

# SOUTHERN ARCHITECT



FEBRUARY 1964



In the preliminary design of multistory concrete buildings it is helpful if column size can be quickly approximated for a specific column spacing.

This can be accomplished by use of the formula and the chart shown below. Both are based on the Working Stress Design method (ACI 318-63). In structures such as 575 Technology Square, where wind load is resisted by shear walls, only the axial load of columns need be considered.

Now coming into wider use is another design method the architect may want to consider. Known as Ultimate Strength Design, it assures the most efficient column size. This approach is not only more consistent with structural behavior, but provides a more uniform factor of safety throughout the building.

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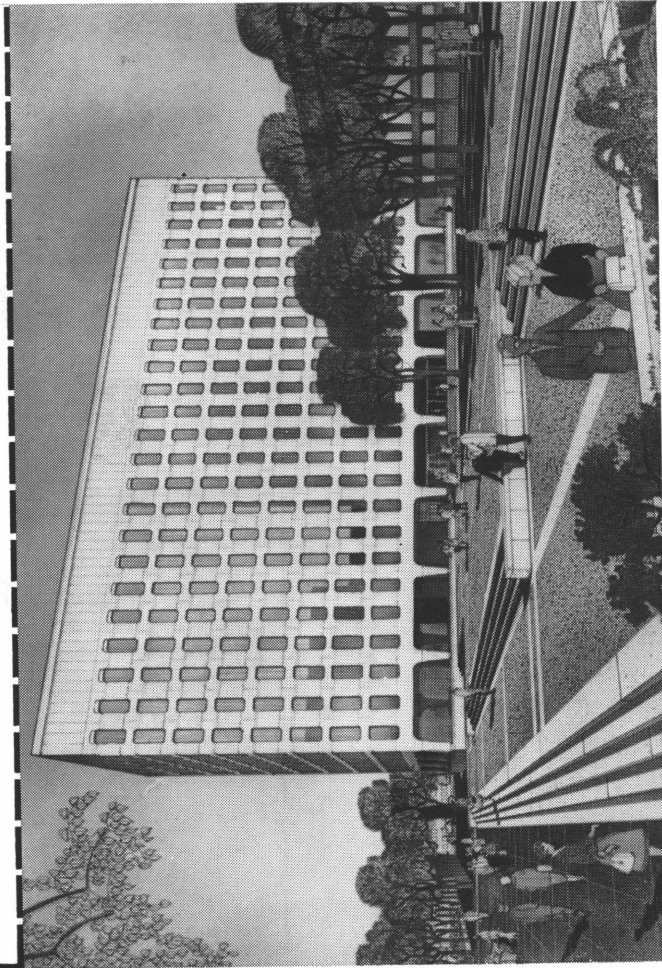
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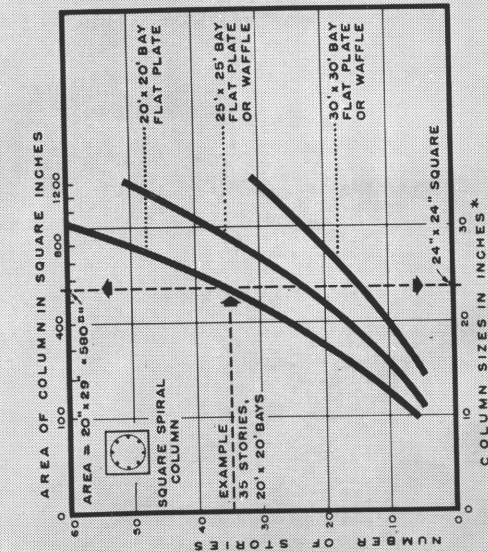
*An organization to improve and extend the uses of concrete*

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Office-Research Center, 575 Technology Square, Boston, Mass. Owners: Massachusetts Institute of Technology and Cabot & Forbes Co., Boston, Mass.



#### FORMULA:

The area of any column in square inches for any story is:

$$A = \frac{N(W_D + \frac{1}{2} W_L) B}{k}$$

A = column area in square inches

N = number of stories above

$W_D + W_L$  = dead and live loads (psf)

B = bay area (sq. ft.)

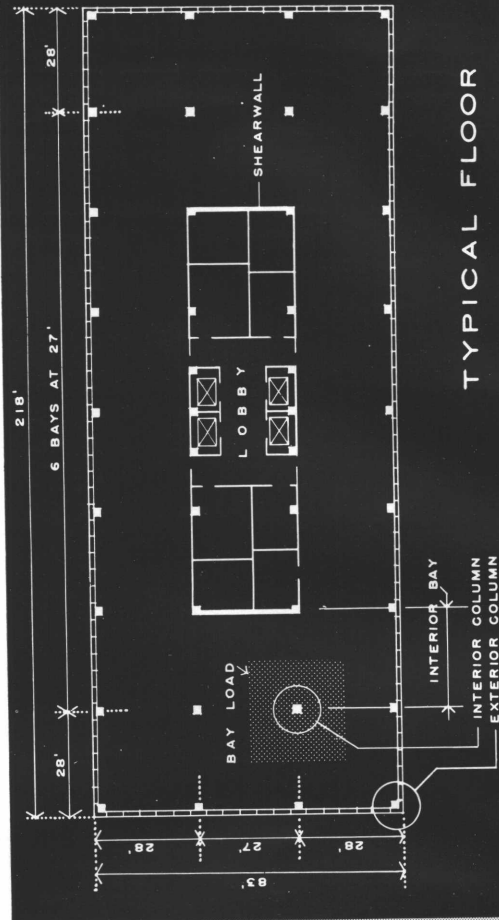
For 8% reinforcement +  $f_c$  = 5,000 psi:

$k$  = 3,650 for  $f_y$  = 75,000 psi.

$k$  = 3,170 for  $f_y$  = 60,000 psi.

**NOTE:** The above equation and the graph are based on Working Stress Design (ACI 318-63)

\*Columns are square with 8% reinforcement,  $f_c$  = 5,000 psi,  $f_y$  = 75,000 psi and moment is negligible. In addition to the dead load of the structure, graph takes into account 3.5 psf for partitions, mechanical and ceiling. Assumed live load is 60 psf.



FEBRUARY 1964

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# SOUTHERN ARCHITECT



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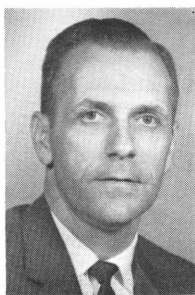
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Cover Photo: Awards Panels on display during  
NCAIA 50th Annual Meeting.

Photo by A. Haynes Dunlap.



Many years ago the American Institute of Architects was looked upon as a highly exclusive club which accepted only the most select practitioners as members. With the fast rate of growth of the building industry and the architectural profession in the past few years, the Institute has realized that it has a responsibility to represent the entire profession rather than just a few. Membership in the Institute has been opened to all registered architects who are willing to subscribe to its code of ethics and standards of practice. As the need for close cooperation and coordination grows within the profession, it is most important that the Institute be able to speak for all architects.

For these reasons I would like for membership cultivation to be a major emphasis of our program for this year. At present, approximately 77% of all architects in North Carolina who state on their registration application that they are members of a firm, are members of the Institute. This leaves 23% of the members of firms who are non-AIA members. Some of these are in a semi-retired status. Of those registered architects who are not members of firms, only 54% are AIA members. For the profession as a whole, 72% of all

registered architects in the state are members of the Institute. I would like to see this figure raised to 85% by the end of the year.

Membership cultivation can best be handled at the local level. With this in mind, I have appointed a special committee for membership with subcommittees in each city and area of the state. The members of these committees will organize, with their Section and Council Presidents, a program of visitation among non-AIA members. The purpose of these visits will be to acquaint these Architects with the purposes of the Institute, the advantages of membership in it, and the standards of practice which it sets forth. Another good point is that there is a much closer bond between AIA members than among other architects.

This membership cultivation program must not stop with the work of these committees. It should be the responsibility of all members since we are judged by the quality of the profession as a whole. Only by having all members practicing within the rigid ethical standards of the American Institute of Architects can we upgrade the position of the architect in the public eye.

*S. Scott Tucker, 2*



## 1964 HONOR AWARD

CHARLES H. WHEATLEY AND ASSOCIATES

CHARLES H. WHEATLEY, AIA

W. MURRAY WHISNANT, PROJECT DESIGNER  
charlotte

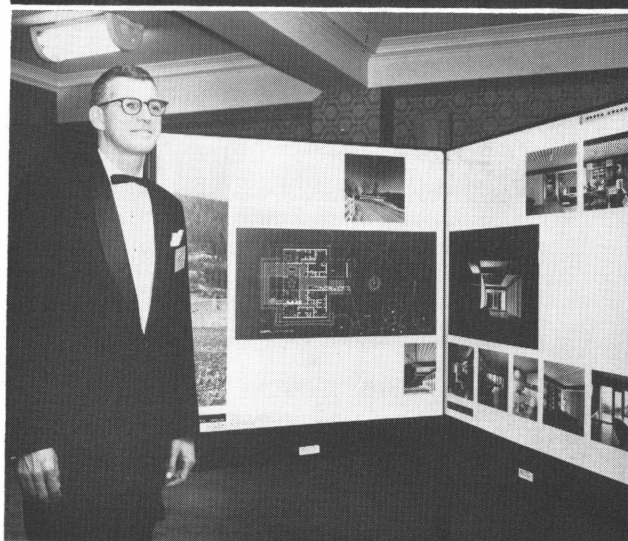
BUILDING FOR THE AMERICAN RED CROSS  
charlotte



## 1964 HONOR AWARD

CHARLES M. SAPPENFIELD, AIA  
asheville

RESIDENCE  
asheville



## 1964 AWARD OF MERIT

WILLIAM C. CORRELL, AIA  
raleigh

RESIDENCE  
raleigh



## 1964 AWARD OF MERIT

G. MILTON SMALL AND ASSOCIATES  
raleigh

REGIONAL OFFICE FOR INSURANCE CO.  
raleigh



## 1964 NCAIA PRESS AWARD

Mrs. Harriet Doar, a member of the Arts Staff and in charge of the Book Page for The Charlotte Observer, was the recipient of the Third Annual Press Award of the North Carolina Chapter of The American Institute of Architects. Mrs. Doar's winning entry, judged best by the North Carolina Press Association, was a feature page article which appeared in the Charlotte Observer on Sunday, May 26, 1963. The article was entitled "To Architect Odell a Mess Challenges" and was a report of an interview with A. G. Odell, Jr., FAIA, First Vice President of The American Institute of Architects, and a well-known practicing architect of Charlotte. Mrs. Doar quoted Odell,

"America is a 'man-made mess', our city scapes are an 'aesthetic outrage' and our highways are 'canyons of billboards and honky-tonks.'

" 'The average American would rather live in a shack if he can park a Cadillac in front of it than have a beautiful house and a six-year-old Ford.'

"How would he change city living? His first recommendation: get rid of the cars that are threatening to 'gobble us up.' . . . 'With cars banished, the center section (of a city) would be a combination of park and new or remodeled buildings. It would be a place of beauty, bringing back the green cover that recedes farther and farther from the center.' "

Mrs. Doar continued with a list of outstanding buildings, Odell designed, and Odell's remarks relative to contemporary architecture: " 'Good architecture is the product of a culture, the expression of a particular age. Materials have a tremendous effect . . . Now our materials are reinforced and pre-cast concrete, plastics . . . pre-fabricated, like everything else in our life. People couldn't afford Georgian if they wanted it.' "

Mrs. Doar stated that "Architecture is a 'second religion' to a man dedicated to his work, and Odell admits getting some wry consolation even from his pessimism about the environment. 'The more mess, the greater challenge.' "

Harriet Doar is a Charlotte native, has studied at Duke University and the University of North Carolina, special courses "like creative writing and whatever I wanted". She has been with The Charlotte Observer for four years and prior to that was with The Charlotte News and was woman's editor of the Raleigh News & Observer. She has previously won a column first in the N. C. Press Women's contest and an honorable mention in the Press Association's contest for a woman's page feature.



HARRIET DOAR

## HONORARY ASSOCIATE MEMBERSHIP CITATION

JOHN LANSING CAMERON

January 24, 1964

The North Carolina Chapter of the American Institute of Architects proudly presents this Certificate of Honorary Associate Membership to John Lansing Cameron, Chief, School Housing Section, of the United States Office of Education, Washington, D. C., in recognition of:

His outstanding record of service to his State, to the Nation, and to the Profession of Architecture in the field of Public School Planning.

His leadership in the encouragement and promotion of excellence in the design of Public School Buildings.

His recognition of the essential contributions which the Architectural Profession has made, is making and must continue to make to the progress of good Public School Building design.

His sympathetic understanding of the problems and responsibilities of the practicing Architect.

His dedication and devotion to his work.

His achievements which have brought honor not only to himself but to the State of North Carolina, to the Nation and to the Profession of Architecture, particularly to the membership of the North Carolina Chapter.



JOHN LANSING CAMERON

### BIOGRAPHY

John Cameron was born in Jonesboro, N. C., son of the late William John and Lena Rosser Cameron.

Following graduation from Jonesboro High School he entered Elon College where he received an A.B. degree in 1937.

From 1937 to 1941 he served as Teacher, Athletic Director and Coach at Louisburg College. He studied at the University of North Carolina on a Teaching Fellowship in 1941-42.

He entered the United States Navy in 1942 and was discharged with the rank of Lieutenant Commander in 1946, following which he served as Teacher and Baseball Coach at East Carolina College during the Winter and Spring of 1946-1947.

In 1947 he entered the service of the North Carolina Department of Public Instruction where he remained for the next 12 years, serving first as Advisor in Health and Physical Education, then as Director of the Division of Surveys and Field Services and finally as Director of the Division of School Planning, in which position he served with distinction from 1950 to 1959.

In recognition of his achievements and outstanding abilities he was offered and accepted, in 1959, his present position.

In this position Mr. Cameron has been honored by having assumed and for having successfully executed, upon request, the following special and significant assignments:

Chairman of the United States delegation to the International Educational Building Conference in London, England, in 1962.

White House-appointed representative of the Department of Health, Education and Welfare on a task force sent to Guam in 1962 following the devastation caused by Typhoon Karen.

Educational Consultant for the National School Fallout Shelter Design Competition held in 1962.

For his services in Guam he was commissioned by Governor Manuel H. Guerrero as a member of the Ancient Order of Chammoir of the Historic Island of Guam on December 1, 1962.

Mr. Cameron is married to the former Miss Beulah Bradley. The couple has three children. One son and a daughter are in college and one son is a Junior in High School.

Mr. Cameron is a member of the Methodist Church and retains membership in the following other organizations: Phi Delta Kappa Fraternity, American Association of School Administrators, National Council on Schoolhouse Construction, Interstate School Building Service, Eight States School Building Service, Great Lakes School Building Service, Northeast Council on Schoolhouse Construction, Association of School Business Officials, Building Research Institute.

# QUALITY IN ARCHITECTURE

By Henry A. Millon, Associate Professor,  
Massachusetts Institute of Technology

We are here to discuss "quality in architecture" —for that is ultimately what criticism is all about and most concerned with. In quality, the problem is, how it is recognized and achieved. But today I will not direct my remarks to the ways quality might be recognized nor achieved, but to the problems and concerns of those who write criticism, and in their criticism recognize and acclaim good architecture when it occurs while castigating the bad; And to those who, outside the profession, but interested in architecture as one of the major arts if not the major art, want to be acquainted with the best architects have to offer in buildings, follow its theoretical discussions as well as follow what the architects admire, fear or detest about what the critics of architecture have to say.

It is my belief architecture will flourish as a mature intellectual profession only if architects themselves encourage, require, even demand criticism of the most acute kind. Self-criticism, acknowledgment of limitations, admission of faults, courageous acceptance of adverse criticism, and recognition of error are hallmarks of maturity. The wounded ego, the self-conscious, petulant lamenter, be he architect or client, does the profession no good for he is seen to be childish, with enough idle time to spend writing answers to criticism.

With respect to critics R. G. Collingwood, the English Philosopher, in his incomparable autobiography (p. 56) said, "I have never made, and shall never make, any public answer to any public criticism, passed upon my work. I value my time too highly. (I have work of my own to do). Now and then I have thought it civil to comment briefly, in a private letter, on criticisms made by letter or on printed criticisms of which the author has sent me a copy. Such comments, of course are not replies." Collingwood didn't waste time.

The architect's work also stands and he will be judged eventually by it even though he received a bad or even good review. He need not engage in vitriolic exchanges.

The response of the public to criticism is another thing. Naturally, the public has little interest in what we call criticism today because it has such little intellectual content. Reading the architecture section of *Time* magazine, or reading most of what is written in the professional journals by professionals (the Forum is of course the one possible exception but even some of their writing is pretty vapid) is like reading *Variety* about the theater (WHAM, WHOPPO, Smashing. are some of the words) or any of the Hollywood magazines about the movies. The jargon employed by architectural critics is just as peculiar to the architectural press and the paeans just as frequent. See for example the recent words about Paul Rudolph's Yale Art and Architecture Building in all the magazines. Good movie criticism appears in the Nation, the New Republic, Encounter; good drama criticism



PHOTO BY A. HAYNES DUNLAP

does not appear in the New York Times or the New Yorker. Richard Gilman, in my opinion one of our very best drama critics, publishes in monthlies and occasionally in something like Theatre Arts. The dailies and weeklies ask too much.

There is considerable discussion by laymen and professionals of what is said by that arch-reactionary art critic, John Canaday, or Leo Steinberg or Harold Rosenberg about painting and sculpture just as there is about what Gilman says about contemporary theatre. Why? Because there is intellectual content in the writing, because it is specific, well organized and comprehensible. Because their ideas represent the ideas of men who have thought long and deeply about the subject — have developed clear uncompromising points of view and are willing to express them strongly. They are individuals bound to become the centers of controversy and to be influential in the development of art — for painters, dramatists, writers, all read, smile or fume over the ideas and criticisms expressed. The public is fascinated by such a vital discourse.

The public will, however, never be interested in architecture nor follow its ups and downs and never enter into a dialogue with architects as they do with those in the other arts until architects themselves demand quality in criticism and accept it unflinchingly or if not that at least gracefully. If architects encourage controversy, encourage diversity, encourage opposition, and show an eagerness to hear and to make intelligent discourse about what they are doing, the public may see that there is intellectual life, vivacity, spirit, and candor among architects.

Then, and only then, will there be a possibility for a fruitful and interesting dialogue between the professional, or the client and the intelligent, interested layman.

But what of the state of criticism at the moment? Architectural criticism is a mass of confusion to the architect as well as the layman. Some examples follow:



Mumford says of sloping sidewalk wall of the London embassy, that it has the effect of a calculated insult — and has been so regarded by many not unduly sensitive Britons.

Bruno Zevi, the Italian critic, tells us the sober Seagram building is a trite repetition of an idea already a generation old and *pas*se.

*Huxtable* tells us that a "willful, capricious, arbitrary, bold, brilliant, and beautiful building (the Yale Art and Arch. School) is a genuine creative achievement and a spectacular tour de force — it may possibly be great."

Jordy says Yamasaki's Conference Center at Wayne University is a delight — has a precious faintly saccharine quality — the immediate response is "how lovely" — i.e., it is not stark — not elementally new; the essence of the experience from which a work of art is born.

Two further examples will illustrate what is happening at present.

There are a pair of critical articles in *Forum* Dec. 1962, one by Allan Temko on neo-neo-gothic Air Force Chapel by SOM and the other by Reyner Banham the English critic of the staff of the *Arch.* Review on the New Yale dormitories by Saarinen.

Temko attacked the chapel for its use as a focal point for the Academy — saying Theology no longer carries much weight — that as the focal point it was too weak a building presiding nervously and femininely over other buildings of complex — that entrance is too far away from main parade ground — a long walk for visitors — that the tetrahedral structure is inappropriate; that the floor drops away on the sides, that the glass is pale colored, and has as well many other minor faults.

Banham who was "disgusted" by Saarinen's dormitories opened with a broadside against the "recent mania for the picturesque (in the corny sense of the word) that has affected recent academic architecture on both sides of the Atlantic" — Banham feels Saarinen's attempt at a composition of towers "jaggedly faceted building blocks of a more domestic scale that come down to a single story" in places aims at monumentality of silhouette but fails because of the "unbelievable tawdriness of the constructional method." He then criticizes the quarters provided spending the remainder of the short note lamenting the impossibility of the room shapes, views, lighting, materials, etc., and says he cannot understand how knowledgeable people can praise what they call Yale's "responsible" attitude in letting Saarinen express himself freely even though they admit the rooms are a bit awkward. He then closes claiming that an increasing number of Europeans are returning home saying "Yale is a very sick place".

Naturally the articles in question sparked a flood of letters to the editor, some praising the "courage" of the magazine for printing the articles, some soundly thrashing the opinions expressed by Temko and Banham, and others the usual run of elegant and inelegant, (but always irrelevant) personal inanities. Temko was criticized by a few for attacking religious architecture.

Albert Bush-Brown, President of the Rhode Island School of Design, and J. E. Burchard, Dean of Humanities at M.I.T., attacked Temko's suggestions (many of which I must admit were pretty feather-headed, such as making the planetarium the focus for the Air Force Academy as the center for cosmological studies) and his premises (it is a bit naive to assume an Anglican nave should rise in a singly supremely confident impulse, especially when an Anglican nave was not called for on the program), and they both suggested that he stick to looking at and criticizing the form of the buildings and not parade his personal, formal and social prejudices, or religious beliefs.

Banham surprisingly drew only a few sharp rebukes from American Firsters' who told him to go back home — and that they loved Yale, the dormitories, God, and everything else that was American. What Owen Wister once called the "Ancient Grudge" came up again.

I have since that time when I had a spare moment been reflecting on the spirited exchange of letters and some of the broader philosophical issues it raised. I began to ponder the problems involved in writing about architecture. I had for six months been writing a weekly column on architecture for the Boston Globe — and I suppose it was about time to begin thinking about what I was doing. After a while it became clear there were two fundamentally different functions in question. Informing the public about new (and old) works of architecture (what the drama critics call reviewing) and the criticizing of architecture, I found I had been reviewing architecture while I thought I had been criticizing it.

What are the differences between reviewing and criticizing? Reviewing is important, it serves a vital function even if the reviewer is primarily the purveyor of good news about architecture. The reviewer can be really influential where it hurts — in the pocketbook.

Reviewer's primary aim is dissemination:

1. He calls new buildings, groups of buildings and plans, structures, etc. to the attention of the public but above all he brings the architect to the attention of the public.
2. In innocuous (platitudinous) phrases, he praises a building or says it is not up to standards — for instance, about Yale's dormitories a well known reviewer says "when the sun is not shining everything dies a little." The walls are "too deliberately plastic", i.e., the architect erred in fulfilling his aim too well. Enough is said to indicate superficially to the reader usually hoping to find intelligent impartiality, that the reviewer is an "independent thinker", objective, able to see both good and bad and not afraid to say what is bad.
3. Makes copy and provides the right number of words and pictures to make up a monthly magazine. We depend on the journals for this dissemination of information.
4. Has ideals, though, that are relative — to the journal, to the issue about to go to press, the current fashions.

5. Final aim is to publish the good with the bad, to survey the profession and inform the public about what is being done.

Critics aims are somewhat different—he is less of a reporter and more of a policeman. There is only one justification for criticism—i.e., to criticize architecture, not introduce it, nor apologize for it. As Shaw said of drama criticism "it is the critic's express business to denounce any delinquencies."

The critic has in mind what the aim of architecture in his own time and place must be, and he examines, weighs, and judges my work considered insofar as it conforms or does not conform to architectural aims as he sees them. His position is hopefully, logically and philosophically unassailable — for he has a coherent system of values.

When the critic does not find architecture then he must condemn what he does see mercilessly and explain why the building in one or more of its aspects has failed to achieve its goal.

The critic is the severest judge, the guardian, if you will, of the aim of architecture even though he always is there after the fact. To the critic, architecture enlarges the conscious mind, deepens the unconscious perceptions and expands the realm of the spirit — these are his general guide posts. Thus the overwhelming preponderance of what a critic will say is destructive — his duty is to recognize excellence and condemn the fake, showy, vulgar, or the naive. Criticism must be destructive of the ephemeral and shallow for the critic is there to preserve the art. Think of the thousands of words of adulation written in our architectural magazines praising the now forgotten and nameless popular architectural figures of the late 19th and early 20th century in the eastern U. S. The few lines written by Montgomery Schuyler about Wright at a very early period count for more and it is Wright and those words that will be remembered.

The real critic, the Architect, and, eventually the Art Historian, when he comes along to make up the totals and sub-totals, have the last word though it may take years for the public to weary of that which the reviewers have accorded fulsome praise.

So with the distinction between reviewer and critic in mind let us return to the controversial articles published in FORUM. Two months after the articles appeared, the publisher, Joseph C. Hazen, wrote a note (on p. 1) explaining the publisher's and editor's position and their reasons for publicizing criticized articles.

"Criticism of a building is not synonymous with "Panning" a building (or a book or a play or a painting). To Forum's editors it means first to try to state the architect's intentions; next, to evaluate how well he succeeded in doing what he was trying to do and finally, to do all this while making clear the premise on which the discussion is based.

"This seems to be a fair way of going about it, and it is likely to produce a "rave review" quite as often as a "thumbs down" verdict. Moreover it is

a procedure that might help the architect involved, and other architects — and might help the clients of architecture to a better appreciation of architecture."

What are the stated rules as FORUM sees them? Find out the architect's aims, examine the building with respect to these aims and tell the reader what you are doing, which is a good part of criticism but leaves out the main ingredient.

The editors leave out one important thing. The critic himself is, at best, as the FORUM sees it, is no more than an emasculated, adept, and clever interpreter of the architect and that is indeed what a reviewer must be; but the critic must be more. He, himself, has values that must be used in evaluation. Human values (constant), architectural values (always changing) based on a philosophy of value. So what the critic sees and says has relevance to his society. To the degree to which he accurately reflects the vanguard of his society, his comments have validity and may help form his age as it moves forward. To my mind he can be one of the protagonists, if he has universal values himself. The critic as an individual is given back his virility, i.e., his own personality which may be a creative force in its own right. Benedetto Croce proved the creative value of critics many years ago.

If the critic is to be an individual then criticism will of necessity be quite diverse according to those who practice it. Quality will be seen as derived from widely divergent sources. This divergence is natural since each new building must be a step into the unknown. There can be no "direction" since the future is a blank. Critics, as individuals, will have differing and sometimes opposing, i.e., bases.

1. Mumford and Bush-Brown—who write from a social response, using sociology & anthropology.
2. Banham — to whom technology in service of man is the be all and end all; that technology will leave the architect behind if he does not embrace it wholly.
3. Pevsner and Scott who argue for response to a formal evolutionary drive
4. Economics and efficiency (the magazines)
5. Structure — Nervi
6. Construction — Catalano
7. Form — Zevi

But what must all critics do, regardless of their individual prejudices or beliefs? Part of it is precisely what the FORUM publisher said — seek the architect's aim, look — judge the forms in relation to aim and achievement of aim — how the aims and realization are reconciled. But in addition he must judge whether the aim of the architect is in fact one good for architecture as a whole as the critic sees it. The ultimate purpose of architecture and its effect on mankind must be faced. The critic can't escape it through artful tightrope walking. He goes out on a limb, identifies his own bases and premises and straightforwardly assesses the building relative to his own value system. Only then may what he says be of real value to the architect and interested public.

(Continued on page 17)

## RESOLUTIONS

The North Carolina Chapter of The American Institute of Architects in Charlotte, North Carolina, at this the closing session of its Fiftieth Annual Meeting, on Saturday, this 25th day of January, 1964, wishes to express its thanks and appreciation to the following:

The Speakers—Vincent G. Kling, FAIA, Architect of Philadelphia, Henry A. Millon, Assistant Professor at Massachusetts Institute of Technology, and Douglas Haskell, FAIA, Editor of *Architectural Forum*, for their contribution to this Convention in interpretation of criticism, in causing us to think, to take inventory of and be more sensitive to this matter of criticism of our work and its lasting effect upon our community and State . . . .

Paul Braswell, AIA, Chairman of the NCAIA Convention Committee, and its members, the members of the Charlotte Section of the North Carolina Chapter of The American Institute of Architects, and especially the Auxiliary of the Charlotte Section for the excellent planning, time and effort expended in the preparing and execution of this, the Fiftieth Annual Convention, and for its tremendous success . . . .

Charles Sappenfield, AIA, Chairman of the Exhibitions Committee, its members, for the work done in connection with the exhibits in making it a continuing success, and to Douglas Haskell, FAIA, Chairman of the Jury, and its members, for their discerning evaluation and selection of outstanding work done . . . .

R. Reagin Warren, President of the Carolinas' Chapter of the Producers' Council, and all of its members, for the splendid products exhibits displayed, for their fellowship, and for the help in making this annual convention of technical assistance and a great success . . . .

Mayor Brookshire and the people of Charlotte for their welcome, their friendliness, and for the "red carpet" laid out before us . . . .

And last, but by no means least—the word of the Charlotte press and TV, represented by the Charlotte Observer, The Charlotte News, WBT-TV and WSOC-TV, for the splendid coverage given this Convention.

## CRITICISM AND RESPONSE—THE PROGRESS OF ARCHITECTURE

*By J. Roy Carroll, Jr., FAIA, President  
The American Institute of Architects  
Philadelphia, Pennsylvania*

*Although Mr. Carroll was unable to attend the Annual Meeting, following is the speech he had prepared for presentation.*



*Mr. Chairman, Distinguished Guests, Ladies and Gentlemen:*

As President of The American Institute of Architects, I bring you the warm greetings and congratulations of the nation's architects on this, the golden anniversary of the North Carolina Chapter of the Institute. Needless to say, I add my own personal felicitations. I hope and confidently expect that the architects of North Carolina will celebrate many half-century and centennial benchmarks of accomplishment over the next millenium.

History moves in great cycles and we are often instructed and always fascinated by comparing the present to some appropriate part of the past. Consider the parallels between today and the yesterday of 50 years ago. Our nation was recently shaken to its roots by an assassination; indeed, the world itself trembled for a brief space of time. If the blind panic of the moment had been translated into the kind of action that technology has made possible, international disaster could have been the result. We live in a cold war as nations, old and new, maintain a precarious balance of accommodation to one another. We are entering a new phase in our relations with Panama and perhaps all of Latin America. At home, we find that our burgeoning technology is making profound changes in our nation's social patterns.

Ladies and gentlemen, every one of these events has its direct parallel in the history of 1914. At this moment fifty years ago, an assassin was waiting for the opportunity to murder the heir to the Austrian throne. He found it several months later and the world was plunged into war. The United States Marines landed at Vera Cruz, Mexico. The first ship passed through the new Panama Canal. Alexander Graham Bell was perfecting his interesting little invention, the telephone. One year later, he was to speak to Thomas Watkins on the first telephone conversation between New York and San Francisco.

Assassination and international repercussion, unrest in Latin America, a new relationship with Panama, social changes created by scientific invention — all of these things happened to us fifty years ago and now have happened to us again. The history of our profession and of architecture itself has followed a like pattern. Fifty years ago, Henry Saylor tells us, the Institute's committee on education held a special position of stature and interest in our professional society. Indeed, our historian reports, it had been the custom for some years to set aside a whole evening of the annual convention for a program of the committee on education. It was a white-tie and black-tie affair. "The assembly," Henry says, "was to be given its ration of Culture, and woe betide anyone who did not take it with a sophisticated smile." Two years before the North Carolina Chapter was founded, the United States Commissioner of Education reported that courses in architecture were being offered by 32 schools. One year after your chapter had been established, the Institute was agitating to wrest the educational program from the smothering embrace of the university engineering departments. In that same year, 1915, the Association of Collegiate Schools of Architecture came into being. Contracts and specifications were occupying new attention, too. In October, 1914, an Institute committee met with the National Association of Builders' Exchanges in Philadelphia to draw up a revised form of the general agreement and conditions.

In that same year, the Institute was making a survey of the Octagon and talking about the need to move the headquarters offices into another building.

Again we find the cyclical pattern. Preoccupation with changes in education, an effort to achieve closer rapport with other elements of the building industry, revision of contracts and specifications, and physical expansion — the parallel is complete.



On the larger question of the state of architecture, there is much to say of the two periods. The year 1914 and the period surrounding it seethed with artistic ferment and activity. By this time, as it was put so delicately by the critics, the emotional quality of the Eiffel Tower had "revealed itself." It may be instructive for us to remember that, for some years prior to that time, the landmark structure of Eiffel had been protested by architects in the most vituperative terms. European designers in this period were becoming intrigued by reinforced concrete. Cubism was breaking the perspective of the Renaissance and opening the door to abstract art. A book on Frank Lloyd Wright had been published in Germany, setting off a sensation in the world of art.

In 1914, a brilliant architect named Antonio Sant' Elia, whose career was cut off by death in 1916 before it could be realized, published a manifesto demanding lightness, plasticity, mobility, and change in building. His credo is worth remembering: "Every generation its own house!" In 1914, as your founders were gathering together the architects of North Carolina, Walter Gropius unveiled an office building at the Deutsche Werkbund exhibition at Cologne which had a profound influence on architecture. The building, it was said at the time, suggested a movement in space that had been seized and held.

The inspiration of the Werkbund led directly to the philosophy of the Bauhaus a few years later; the Bauhaus structure itself had much in common with the earlier Gropius work. Art, in a word, discovered the machine at the same time that it found the enchantment of abstraction and the plasticity of a new building material. It would be hard to imagine three influences of more importance coming together at the same time. Clearly, a revolution was in order.

Now 50 years have passed. What has been accomplished since that time? The Bauhaus infant grew up and aged; its principles remain, though many of its offspring have been malformed. I cannot help but think that, if the leading architects, engineers, craftsmen, painters, and poets who were collaborating in 1914 could look at what we have today, they would be sorely puzzled by the result. Surely what they had in mind was much more than a catalog of parts, an assembly of curtain wall components. If the average speculative office building — that glossy rentable receptacle which we find in every city — is all that remains of this movement, then that movement was misguided. There are, of course, great buildings that express this philosophy; it is curious, however, that some of the greatest of them have been designed by the very same men who were active in or close to that movement of one-half century ago. Meis van der Rohe, Walter Gropius, Le Corbusier — these are three of them. Wright cannot be included in this number because he went his own way. But all four were our form-givers, to use the popular term. Later, another came along — Eero Saarinen, an architect who started all over again from scratch on every job he did. Unhappily for us all, he died before his promise could be fulfilled.

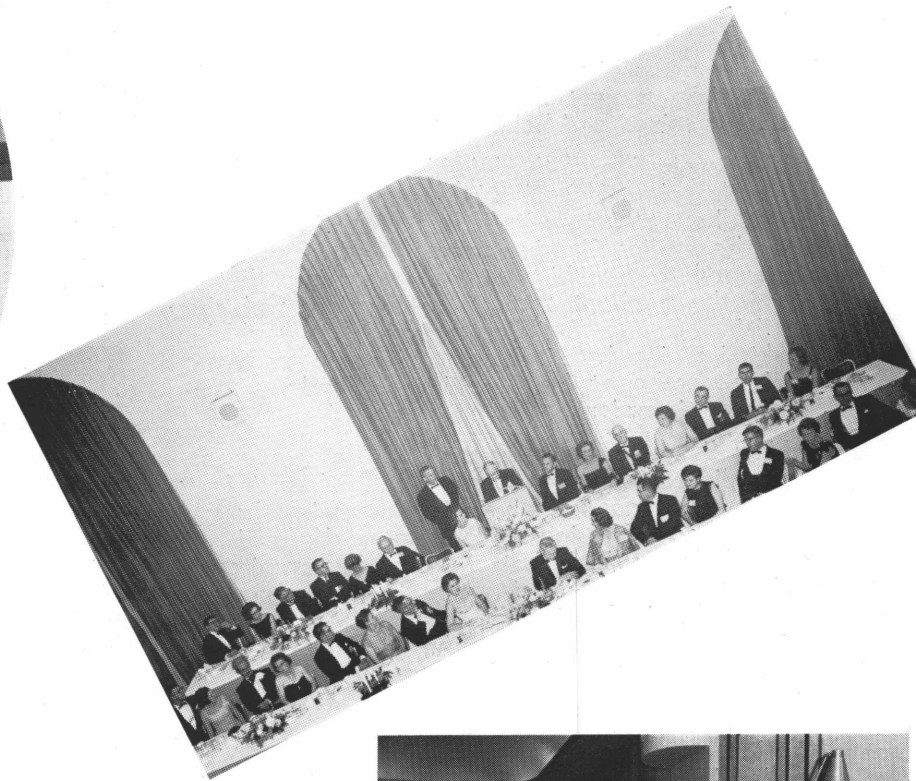
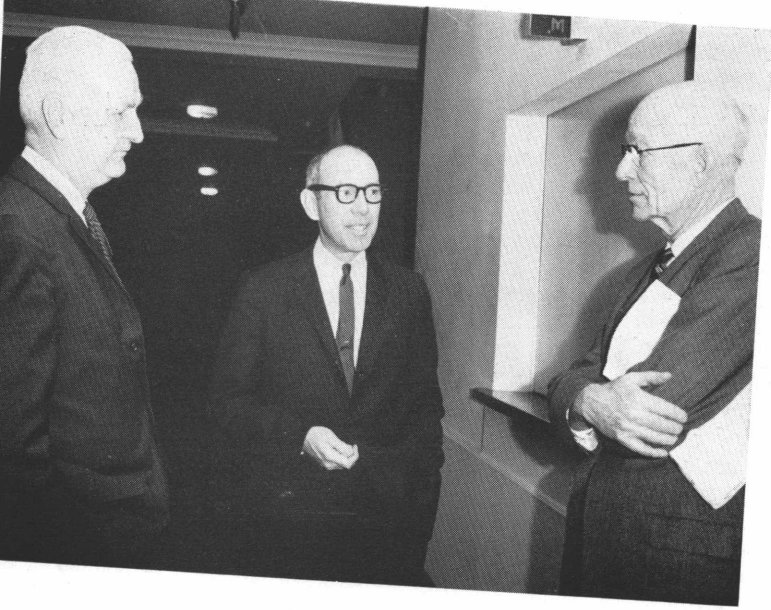
Do we have such men now in architecture? I shall not try to give the answer to that question, for, if I do, we shall surely disagree. We are all part of our period and must naturally find it difficult to evaluate either it or ourselves. Perhaps the forms have already been given to us and now we are searching for a better way to use them than we have found so far. Perhaps the contribution we will make in our generation, the house that we will build, will be as great as theirs, but — as Sant' Elia said — "it will be different and our own."

Perhaps the problems of people and the questions of quality are, and should be, more important to us today than the daring structure or the new material. We are, quite obviously, pausing to get our esthetic breath; examining anew both the new and the old. The fact that we know how to design an eggshell doesn't mean that we should. In the artistic morality of another day, however, it may have meant just that. We are on a new quest in our professional society. We are expanding our competence as professionals and adding to the ways in which we can be of professional value to our clients. We are expanding our scale of practice from the individual building to the complex of buildings, the neighborhood, the town and the city. We are recognizing our responsibility as professionals to step into the meeting places of the community and preach about esthetic responsibility. In this, we are enthusiastically taking on the gargantuan but entirely necessary task of educating the great classless American public to the beauty and ugliness of our mass culture.

But as we talk about ugliness, and the need to eliminate it from the community, don't we sometimes fall into a momentary fit of stuttering when some stubborn fellow asks: "What about Park Avenue?" Well, what about it? It is an embarrassing question. We can define garish street signs, vulgar gas stations, slums, overhead wires, and traffic congestion as examples of social ugliness. But what about the ugliness of the brand-spanking-new and expensive office buildings that glitter and effloresce along both sides of Park Avenue? Isn't this ugliness, and aren't architects responsible for it? And, if this is so, what are you and I to say to these offending architects? What is our criticism and what is their response?

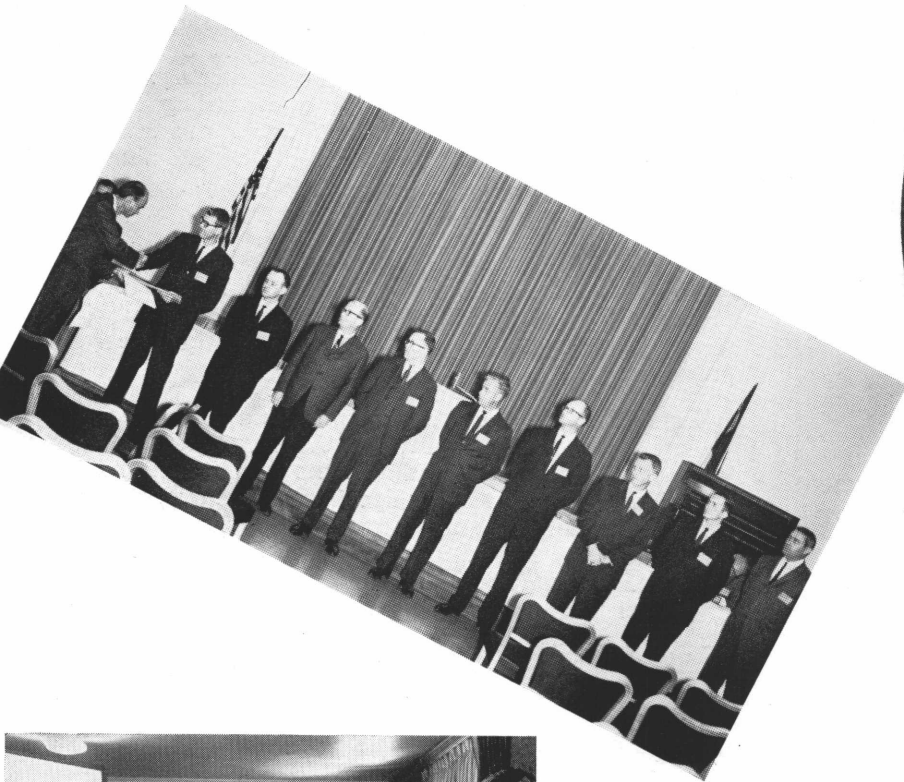
We can say to the architect that he designed in an incompetent manner. He can respond that that's the way the client wanted it. We can castigate him for demeaning himself. But the next architect we interrogate may tell us that the client didn't want it that way, either. The city law shaped the bulk of the building. The accelerated tax depreciation law dictated that it be built speedily, without regard to permanence or low maintenance, because it would be passed from owner to owner. The courts, he may say, threatened to exact a stern penalty in higher assessments if the building were to be adjudged as fairer than its neighbors. This makes counter-response a little more difficult. If these are the rules of the game, are we to establish an architectural boycott that stops the building process? The answer to that one is obvious.

(Continued on page 16)



## PERSONALITIES

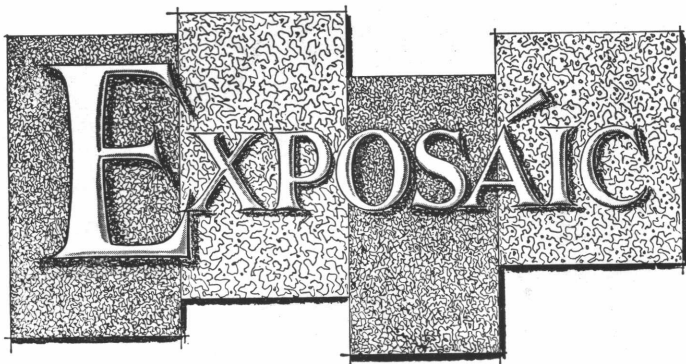




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### N. C. BOARD OF ARCHITECTURE ANNOUNCES NEW REGISTRANTS

The following have successfully completed their examinations for registration as practicing architects in North Carolina: Charles L. Bates, Matthews; Cecil R. Hodge, Matthews; James F. Kluttz, Salisbury; James W. Lesslie III, Charlotte; Haywood H. Newkirk, Wilmington; Michael D. Newman, Winston-Salem; Bob C. Rogers, Raleigh; Joel E. Stegall, Jr., Charlotte; Benjamin B. Taylor, Raleigh; Charles E. Woodall, Raleigh.

### CRITICISM AND RESPONSE—(Cont'd. from p. 13)

We expect the criticism of Park Avenue because we know there is something to criticize there. We are finding out, too, that the public isn't entirely insensitive and this is a good thing. The estrangement of modern art from modern man isn't as complete as we thought. The ordinary man still seeks beauty, and now he is beginning to demand it. This means there is hope in democracy. It means that there is a chance, over a long and painful period of time, to strike down the laws, interpretations, and restrictions that put a premium on bad building. *This is our responsibility and we must fulfill it.*

Perhaps this is all we can hope for in our own time. I hope not, of course, because we all yearn to produce great works of art — at least to produce something tangible of our own that we can feel proud of.

But let us go on and imagine that this great work has been accomplished. What will remain? We will still face the fact that the promise of the machine has not been fulfilled in architecture, that the machine in fact has so far failed to give us the means to art. We will certainly face the fact, once the architect is free of the shackles of archaic laws and encrusted ordinances, that there is a great variation in artistic competence, and that some architects should not design buildings. We will still face the need to realize that we are not all of us sculptors, that what we do must have a social purpose as well as an esthetic one, and that only by admitting this can we hope to become better architects.

As for architecture itself, and its purpose, I have heard no better definition than that of the late Eero Saarinen, who said: "Man is on earth for a very short time and he is not quite sure what his purpose is. Religion gives him his primary purpose. The permanence and beauty and meaningfulness of his surroundings give him confidence and a sense of continuity.

"So, to the question, what is the purpose of architecture, I would answer: to shelter and enhance man's life on earth and to fulfill his belief in the nobility of his existence."—END.



Quality in Architecture—(Cont'd from p. 10)

Of what value is this type of criticism to the architect or to the public? Only value lies in sharp delination of issues and possible examination of philosophical problems involved to the end that the architect may see a possible effect his work has on trained carefully observant contemporary who is equally but differently concerned with the enlargement and advancement of visual knowledge and human visual perception. To return to our opening statements, the public might then see a deep and serious concern on the part of all connected with architecture that it enrich, enlarge, and deepen our knowledge, perception and understanding of ourselves and the world in which we live. The public has always been concerned with large important issues. Architects and their critics must also see architecture as a large important issue worthy of the most tough-minded thinking and exchange of ideas. Then we shall have a dialogue indeed. END

#### DURHAM COUNCIL ELECTS OFFICERS

At their monthly luncheon meeting on January 7th the Durham Council of Architects elected the following new officers for the coming year: Roger B. Davis, AIA, president; James A. Ward, vice-president; Max Isley, AIA, secretary-treasurer. The outgoing officers were Kenneth M. Scott, AIA, president; Marion A. Ham, AIA, vice-president; and Frank A. DePasquale, AIA, secretary-treasurer.

#### ARCHITECT'S WIFE NAMED TO DEMOCRATIC EXECUTIVE COMMITTEE

Mrs. Leif Valand, wife of Leif Valand, AIA, of Raleigh, was appointed State Democratic Executive Committee Vice Chairman by the State Democratic Executive Committee upon the recommendation of Governor Terry Sanford. The appointment became effective January 15, when Mrs. Valand replaced Mrs. Henry J. Cromartie of Charlotte who resigned the post. Mrs. Valand has been involved in politics for several years and has worked on various committees principally in the area of getting people registered and urging them to vote. She has also been active in civic and church work.

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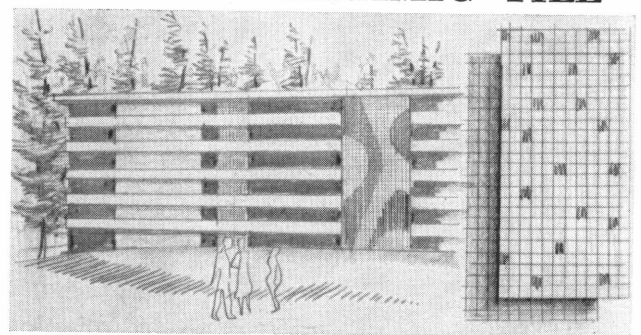
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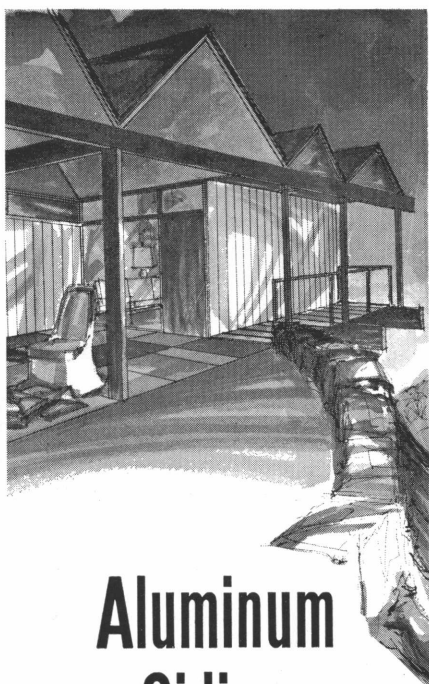
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### GARETH ANNAS AIA

Gareth Edwin Annas, AIA, was instantly killed in an automobile accident near Winston-Salem on Sunday, February 2. Also killed in the wreck were Annas' wife, Mrs. Katherine Earl Warren Annas, their five-month old daughter Lilah; Samuel Leon Annas, a brother; and Mrs. Florence Sullivan Annas, mother of the two men.

Gareth Annas was an architect with the School Planning Division of The State Department of Public Instruction in Raleigh. He had been inducted into the North Carolina Chapter of The American Institute of Architects on Saturday, January 25, in Charlotte. Samuel Annas of Raleigh was employed as an engineer by the W. C. Olsen engineering firm.

Mrs. Florence Annas is survived by several brothers and sisters and Mrs. Gareth Annas is survived by her father. Funeral services were held for the entire family at the Harris Chapel Baptist Church, Hudson, Rt. 2, on Wednesday, February 5.

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## DESIGN FOUNDATION BEQUEST PROGRAM

It has been said that no tax-supported, educational institution of higher learning has ever become truly great on state appropriations alone. Appropriated funds normally provide for "bread and butter" programs — not for the extras that allow the development of a superior program; vital things such as distinguished chairs, fellowships, professorships, scholarships, funds for special lectures, library development, and many others.

Recently the North Carolina Design Foundation's Board of Directors appointed a special committee to promote Wills and Bequests for the foundation. Two people have already responded by notifying the institution that the Design Foundation has been included in their Wills. The promotion of this special long-range endeavor by the foundation dovetails nicely with the institution's regular Wills and Bequest Program in operation since 1954.

Following is a statement by John T. Caldwell, Chancellor of State College:

"Throughout the ages man has thirsted for knowledge. By finding it and putting it to work, he has reached the high economic, social, and cultural stature which he enjoys today.

"Educators are additionally conscious of the integral part universities and colleges play in the

development and innovation of new ideas. Certainly their existence, their true worth, is significant only in the sense that they develop knowledge and make it available to each generation.

"As a dynamic force in the evolution of new ideas, North Carolina State College has been growing steadily in local and national influence. Its broad and quality programs of scientific training and research are vital instruments to the progress of man in this technological age.

"The development of these programs has brought State College to the point where its needs are greater than its normal sources can fully support. Meeting these needs is a challenge, however, which the College has accepted with optimism.

"I hope that friends of higher education and this institution will seriously consider the opportunity that is theirs to serve these ends through a lifetime gift or bequest to State College. A lasting contribution to a better way of life for future generations will, I am confident, prove to be a most rewarding experience."

Persons interested in participating should contact the State College Office of Foundations and Development, Box 5067, State College Station, Raleigh, North Carolina.

## NORTH CAROLINA STATE COLLEGE SCHOOL OF DESIGN AND NORTH CAROLINA

# DESIGN FOUNDATION NEWS

The main function of the Design Foundation is to provide funds for salary supplement purposes at the N. C. State College School of Design. These funds materially aid the School in attracting and holding high-caliber faculty members and to remain competitive with other institutions. The Architectural

Profession wishes to thank the patrons listed below and to encourage other business and industrial firms to support the Foundation program. Interested persons may write Box 5067, State College Station, Raleigh, North Carolina. The list below does not include the many architects who also contribute to the foundation.

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## DURWOOD L. MADDOCKS, AIA

We regret to announce the death of Durwood Leslie (Woody) Maddocks, AIA, of Winston-Salem, on January 23.

Mr. Maddocks was a well-known architect in the area and a leader in arts activities in Winston-Salem. Prior to entering business for himself in 1960 in the practice of architecture, he was employed by Stinson-Arey-Hall Associates and Ralph Crump, Architect, of Winston-Salem. He was a founder of the Winston-Salem-Greensboro-High Point Chapter of the Construction Specifications Institute and had served on three national committees of the institute. In addition to being a member of the North Carolina Chapter of The American Institute of Architects, Mr. Maddocks was a member of the Illuminating Engineering Society. He was one of three original founders of the Winston-Salem Associated Artists, predecessor of the Winston-Salem Gallery of Fine Arts.

Mr. Maddocks was a member of St. Pauls Episcopal Church where services were conducted on Saturday, January 25. The Chapter extends sympathy to his wife, two daughters, one son and his parents, who survive.

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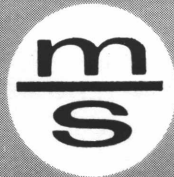
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## CALENDAR OF EVENTS

**MARCH 3, 10, 17, 24, 31:**

Architect's Guild of High Point,  
Marguerite's Restaurant  
George C. Connor, Jr., AIA, President

**MARCH 3:** Durham Council of Architects,  
Harvey's  
Roger B. Davis, AIA, President

**MARCH 4:** Charlotte Section of N. C. Chapter, AIA,  
Stork Restaurant No. 2  
Charles H. Wheatley, AIA, President

**MARCH 5:** Raleigh Council of Architects,  
Y.M.C.A.  
Jesse M. Page, Jr., AIA, President

**MARCH 9:** Winston-Salem Council of Architects,  
Reynolds Building Restaurant  
Kenneth B. Jennings, AIA, President

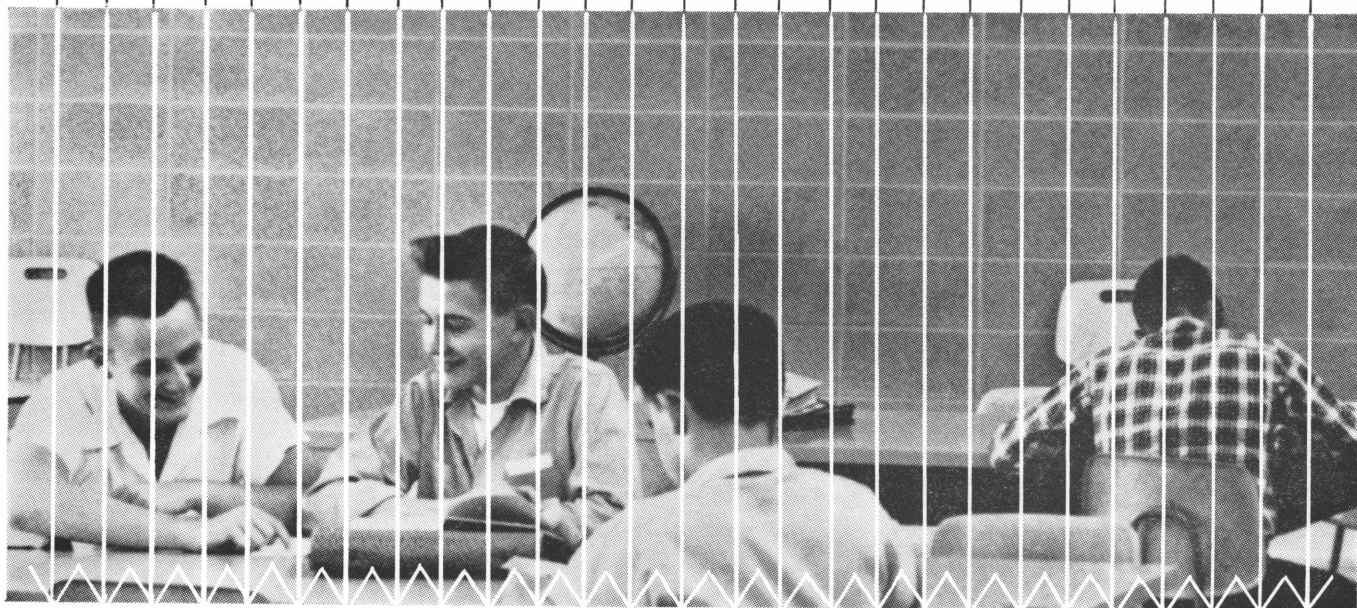
**MARCH 15:** Deadline for material for April issue

**MARCH 20:** Greensboro Registered Architects,  
Maplehouse Restaurant  
Thomas P. Heritage, AIA, President

**JUNE 14-18:** AIA Convention,  
Chase - Park Plaza Hotel  
St. Louis, Mo.

**JUNE 25-27:** N. C. Chapter, AIA Summer Meeting,  
Blockade Runner Motel  
Wrightsville, Beach, N. C.

**OCTOBER 29-30:** South Atlantic Region AIA  
Biennial Meeting,  
Jack Tar Poinsett Hotel  
Greenville, S. C.



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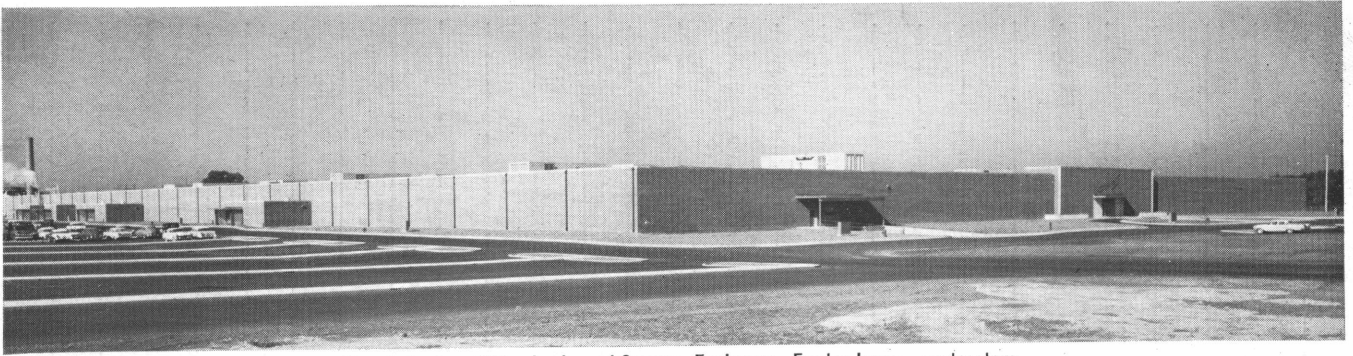
(As an experiment in the acoustical properties of concrete, one masonry wall was covered with a moderate mortar mix and tested for sound. It registered a loss of **57 decibels** through the wall!) All this means that concrete masonry is not only a beautiful or versatile material—it is also sound and economical from an engineering point of view. Why not look into it on your next institutional job?



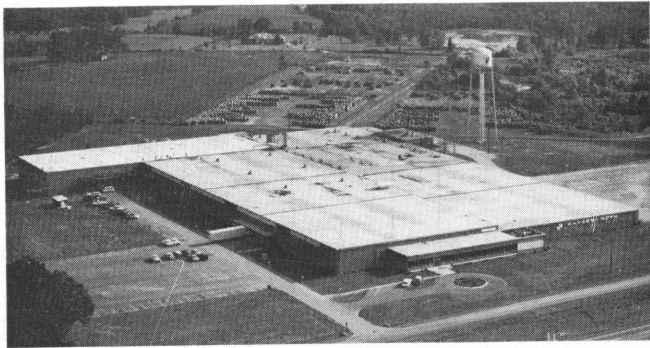
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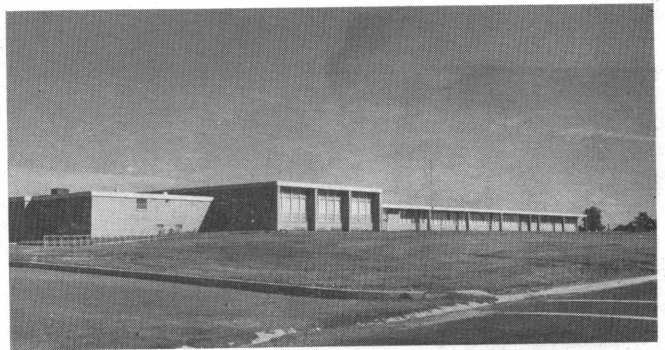
Kayser-Roth; George F. Foxworth, Architect; Daniel Construction Company, contractors



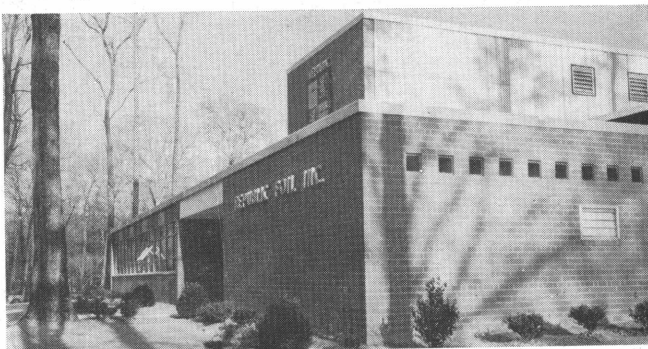
Proctor-Silex; R. J. Carlton, Architect; Daniel Construction Company, contractors



Highland Methodist Church; Harrell & Clark, Architects; Burke Lumber Company, contractors

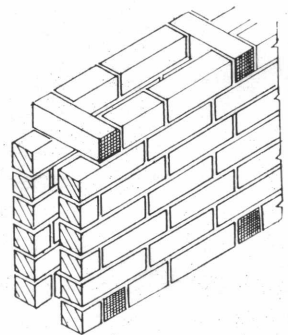


Starmount Elementary School; Louis H. Asbury and Associates, Architects; Blythe and Isenhour, contractors



Republic Foil Company; Robert F. Stone, Architect; L. S. Bradshaw & Sons, contractors

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