

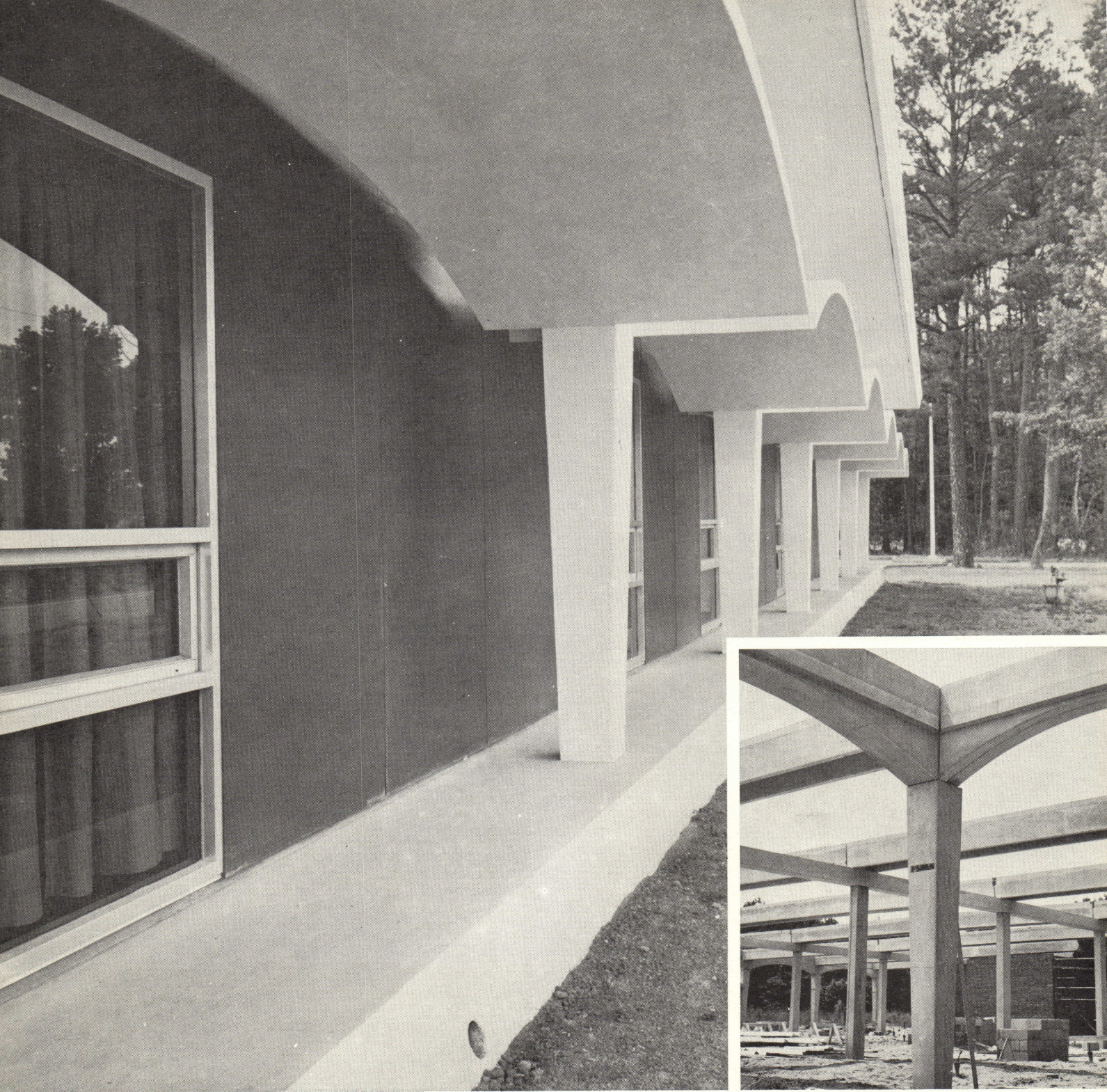
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DECEMBER, 1964

NORTH CAROLINA
ARCHITECT



PUBLISHED BY THE NORTH CAROLINA CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS



Another example of the versatility and economy of prestressed-
precast concrete construction: Carolina General Clinic at Wilson.*

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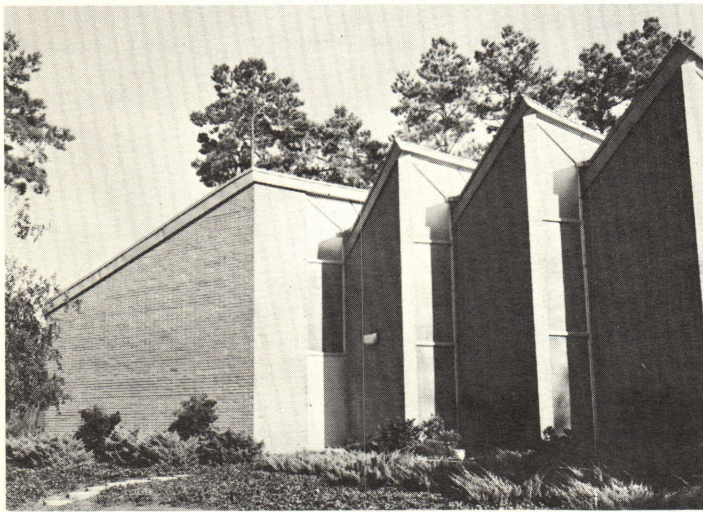
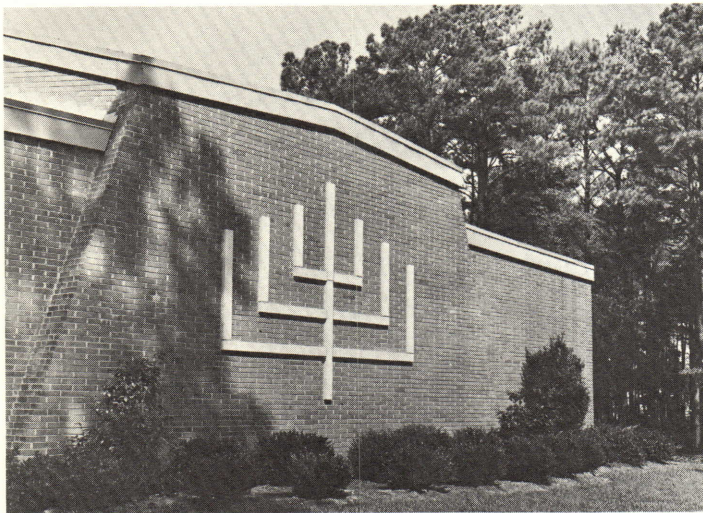
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*B. Atwood Skinner, Jr., Architect.

DECEMBER 1964

3

Only brick does so much so well.



The Beth Israel Community Center, Fayetteville, N. C.
Loewenstein-Atkinson Associates, Architects, Greensboro, N. C.

NORTH CAROLINA ARCHITECT



DECEMBER 1964, VOL. 11, NO. 12

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CONTENTS

Index to advertisers	6
President's Page	9
NCAIA Winter Meeting Plans	10
Fifty Years of Architecture in North Carolina by James L. Brandt	13
Design Foundation Officers Elected	38
Donald Denton Addresses E.C.C.A.	39
Apprentice Bricklaying Champ Honored ..	40
A.G.C. Sponsors High School Model Building Contest	41
New Officers of Producers' Council Installed	42
In Memoriam, Eccles D. Everhart	43
Calendar of Events	44

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NORTH CAROLINA ARCHITECT



OFFICIAL PUBLICATION — NORTH CAROLINA CHAPTER
THE AMERICAN INSTITUTE OF ARCHITECTS

December 10, 1964

Publication of this, the first issue of the North Carolina Architect, marks another milestone in the growth of the American Institute of Architects in North Carolina.

The North Carolina Chapter began publication of a monthly magazine in May of 1954. At that time, the magazine was placed in the hands of a professional publisher who handled all phases of its publication except the preparation of editorial content. The publisher felt that the use of a title with a regional connotation would assist in the selling of advertising. Since there were no other chapter or state magazines in the South, it was agreed to name the publication the "Southern Architect". In January, 1957, the Chapter took over full responsibility for the publication of the magazine, continuing with the same name. For several years, regular publication of the magazine was a struggle and its continued existence was in doubt. This picture has gradually changed since Betty Silver took over as Executive Secretary of the Chapter. The magazine appears to have overcome its financial problems and its future now looks bright.

The "Southern Architect" has served well as an instrument of public relations for the architect. Constant comments are received from school boards, superintendents and others on its mailing list concerning matters which have appeared in the magazine. As a result of some of these comments, the feeling developed that the public did not fully understand that the "Southern Architect" was the official publication of the NCAIA. After considerable study, the Publications Committee recommended to the Executive Committee of the Chapter that the magazine be renamed the "North Carolina Architect", and that its cover and interior design be redone to present a more professional appearance. The Executive Committee gave wholehearted endorsement to this recommendation and the result is this, the first issue of the "North Carolina Architect".

On behalf of the Chapter as a whole, I would like to express my appreciation and that of each of our members to the Publications Committee, headed by John T. Caldwell, for the time and effort that have gone into the design of the new magazine. Particular recognition is due to Jim Brandt and Brad Wiggins who were in charge of the first issue.

At the end of this month, I complete my term as President of the Chapter. It has been one of the most rewarding experiences of my life, and although much remains to be done, I feel that there have been some accomplishments during the year. High among these was the implementation of a new recommended minimum fee schedule for architectural services which permits our members to provide and maintain thorough and complete services for their clients. Membership growth and participation in Chapter affairs has been another highlight. During the year, our membership in all categories increased from 355 to 386, an all time record increase. In addition, the registration of members at Chapter meetings considerably exceeded any previous year, thanks to the very fine programs and preparations made by the Charlotte Section for the winter meeting and the Wilmington architects for the summer meeting. Our committee workshop in April set a new pattern for committee activity, and since that time many committees of the Chapter have been hard at work on knotty problems affecting the profession. The very nature of much of this work prevents it being brought to a conclusion immediately, and some activities of necessity will continue into the new year. Others have been able to perform immediate services for the Chapter. An example of this is the Building Codes Workshop held in Greensboro in November and promoted by the Building Codes Committee. To single out all of the committee chairmen and individuals who have worked hard for the profession this year would be impossible, but I would like to express my thanks and that of the Chapter to each of them.

With a new headquarters building, a new publication and an all time high interest on the part of the public in improving the appearance of the environment in which we live, architects of the North Carolina Chapter stand on the threshold of tremendous opportunities for increased service to their state and nation in 1965.

President
N. C. Chapter AIA

A HALF CENTURY OF NORTH CAROLINA ARCHITECTURE

by James L. Brandt, AIA

Special Issue of North Carolina Architect Celebrating Fifty Years of the North Carolina Chapter AIA.

FORWARD 1913...

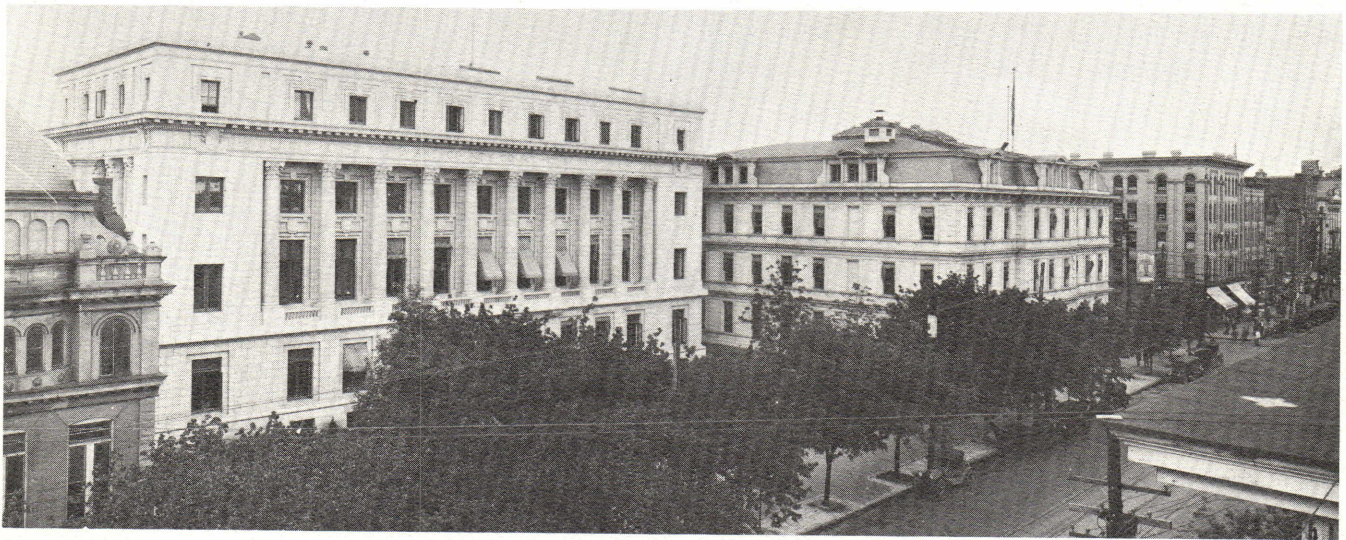
Looking back fifty years from our point in history, 1964, five years ago is only yesterday, ten years little more, twenty-five years beginning to escape, and fifty years difficult of memory even by those old enough to remember first hand. What was North Carolina like back then in 1913? With the rest of the country, North Carolina was in the midst of a period of economic expansion and prosperity that was to continue with only slight interruptions to 1929. Improving transportation facilities, development of hydro-electric power, a mild climate, abundant and cheap labor, and proximity to raw materials hurried the process of industrialization. The traditional industries of tobacco, textiles, furniture, and brick manufacturing were already well established. The railroads had been well-developed in the nineteenth century, to the neglect of the roads, so that there were only a little over 1000 miles of paved roads in the entire state. Traditionally Democratic North Carolina had great influence in the administration of Woodrow Wilson, after having had none in the preceding Republican administrations. Josephus Daniels as Secretary of the Navy was only one of many North Carolinians who held national office. But with all this, and even though the industrial revolution had come, North Carolina was still a state of small farms and small towns, and the school year was only four months long. **Louis Asbury, Sr.**, of Charlotte, the first North Carolina architect to join the American Institute of Architects, was assigned to the "Chapter-at-Large," a catch-all for members "who live in isolated places."

By January 1913 there were four other members in North Carolina: **H. C. Linthicum** and **G. R. Rose** of Durham, **R. S. Smith** of Asheville, and **W. C. Northrup** of Winston-Salem. These five became the incorporators of North Carolina Chapter of American Institute of Architects (sic), certified by the Secretary of State on the 8th of August, 1913, and chartered by the AIA on the twenty-fifth of September. These five and others had been working for several years to obtain a registration law for architects. The registration bill was tabled by the General Assembly in 1909, 1911, and 1913, but on the last day of the 1915 session the bill was passed, and North Carolina became the tenth state to have such a law, in which architecture was defined as "the art of designing for the safe and sanitary construction of buildings for public and private use, as taught by the various colleges of architecture recognized by the American Institute of Architects." The State Board created by the law was headed by Hill C. Linthicum, AIA, one of the Incorporators.

Meanwhile, back to the towns: The town boosters and particularly the banks were determined to prove that the towns were really cities. **P. Thornton Mayre** of Atlanta, already familiar in Raleigh for his City Hall and Auditorium of 1911, was employed by the Commercial National Bank to design the tallest building in Raleigh.

Typical of many schools built during this time is the Stephens-Lee High School (7), in Buncombe County, **Ronald Green**, Architect. Just as Roman or Renaissance was supposedly appropriate for governmental buildings, Gothic was supposedly appropriate for schools. Thankfully, the model frequently used was the English Gothic of the great manor houses which permitted fairly large areas of glass.

The Twenties was a prosperous time over most of the United States, but the period saw an uncontrolled, irresponsible, and fantastic boom in Florida real estate which spread to the mountains of North Carolina. Asheville seemed to be the summertime alter-ego of Miami. Optimism was high and everybody was making money. Asheville was becoming a great resort, and to be a great resort, a town must have hotels and more hotels. The George Vanderbilt Hotel and the Battery Park Hotel were both completed in 1924 and are still in operation. But not every enterprise was successful. The Fleetwood Hotel, (8) **Beacham, LeGrand, and Gaines, AIA**, architects, stood on its mountain top for ten years after 1926 with the bare bones of its unfinished carcass silhouetted against the sky, and what was supposed to have been the great esplanade leading up to it strewn with piles of steam radiators and forlorn bath tubs as a reminder of the hazards of unwise speculation and overexpansion.



3 1915—Wake County Courthouse — Raleigh — P. Thornton Mayre

Brooks Hall (9) at N. C. State College was built in 1926 as the College Library by **Hobart B. Upjohn, FAIA**, of New York, who also designed several churches in Wilmington, Pinehurst, and Greensboro about the same time. The library is said to resemble both Monticello and the University of Virginia, and this could be so, since Upjohn was quoted in *Architectural Forum* as saying, "Probably the safest method is the following of established styles." It is very doubtful that his grandfather, Richard Upjohn, the great architect of Trinity Church in New York City and of Christ Church in Raleigh, would have said such a thing as that.

The Reynolds Building has sired at least two other smaller and later versions, the Hill Building in Durham by **George Watts Carr, AIA**, and the Insurance Building in Raleigh by **Northrup & O'Brien**.

Quite likely the first building in North Carolina in the "International Style" was the Biological Laboratory (14) of the Highlands Museum in Highlands, N. C. Designed by **Oskar Stonorov, FAIA**, as consultant for the architects **Tucker & Howell**, and completed in 1931, it is one of only six examples from the United States published in Henry Russell Hitchcock's book *The International Style*, published in 1932. Of the building Hitchcock says, "Painted match-boarding admirably used on wood construction. Pipe support is incongruous and appears too frail."

"Collegiate Gothic" came to its zenith and possibly to its end with the completion of the Duke University Chapel in 1932. **Horace Trumbauer, AIA**, based his design on English Gothic with the tower in particular based on the Bell Harry, the lantern tower of Canterbury Cathedral (considered one of the most beautiful of English cathedral towers). Trumbauer however has placed Duke's tower over the main entrance doors instead of over the crossing of the nave and transepts, as it is used at Canterbury. The generous budget allowed him use of true masonry vaulted construction which made for an honest structure, but one which is not appropriate for our times. The combination of rough stone from nearby Hillsboro with Indiana limestone was very fortunate, inasmuch as the resultant effect was a much more subtle color scheme than that of the usual red brick and limestone. Benefactor James B. Duke wanted, in his words, "a great towering church which will dominate all of the surrounding buildings," and he got it.

More important architecturally than the grandeur of the Chapel as viewed from the entrance drive (15) is the spatial effect on the beholder of walking through arched passageways into the closed space of one of the small residential quadrangles, thence through another dark arched passage into the sunlight again in full view of the Chapel itself.

The Depression Years were lean ones for North Carolina architects. Some, like **Anthony Lord, FAIA**, fashioned hardware. **W. W. Dodge, Jr., AIA**, a man of many talents, had established a silver shop (16) in the twenties in addition to his architectural practice. Others went to work for the Federal Government, like **Douglas Ellington**, who joined the team of architects and land planners that designed the new town of Greenbelt, Maryland. Still others kept their offices open by doing small houses until the WPA began to prime the pumps of the construction industry. Was there something symbolic about the widespread use of white-painted brick for many of these houses? Was it some deep-seated effort to obliterate the dark Depression with white paint? White brick seems to have been a favorite material regardless of whether the style was Georgian, Spanish, Regency, or Modernistic. Wood frame and stucco were also painted white. The Phil Robin House (17) in Winston-Salem completed in 1937 by **Eccles D. Everhart, AIA**,



7 1923—Stephens-Lee High School — Asheville



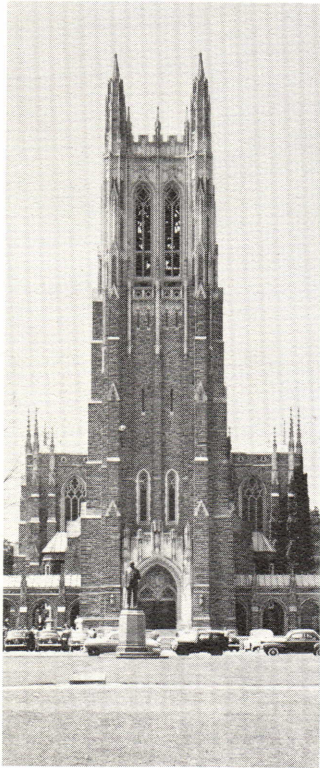
8 1926—Fleetwood Hotel — Waynesville — Beacham, Le-Grand & Gaines



9 1926—State College Library (now Brooks Hall) — Raleigh — Hobart B. Upjohn, FAIA (1876-1949)



10 1926—Mecklenburg County Courthouse — Charlotte — Louis H. Asbury, Sr., AIA



15 1932—Duke University Chapel — Durham — Horace Trumbauer, AIA (1869-1938)



14 1931—Biological Laboratory — Highlands — Tucker & Howell with Oskar Stonorov, FAIA

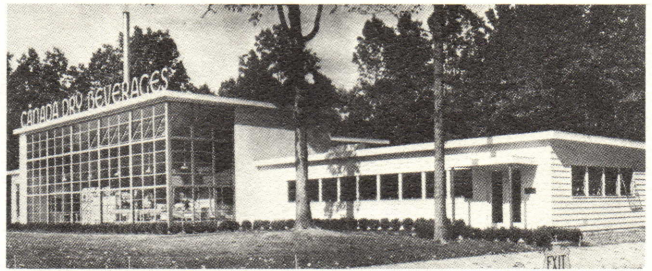
During the late Thirties there were a few architects trying to lead the way to a contemporary view in architecture. One of them was **Jack P. Coble** of Greensboro who designed several modern houses as well as a Bottling Plant (20) for Canada Dry. Since the site was located on a main boulevard, the architect conceived of using the bottling process as an advertising feature. The tall glass wall of the center element allows all who pass to watch the bottling machinery in action. In keeping with the advertising concept, the colors are vivid: white building, green machinery, and red columns.

Another of these architects was **William Henley Deitrick, FAIA**, of Raleigh. His Rex Hospital Nurses' Home (21) is still a very pleasant residence of white brick and local stone set in its pine forest. The social hall has floor-to-ceiling glazed doors opening onto a terrace which is, unfortunately, on the street side. The roof was developed as a terrace, partly covered for shade and breezes, partly open for sunbathing.

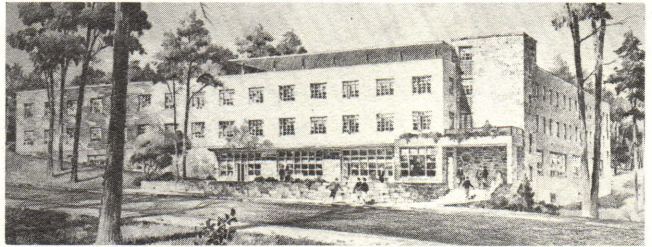
There are overtones of "stripped classic" in the portico of the Raleigh Little Theater (22) but this work of **Thaddeus B. Hurd, AIA**, still functions well after nearly twenty-five years. The "house" capacity of 300 seats has just the right degree of intimacy for maximum enjoyment of stage plays. The stage, 40'x60', is gigantic as compared with the house, which is as it should be for its main reasons for being are the people on the stage and not for a large audience. The two white cubic shapes express the auditorium and the stage forms simply and directly.

The "International Style" came again to North Carolina when Black Mountain College commissioned **Walter Gropius, FAIA**, and **Marcel Breuer** to design their campus (23) near Black Mountain, N. C. Gropius and Breuer had only recently come to this country after fleeing Nazi Germany by way of England; both were already well-known in Europe. Gropius, as Chairman of the Department of Architecture at Harvard, was to become, with Mies van der Rohe, one of the "fathers" of the modern movement in American architecture. Unfortunately the College was unable to raise a budget sufficient to build the project. Soon thereafter, **A. Lawrence Kocher** designed a much smaller first unit based on local materials and student-faculty labor. This two-story building was completed in 1941. From across the lake the building is impressive, but from close-up it suffers from the use of too-cheap materials and a basic design error which put the main entrance adjacent to the heating boiler's coal pile.

The Tennessee Valley Authority was already world-famous, both for its over-all concept as a coordinated plan for development of an entire region and for the architectural excellence of its dams and power plants, when it extended itself belatedly into North Carolina. And yet its highest dam, built in 1943-45, created its largest lake in this state. By virtue of these superlatives and the powerful beauty of the dam and power house designed by TVA architects and engineers under **Roland Wank**, Chief Architect, Fontana Dam (24) has become central to any discussion of TVA. John Burchard and Albert Bush-Brown have



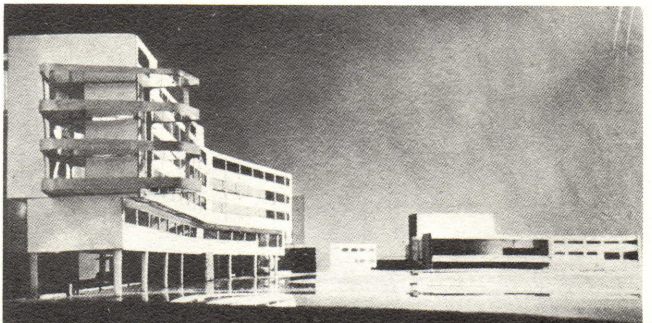
20 1938—Bottling Plant — Greensboro — Jack P. Coble, AIA



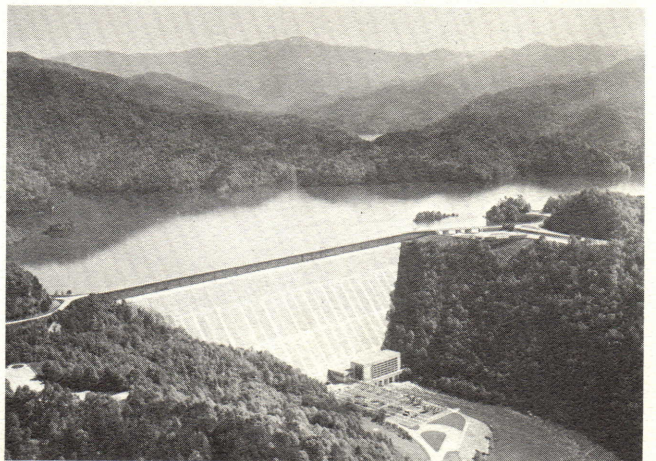
21 1939—Rex Hospital Nurses Home — Raleigh — William Henley Deitrick, FAIA



22 1940—Little Theater — Raleigh — Thaddeus B. Hurd, AIA



23 1939—Black Mountain College — Black Mountain — Marcel Breuer, FAIA, & Walter Gropius, FAIA



24 1945—Fontana Dam — Fontana — Tennessee Valley Authority (Roland Wank, AIA, Chief Architect)

The functional approach of the "International Style" and the romantic approach of the handicraftsman were combined by **Henry L. Kamphoefner, FAIA**, in his contemporary house (27) in Raleigh. He avoided the antiseptic sterile look of the international style purists, but kept the large glass areas, the strip windows, and the uncluttered lines. He brought the handmade look up-to-date by adopting the natural materials of exposed brick and varnished wood but which had obviously been shaped by machine. The house nestles serenely in its natural woodland overlooking a meticulously groomed golf course.

Traditional vertical elements in architecture have been watch towers, lighthouses, and church spires. With the coming of the twentieth century, the skyscraper and the factory chimney were added. Skyscrapers have occupied the attention of architects for years, but chimneys and other fume exhausts have not. The theory seemed to be: paint it black and maybe it will go away. **G. Milton Small, FAIA**, treated the exhaust stack on the Nuclear Reactor Building (28) at N. C. State College as a piece of constructivist sculpture, thus converting a functional unit into a dominant feature of the design.

Undoubtedly the most honored building in North Carolina is the Dorton Arena (29 & 30), designed by consultant **Matthew Nowicki** and executed by architect **William Henley Deitrick, FAIA**, after Nowicki's death in a plane crash in 1950. It has received many prizes and awards, and has been published in numerous magazines and books. It has become internationally known for its daring architectural form. Described as "the most significant new building in this country," it was the first large structure to use a suspended roof. Of lightweight steel, the roof is held up on cables, a very inexpensive way to span a large space. The design problem was how to get this roof load to the ground. Nowicki's solution was the two elegant parabolic concrete arches which glide earthward, intersect as they descend, bring the roof load down to the ground, and provide a sturdy foil for the light roof and translucent glass walls.

The 1949 Legislature voted a \$50 million dollar program for the construction of public schools. Many millions more in local funds were added. The quality of these school buildings were much improved by the wise counsel which the Architectural Consultants to the State Board of Education, **E. W. Waugh, AIA**, **Lawrence Enersen, AIA** and **Marvin R. A. Johnson, AIA**, gave to their fellow architects. Possibly the best of these postwar schools was the Double Oaks Elementary School (31) in Charlotte completed in 1952. The architect, **A. G. Odell, Jr., & Associates**, stepped it down the rugged site, provided bi-lateral natural lighting in each classroom, and used glass above the eight foot level for the classroom partitions. The latter feature gives the classrooms a sense of spaciousness not usually seen in a school.

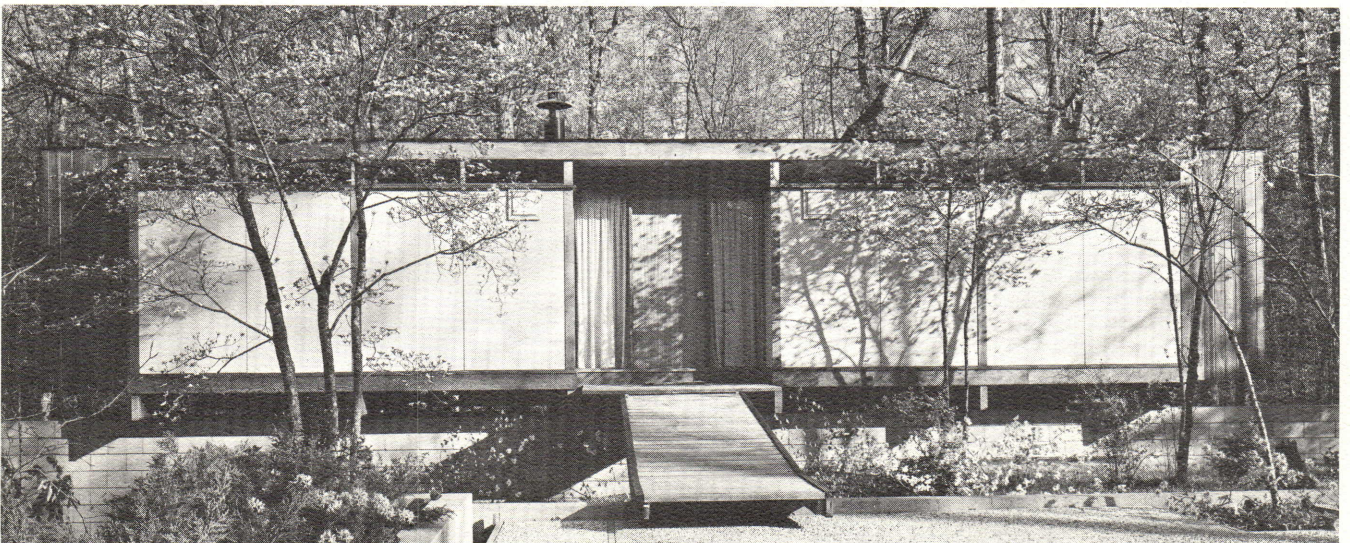


27 1950—Architect's House — Raleigh — Henry L. Kamphoefner, FAIA

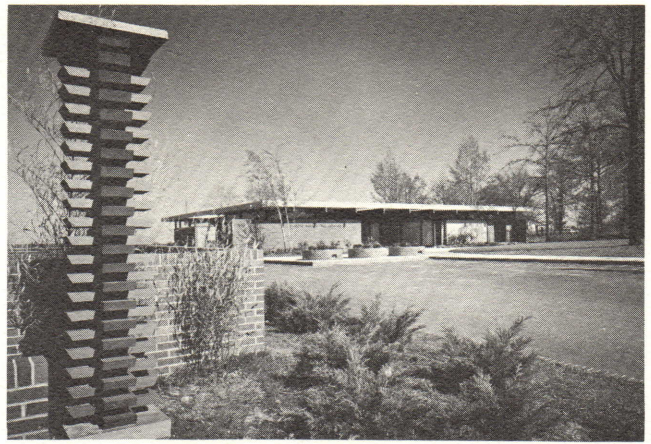




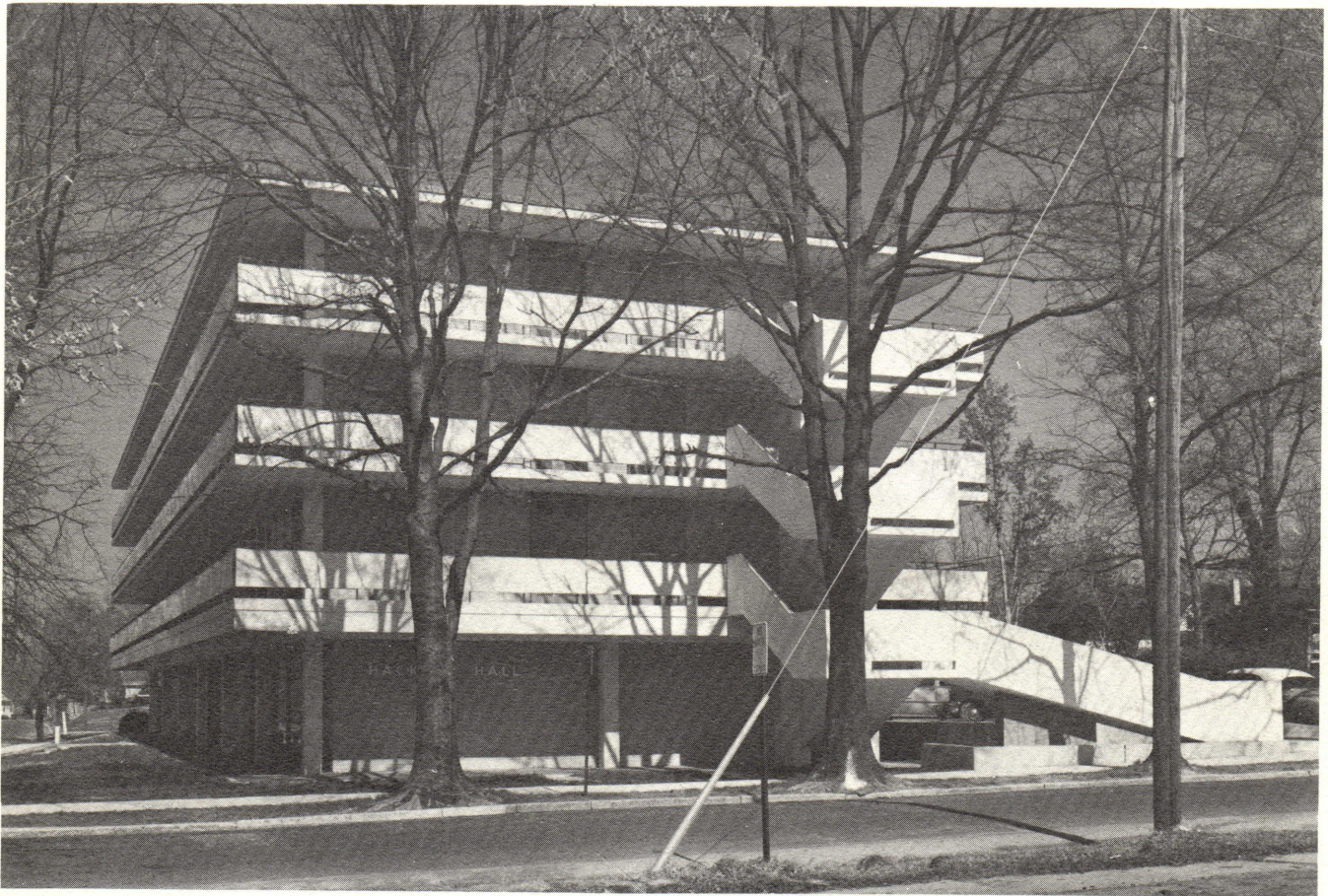
32 1954—Catalano-Meir — House — Raleigh — Eduardo Catalano



33 1954—Matsumoto-Talley House — Raleigh — George Matsumoto, AIA



40 1958—Sanford Brick & Tile Office — Colon — Thomas T. Hayes, AIA



38 1959—Atlantic Christian College Dormitory — Wilson — Small & Boaz, AIA (J. N. Boaz in charge)

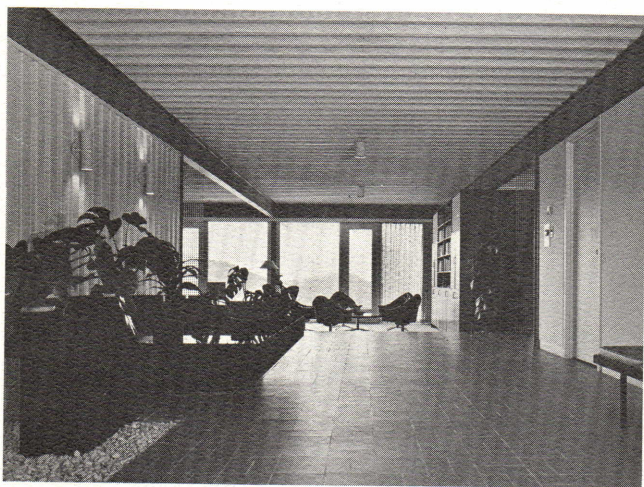


39 1959—Airport Terminal — Hickory — Clemmer & Horton, AIA

We have seen North Carolina go from an importer of architects to an exporter not only of architects and architectural ideas but actual buildings. North Carolina architects have designed buildings for such diverse locations as Sebring and Chicago, Baton Rouge and Baltimore. Perhaps the ultimate in export are the series of Exhibit Domes designed since 1957 by the Raleigh firm, **Synergetics, Inc.**, for the Office of International Trade Promotions of the U. S. State Department. These geodesic domes made from alum-



44 1961—American Red Cross — Charlotte — Charles H. Wheatley, AIA, & Associates



45 1962—Hyman Dave House — Asheville — Charles M. Sappenfield, AIA



46 1963—Exhibit Dome — Raleigh — Synergetics, Inc.

inum and vinyl-coated nylon were not only designed here but were built in North Carolina as well, then dismantled and shipped to various foreign countries. The latest Exhibit Dome (46) was built in 1963, shipped to Bamako, Mali, and is now (1964) in Caracas, Venezuela.

Another export of note is in the person of a member of the North Carolina Chapter, a Fellow, an architect whose work has appeared in this history, and who is now National President of the American Institute of Architects: **A. G. Odell, Jr., FAIA**. Odell has mounted a vehement and entirely praiseworthy crusade against the ugliness committed in the name of architecture over the whole face of America. North Carolina is therefore doubly proud of this native son and architect.

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INDEX TO PHOTOGRAPHS & ARCHITECTS

Note: The Barden Collection is in the N. C. Department of Archives and History.

- Abee & Biggs, (43) photo: Frank Miller
- Asbury, Louis H., (10) photo: Kugler's
- Ballard, McKim & Sawyer, (36)
- Ballinger Company, (25) photo: Lionel Freedman
- Beacham, LeGrand & Gaines, (8) photo: Barber, Courtesy *The News & Observer*
- Boaz, J. N., (38) photo: Holland-Wright
- Breuer, Marcel, (23)
- Capital Apartments, (4) photo: Barden Collection
- Catalano, Eduardo, (32) photo: Visual Aids, N. C. State
- Citizens National Bank, (2) photo: Barden Collection
- Coble, Jack P., (20) photo: Flynt
- Clemmer & Horton, (39) photo: Frank Miller
- Deitrick, Wm. Henley, (21) photo: Barden Collection
(29) photo: Lionel Freedman
(30) photo: Lewis P. Watson
- Dodge, W. W., Jr., (16)
- Ellington, Douglas D., (12) photo: courtesy *Asheville Citizen-Times*
- Everhardt, Eccles D., (17)
- Gaines, Henry I., (18) photo: Plateau Studio
- Gropius, Walter, (23)
(25) photo: Lionel Freedman
- Grove Park Inn, (6) photo: Plateau Studio
- Hayes, Thomas T., Jr. (40) photo: Molitor
- Hook, C. C., (11)
- Hurd, Thaddeus B., (22) photo: Asbill, courtesy Raleigh Little Theater
- Kamphoefner, Henry L., (27)
- King, J. Bertram, (37) photo: Edward L. DuPuy
- Loewenstein, Edward, (26) photo: Molitor
- Matsumoto, George, (33) photo: Molitor
(34) photo: Molitor
- Mayre, Thornton P., (1) photo: Barden Collection
(3) photo: Barden Collection
- Membranal Structure, (47) photo: Ralph Mills
- Nowicki, Matthew, (29) photo: Lionel Freedman
(30) photo: Lewis P. Watson
- Odell, A. G., Jr., (31) photo: Molitor
(35) photo: Molitor
- Page, Jesse M., (41)
- Rowland, J. J., (19) photo: Baker Studio
- Salter, J. M., (5) photo: Barden Collection
- Sappenfield, Charles M., (45) photo: Edward L. DuPuy
- Shreve & Lamb, (13) photo: courtesy R. J. Reynolds Tobacco Co.
- Small & Boaz, (38) photo: Holland-Wright
- Small, G. Milton, (28) photo: Molitor
(42) photo: Molitor
- Stonorov, Oskar, (14)
- Synergetics, Inc., (46) photo: Ralph Mills
- Trumbauer, Horace, (15) photo: Barden Collection
- Tucker & Howell, (14)
- TVA, (24) photo: Courtesy Fontana Village
- Upjohn, Hobart B., (9) photo: Barden Collection
- Wank, Roland, (24) photo: Courtesy Fontana Village
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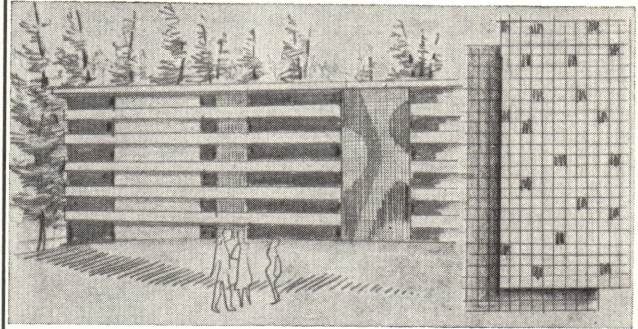
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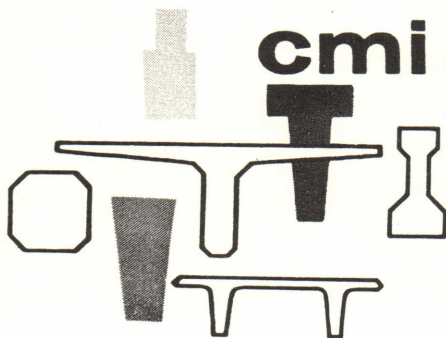
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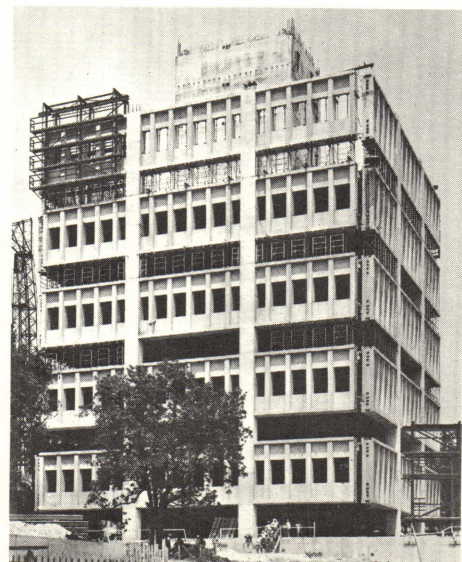
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Donald Denton Addresses Eastern Carolina Council of Architects

At the regular Fall Meeting of the Eastern Carolina Council of Architects held at the Pine Crest Country Club, Lumberton, on Friday, November 13, Donald Denton, Charlotte, President of the American Commercial Agency and First Vice President of the National Association of Surety Bond Producers, presented a paper on the subject of suretyship in the form of contractor's performance and labor and material payment bonds. He pointed out that the function of surety bonds, now in use some eighty years, is to

spread losses and to guarantee successful completion and payment of labor and material items, thereby guaranteeing an active, competitive construction industry. The legal relationship between contractors and subcontractors was discussed, and Mr. Denton urged the use of subcontract agreements. He recommended that all contractors and subcontractors employ legal counsel in all business affairs. In reviewing the record of contractor failures, Mr. Denton felt that the architect, in fulfilling his obligation to the client, will insist on proper bonding procedures.

A question-and-answer period followed Mr. Denton's talk. He mentioned the reluctance of suppliers to file notice of non-payment. Such notice must be filed in all cases where a claim against the bond is involved, for the bonding company will take no action until proper claim is filed. Claim of non-payment under labor and material payment bond must be made within 90 days after delivery of material. Architects are entitled under AIA Agreement forms to recover for added services in event of default of contractors. In this event the owner should be reimbursed for additional fees. Issuance of Final Certificate is beginning of warranty period, not date of substantial completion.

The Council also elected officers for 1965 as follows: Harry McGee, AIA, of Smithfield, President; Theodore Peters, AIA, of Jacksonville, Vice President; George Shoe, AIA, of Greenville, Secretary-Treasurer; Warren Hargett, AIA, Kinston, Basil Laslett, AIA, Fayetteville, and Frank Ballard, AIA, Wilmington, were elected as Directors. Warren Hargett is retiring president.

Elizabeth B. Lee, AIA, of Lumberton and Sam T. Snowden, AIA, of Laurinburg were hosts for the meeting. Conrad B. Wessell, Jr., AIA, of Goldsboro was program chairman.



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AGC SPONSORS HIGH SCHOOL MODEL BUILDING CONTEST

Aspiring builders in the more than 3,000 high schools in North and South Carolina will have an opportunity to exercise their creative talents in a model building contest sponsored by Carolinas Branch, AGC.

Students will be given the task of designing and building a scale model of a university chapel to accommodate the three major religious faiths found on campus. Each student will be provided a basic floor plan prepared by Charlotte architect Joseph K. Hall, AIA, and is allowed to bring his skill and imagination into full play in designing and constructing a building from that beginning.

Competition is open to all sophomores, juniors and seniors in all public, private and parochial high schools in North and South Carolina. Winners of regional and state contests and a Carolinas-wide final competition will receive a total of more than \$1,200 in U. S. Savings Bonds, in addition to "Master Craftsmanship" trophies.

The deadline for registration is January 25, 1965. Models must be completed by March 12, 1965, and judging begins immediately afterward. Judges will include prominent representatives of the construction industry and the architectural and engineering professions.

The contest is designed to stimulate student interest in careers in construction.

To register for the contest, a student need only place on a postcard his name, address, school, grade,

phone number and the name of his parents or guardian. This postcard is to be mailed to Model Building Contest, Carolinas Branch, AGC, P. O. Box 1459, Charlotte 1, N. C.

Upon receipt of the card, the student will be mailed a brochure containing contest rules and the basic floor plan of the structure.

Each state will be divided into regions for judging. First, second and third-place winners in regional contests will be eligible to compete in a state semi-final, and the top three winners in each state will compete in the Carolinas final to be held in Charlotte.

Awards include \$50, \$25 and \$10 savings bonds on the regional level; \$100, \$75 and \$25 bonds in the state contest; and \$200, \$100 and \$50 bonds plus craftsmanship trophies in the finals.

The contest brochure reads in part:

"The construction industry is a robust, vigorous giant, embracing every type of building activity from a neighborhood sidewalk to a towering skyscraper on a wilderness river.

"And no matter what the job, no matter how large or small, it must be built—carefully and capably built—by men with the ingenuity and skill to create a structure on what once was barren ground. This is the opportunity that attracts so many ambitious young men into construction—the opportunity to use your head as well as your hands to create.

"And this is the opportunity given to you in this model building contest."

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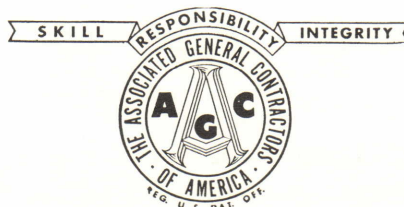
1. Use the RETAINED PERCENTAGE procedure recommended by the American Institute of Architects, which states:

"Encouraging an expansion to private works, wherever possible, of such retained percentage procedures as now prevail on federal public works.

"Such retained percentage would be at the rate of 10% until 50% of the job is completed, after which there shall be no additional retainage, provided that the work has proceeded to the satisfaction of the architect and/or the owner."

2. Use the 1963 Edition of AIA General Conditions of Contract (AIA Doc. 201) on future building construction projects so that Certificate of Substantial Completion (AIA Doc. G-704) may be made a part of the contract documents.

The use of the Certificate of Substantial Completion should expedite completion of projects.



BOX 1459, CHARLOTTE 1, N. C. ED 3-3731

ECCLES D. EVERHART

One of High Point's leading architects died Monday, November 30, of a heart attack. Eccles D. Everhart, AIA, 62, was stricken in the parking lot beside his office building. A native and lifelong resident of High Point, he was born August 10, 1902. He was graduated from the University of Virginia and spent most of his professional career in his home town as a partner of the architectural firm of Voorhees, Everhart and Connor. Mr. Everhart was a former Vice President and Director of the North Carolina Chapter of The American Institute of Architects, a former Vice President of the Guilford Council of Architects, and had served on the N. C. Building Code Council and the High Point Building Code Board of Appeals. He designed a number of public buildings, college and high school buildings and churches in the Guilford area.

Funeral services were conducted from the Sechrest Funeral Home, High Point, on December 2, with burial in the Floral Garden Park Cemetery. Survivors include his wife, Mrs. Doris Abels Everhart; his parents, Mr. and Mrs. John H. Everhart of High Point; a son Lee A. Everhart of Tallahassee, Florida; and two sisters of High Point.

The North Carolina Chapter AIA extends sincere sympathy from all its members.

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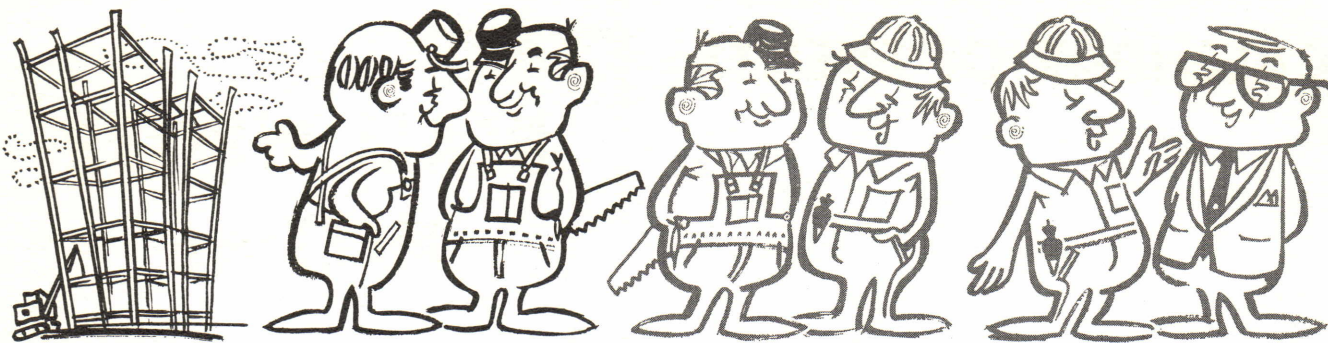
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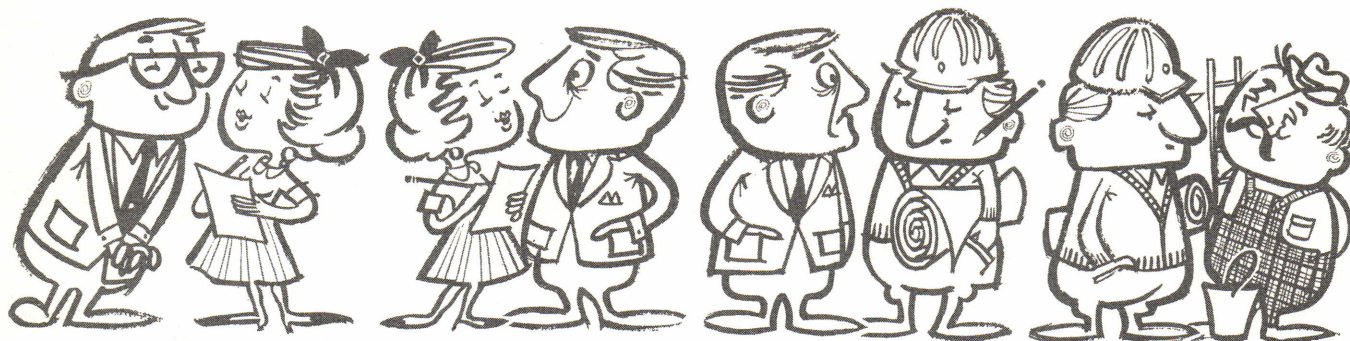
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