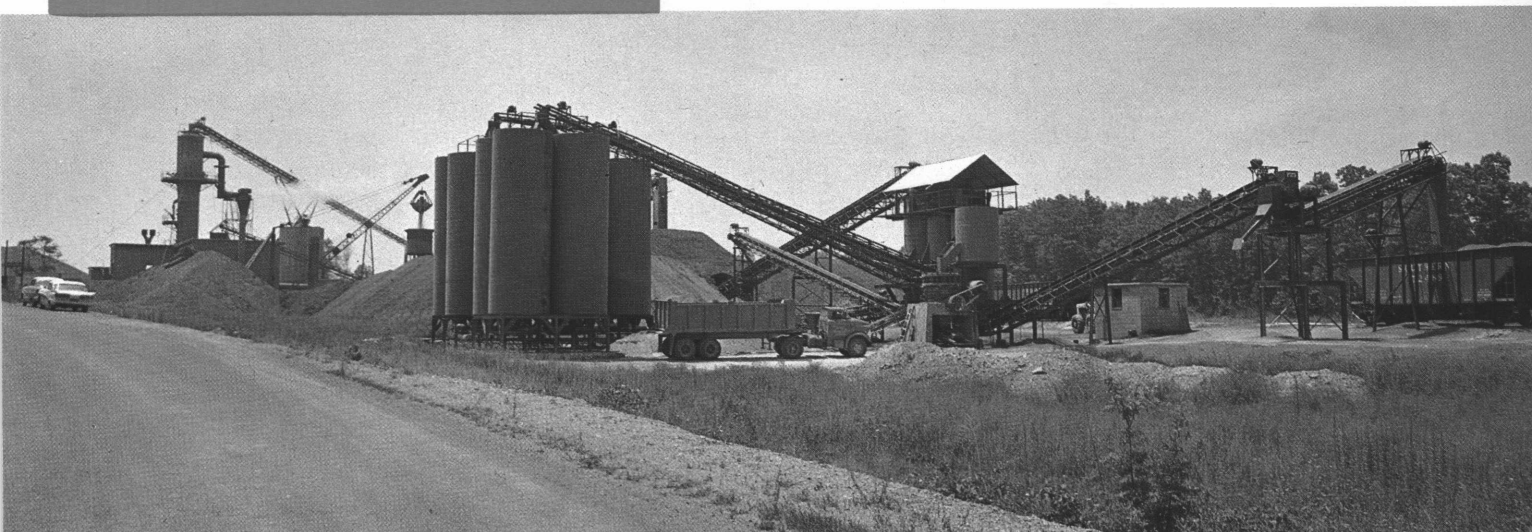
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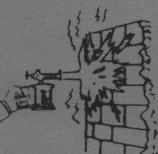
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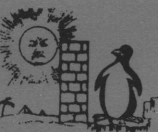
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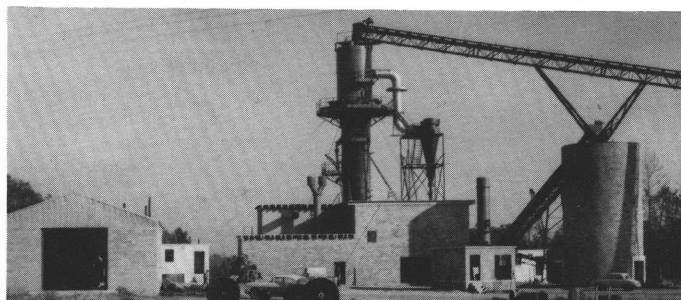
SPEC. NO.	WT. REC'D. LBS.	SIZE — INCHES HEIGHT	WIDTH	LENGTH	GROSS AREA SQ. INCHES	TOTAL LOAD LBS.	UNIT LOAD LBS./SQ. IN.
1-P	25.93	7 5/8	7 5/8	15 5/8	119.1	191,500	1608
2-P	25.87	7 5/8	7 5/8	15 5/8	119.1	179,000	1503
3-P	25.93	7 5/8	7 5/8	15 5/8	119.1	194,000	1629
4-P	25.87	7 5/8	7 5/8	15 5/8	119.1	153,500	1289
5-P	25.81	7 5/8	7 5/8	15 5/8	119.1	141,000	1184
						Average	1443

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NOVEMBER 1962

VOLUME 9

NUMBER 11

SOUTHERN ARCHITECT



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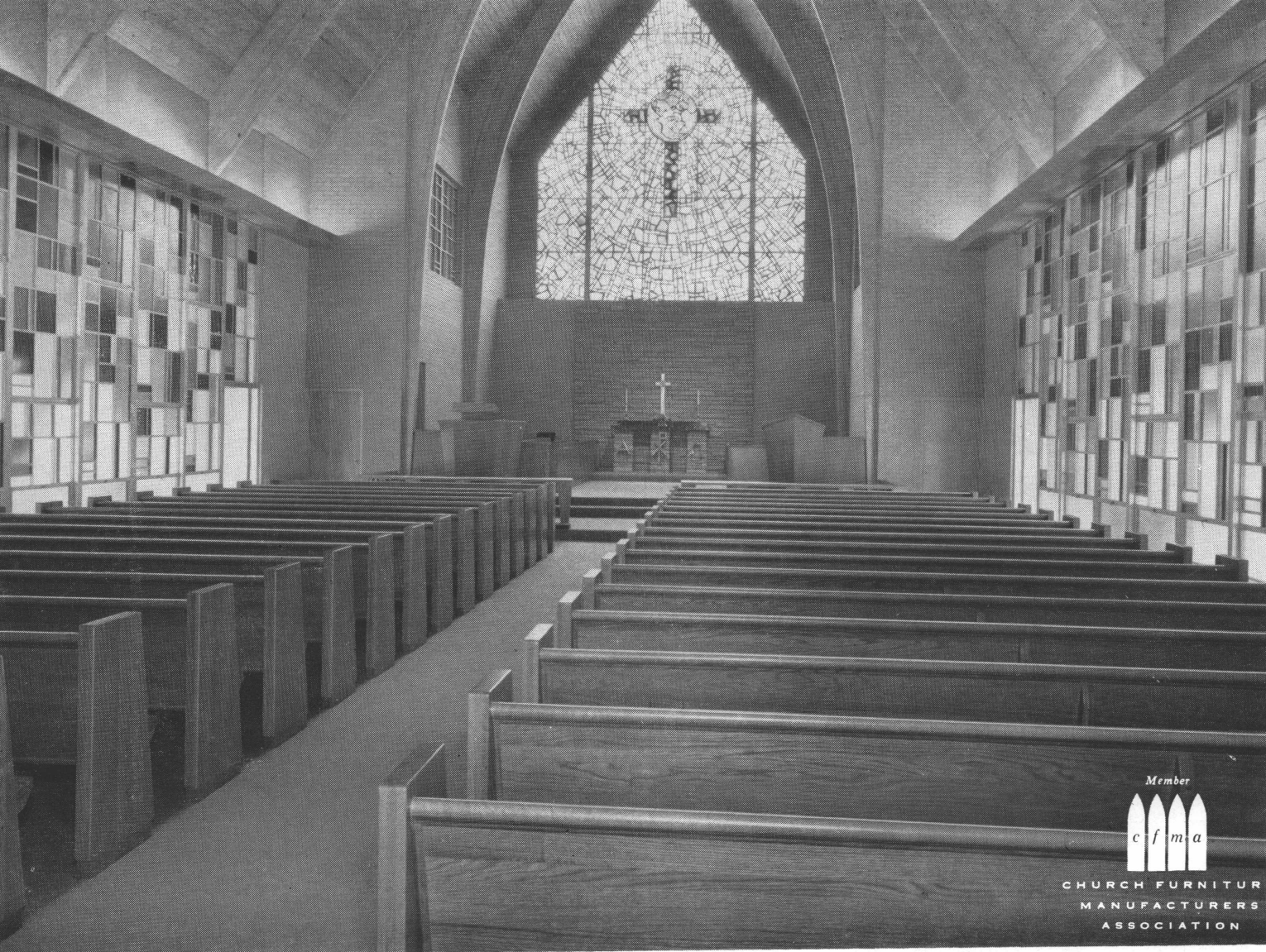
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Cover photograph: Library, Garinger High School, Charlotte — Architect: A. G. Odell, Jr. & Associates, Charlotte.



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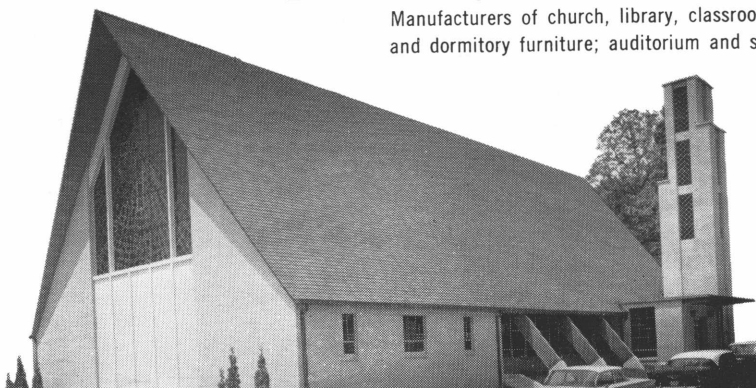
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The recent South Atlantic Regional Conference of The American Institute of Architects in Atlanta was a most interesting and informative meeting with more than one hundred and fifty architects registered. The North Carolina Chapter had twenty-two members present, a most respectable showing considering the fact that North Carolina Architects had the greatest distances to travel.

The fourth general session on Friday afternoon October 26 was without a doubt the most informative meeting. This session included a panel discussion on "Comprehensive Services" by William Scheick, AIA, Executive Director - American Institute of Architects, Vincent G. Kling, FAIA and Clinton E. Brush, AIA. Interest in the program was evident by nearly 100% attendance for this meeting. Mr. Kling's talk on "General Concept of Comprehensive Services" was exceptional.

Many of our Architectural firms, not only in North Carolina, but throughout the country, both large and small have found that they must provide comprehensive or expanded services today in order to combat encroachments of "package dealers" and others who are continually infringing in the Architectural field. We are all facing the same challenges and threats from outside the profession.

All Architects, regardless of the size of their firms, have an opportunity today, through the expanding of their services, to convert their firms to some degree of comprehensive practice. Such comprehensive services must answer the demands of our growing, complex society, while insuring that the Architect will continue to act in a professional manner at all times, protecting the interests of his clients and the public, and discover ways to provide more satisfactory services as the scope of projects becomes more complex.

The Architectural Profession today needs men of high personal integrity, keen business acumen, creative ability and technical skill. An Architect's purpose and intent must be of the highest level, above reproach, in all phases of the services he renders to his client. If our profession is to grow in stature, we as individuals, and collectively as a well knit group must continue to strive for a better understanding and acceptance generally of the Architectural Profession.

The AIA committee on the profession has prepared "A Second Report on Your Profession". I highly recommend that all conscientious AIA members read it.

A stylized, handwritten signature in black ink, which appears to read "Arthur D. Johnson".

ARCHITECTS' REPORT:

TO THE CONFERENCE ON RESPONSIBILITY FOR AESTHETIC QUALITY

On October 18, 19 and 20, a Conference on the Responsibility for Aesthetic Quality was held at the North Carolina Museum of Art, Raleigh. Participating in the program were educators, members of the Board of Trustees of the Art Museum, representatives from the press, radio and television stations, galleries, museums, and professional and cultural organizations within the state. Following is a summation report of the conference to the sponsoring committee by the members of the North Carolina Chapter of The American Institute of Architects who attended the conference.

Presented by: John Erwin Ramsay, AIA
for the ARCHITECTS COMMITTEE

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October 20, 1962
Raleigh, North Carolina

I. Importance of Architecture:

Man through the ages has expressed his faith, his love, his fears and his aspirations through his architecture, and though one may live and die without ever entering a museum, man is born and usually dies and is sometimes buried in architecture.

No lesser person than the President of the United States in his message to this Conference said "The total environment of the citizen — his landscape, his city, the everyday objects which surround him — are important aspects of our national ideals and character! It is of the utmost importance to a state and a nation that this environment be kept free of ugliness and meanness and blight."

Mr. D'Amico in his address Friday morning reminded us that the ideal museum was not simply a building but actually an environment, such as Rome, Florence and Venice. Should we not then conclude that our state and our country is our museum and our art gallery? Can we consider art without considering our mountains, our rivers, our lakes — the work of the Great Architect —, as well as our human products in architecture, sculpture, painting and music.

II. Responsibility of the Critic:

Mr. Sweeney in his address Thursday evening, reminded us that effective criticism must come from persons who understand what has gone before.

Architecture is the aesthetic application of logic to housing the needs of man.

Unlike other arts, logic is tantamount to successful architecture, whereas, in painting and sculpture the aesthetic solution is the primary objective.

How can even external aesthetics, much less internal aesthetics, or the logic of buildings and their environment be judged without this fuller and more complete understanding of a building and its purpose.

III. Aesthetic Quality:

We are now discussing the responsibility for aesthetic quality. The implication, of course, is as related to art, but can art be restricted to painting, sculpture and other items collectible in a museum? Is our President not right and is Mr. D'Amico not

right in their premise that aesthetic responsibility must of necessity encompass our total environment?

IV. *What Has Caused Ugliness?*

A. As art has passed from the influence and direction of kings, princes and popes, through the industrial revolution, to committees and boards and industrialists, we have harvested the unbridled by-products of that revolution.

B. Culture has not kept pace with economic and geographic expansion. In winning the west and creating a bastion of democracy, we have left out cultural heritage to be developed tomorrow.

C. Our rapidly changing circumstances have made it increasingly difficult for the public to keep abreast of significant design.

D. Or in short — indifference and apathy have resulted in ugliness.

V. *Who Has Caused Ugliness?*

Every citizen who is indifferent, or each person who satisfies his desires at the aesthetic expense of others, but what have we, the architect, the artist, the educator, the museum and the gallery done to lead us from this morass? What has our government done?

History has taught us that government, particularly in a democracy, responds best when the public demands a change. Is it not a reasonable conclusion to accept the fact that those who have not expressed themselves to their governmental authority are also responsible for ugliness?

VI. *What Can Architects Do For the Museum?*

A. Encourage building committees to set aside specific sums of money (for the collaborative arts) particularly in budgets for public buildings.

B. Assist in the updating and cataloguing of collaborative artists for distribution to North Carolina and other interested architects.

C. Assist the museum with the architectural phase of its programming by:

(1) Presenting three-dimensional representations of architecture for exhibition and criticism and;

(2) Assisting in the correlation of museum exhibits with their logical architectural environment. For example, the Riemenschneider

Sculpture Exhibit could be filled in meaningfully if it could be exhibited with a background of 15th century architecture and supplemented with additional illustrations of the social and political influences such as the 15th century volume shown with the collection.

Our museum staff has explained correlation of the graphic arts with music and even with medicine. Could we not more adequately correlate with architecture?

D. Our profession could design a mobile art gallery which, following Mr. D'Amico's recommendation, could take art to the people, particularly to large groups.

E. Architects can assist in establishing a Fine Arts Commission and

F. Serve on such a commission, and

G. Help in securing greater financial support.

H. Encourage and support improvement in art education.

VII. *What Can The Museum Do for Architecture?*

A. Assist the public in cultivating an interest in architecture.

B. Assist the public in the interpretation of architecture.

C. Support in a statewide program for the improvement of the general environment of our state, such as public roads.

D. Encourage the public to express themselves to appropriate authorities relative to their interest in art.

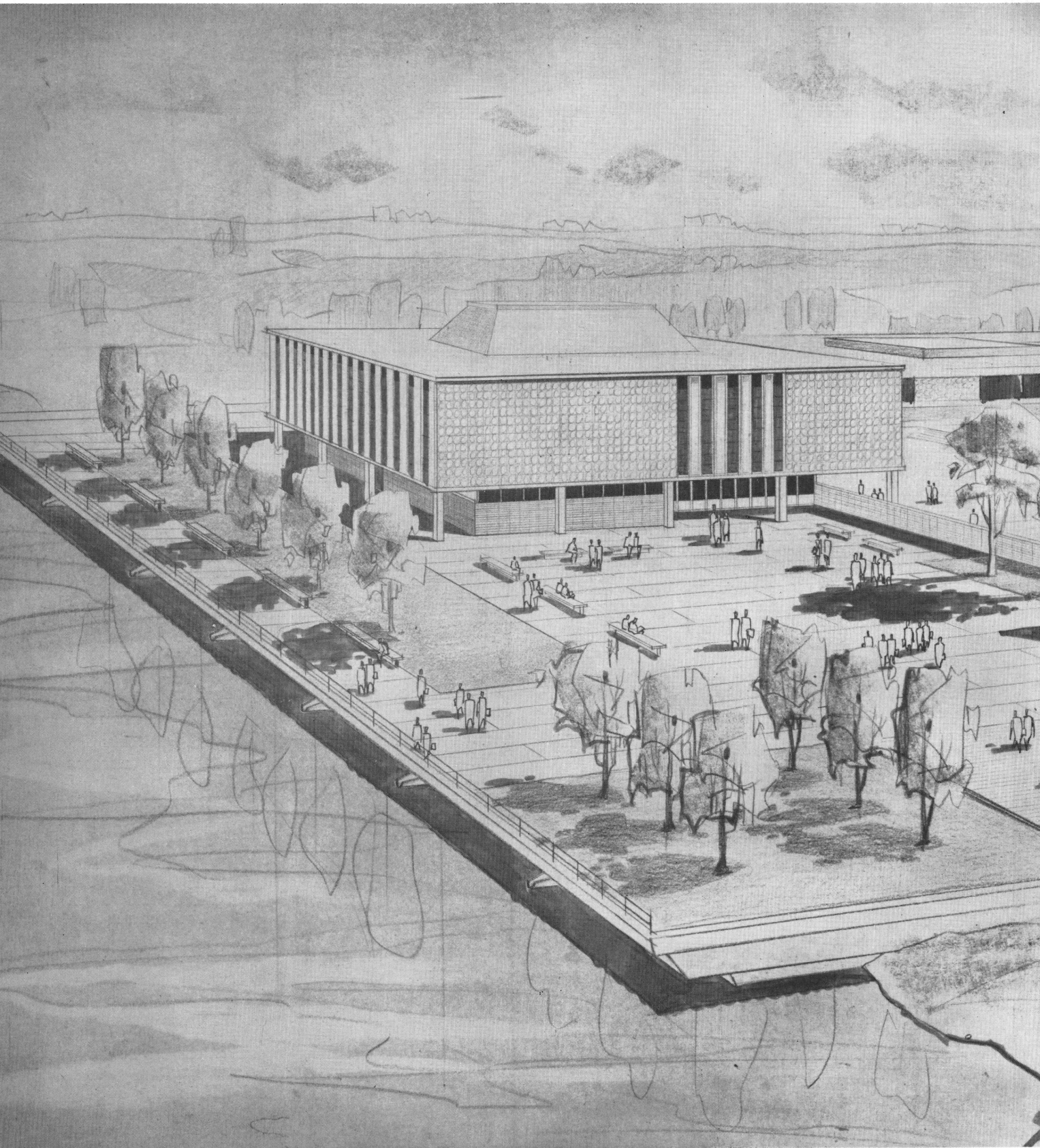
E. Include more exhibits specifically related to architecture.

F. Include architecture in the museum's art education program throughout the state.

G. Encourage the public to "get out of the car" and expand their knowledge of architecture beyond that casual inspection from the automobile window.

H. Lead in establishing and defining the duties of a fine arts commission which in turn could foster similar groups at the city, town and county levels.

We would suggest that such a commission be strongly represented by the planning and architectural professions.



LIBRARY BUILDING: ST. ANDREWS PRESBYTERIAN COLLEGE, LAURINBURG, NORTH CAROLINA — A. G. ODELL & ASSOCIATES, ARCHITECT



LIBRARIES ARE FOR BOOK LOVERS

by Olivia Burwell, Director Greensboro Public Library

Libraries are for book lovers. The joy of reading, the possibility for unlimited education, and the availability of answers to practical questions suggest the concept of public library service. Music, pictures, films, and discussion groups have been added to books as useful materials for the growth and pleasure of people; however, the individual with a book remains the heart of a library. A successful building must be planned around this idea.

A public library, like a chameleon, assumes the colors of the community it serves by developing special collections to satisfy local needs. In working with the architect the librarian is responsible for an arrangement which will be inviting, adapted to local emphases, and economical to administer. The librarian should present the whole problem of the library as a special service organization to the architect preferably as a written program.

Service to and convenience for patrons are first considerations. Security of materials, building maintenance and service for long hours with a minimum staff require careful attention in the location of all departments and materials. The librarian, as administrator of the budget and coordinator of library services, is in a position to see the organization as a whole. For instance, convenient arrangement of subject materials and staff stations in public service areas can reduce the number of staff on duty during the difficult evening and weekend working hours. This requires serious attention as staff time is the most expensive recurring item in a library budget. Those who have worked in inconvenient crowded buildings have experienced a feeling of increased usefulness and accomplishment when they moved into well-planned, adequate buildings.

A spirit of cooperation between architect and librarian plus a mutual appreciation of the potential for local library service should result in a beautiful, comfortable and efficient building.

By Charles M. Adams, LIBRARIAN

The Woman's College of the University of North Carolina

The relationship of a college librarian to his architect probably will not in any significant way differ from that of any other librarian to his architect when a new library building is being planned or old one remodeled or expanded. The following remarks have grown out of the happy experience of one college librarian working on a new library building with his architect. Following this experience, there have been twelve years of living with the completed library and evaluating the results of our planning. Then there has been the experience of talking with other librarians and architects formally and informally through programs and conferences on the planning of a college library. Following will be a brief review of some of the problems faced and some of the aids which a college librarian working with his architect has available today.

In accepting the position as Librarian of the Woman's College of the University of North Carolina in the fall of 1945, I was told one of the chief considerations in the next few years would be the building of a new library for the college. The members of the administration, the Faculty Library Committee, and the librarian had been working on a new building plan. A program had been drafted, an architect appointed, preliminary floor plans made, and a site already approved. This stage had been reached after seven or eight years of work. World War II had held up any serious consideration of actual building, and an appropriation had not been made. A major delay was inevitable as the college and the State moved into a peacetime program and could again begin to devote its energies to library building. This delay was very welcome not only because of my lack of knowledge about our particular college and complete inexperience in drafting a program for a library building, but also because new ideas in library service and the potential of the library building to meet these new demands were becoming a major concern of many colleges and universities throughout the nation. The library was located at another site, plans were completely changed, and a building which we hope can be readily expanded was erected.

I had come from working in a library building completed at the turn of the century which almost symbolized architecture in its day. When completed, I was told, the question was then raised where to put the books. The concept of the library as a central monument without careful consideration of its functions on the campus was still with us in the 1940's. Many other problems in college library building were just beginning to be studied. Mr. James Thayer Gerould at Princeton, foreseeing the

need for a new library building on his campus, was devoting a great deal of study to the problems of college library buildings. His book, *The College Library Building*, (1932), was leading to a whole new approach to our problems. In Baltimore Mr. Joseph L. Wheeler, the librarian of the public library, working with his architect, Alfred Morton Githens, had broken new grounds and their book, *The American Public Library Building, its Planning and Design with Special Reference to its Administration and Service*, (1941), gave impetus and a new concept to planning all types of libraries. In 1944 President Harold W. Dodds of Princeton invited the heads of fifteen colleges and universities in different parts of the United States to join in setting up a committee that would concern itself with problems common to all of these institutions in the planning of library buildings. The Cooperative Committee on Library Building Plans came into being. The results of the work of this group were published under the title, *Planning the University Library Building* (1949). The work of this committee of librarians, architects, and engineers had already, through circulated minutes and general discussion of the issues raised, had wide influence before the evaluation and summary of these conferences were gathered into book form in 1949. The great forward step was not only the concern of librarians and their institutions in the library building problems but the participation in these discussions of architects and engineers invited to join with the group. A new literature on library buildings was being created. Professor Ernest J. Reece at the Columbia School of Library Service wrote a very well documented monograph on library building and the writing of a program. New library buildings were given careful attention in library publications, and were being visited and discussed by librarians. The old "Carnegie" library plan in vogue for public and college libraries was no longer accepted as a model. Indeed, the whole concept that an ideal or model library building could be planned and imposed on any given site or institution was abandoned. New ideas in architecture, new materials for building, as well as a new concept of planning were in evidence.

The library as a monument to learning or the vanity of a donor has almost disappeared. In its place is rising the functional expandable and "flexible" building planned by a whole team of educators, librarians, architects, engineers, institution designers, and others.

The sources used today when planning a new library are the aids which I should like to outline briefly. The problem is one of coordinating and

bringing into play these aids. The librarian and the architect no longer work separately nor do they alone determine the program and the design of a new college library.

A librarian will probably turn to the literature on the subject, if not immediately certainly before he progresses very far. The architect too in this field now has a wealth of material in his professional publications.

Many new buildings will be visited. The good points and the bad will be discussed. Old buildings remodeled and expanded will be visited. The location and use of these new buildings will be studied carefully for efficiency of administration as well as to the services they perform.

Educational trends and the function of the library in the community will require very careful consultation of architect and librarian with the administration and members of the faculty. From these campus leaders trends and developments in education can be foreseen. The whole voluminous literature on the expansion of our program in higher education will need to be evaluated with respect to a particular institution. This will involve questions of site, rate of growth of the student body, size of collection, type of use made of stacks, faculty studies and student carrels, hours of opening, summer school programs and the potential development of the library as a teaching instrument. Such a simple question as the use of audio-visual materials on a campus must be studied and evaluated from sources other than the architect and the librarian alone.

Institutes and conferences on library buildings of all types are being held and proceedings published. The old Cooperative Committee on Library Buildings Plans has discontinued its informal meetings and turned over its program to the Association of College and Research Libraries, which in turn has become organized now under a division of the American Library Association. Regional and state associations as well as the national associations are joining in aiding in the planning of libraries. The interest of professional associations has become significant in library planning.

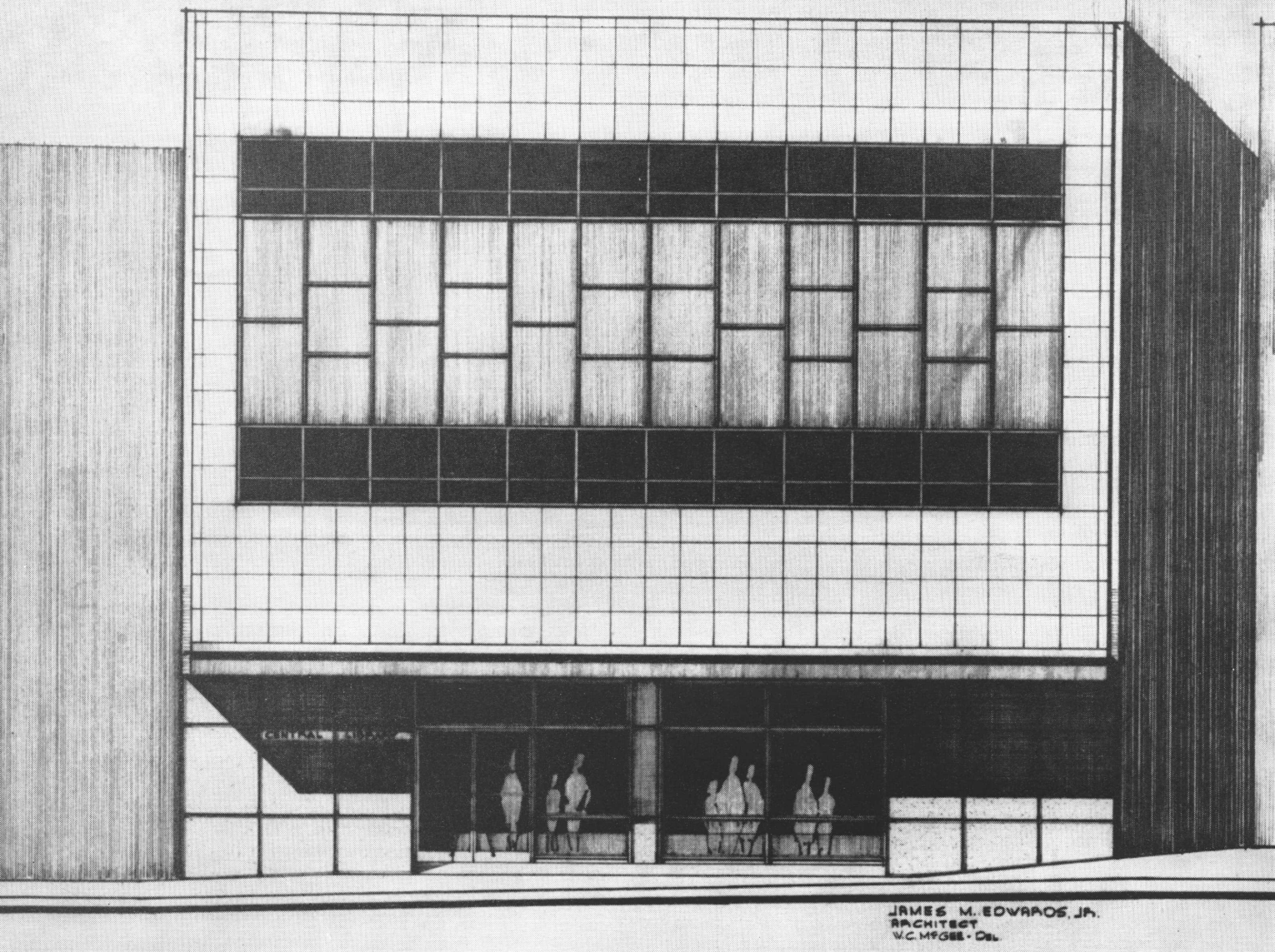
From these conferences, institutes, publications, and experience of individual librarians in building there have grown up a number of librarians who have become consultants to whom others may turn for help. Architects, campus planners, and others have become experts in some of the special problems. These specialists, or consultants, may be called on to help in the final result of a good library for a particular college.

Through commercial enterprise many good ideas, improved equipment and furnishings are available. There are companies which have become specialized just in giving this aid, and because of the many years of experience which many of them have had, and the new interest in the importance of the library building, the companies have much to contribute and members of their staffs can be of great help to the librarian and to the architect. The interest of these companies has contributed much to the improvement of library planning, and their services should be consulted.

There are special aids available, such as those which are assembled and available through the American Library Association Headquarters Library, and help can be obtained through consultation with officers of this association. One must not neglect one's own staff in planning. Although many department heads are not too experienced in analyzing plans and coordination of their functions, they should be brought into the planning early. They should be encouraged to think of their work in terms of the whole library program. This implies an early inclusion of these specialists in the library planning, constant keeping in touch with them as plans progress and change. They are the ones who will operate the library and can be of significant help to the librarian as he develops the program and interprets it to his architect.

A newer development is the increasing scientific research into some of the problems of library building. Library schools are teaching and studying these problems. Foundations are aiding in this work now with substantial grants. The fruits of this work are slowly becoming available in library literature and through our associations.

These are some of the aids to which the librarian and his architect can turn today to help with problems when planning a new library building. The program must be coordinated from the following elements: perusal of recent literature on college library building, consultation with college officials in regard to long-range institutional plans and such mundane items as space and money available, and with library staff, consultation with professional library planners, and visits to recently completed buildings. This coordination is essentially the librarian's job. His program must in turn be translated into a design and ultimately into working plans. These plans will be the work of the architect. The problem is to bring these two key persons together with each aware of the many aids available and the many problems which must be coordinated and evaluated for the successful planning of a college library building.



OLIVIA RANEY PUBLIC LIBRARY

CITY OF RALEIGH

architect

JAMES M. EDWARDS, JR., AIA

general contractor

Davidson & Jones

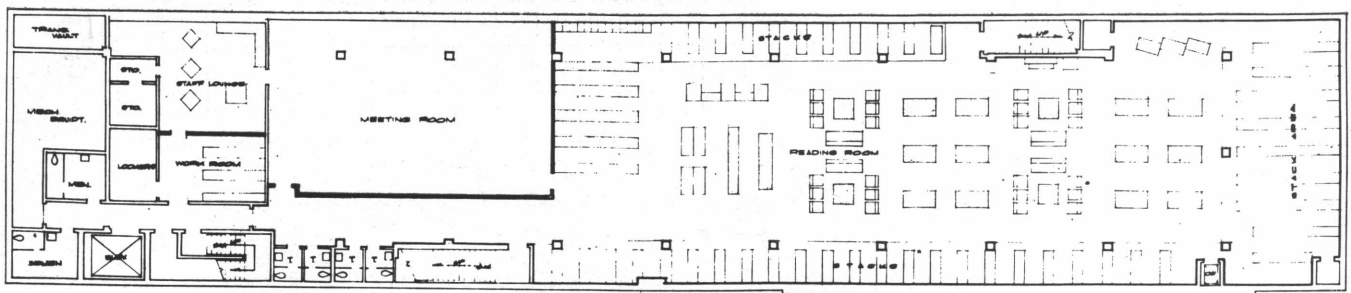
electrical engineer

Raman D. Amin, P. E.

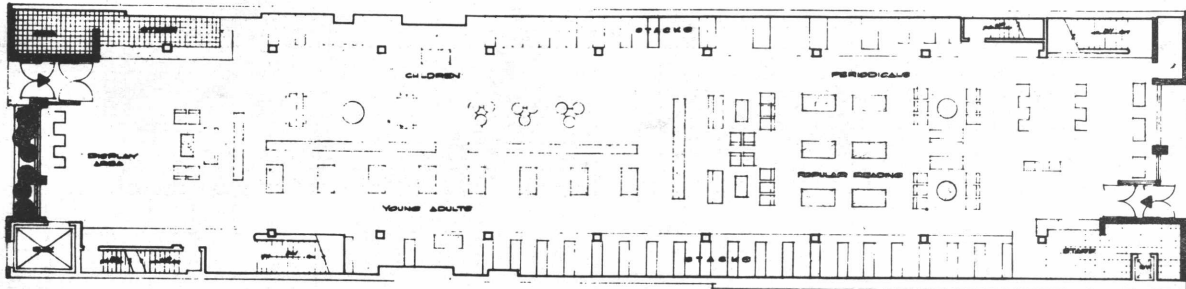
library equipment and
interior planning consultant

Martin Van Buren

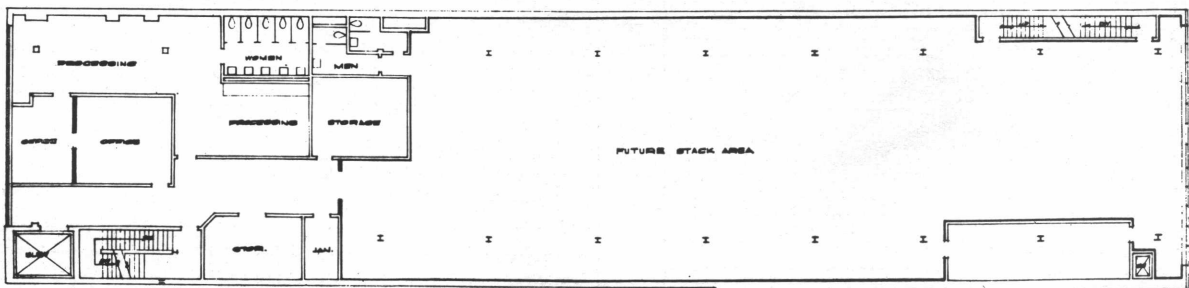
The basement, first floor and second floor of this building were completely renovated. Total Sq. Ft. Area, 30,356. A new exterior was provided on both the Fayetteville and Salisbury Streets exteriors. Granux Facing with Glassweld was incorporated on the Fayetteville Street entrance. Grey-Brown Brick in stack courses, Glassweld and a Plant Box were incorporated on the Salisbury Street entrance. New plate glass for store front settings were furnished for both entrances. Eighty-five per cent of the basement floor and first floor are to be covered with carpet. This is to be done to add color and improve the acoustics. The ceiling of the first floor was extremely high, consequently, this was painted flat black in an effort to lower the appearance of the



BASEMENT FLOOR
1" = 10'



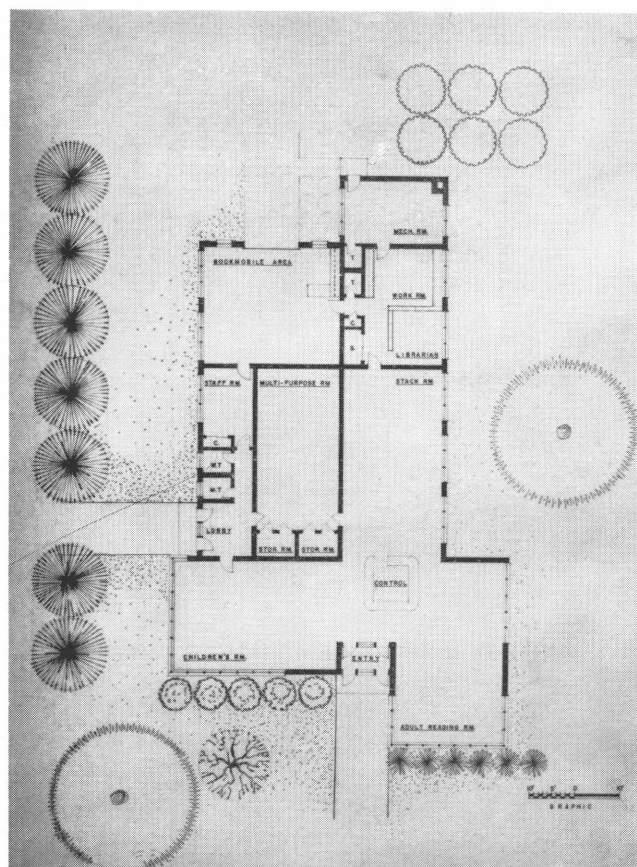
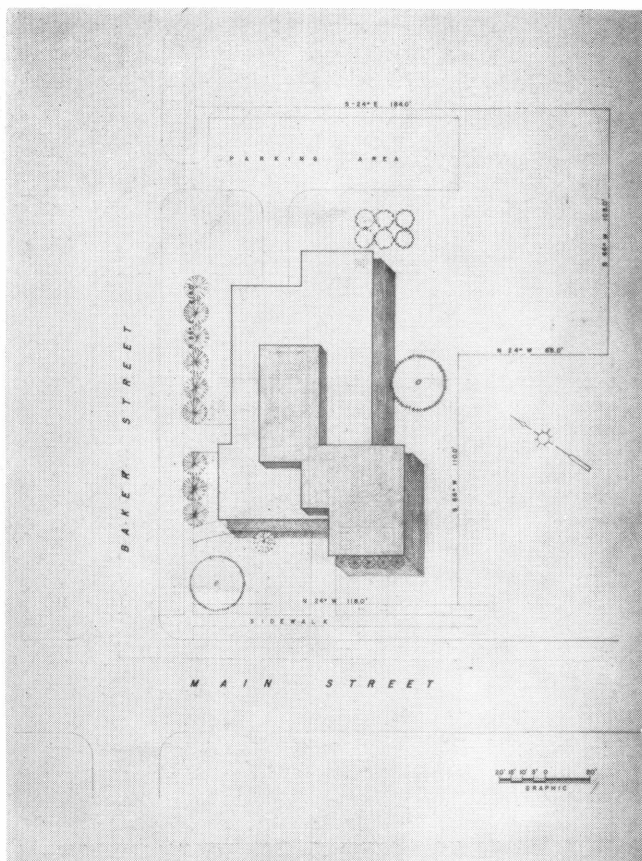
FIRST FLOOR
1" = 10'



SECOND FLOOR
1" = 10'

ceiling. Mahogany wainscot was installed on both exterior walls, on the basement and first floor. The new meeting room in the basement also is of mahogany plywood. A staff kitchen and lounge complete with stove, refrigerator, and cabinets was provided in the basement. New lighting fixtures were installed throughout the entire first floor and basement areas. The existing Heating and Air Conditioning system was repaired and necessary ducts were installed as required. Vinyl tile flooring was provided in the office section on second floor. Total construction not including fixtures and carpet was \$67,295.00. Expected occupancy on and about December 1, 1962. This is delayed because of equipment delivery.





EDGECOMBE COUNTY MEMORIAL LIBRARY

tarboro

architect:

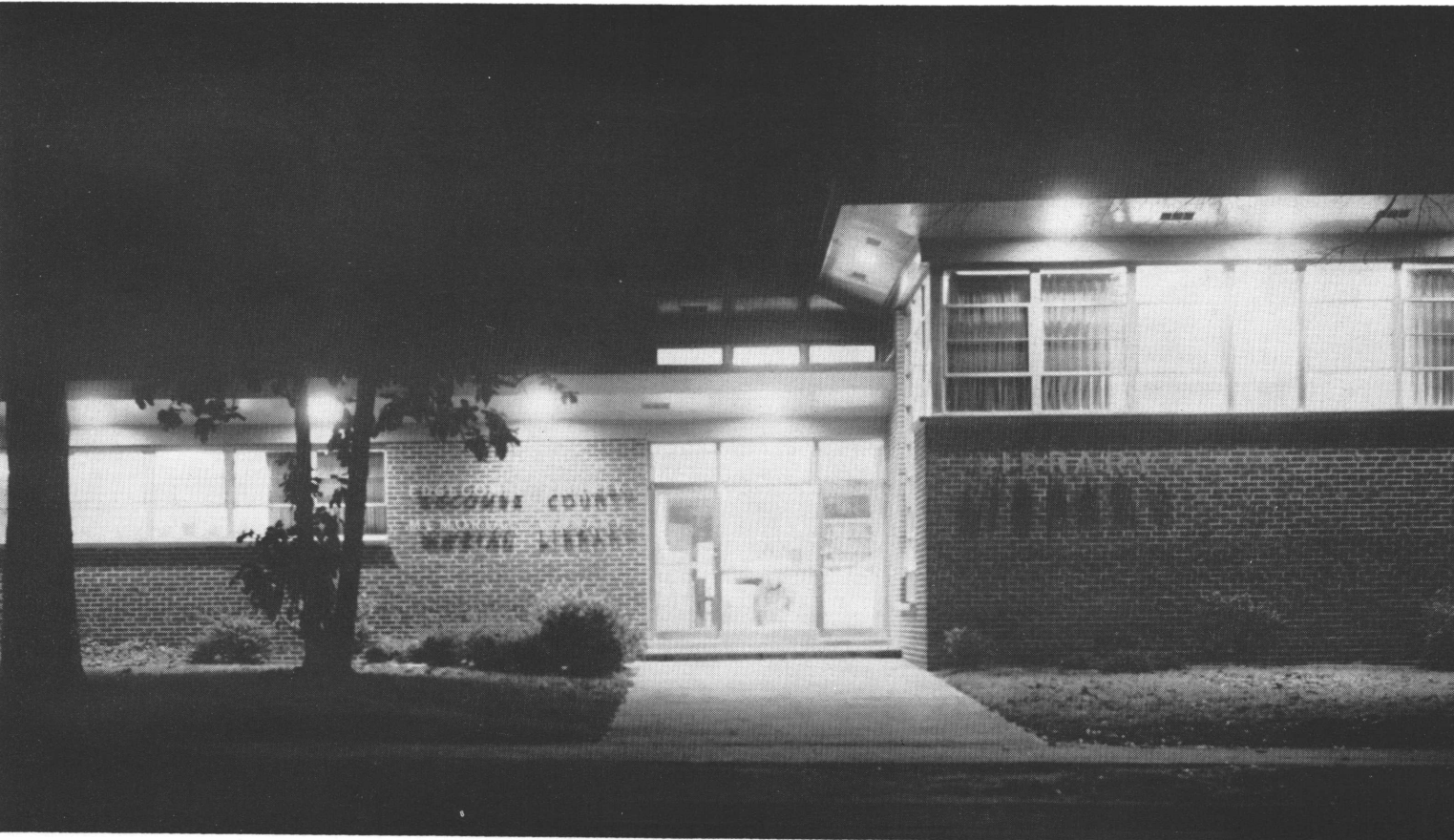
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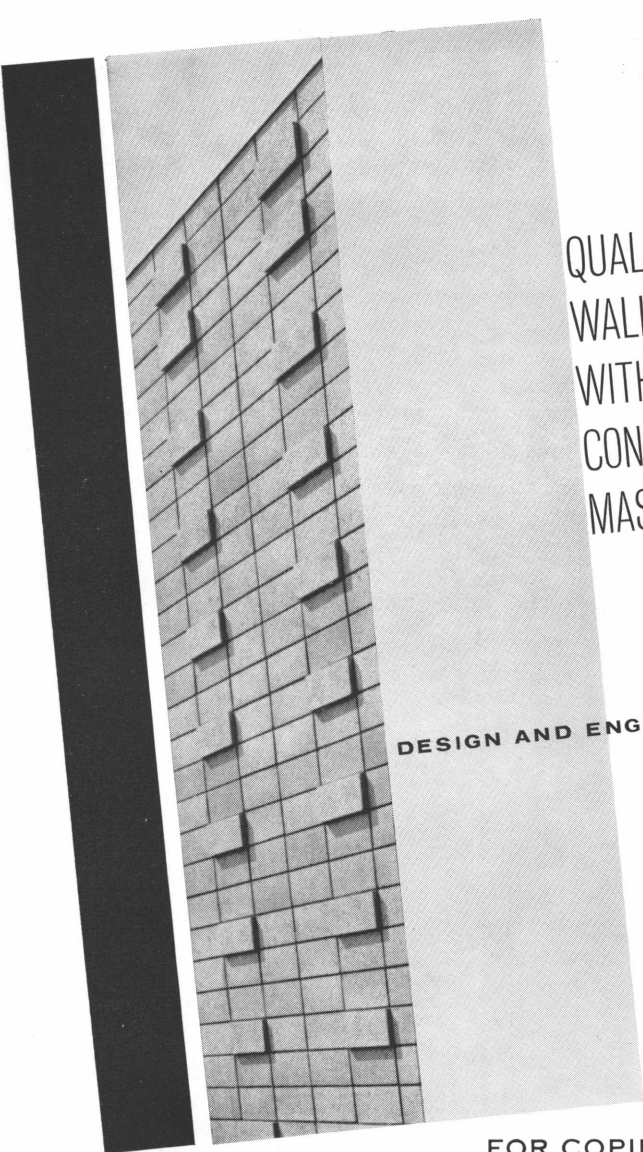
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The site at the corner of Main and Baker Streets was selected primarily for two reasons; first, because this location permitted children from all of the schools to reach the library without crossing a main traffic artery; and secondly because it was a well drained level lot.

The approaches to the building slope gently to the entrances permitting elderly people and invalids easy access.

The overall layout of the building was planned to make operation of the library functional with a minimum staff.



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J. Russell Bailey, AIA, of Orange, Virginia, is one of the outstanding library architectural consultants in the country, having either designed or participated as a special consultant in sixty-eight library projects.

READERS, BOOKS AND BUILDINGS CALLED LIBRARIES

By J. Russell Bailey, AIA

Readers, books and buildings — that makes a nice sounding title, but if we are to think about Library we at least have to mention library service. The staff and the library administration must be considered. This is a must!

But before we talk about all of the people who use and work in the library, let's just philosophize about the concept of the word Library. We could start by thinking about any type building. House — A House — Home. House — freedom to think of all the grand ideas we ever saw or imagined that belong to houses. A House is limited because influences are added — the property or site, the climate, the orientation, the budget, etc. Home — you can do nothing about that. Home is home, no matter what.

Library — A Library — Library, an institution. Library has no budget, no site; library calls us to creative thinking, unlimited! A Library — makes us consider our limitations. We must consider all of the inside and outside influences. We must take a comprehensive view of the total responsibility of designing a library. Library, an institution — is different. This is like Home. There isn't too much you can do about it. You can add and change, but the die is cast.

The Peabody Library in Baltimore — some of you know this library but perhaps most of you have not visited it. I was called in about six months ago to make a study of the building. I was given a brief introduction to the structure. Then Frank Jones, the librarian, and I took the complete tour from attic to basement and from front to back

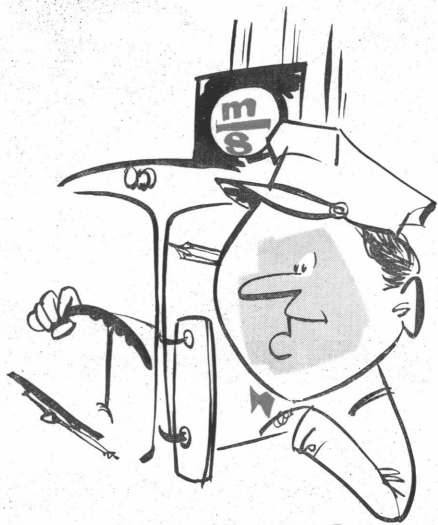
and wall to wall on all levels. This was quite an experience.

The Peabody Library is a really fine example of the institutional library. It has age, dignity, prestige; it has an heritage. The book room is a grand five-tier stack with an open central core completely sky lit. There are balcony railings on each level, cast iron, and beautiful in a Charles Adams sort of way.

Like so many old libraries, you have to climb steps to get into it. When you start in, you are in a type of architectural grandeur. You are in the entrance. You leave the entrance hall, and you just then begin to experience the library function. You step into a great reading room which includes a large circulation desk, a great many card catalog cases and some seats and tables and lots of book-cases. But you haven't seen anything yet. When you step into the grand book room we have been talking about, you are then in the library. What a visual surprise!

You really have to see this to believe it. This is a large library, a rich collection, a scholar's library. It has its own strong personality and there isn't really very much we would be able to do to change it — nor would one want to. It was built as a kind of last word in libraries, and except for minor improvements, it is just that! A last word for that institution.

For the sake of building a hypothetical program to consider library: We may say quite simply, people and good books are the main elements of the pur-

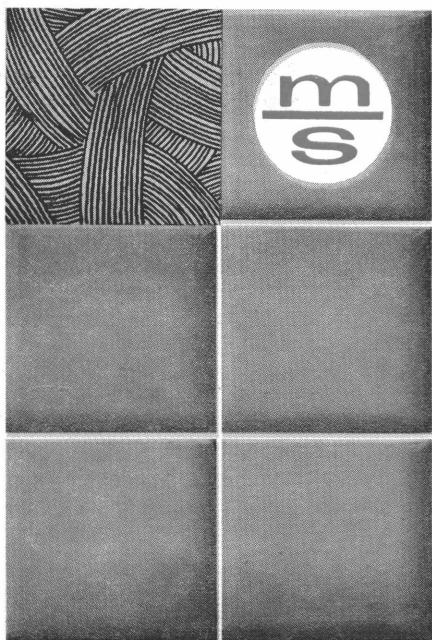


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pose for library. The people are adult, youth, children and staff. The books are classified for the use of the people. The book is the bound printed page, and all of the tools which go with it plus films, records, etc.

Now! The building is necessary to bring these all together in an organized manner. An organized manner means a manner in which measurable quantities and unmeasurable qualities are put together in an engineered and artful synthesis.

Library is by nature a noble word. The place of books, a place of contemplation, a place of discovery, a place of quiet. In our day it means pleasantness and comfort. It means a place where thoughts are private. There is security for the mind in the library. There is freedom of choice to read what one wishes. There is no set speed. One may read a whole book at a sitting or he may read a chapter and spend a day at it or longer. He may select his reading and take it home for himself and for his family. Library means knowledge is present, wisdom is available, the ephemeral is plenteous.

Library means people who read are helped and instructed by library personnel who are trained in the art of order. The process of acquiring, cataloguing and circulating the book requires such skill that the people who do this work are generally of the highest calibre.

The building should therefore be inspired by the nature of the activity and the spirit of the people who use it and administer its use. From without, the building well designed for a library to be used by the public must appeal to the user as a pleasant and delightful structure which attracts the reader to the use of books.

From within, the building should be organized around the needs of the reader and the books and the staff and should be enclosed in space and form which create an atmosphere suitable for all of the reading and work functions of these people. An atmosphere of comfort to the senses and an inspiration to the spirit is needed in library design. Freedom to read is worth fighting for. Freedom to read and write and speak one's mind, a heritage worth keeping. Library and freedom go hand in hand. We must build as though we appreciate this.

Library design: How does one create an image of library? What experiences have we had that are pleasant as we remember libraries? If we never had seen a public library different from the Carnegie Public Library type, we would be apt to expect the library to be monumental, formal, symmetrical, be-stepped on the outside and perhaps on the inside. We could expect a desk dead center and all of the other formal elements of that day.

Today we are not sure what to expect. A library has no single type or style to mark it. This is partly the case because we are not so fortunate to have a Carnegie to give us libraries. We are free today to

(Continued on page 21)



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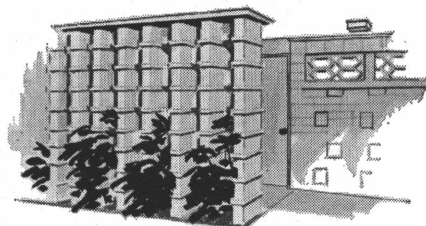
*Available on Request: Detailed engineering survey by Dewey R. Winchester, P.E., Charlotte, N. C.

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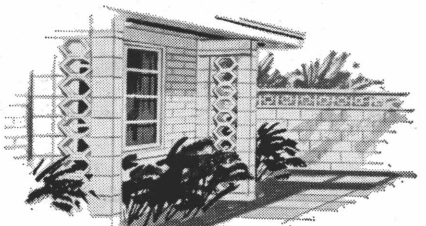
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Most libraries are built to a strict budget requirement and because they are not built to a single pattern they are usually individual attempts to solve all of the problems of a library. It would be better in most cases if we as architects would stop trying to do this and solve first the problem of doing very well what we can do, even if we build just a part of what is required for size. If we have to start with the budget and work backwards then start with quality and stay within every quality requirement except size. If size comes out right, fine, but if it doesn't, add on in two or five years. It is better to move into a building that is too small than to move into one which is too cheap.

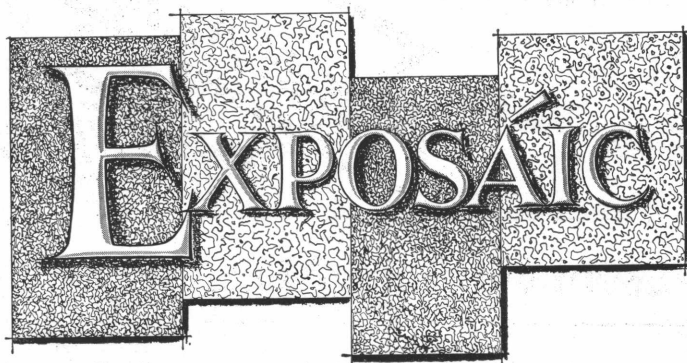
Comprehensive planning should be followed, but set a quality standard by existing buildings; make a point by point study of basic elements. There is no virtue in building or furnishing or equipping a library by standards that are less than high quality.

Raising the sights to quality is difficult at times because of the position a community may take towards the value of library service and library facilities. Such thinking as this is hard to believe but here is a quotation from "The Essentials of Freedom", edited by Raymond English. "Dear Editor: I am 100% in favor of the curtailment of library service. There are too many interests in the world of entertainment today for people to bother chiefly with books. Especially in this new era of television, who finds much time to read anything but a newspaper? Don't get me wrong. I don't condemn literature entirely. But there is such a thing as over-reading". Over-reading: a wonderful new term! Unadjusted Man is he who indulges in the vice of over-reading.

Fortunately reading is not a lost art in our country. Public Libraries all across the land are "doing a good business". The book is in demand. Our little ones are going to have a chance at books, and once they get a taste for them they will not be completely satisfied with the other expressions of the book alone. So far there is no substitute for the book, and there is no need to believe the demand for them is going to render the public library useless.

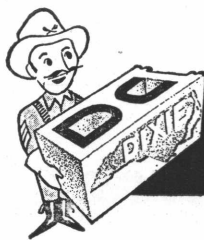
The real problem is going to be how do we keep up with the demands. We may have to use compact storage schemes to make room for all the books. We may, on the other hand, invent some better method of presenting the book contents. Microfilm and micro card mechanisms may be developed to a remarkable degree. Shelving of books would then not be as much a problem as now but with language labs and reading clinics and colleges and universities bulging at the seams, it is hard to see how we can lower our sights on the size and quality of the library building or the quality and amount of library service.

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APPRENTICE BRICKLAYING CONTEST

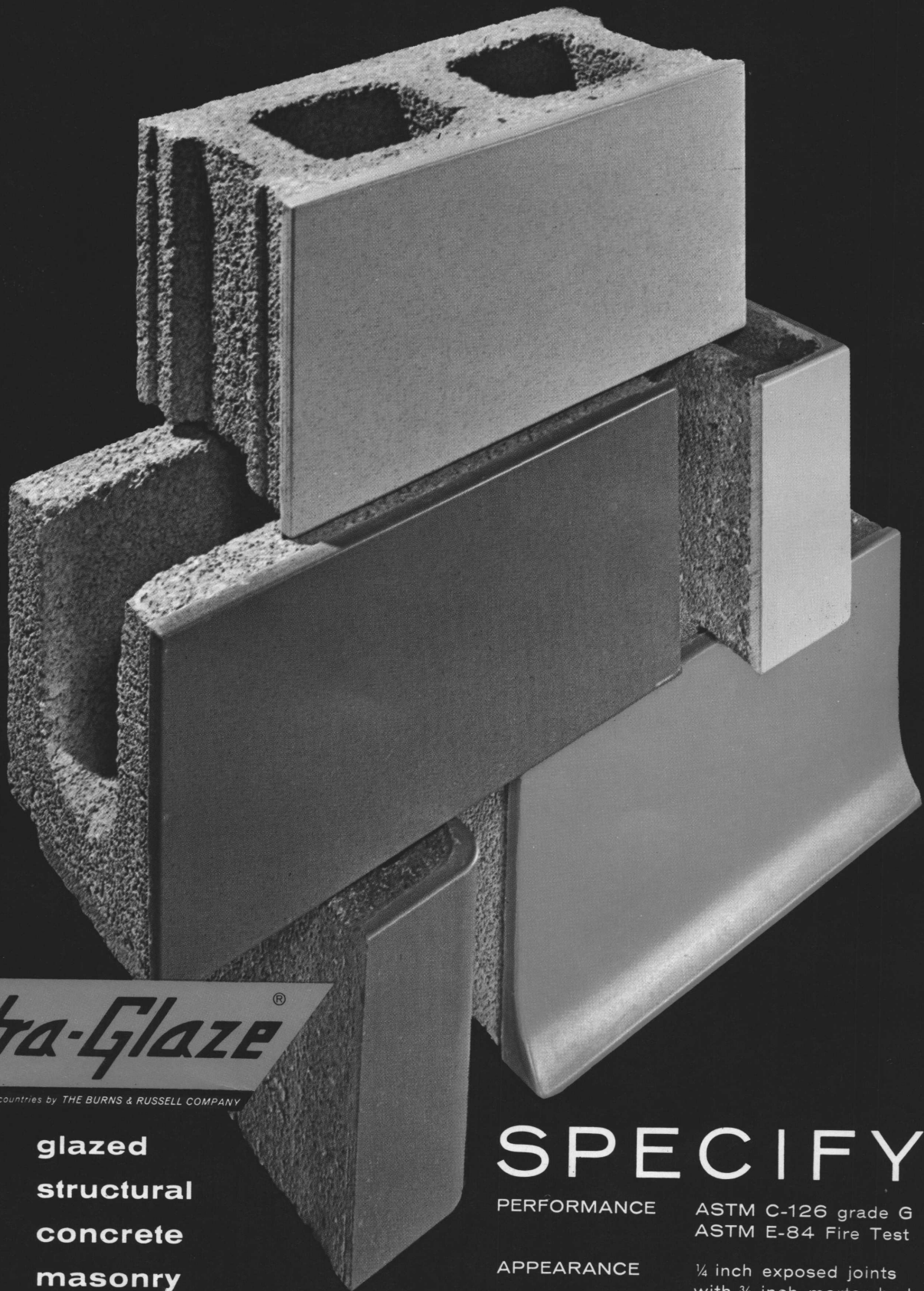
The annual apprentice bricklaying contest was held again this year at the State Fair in Raleigh on October 19, 1962. Open to apprentice bricklayers who are registered with the N. C. Division of Apprenticeship and have less than 4,000 hours of training as a Registered Apprentice, the contest is designed to encourage better workmanship in the building trades.

First place winner Frank Carpenter of Norwood is pictured above being congratulated by William W. Dodge III, AIA, one of the judges for the contest. In addition to receiving a cup, Carpenter was awarded a \$200 bond and certificates from the North Carolina Chapter of The American Institute of Architects and the Brick & Tile Service. Runner-up, James H. McAdams of Route 1, Burlington, was presented a \$100 bond and third place winner receiving a \$50 bond was Kilby Grayson Barbee of Route 2, Richlands. Thirty entries, all bricklayer apprentices under the state apprentice program, competed for prizes and honors in the contest.

Judges, in addition to Dodge, were Rex H. Wheatley, C. C. McGinnis, William D. Kearney, Lafayette Hinkle and W. F. Roark.

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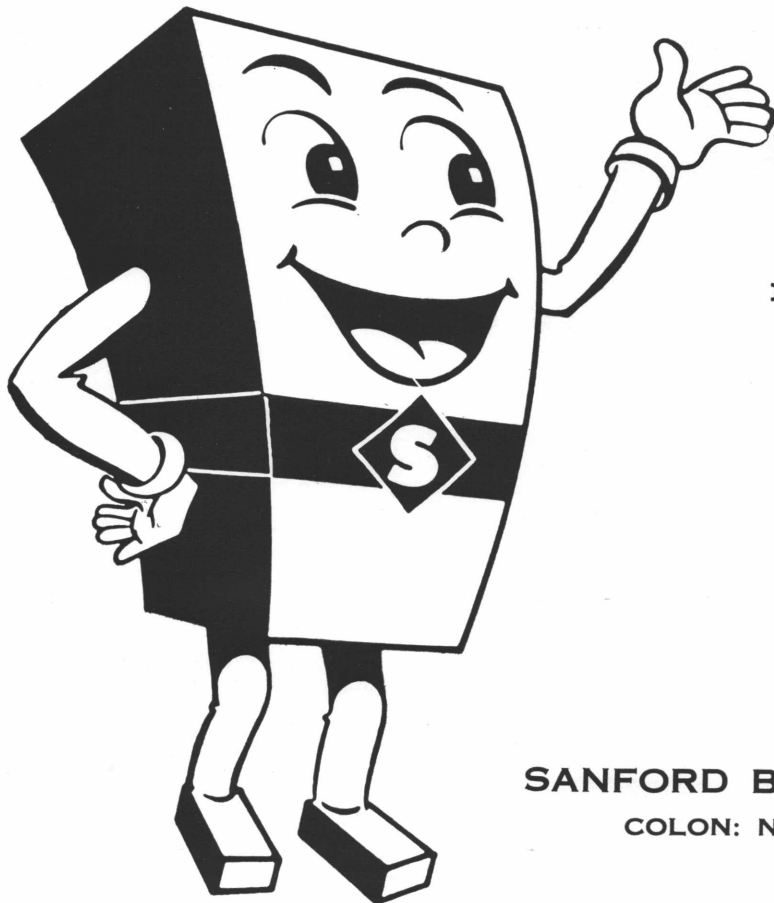
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ARCHITECTS and BUILDERS in the NEWS

1962 SOUTHEASTERN REGIONAL CONFERENCE DRAWS GOOD CROWD

The Southeastern Regional AIA Conference held in Atlanta October 25, 26 and 27, attracted more than twenty members of the North Carolina Chapter of the American Institute of Architects. An interesting program featured speakers with diversified talents who developed the theme of "Form and Space".

Sculptor Julian Harris, AIA has designed and executed sculpture on more than 40 public buildings, has had many portrait and memorial commissions, and was awarded the Fine Arts Medal of The American Institute of Architects in 1954.

Paul Thiry, FAIA, an ardent investigator of new techniques in building, was principal architect for the Seattle World's Fair, having supervised the site planning, coordinated the work of other architects and exhibitors and designed several of the buildings, including the Coliseum, which spreads a cable-supported roof over four acres. Mr. Thiry also has served on local and regional planning commissions, has designed many different types of buildings, and is the author with Henry Kamphoefner and Richard Bennet of a book on church architecture.

William Pahlmann, FAIA, presented slides of various interiors, restaurants, clubs, hotels and private residences, depicting his use of color and style in creating a distinct atmosphere in each.

Hugh A. Stubbins, Jr., FAIA, a member of the faculty at Harvard for thirteen years, and recipient of many awards and honors for his buildings, of which Congress Hall in West Berlin is perhaps the best known, served as a juror for the Regional Honor Awards competition and spoke most delightfully at a dinner meeting.

Edward L. Daugherty, ASLA, a founder of the Atlanta Arts Festival, received his Bachelor's and Master's degrees on Landscape Architecture at the Graduate School of Design at Harvard, and has practiced landscape architecture in Atlanta for ten years. His commissions include a public housing project in New Orleans and a medical center in Berlin.

George E. Kassabaum, AIA, former chairman of the national AIA committee on Housing for the Elderly, a member of the St. Louis firm of Helmuth, Obata and Kassabaum, who have designed a number of exciting buildings such as the U. S. Embassy in San Salvador and the St. Louis Planetarium, spoke interestingly of his experience with public housing, particularly in the field of housing the elderly — which he believes offers a great challenge in the future.

The Conference was most honored to have Henry Lyman Wright, FAIA, President of The American Institute of Architects, address the group at the Honor Awards luncheon on Friday.

The Friday afternoon session aroused special interest among the architects. Presided over by A. G. Odell, Jr., FAIA, 2nd Vice President of The American Institute of Architects, moderated by W. E. Freeman, Jr., AIA, Regional Director, a panel composed of William H. Scheick, AIA, Executive Director of The American Institute of Architects, Vincent G. Kling, FAIA, winner of more than eighty awards for his buildings and head of one of the largest architectural offices in Philadelphia, and Clinton E. Brush III, AIA, a past regional director of the AIA and an active participant in chapter and community affairs, discussed in open forum the general concept of comprehensive services in architectural offices.

A summation of the conference delivered by Harlan E. McClure, FAIA, Dean of Architecture at Clemson College, completed the program.

On the social side, the conference committee planned and executed delightful occasions throughout the meeting, the highlight being a satirical sketch of several outstanding architects by an entertainment team at the Beaux Arts Ball.

Particularly interesting was the Architects & Engineers Institute Building which houses permanent displays of building materials, as well as executive offices of the organizations. All of the conference meetings were held in this building, where luncheons and dinners were also served.

PLANS PROGRESSING FOR 1963 NCAIA WINTER MEETING

The forty-ninth Annual Meeting of the North Carolina Chapter of The American Institute of Architects will get under way at noon on Thursday, January 17, 1963, for a three day session. The opening meeting will be an Executive Committee meeting scheduled for 2:30 on Thursday. Headquarters for the upcoming event will be the O. Henry Hotel, Greensboro. Presently, speakers are being contacted for an excellent program which will be of interest to every architect.

Some of the social events which have already been arranged are a fashion show and luncheon for the ladies and a dinner party and dance at the Embassy Club on Saturday night. The annual banquet will be held at the O. Henry Hotel on Friday evening.

One of the always important features will be the 1963 Honor Awards Program. The jury has been invited and accepted (names will be announced soon) and Chapter members are urged to prepare their panels for entry. The Exhibitions Committee under Charles Sappenfield has scheduled a number of showings of the entries for the spring of '63. It is anticipated that the display will be worthy of the excellent work being done by North Carolina architects.

The second annual Press Award will also be presented at the Friday night banquet. Two awards of \$75 each and a certificate will be presented to a member of the press association representing a daily and a non-daily newspaper. Articles submitted must have been published during 1962 and must be relative to the architectural profession.

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(See our ad between pages 22 & 23)

CONCRETE, PRECAST STRUCTURAL

Arnold Stone Company
(See our ad on page 22)

Reps.: Clyde Poovey, Ed Wilson
P. O. Box 3346, Greensboro

Solite Corporation
(See our ad on page 19)

CONCRETE FACINGS, PRECAST

Dixie Concrete Products
(See our ad on page 21)

Omnia Precast Floor & Roof Systems,
Reps.: Jim Forkner, Terry Blankinship
3300 Liberty St., Winston-Salem

Mabie-Bell Company
(See our ad on page 26)

CONTRACTORS, GENERAL

H. L. Coble Construction Company
(See our ad on page 21)

McDevitt & Street Company
(See our ad on page 22)

ELECTRICAL SUPPLIES & EQUIPMENT

Mill-Power Supply Company
(See our ad on page 20)

HEATING EQUIPMENT

General Products Co., Inc.
(See our ad on page 27)

INSULATION

The Bonitz Insulation Co.
(See our ad on page 22)

SOIL BORINGS

Ezra Meir & Associates
(See our ad on page 26)

TILE, CERAMIC

Mid-State Tile Company
(See our ad on page 18)

Renfrow Distributing Company
(See our ad on page 20)

WINDOWS

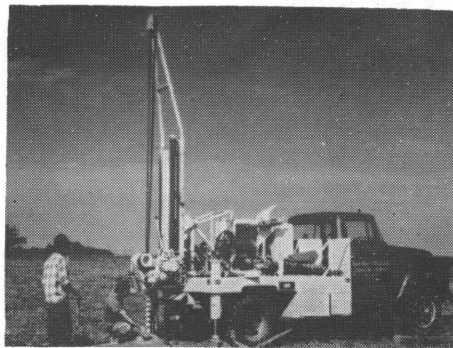
Miami Window Corporation
(See our ad on page 2)

Ezra Meir & Associates

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Phone TE 4-8441



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CALENDAR OF EVENTS

NOVEMBER 15, DECEMBER 20: Winston-Salem
Council of Architects, Y.W.C.A.
Cyrill H. Pfohl, AIA, President

NOVEMBER 19: Producers' Council Air Conditioning
Seminar, Charlotte

NOVEMBER 21, 28, DECEMBER 5, 12, 19:
Architect's Guild of High Point,
Marguerite's Restaurant
George C. Connor, Jr., AIA, President

NOVEMBER 29, DECEMBER 20: Greensboro Registered
Architects, Maplehouse Restaurant,
Carl F. Andrews, President

DECEMBER 5: Charlotte Council of Architects,
Stork Restaurant No. 2
J. Norman Pease, Jr., AIA, President

DECEMBER 5: Durham Council of Architects,
Harvey's
Robert W. Carr, AIA, President

DECEMBER 6: Raleigh Council of Architects,
Y.M.C.A.
G. Milton Small, AIA, President

DECEMBER 15: Deadline for material for January
issue.

NCAIA Executive Committee Meetings:

1963	
January 17	Greensboro
April 27	Hickory
June 8	Fayetteville

1963

NCAIA WINTER MEETING

JANUARY 17, 18, 19, 1963

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THERE'S NO CURE-ALL FOR EVERY HEATING PROBLEM!

BUT, Ray-Jet does offer

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Q. What does radiant heating do?

A. Radiant heating, like the sun, heats objects directly by infra-red rays, instead of heating the air. This means in many applications such as high bay areas, heat loss is cut to a minimum, personnel are heated comfortably in work areas, unoccupied or storage areas may be cooler.

Q. Which is better, gas or oil-fired units?

A. Ray-Jet makes both type units. However, it may depend upon local conditions, but generally the initial cost of gas units is slightly less. This may be offset by the fact that oil-fired Ray-Jet units require only a $\frac{3}{8}$ " delivery pipe as opposed to much larger diameters required for gas.

Q. Is Ray-Jet a vented or unvented unit?

A. Ray-Jet is a vented unit. Contradictory to many efficiency claims by unvented units, Ray-Jet squeezes every bit of usable heat out of fuel, by feeding it back through the unit before release. In addition of course, vented units such as Ray-Jet produce no condensation or fumes. Unvented units on the other hand, expel burned gases at approximately 1600 degrees F. The relatively large amount of heat from these gases rises to the ceiling where it is ineffective.

Q. Why is the Ray-Jet system different?

A. Because Ray-Jet was soundly engineered from its very conception. Rather than accept the hypothesis of many radiant heating men that you could actually put less BTU's into a building than you were losing and still do the same job, Ray-Jet engineers stopped guessing and came up with the first soundly engineered system for sizing radiant heating applications. The Ray-Jet method first balances heat input and output, then establishes heating requirements to

keep personnel comfortable. Explained in technical bulletin TR-103, engineers and architects now for the first time may estimate accurately total, area, or spot heating requirements for their clients.

Q. How is Ray-Jet better?

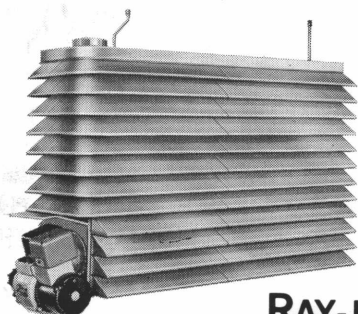
A. Ray-Jet was designed to heat evenly over a good sized area. Its special fin design spreads heating rays around as well as below it. There are no "hot spots" directly beneath it which make work uncomfortable. It may be used at varying heights without an appreciable change in its efficiency. Personnel work in comfort regardless of outside temperatures and without drafts or blowing dust.

Q. How about cost?

A. Radiant heating units are not inexpensive at the outset. However, over a reasonable period of time you will find heating costs drastically reduced. Some installations have saved as much as 35% or more the first year. Remember, these thermostatically controlled units heat instantly. They can be shut off overnight, warm up immediately each morning, thereby guaranteeing additional savings.

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Please send the following information on gas and/or oil units. ☐ Literature ☐ Tech. Bulletin

☐ Have Representative Call

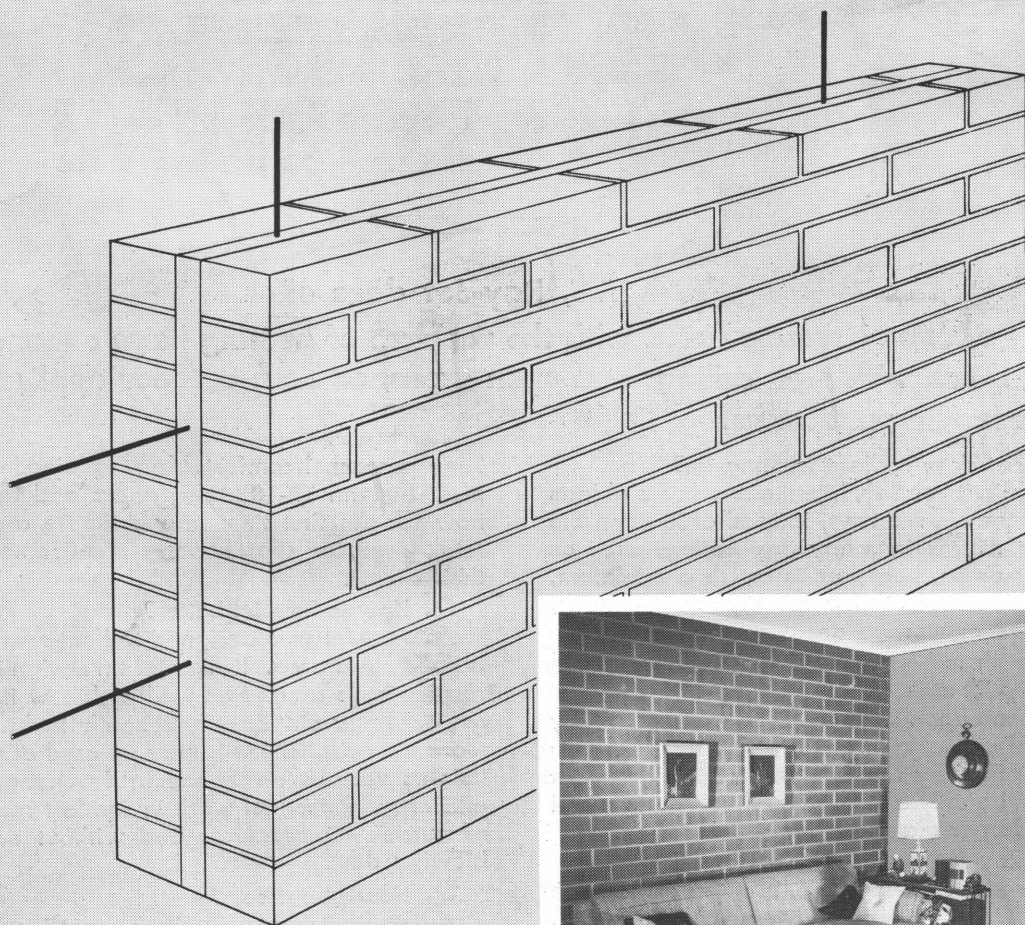
Approximate Square Feet to be heated _____

Name _____

Company _____

Address _____

City _____ Zone _____ State _____



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