

SEPTEMBER, 1966

NORTH CAROLINA
ARCHITECT



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



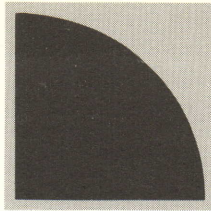
QUALITY METALWORK

Wachovia Bank & Trust Company
Raleigh, North Carolina

Architect: A. G. Odell, Jr. & Assoc.
Charlotte, N. C.

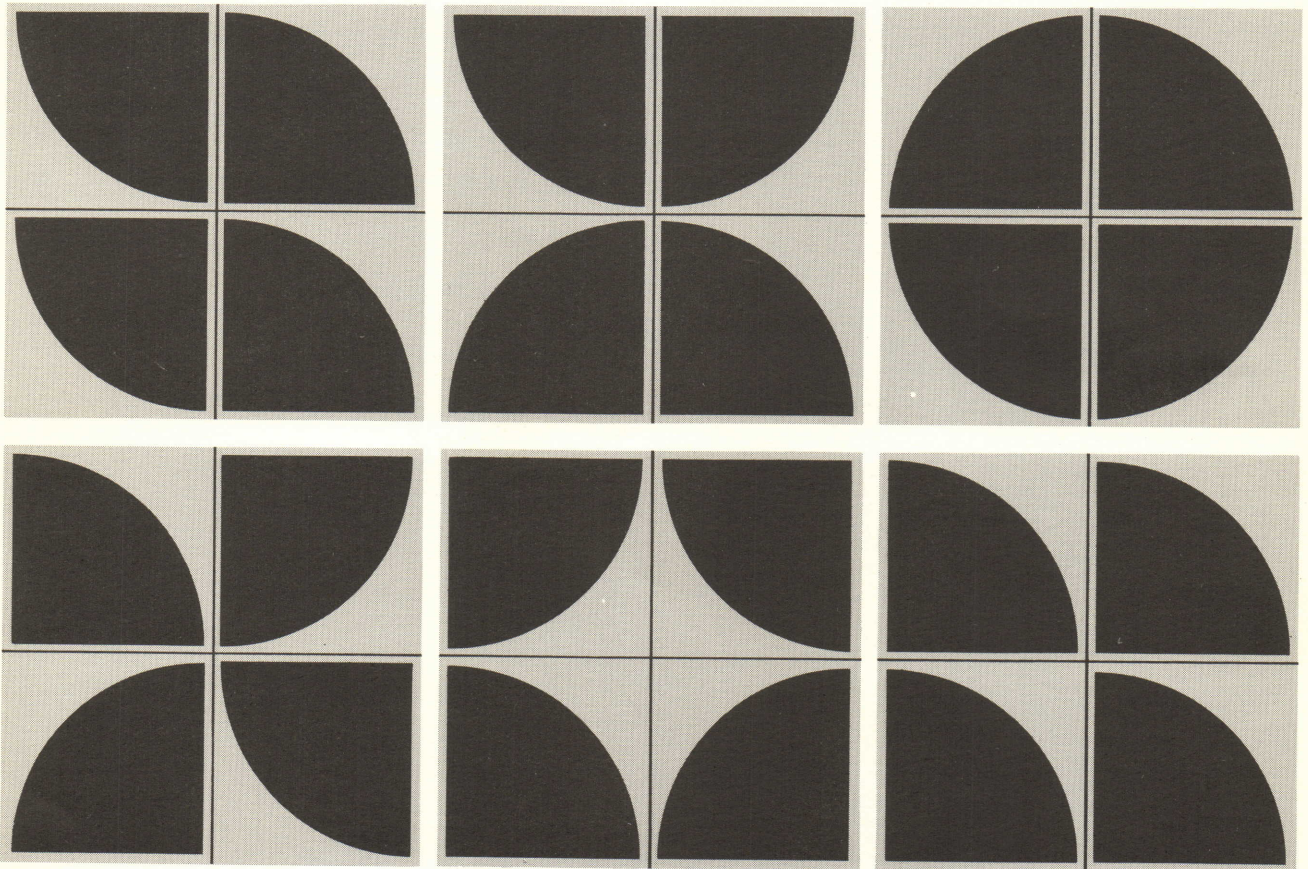
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JOHN F. KENNEDY HALL

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fort bragg, north carolina

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charlotte

general contractor:

King-Hunter, Inc.

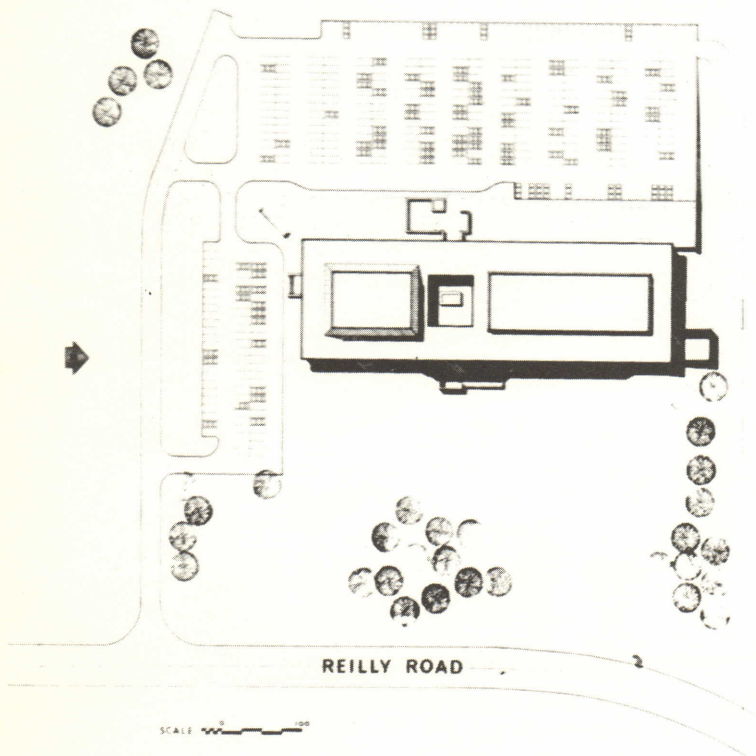
greensboro



*The Building
received The 1966
Distinguished Architectural
Achievement Award
from The Chief of
Engineers, U. S. Army*

The changing demands for training our military forces can result in unusual design requisites. Located at Fort Bragg, one of the largest military installations in the world, is the John F. Kennedy Special Warfare building specializing in the training of U. S. and allied officers in the techniques and strategy utilized by the Special Forces of the United States. Physical and visual security are required in the facility and because of the complex demands of the program requiring both classrooms for team teaching as well as smaller ones of the conventional type, circulation was provided to separate classroom activities from administrative functions.

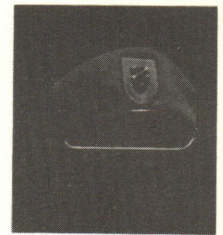
The administration and educational facilities are separated by a common court which serves as a point of entry. The plan allows dual use of a 550 seat auditorium without interfering with either administration or educational functions. The major spaces are expressed by higher ceilings, giving relief to the long low silhouette of the structure.

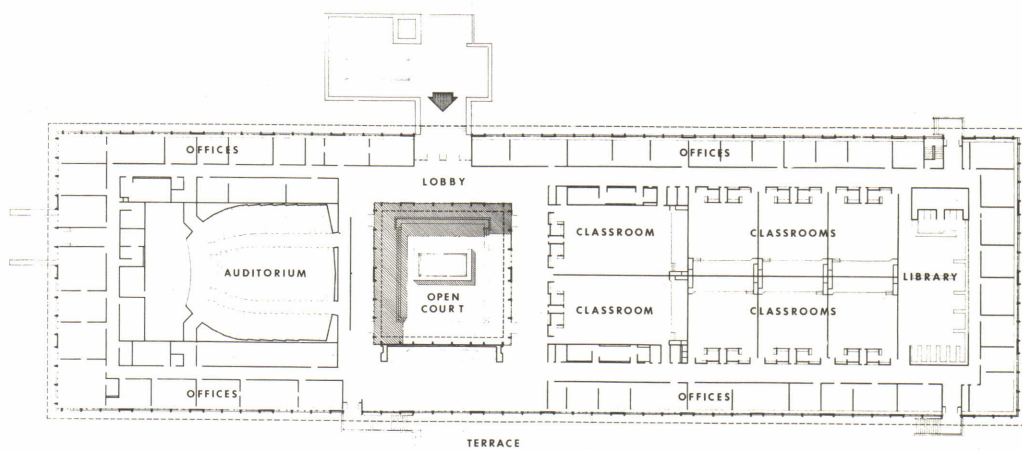
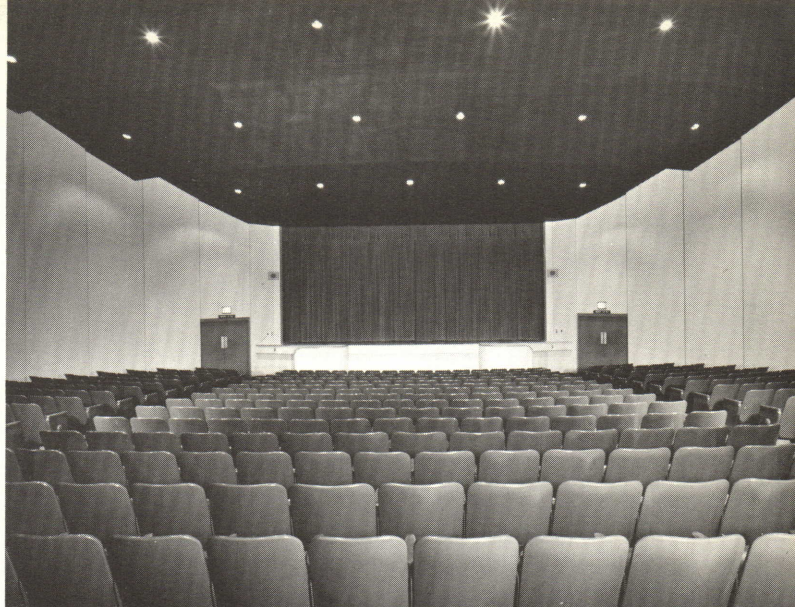
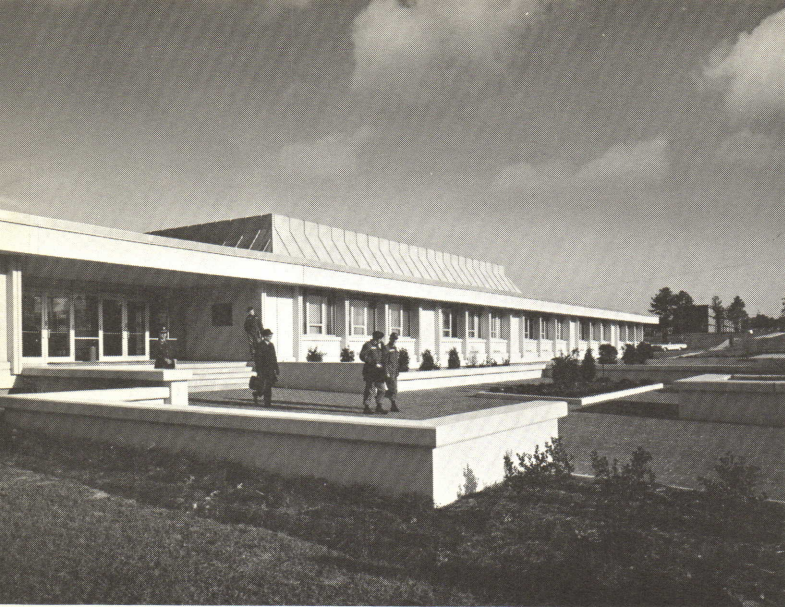


SPECIAL WARFARE HEADQUARTERS AND ACADEMIC BUILDING

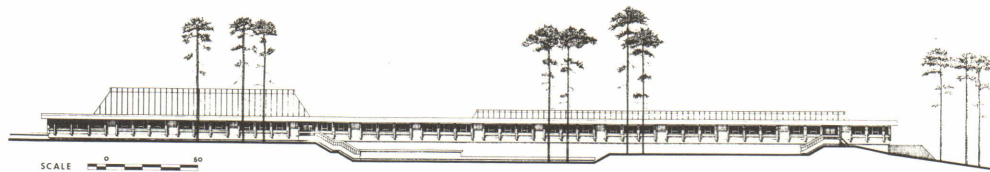
FORT BRAGG, N. C.

Site Plan

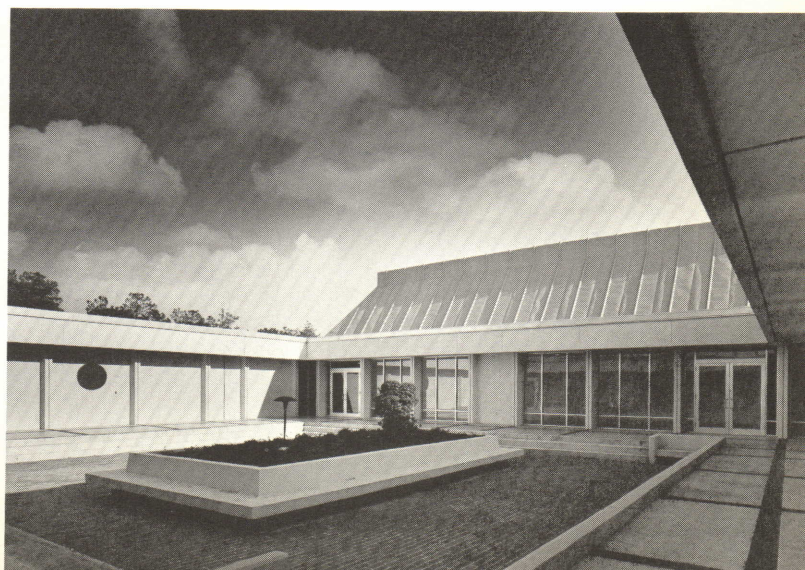




Floor Plan



East Elevation



DESIGN DIMENSIONS

Harwell Hamilton Harris, FAIA

A talk given before the Northwest Regional Conference of the AIA, Glacier National Park, 1965.



The theme of this conference is "Design Dimensions." Day before yesterday Mr. Green told us that, in his opinion, design includes everything within the scope of architecture. The design dimensions I wish to explore are: the size of the project, the size of the office, and the size of the architectural quality.

Because I have a very small office, I ask myself the question: is the quality of my design any less because my office is small and my projects are small? The answer is No. If the quality of my work is small it is not because I do not have a large office and large projects. For proof I am going to tell a story.

My story is the story of a small office, a small client and a great building. The small office was the office of Louis Sullivan; the small client was Carl Bennett, a small town banker. The place was Owatonna, Minnesota. The time was 1907.

The year 1907 was the year construction started, but my story starts 50 years later. It is now 1957—It is 100 years after the birth of Sullivan. It is 100 years after the birth of the A.I.A. as well.

The building that Sullivan designed in 1907 has just been remodelled for the second time. The first remodelling would have killed a lesser design. A second remodelling might finish it off;—at least this was the opinion of some architects, some architectural historians and a newspaper editorial writer.

The remodelling now completed, the building is to be rededicated. An 8 day celebration will mark the rededication. It will be preceded by a banquet and a preview attended by 96 bankers of the region. It will be concluded 8 days later with a dinner of the Minnesota Society of Architects who will present the president of the bank with a citation for his contribution to the cause of architecture in preserving an architectural monument.

It is the first day of the celebration. The doors of the bank are thrown open and the interior is crowded with citizens of Owatonna, and other parts of the state. There is an address by the Treasurer of the United States, Ivey Baker Priest, and an address by the architectural historian, James Marston Fitch. The building gleams as it did on that other occasion 30 years before when its doors were opened for the first time.

What especially pleases me is the fact that the building looks now as it did then. It does not look like a remodelled building—like an old building brought up to date. Instead, it looks as if it had just been born,—as though it were seeing the light for the first time. It looks very proud. There is nothing old to be ashamed of. No ornament has been scraped off to make the building look modern. Nothing has been whitewashed to cover up its age. Instead, it has been thoroughly scrubbed. What was originally painted has been repainted,—and in exactly the same colors and tones as were there originally. What was originally gold leaf is still gold leaf,—only now it is new gold leaf.

In the crowd on this day of rededication are some who were present on the day of the original opening 50 years before. They ask to meet the architect of the remodelling. And so I meet an old man leaning on his son's shoulder who tells me that his quarry furnished the brown sandstone that forms the base of the building. Another old man, leaning on his son's shoulder tells me that he helped unload from the flat cars the four two-ton-each electroliers that still hang from the ceiling. A very dapper old gentleman in his seventies, accompanied by his maiden sister, informs me that he knew Carl Bennett in his youth,—that the two of them had been very much interested in music. Another contemporary of Carl Bennett, whom I meet is the widow of the Unitarian minister.

(Continued on page 16)

ART GALLERY FOR THE BLIND TO BE NATIONAL PILOT PROGRAM



Two students from Governor Morehead School for the Blind with Kays Gary, Charlotte newspaperman.

The North Carolina Museum of Art has announced the opening of the gallery of original works of art designed to teach blind persons art appreciation through a sense of touch.

The gallery has been officially named the Mary Duke Biddle Gallery for the Blind.

According to Curator of Education Charles W. Stanford, who originated the project, the gallery will serve as a pilot study for museums throughout the world.

The project was given impetus by a grant of \$17,500 from the Mary Duke Biddle Foundation and has been further assisted and advised by the U. S. Department of Health, Education and Welfare through its Commission of Vocational Rehabilitation, Miss Mary Switzer, Commissioner.

Stanford said the gallery provides the blind with the finest objects obtainable, chiefly sculpture, chosen to represent a survey of the history or art. No works of art are purchased or borrowed, he said, which do not meet the same high standards required in the other galleries of the museum.

For exhibitions in the gallery a braille catalogue of each object is compiled to supply the blind visitor with information on the artist and the work, the object's place in history, and its sociological and religious aspects.

A reference library in braille is also provided. Chief among the books are sets donated by the Library of Congress Division for the Blind. The famous **History of Art** by Janson, published by Harry N. Abrams and transcribed into braille by the Volunteer Braille Service, Greater Cleveland (Ohio) Chapter of the American Red Cross, and the sculpture section of **Art in the Western World** by Robb

and Garrison and published by Harper and Row, transcribed by Barbara Blumberg, Volunteer Braille Services, Washington, D. C., are both gifts of the Library of Congress. These braille projects took three months to complete and are the first art history books so transcribed.

The gallery is on the third floor of the Museum and has been specially designed to meet the problems of the blind by Charles Ross, a student at the N. C. State University School of Design, working under the direction of Professor Brian Shawcroft. Counters of cork display the sculptures and cabinets hold the braille books. On the walls are textiles of various periods and cultures, and at one end of the gallery a table and chairs are available. A relief map of the gallery, prepared by Ross, is at the entrance.

Braille labels for each item have been prepared by Professor Kenneth Beatty of the engineering faculty at N. C. S. U. and have been placed on the guide rails. Harwood West, of Greensboro, a student at the Governor Morehead School, has prepared a list in braille of the lenders and donors to the gallery.

Lenders to the opening exhibition are the Olsen Foundation, Guilford, Conn.; the Allen Eaton Collection, Crestwood, N. Y.; the Charles Slatkin Gallery and M. Knoedler and Co., New York; Edward Albee, New York; Mr. and Mrs. Charles Lucas, Charlotte; Dr. and Mrs. James Semans and Thomas S. Kenan III, Durham; Dr. and Mrs. Robert Lee Humber, Greenville; and Dr. and Mrs. George W. Paschal, Prof. Shawcroft, Dr. and Mrs. William H. Sprunt III, Mr. and Mrs. Warren Warden, and Mr. and Mrs. William Worth, all of Raleigh.

(Continued on page 19)

EXCHANGE PLAZA GREENWAY

owners and architects:

Raleigh Savings & Loan Association
F. Carter Williams, Architects, Raleigh

Wachovia Bank & Trust Company
A. G. Odell, Jr. & Associates, Architects, Charlotte

consulting landscape architect:
Richard C. Bell Associates, Raleigh

The businessmen of downtown Raleigh have been interested in the mall concept of revitalizing the heart of town. Many concepts have been presented for major changes on a large scale, but until Exchange Plaza, there was little opportunity for a "pilot Project".

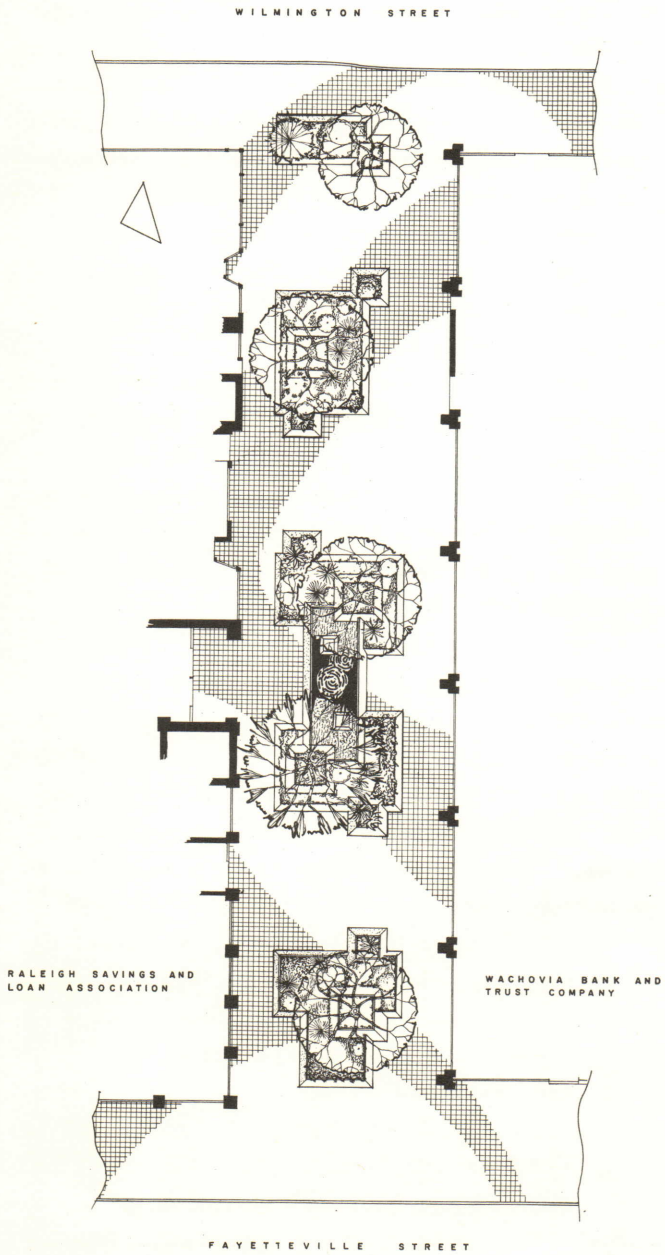
Raleigh Savings and Loan and Wachovia Bank and Trust Company were building new facilities on the North and South sides respectively of a one block cross street, Exchange Street. The street was always a bottleneck and its elimination appeared to be the answer to the initiation of a mall while also providing less conflict between the pedestrian and the automobile, and insuring a smoother flow of traffic.

The idea of closing Exchange Street took form when both institutions became interested in sponsoring the plaza—a unique form of urban renewal. F. Carter Williams, the architect for Raleigh Savings and Loan, and A. G. O'Dell, the architect for Wachovia Bank and Trust Company were instructed by their clients to collaborate with Richard Bell Associates in their design of a mall that would be harmonious with both new buildings. Both institutions felt so strongly that the project would be an overwhelming success, that they agreed with the city to remove it (at their own expense) and put the street back as it was, if the public did not approve of it. With clients like this, it would be impossible not to exert maximum effort.

The plaza was completed and presented with pride to the City Parks Department, which is now responsible for the excellent maintenance and the colorful seasonal flowers. The public, who now owns this plaza as part of **their city** has complimented the sponsors for their part in improving the image of downtown Raleigh.

Intersection of Exchange & Fayetteville Streets before the renovation of the Raleigh Savings & Loan Building and construction of the Wachovia Bank Building.





STUDENT DESIGNS FROM NCSU



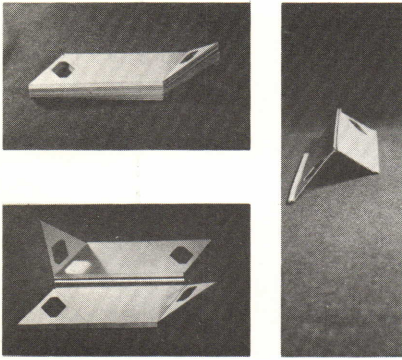
*Thomas J. Chipley and his
Alcoa Award Design*

Each year a number of prizes and awards are offered to students at the School of Design. The awards may be national, regional or local in scope and a prerequisite may be the use of a certain material, such as a unique use of brick in the design of a cow barn. Some of the competitions state a definite problem to which a solution must be offered, others are more general in nature.

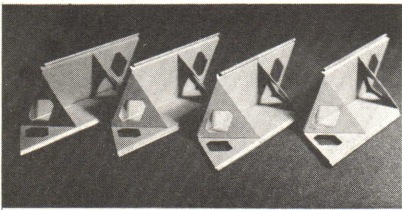
Students in the School of Design, NCSU, have won a great many of these awards over the past years. Presented here are two projects which have been entered in competitions.

Thomas J. Chipley, a 1966 graduate in product design, received the 1965 Alcoa Student Design Merit Award for his Structural Joint System Concept, designed for industrially produced modular units for prefabricated buildings and/or mobile home housing, utilizing modern technology in materials and processes. Chipley's design efforts were in the area of creating a system for a self-supporting substructure to accommodate the use of interchangeable walls in the construction of single or multi-story units. The structural concept was selected for a Merit Award because it was the most ingenious of the solutions. Chipley, a native of Charlotte, is presently employed by Walter P. Baermann Associates of Raleigh, a firm of product designers.

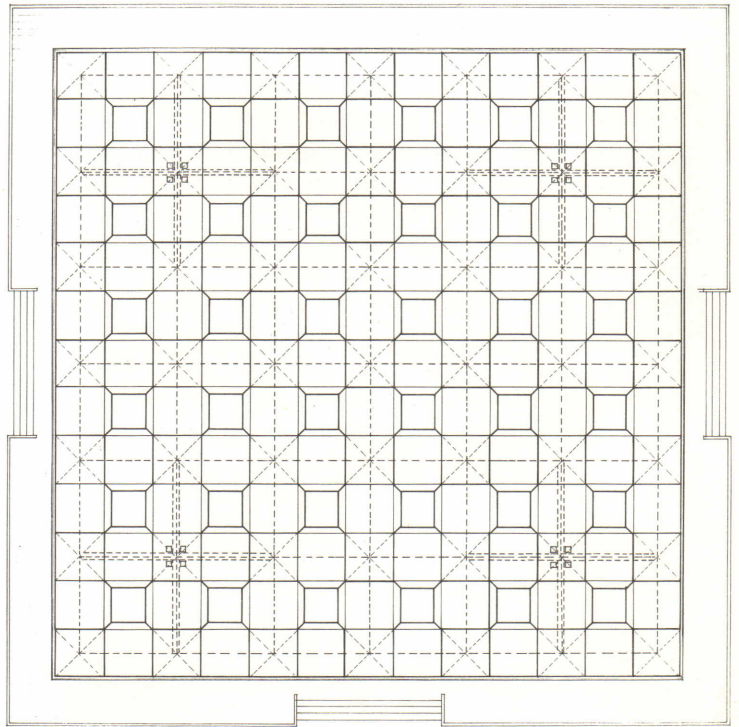
George Yu, a fifth year architectural student designed a unique roof structure as his entry in the 1966 Reynolds Aluminum competition. Although only one submission from the school could be made, which won the \$5,000 national award, Mr. Yu's design was considered very outstanding. George Yu is a native of Shanghai, China, and came to NCSU by way of Sao Paulo, Brazil, where his family moved when he was a child. The youngest of nine children, all but one of whom are college graduates, Mr. Yu plans post graduate work in city planning.



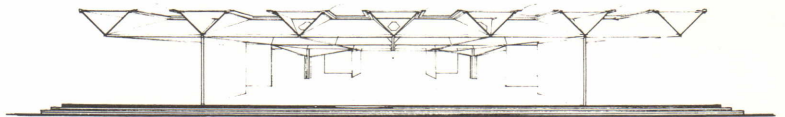
SHOP FABRICATION



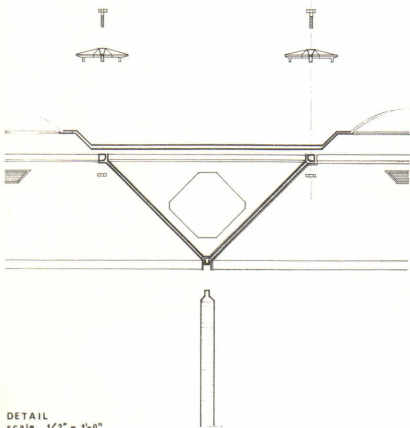
1966 REYNOLDS ALUMINUM PRIZE
FOR ARCHITECTURAL STUDENTS
building type: school



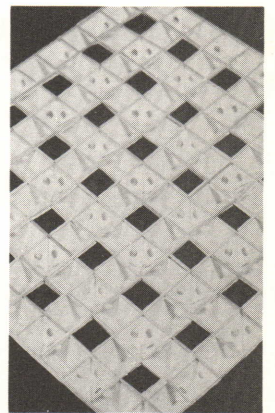
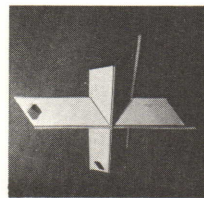
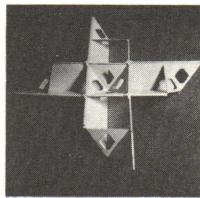
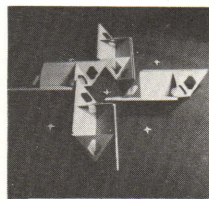
ROOF PLAN
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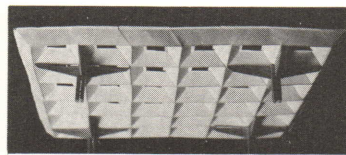
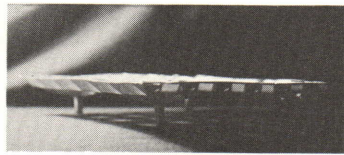
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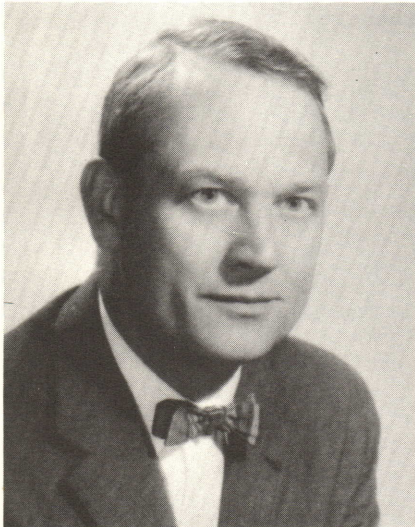


SITE ASSEMBLY



ARCHITECTURE'S CHALLENGE—AMERICA'S FUTURE

That the architects of this region have already accepted the challenge of building for America's future may well be exemplified by the more than one hundred buildings submitted for competition in the Honor Awards Program of the South Atlantic Regional AIA Conference.



Victor F. Christ-Janer

Each AIA member in Georgia, South Carolina and North Carolina was invited to submit a presentation of a building or related group of buildings designed by an AIA member assigned to a chapter in this region or a member assigned to another Chapter, but registered to practice in North Carolina, South Carolina, or Georgia.

The buildings presented were built in the Region and were completed since January 1, 1960.

Each project was submitted in a binder containing ten transparent window sleeves for displaying 20 inserts. Minimum requirements were two exterior and one interior photograph with supplemental photographs as necessary to show each facade of the project and relationship of the project to its immediate surroundings. Site plans, floor plans and descriptive data to explain the solution were also included.

On August 31, the distinguished jury met to judge the submissions and winners have been notified. The winning entries must now be prepared on 40" X 40" hardboard mounts for display at the Conference. The architects and owners will be honored at a luncheon during the three day event and will receive certificates of award.

The outstanding jury for the program is:

VICTOR F. CHRIST-JANER, AIA, of New Canaan, Connecticut, graduated from Yale University with degrees in Fine Arts and Architecture. He received an AIA



Kevin Roche

Award of Merit for his firm's work in the field of college architecture. Mr. Christ-Janer is presently an Associate Professor at Columbia University where he teaches design in the graduate department of architecture. He has served as Visiting Critic at Yale and Columbia, and has been a Visiting Lecturer on "Aesthetics, Space and Theology" for the Danforth Foundation.

KEVIN ROCHE, a native of Ireland, received his Bachelor of Architecture degree from National

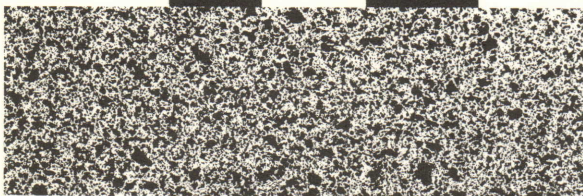
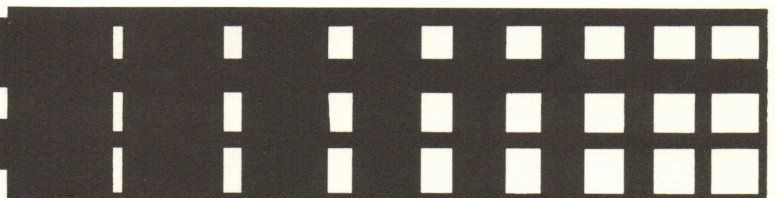
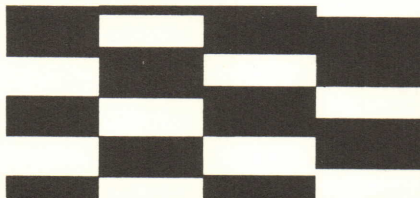
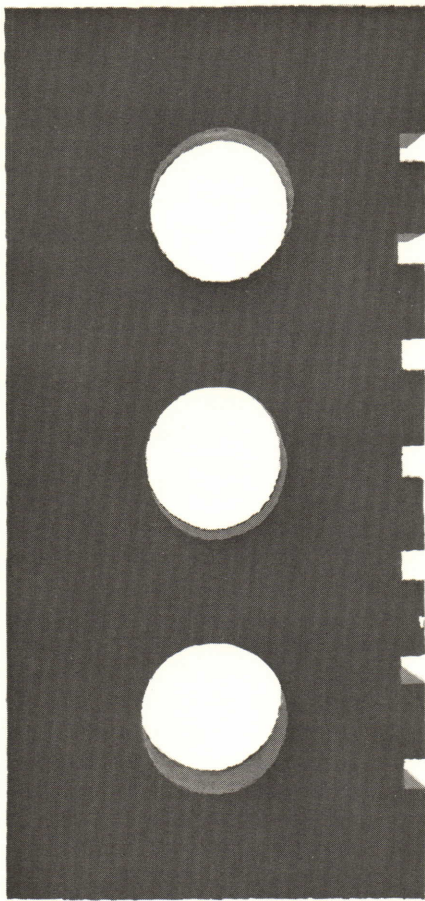
University of Ireland, prior to working in architectural offices in Ireland and England. He also studied under Mies van der Rohe at Illinois Institute of Technology in Chicago. Mr. Roche came to the United States in 1949 and joined the office of Eero Saarinen early in 1950. As chief designer in that office since 1953 he worked under Mr. Saarinen on the design of all projects until Mr. Saarinen's death in 1961. Since that time the firm has continued as a partnership of Roche, Dinkeloo and Joseph N. Lacy. As of September 1, 1966, Mr. Lacy retired and the firm's name was changed to Kevin Roche John Dinkeloo and Associates.

HUGH STUBBINS, JR., FAIA, is currently a member of the Advisory Council of the School of Architecture, Princeton University. The former chairman of the Department of Architecture, Harvard



Hugh Stubbins

University, Mr. Stubbins holds a Bachelor of Architecture degree from Georgia Institute of Technology and a Master in Architecture degree from Harvard University. He has received many awards for architectural design and has been honored in the fields of architecture, arts and sciences.



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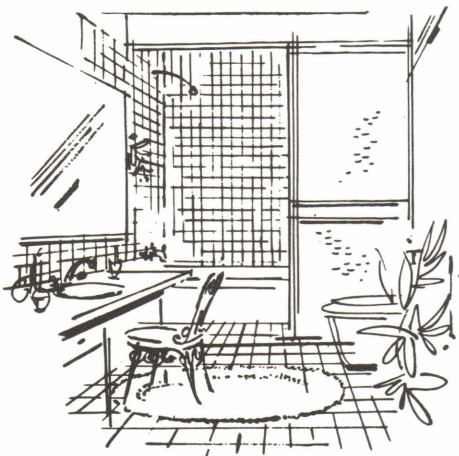
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(Continued from page 8)

ter, and from her I learn still more of the remarkable man who was Louis Sullivan's client. I suddenly see the building we are now rededicating as the product of a client as well as an architect. I begin to suspect that it is partly on account of the client that this is the best of Sullivan's bank buildings,—and among the best of all his buildings. I wonder if this is not because Carl Bennett struck sparks in Louis Sullivan and because he demanded the very best that was in Louis Sullivan. I conclude that a great architect does his best work for a great client.

I already know something of the character of Sullivan. In 1926 I had read THE AUTOBIOGRAPHY OF AN IDEA,—a little later, KINDERGARTEN CHATS,—and these had much to do in turning my interest towards architecture. Now I tried to learn what I could of Carl Bennett and was surprised to discover how much a product of the same time, place and culture the two men were.

The Bennett family was from New England. This was the New England of Emerson, Thoreau, Whitman. It represented the most individual, the most intellectual, the most idealistic, the most vital in 19th century American society. Transferred to a small Midwestern farming community by the Bennetts it continued to flower, just as it did when it was transferred by other families in other communities as far west as the Pacific Coast. The National Farmer's Bank of Owatonna was its most perfect architectural flower.

Carl Bennett's father, Leonard Bennett, was a doctor. His patients were farmer families, mostly very poor, living in very primitive conditions, suffering from ignorance as well as poverty. "He saw the sad side of the farmer's life," Mrs. Bennett, now in her eighties, told me. Dr. Leonard Bennett also loved the land and wanted to make his patients better farmers as well as healthier farmers. When the doctor's arthritis no longer permitted him to carry on his medical practice, he helped establish a bank and was its first president. This was the National Farmer's Bank. As a banker he was still working with farmers. He was still a doctor in spirit, administering to farmers through loans on farms and through advice on farming. "Showing farmers how to better help themselves," said Mrs. Bennett.



The son, Carl, was eager to make the new building express the ideas of his father. He describes the building, and the ideas it was to express in an article in the CRAFTSMAN magazine of November 1908. This was the magazine that carried many of Sullivan's essays and one of the magazines through whose columns Carl Bennett discovered Louis Sullivan. The Bennett article is too long for me to quote. I will simply mention two features of the program: the Farmer's Exchange and the Woman's Lounge.

Mrs. Bennett told me that Sullivan came to Owatonna, and spent a week or more at a time in their home, when planning the bank building. She also said that Sullivan became very interested in Carl's interests: farming, banking, music. The two men seem to have stimulated one another. They were really very much alike in many ways: concern with ideas (more than particulars that do not express general or universal concepts); impatience with those persons who cannot see what they see; an idealism that prompts them to risk rather than to prudence or compromise; a love of their fellow man for what they believe he can become rather than for what he is. These are faults, but such faults are the necessary concomitants of greatness.

In the small farming community of Owatonna, the building that Sullivan designed to express the deepest needs of the people was generally admired by the people. This is rather surprising because at this particular moment the people in most places were admiring the false gods to whom they had been introduced by the World's Columbian Exposition of 1893. Or, if they were unsophisticated rural folk, they were suspicious of anything "foreign." And Sullivan's Owatonna bank building was neither classic art nor folk art. Talmage describes this and later country banks of Sullivan's as follows:

"Their color, brilliance and gaiety entirely put in the shade the then, awkward and wan examples of the country builder, and to the same degree the pallid and pudgy Roman frontispieces of the city architecture. The ornament, by its intricacy and vitality, compels the interest of the commoner who would, as we, pass by a mile of eggs and darts without sensing their existence. These banks are a book of wonders to a people who all their lives have been contemptuous of or oblivious to architecture,"

I would call the Farmer's Bank neither "school art," nor "folk art." It has neither the dryness and the unimaginativeness of the one nor the laziness, the inarticulateness, the undemandingness of the other. This building is an image, not merely of what man is, but of what he may become,—something to take him out of his routine, everyday self.

Consider the design dimensions of today's frantically rapid changes of fashion, today's eclecticism in which we steal from our contemporaries, rather than from our ancestors.

Like Aaron Green I feel like preaching. The only way out of the present sterility is through a renewal of spirit. What we need most of all are the qualities exemplified by Sullivan and Bennett: idealism, individualism, demanding criticism of self and of others. These are qualities that do not belong exclusively to the large office and the wealthy client. This is why I repeat my remark that if you do not design great buildings it is not because you do not have a large office and a permissive client. There is one area in which the large office has no edge on competition: architectural quality. Let us small office architects take heart and make the most of it.

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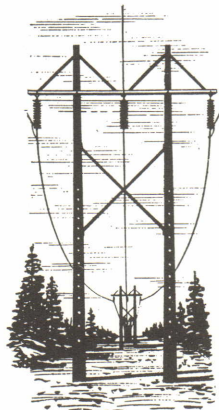
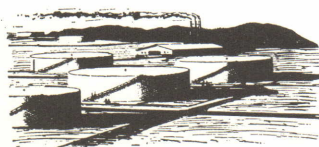
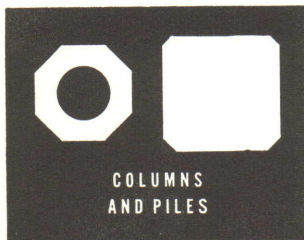
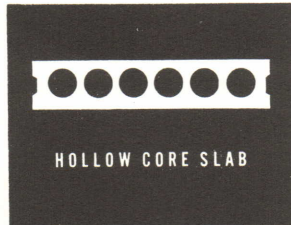
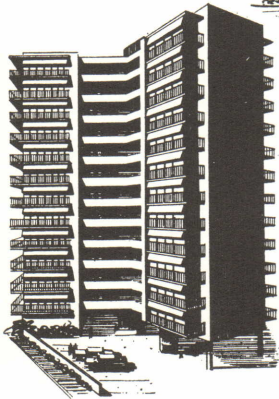
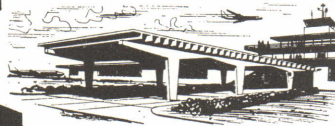
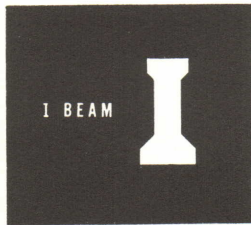
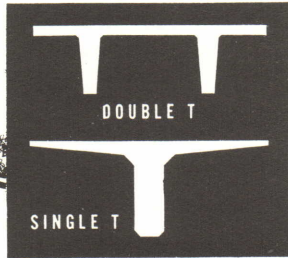
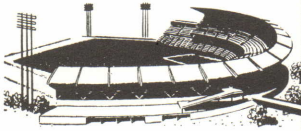
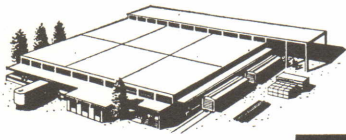
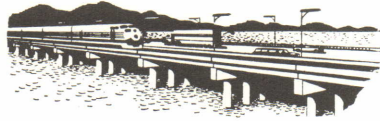
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(Continued from page 9)

Among the objects on loan are three sculptures by Renoir, four by Rodin, three by Bourdelle, two Degas figures, a plaque and a sculpture by Henry Moore, two heads by Houdon, two sculptures by Clodion, single examples by Berthe Morisot, Daumier, Reg Butler, and others, a tapestry by Jean Lurcat, and early Egyptian and Green sculptures, plaques, and reliefs. The loan from Albee, a leading contemporary playwright, is a door-knocker representing the head of Medusa, by Bourdelle.

It is planned that the gallery will serve all 11,000 blind persons in North Carolina, both schoolchildren and adults. A series of seminars and other classes will be arranged to offer opportunities for further discussion and background. Most of the schoolchildren will come from the Governor Morehead School, the State School for the blind.

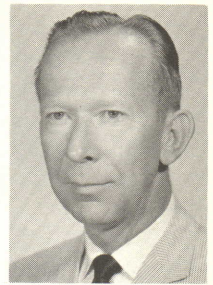


*The Hand by Auguste Rodin
now a permanent part of the
Mary Duke Biddle Collection.*

The gallery was formally opened in the spring. Attending the ceremonies were Mrs. Dan Moore, Dr. and Mrs. Semans (representing the Mary Duke Biddle Foundation), Miss Switzer, E. N. Peeler (superintendent of the Governor Morehead School), Dr. Henry Betts (director of the Rehabilitation Center of Chicago), Dr. Humber (chairman of the Museum's board of trustees), Museum director Dr. Justus Bier, Stanford and other members of the Museum staff, and dignitaries from throughout the State and U. S.

Aline Saarinen, art editor for the television division of the National Broadcasting Company, together with an NBC-TV crew, directed a program on the project which was released on nationwide television on March 20. The students at the Governor Morehead School participated.

Raleigh Council Elects Officers



Correll

At the regular monthly meeting of the Raleigh Council of Architects held at the Y. M. C. A. on Hillsborough Street on Thursday, September 1, new officers were elected to serve for the coming year.

William C. Correll, AIA, was elected President of the group. Mr. Correll is employed in the Property Control Department of the State and has been active in Council and Chapter affairs for a number of years. Also serving next year will be George M. Smart, AIA, as Vice President; Lucius R. Evans, AIA, Secretary; and W. Paul Harrelle, AIA, Treasurer.

Correll succeeds C. Frank Branan, AIA, who will now become a Director of the Council. Other Directors are Ralph B. Reeves, Jr., AIA, Jesse M. Page, AIA, and G. Milton Small, FAIA.

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REVISED NCAIA HONOR AWARDS PROGRAM

The thirteenth annual Honor Awards Program held each year in conjunction with the Winter Convention will be changed this year. The awards program is sponsored by the North Carolina Chapter of The American Institute of Architects to encourage the appreciation of excellence in architecture and to afford recognition of exceptional merit in buildings completed in North Carolina during the past ten years.

After much discussion and debate, the Exhibitions Committee and the Board of Directors of NCAIA have decided to change the format of this year's Honor Awards Program to follow closely the format of the National Honor Awards Program. Submissions entered in the NCAIA programs may now be immediately entered into the National Program. It is also felt that each entry will be much less expensive to prepare for the individual architect. This should encourage younger firms to submit their buildings and also allow firms of long standing to submit more entries.

Upon receipt of the entry fee, each person or firm desiring to enter a project will be forwarded a binder with complete instructions. Completed binders must be returned to George M. Smart, AIA, Chairman of the Honor Awards Program, before noon on December 2nd. All entries will then be judged by an eminent jury. Winners will immediately be notified to prepare mounts similar to the past programs for exhibition at the Winter Convention. No winner will know the classification of his award prior to the convention. If a winner should fail to prepare a mount, no award will be made public for his entry.

All entries will be displayed at the Winter Convention of NCAIA in Winston-Salem.

Important dates:

Noon—November 23, 1966,
Closing date for entry
fees—\$20 each entry

Noon—December 2, 1966,
Closing date for receipt
of entries

December 9, 1966—Latest
date winners will be advised
to prepare panels

January 26, 27, 28, 1967—
NCAIA Winter Convention

Spring 1967—Presentation of
Certificates at local meetings.

Chapter members are urged to take advantage of these significant changes in the Honor Awards Program and enter all buildings that may merit an award or recognition.

N.C. CHAPTER, AIA, SPONSOR OF 13th APPRENTICE BRICKLAYING CONTEST

Some 40 to 50 young bricklayer apprentices will compete for prizes and trophies in the 13th annual North Carolina Apprentice Bricklaying Contest at the State Fair in Raleigh on Monday, October 10, 1966.

The N. C. Chapter, AIA, is one of ten public and private agencies serving as sponsors of this year's contest. President Macon S. Smith has worked with representatives of other sponsoring agencies as a member of the Contest Steering Committee in planning the event.

President Smith said the contest will feature bond prizes of \$200, \$100 and \$50 for the three top apprentice contestants and trophies for the first-place winner and his employer.

The event will begin at 10 a.m. Monday, October 10, and will be limited to apprentices who have completed no more than 4,000 hours of training under the State-sponsored program for bricklayer apprentices. The contest will be judged by a panel of masonry experts including leading contractors, and Hyatt Hammond, AIA, of Asheboro.

The annual contest has attracted much interest as a feature of the State Fair and has been viewed by thousands of fair-goers each year.

Delph

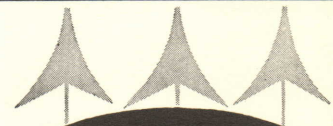
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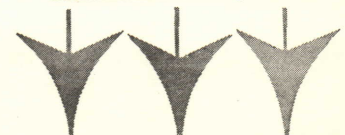
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Calendar of Events

- October 4: Durham Council of Architects, Jack Tar Hotel, 12:00 N, Frank Depasquale, AIA, President
- October 5: Charlotte Section, N. C. Chapter AIA, Stork Restaurant, Independence Blvd., 12:30 PM, Thomas P. Turner, Jr., AIA, President
- October 5, 12, 19: Architects Guild of High Point, Sheraton Hotel, 12:15 PM, Norman Zimmerman, AIA, President
- October 6: Raleigh Council of Architects, YMCA, Hillsborough St., 12:15 PM, William C. Correll, AIA, President
- October 17: Carolinas' Chapter, Producers' Council, Heart of Charlotte, 6:00 PM
- October 18: Winston-Salem Council of Architects, Twin City Club, 12:00 N, Don Hines, AIA, President
- October 20: Greensboro Registered Architects, Dino's Restaurant, 6:30 PM, A. C. Woodroof, Jr., AIA, President
- October 27-29: South Atlantic Regional AIA Conference, Queen Charlotte Hotel, Charlotte, B. B. Rothschild, FAIA, Regional Director; Charlotte Section, NCAIA, Hosts

- November 2: School Construction Seminar sponsored by Producers' Council, 1:30 PM, Park Center Auditorium, Charlotte
- November 6-9: Carolinas Branch, AGC, 46th Annual Convention, Boca Raton, Florida
- January 26-28: Winter Convention, N. C. Chapter AIA, Robert E. Lee Hotel, Winston-Salem

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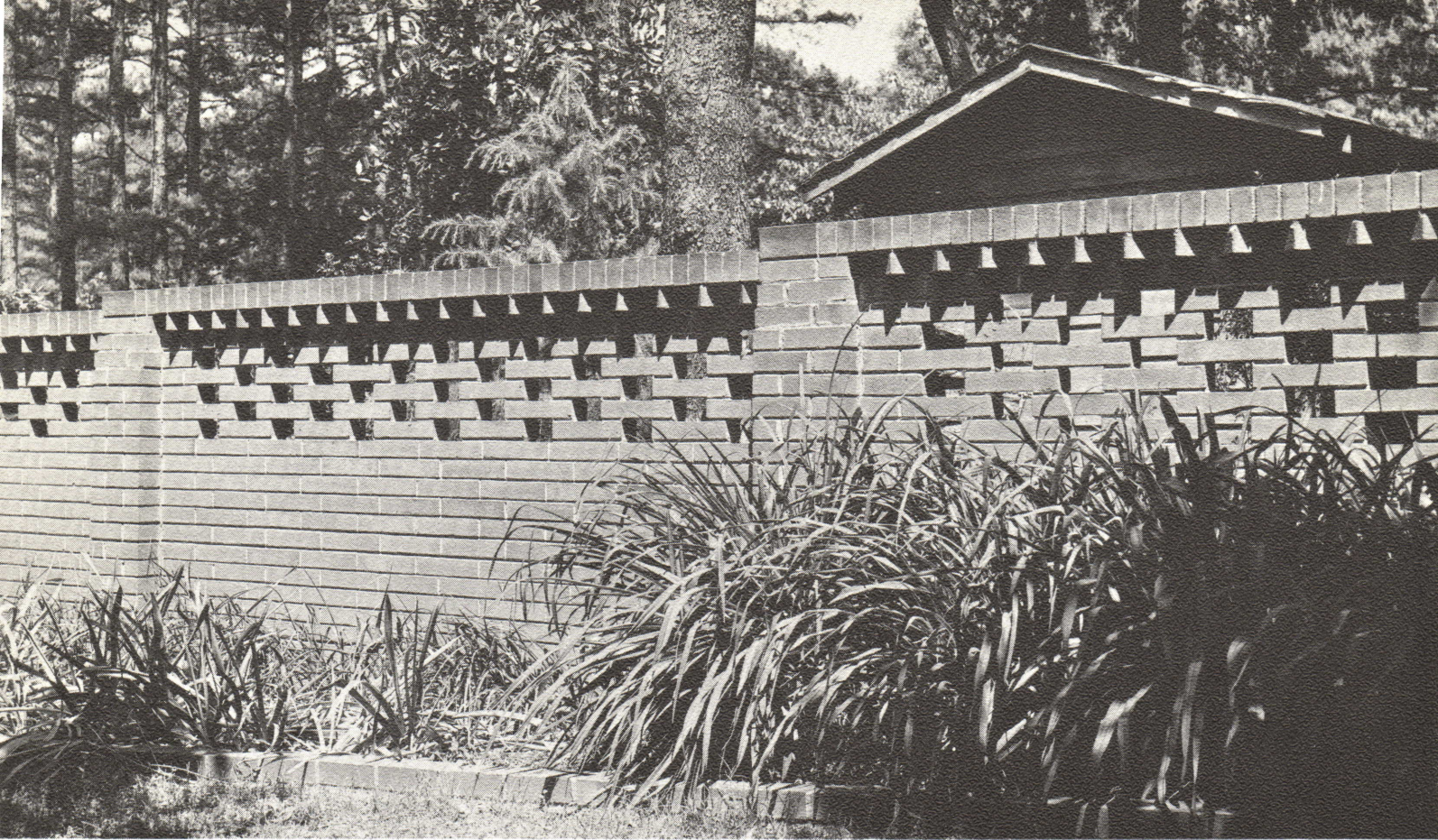
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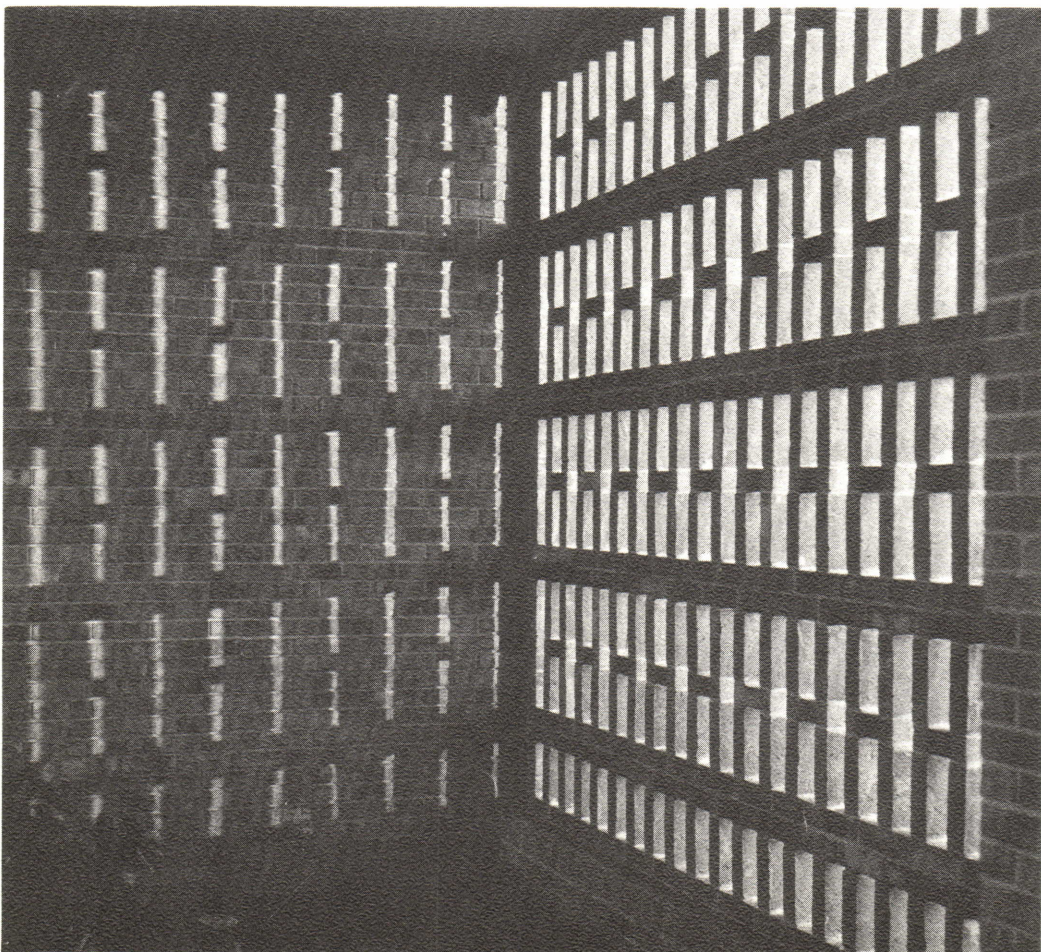
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