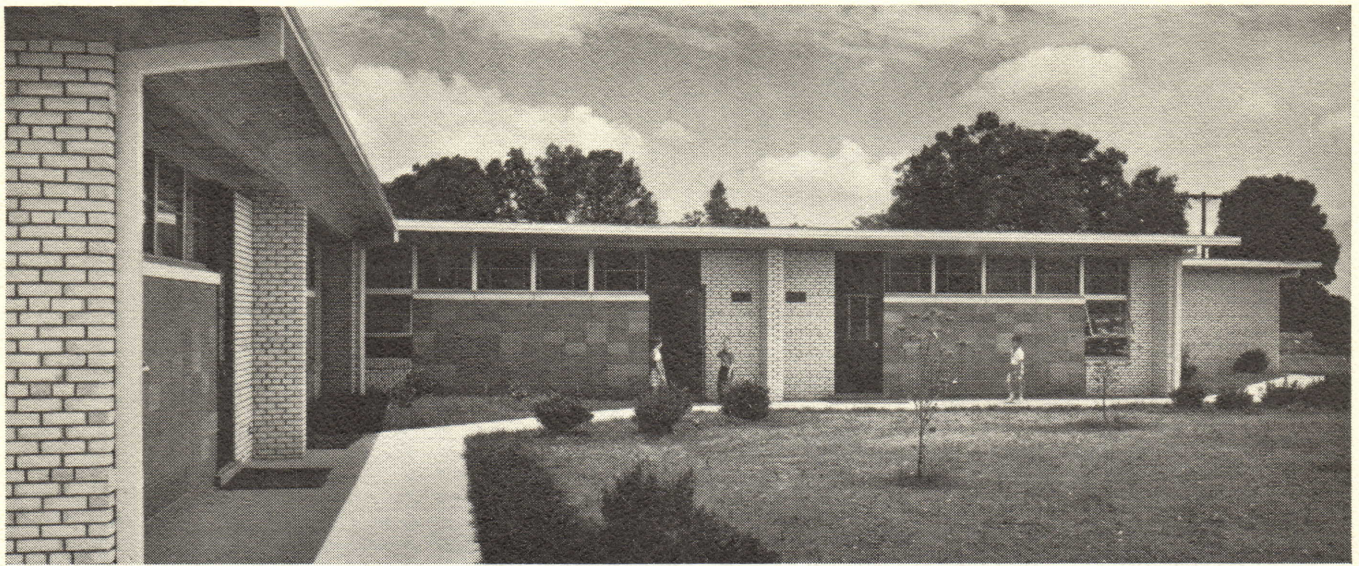


FEBRUARY, 1967

NORTH CAROLINA
ARCHITECT



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



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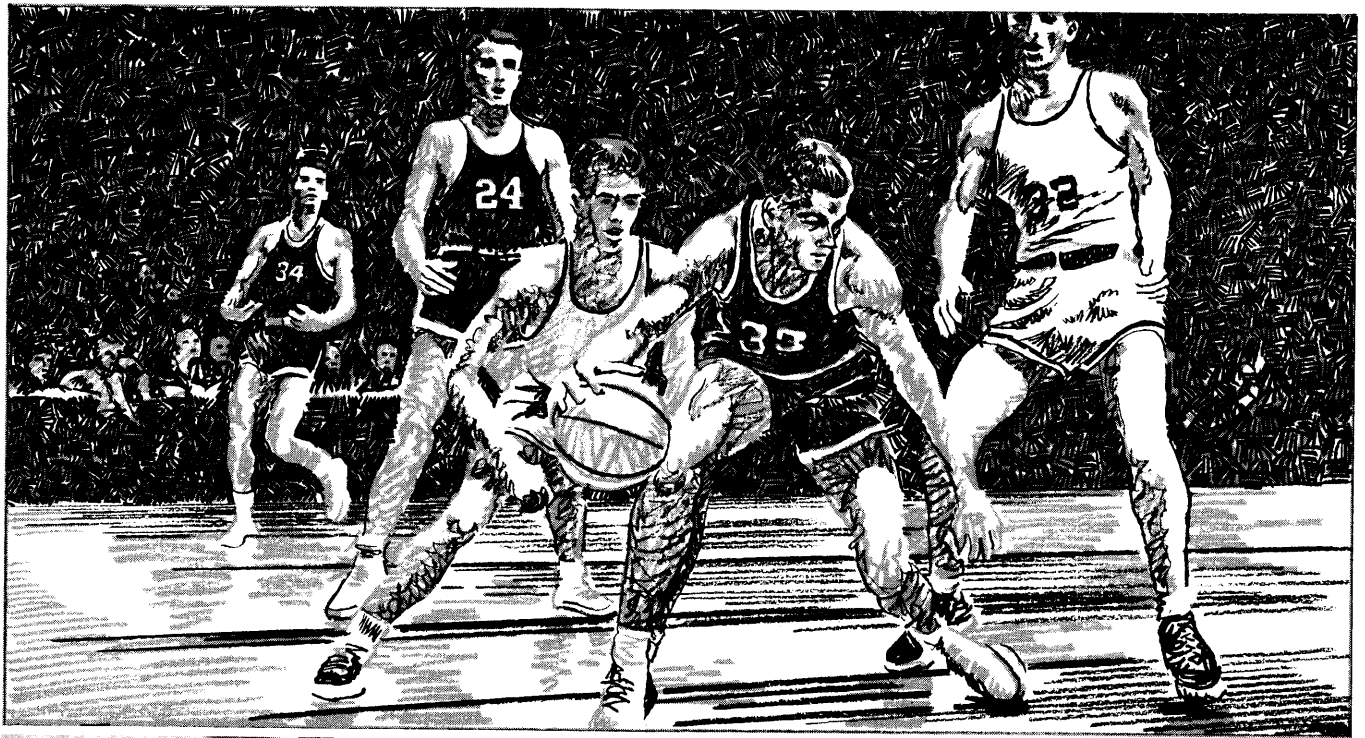
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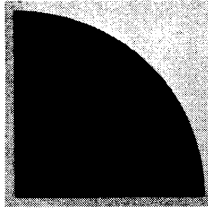
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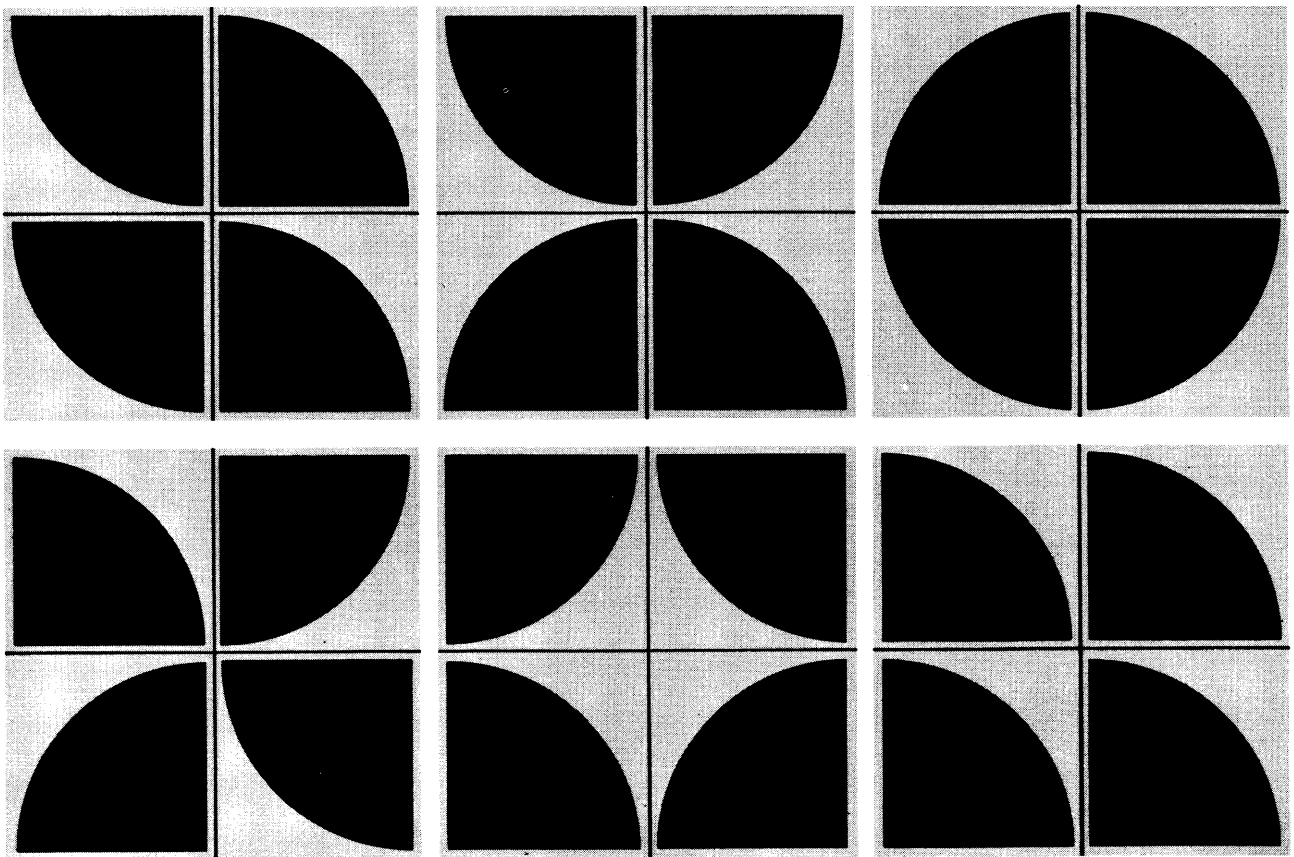
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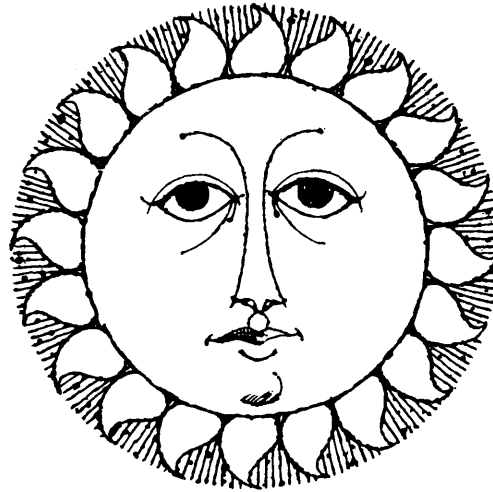
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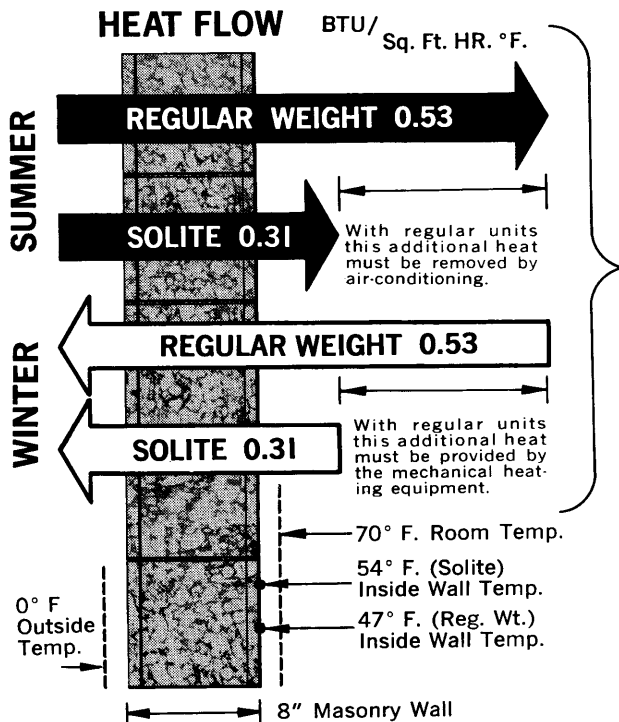
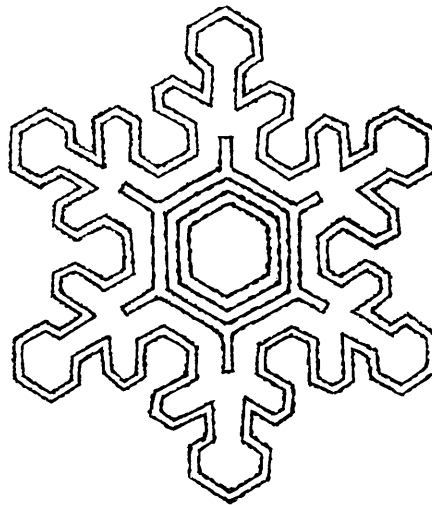
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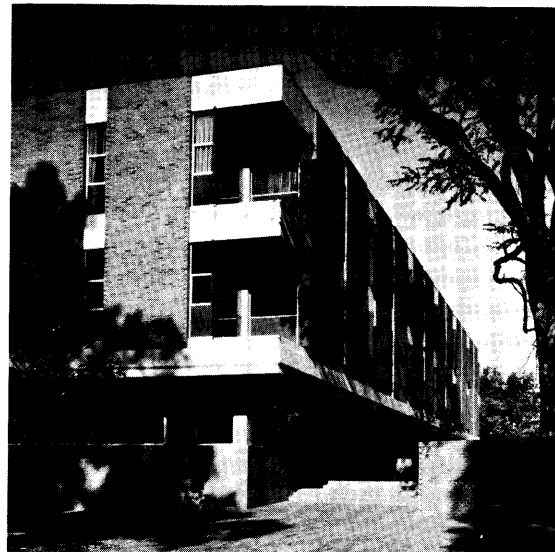
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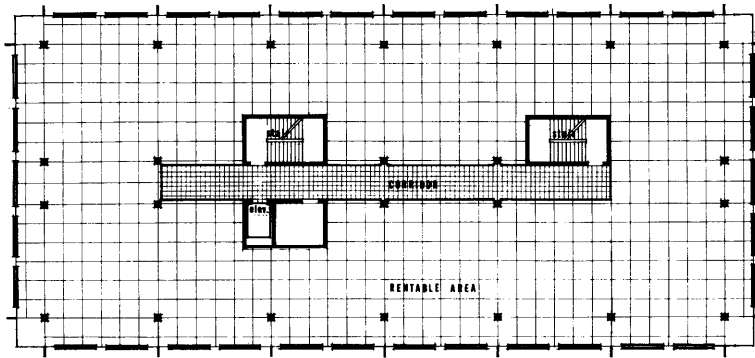
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OFFICE BUILDINGS

PROVIDENCE MEDICAL CENTER, CHARLOTTE



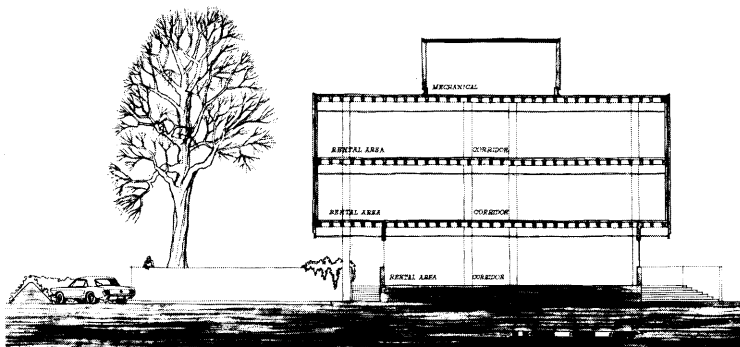
SECOND AND THIRD FLOOR PLAN



owner:	general contractor:	photographs:
Rector Corporation	Goode Construction Company	Gordon H. Schenck, Jr.
charlotte	charlotte	charlotte

As the space was to be leased to the medical profession and was to be built speculatively, flexibility was of the utmost importance. The Owner genuinely wished to create a building which would be an asset to the community and would also be a reasonable business investment.

Because of the limited area of the site and city parking regulations, it was necessary to design a parking plan of maximum efficiency. Ringing the perimeter with parking proved to be the most efficient scheme. Parking around the building also had the advantage of putting all patient parking close to the building. Entrances are provided on 3 sides of the building to take advantage of this and cantilevered upper floors provide a covered walk around the building. To prevent the building's being swallowed up by automobiles it was raised on masonry pedestal above the car tops. Landscaped areas and seating are provided on this level for patient and employee use. There is a ramp down from this level for wheelchair access. A landscaped earth berm extends around the perimeter to screen automobiles from the street.

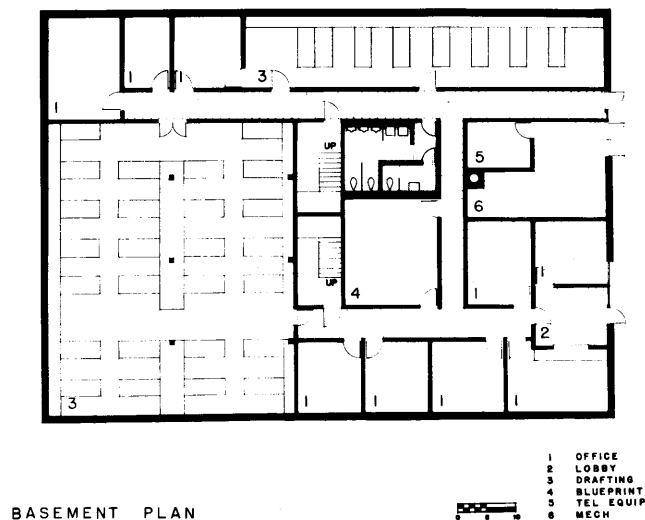
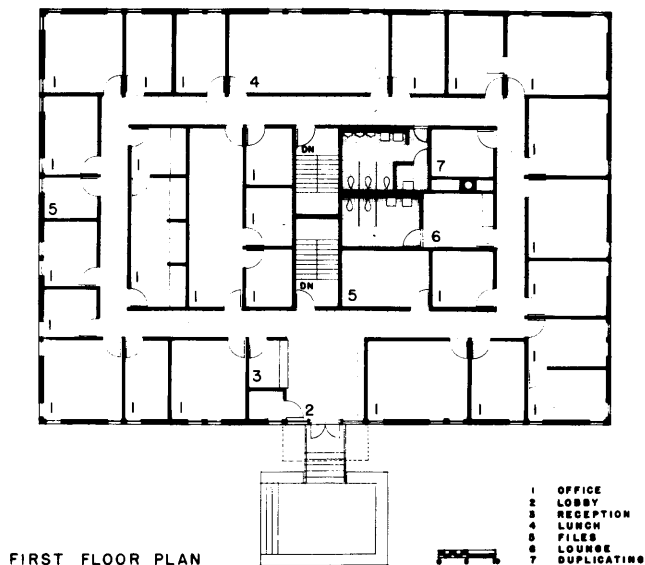


WHEATLEY-WHISNANT & ASSOCIATES, ARCHITECTS
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SALEM STEEL COMPANY OFFICE BUILDING

winston-salem

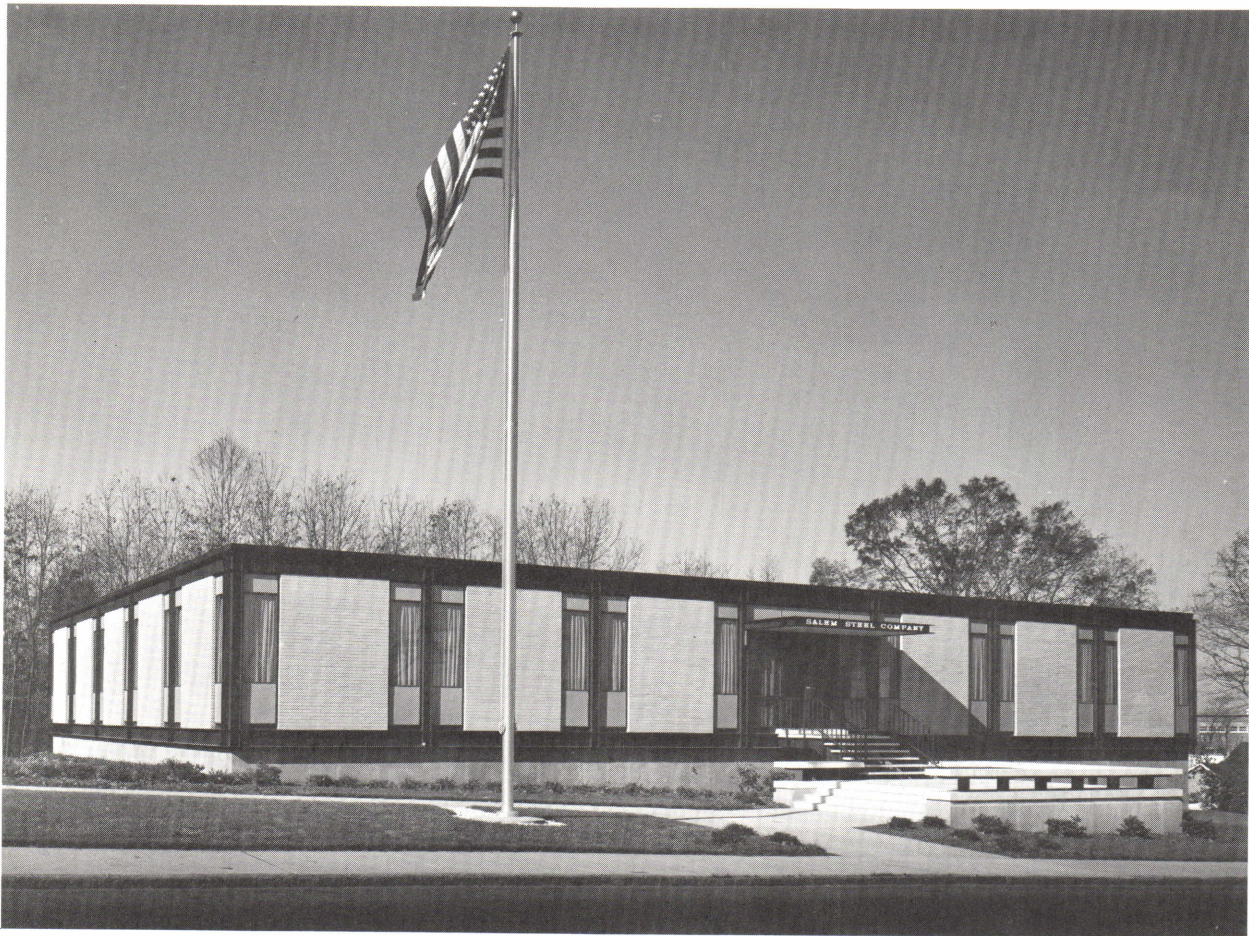
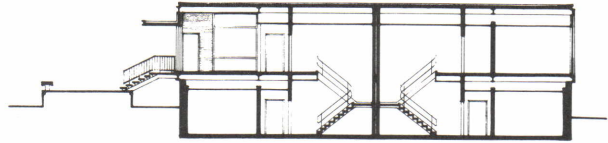


The problem was to house the administrative functions of a steel fabricating company, to provide parking for employees and customers on an odd site, to show with engineered precision the capabilities of using the company's products as visual design elements, and to upgrade the environmental quality of a neglected industrial area.

Studies of the irregular site and neighborly recognition of local manufacturers and suppliers of building products indicated a modular steel cage intersticed with steel sash, porcelain panels, gray glass, and brick floated on a poured concrete podium.

LASHMIT, BROWN & POLLOCK, ARCHITECTS

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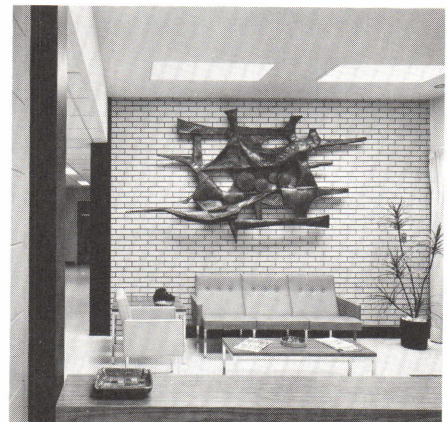


owner:
Salem Steel Company
winston-salem

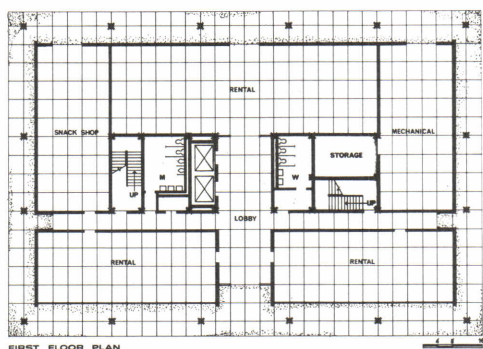
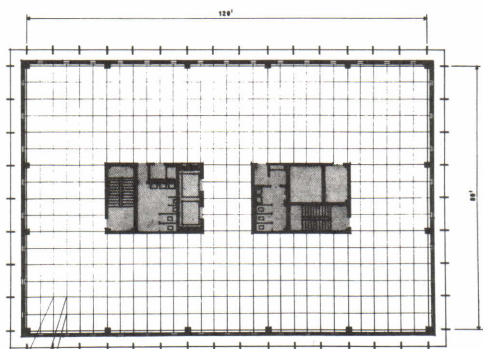
general contractor:
J. S. Massey & Company
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landscape architect:
Robert Campbell
kernersville

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BLYTHE BUILDING, CHARLOTTE



owner:
Blythe Brothers
charlotte

general contractor:
Laxton Construction Company
charlotte

interiors:
J. N. Pease Associates

photographs:
Gordon H. Schenck, Jr.
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J. N. PEASE ASSOCIATES ARCHITECTS
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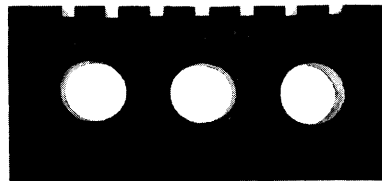
The client required a multi-story office building of approximately 30,000 square feet of leasable floor space with maximum flexibility for division into spaces required by tenants. In addition they required a Snack Shop on the First Floor for occupants use and a Penthouse Space of 8,500 square feet for their own use.



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HUBERT M. CHAMPION, SR., HONORED BY NCAIA

by Mary Ann McNeill

Reprinted from *The Raleigh Times*, January 27, 1967



The second annual Craftsmanship Award presented to Hubert Champion by the North Carolina Chapter of the American Institute of Architects says "in recognition of ability as a cabinetmaker and master mechanic."

But the award, given by chapter vice president Richard L. Rice at a Winston-Salem luncheon on January 26 for the man who has been shop supervisor for the School of Design at North Carolina State since 1958, honors the man as much as his work. The two are hard to separate.

As recognized by his nomination by an unprecedented number of graduates of the design school, "Champ" shows through his work he's a man who doesn't do anything unless he does it well.

What is craftsmanship? A matter of attitude, a pride in work, in its quality and accomplishment, rather than the interest in speed and gain which today, according to Dean Henry Kamphoefner, the architectural profession recognizes is being substituted for it.

Knows Himself

Champion appears as a man who not only knows his work, but knows himself, and is at peace with both. "He puts in even a nail with craftsmanship and beauty." And, adds Kamphoefner, "I have never

seen him when he is not working at a steady, unrushed pace."

He presides over the woodworking and metalworking shop, where each year he takes in freshmen, most of whom have never touched a machine tool.

He teaches them to use the machines, "to know what they can do and what they can do to you."

Accidents have been few during his supervision. Afterwards, when the students are in there working on projects of their own, he passes quietly by, nodding when the work goes well, offering suggestions or patiently reviewing the machine when a student appears to be floundering.

"He knows the ways things go together, and the possibilities that lie in the material," says a student. "He knows where to get materials and supplies . . . his suggestions save time and money."

Another describes him as "humble but demanding in craftsmanship," with "a dry sense of humor." "I have never seen him lose his temper . . . but he will tell you why something went wrong," adds still another.

Says Champion, "I try to be as near the students as I can." After orientation, they are at liberty to work on their own projects. As many as 45 may work in the two shops at one time; usually about half that number are in each day

of the term. Their work may include electric work, cabinet work, plastics, welded sculptures, detailed project models.

He watches out for the machines—and for the students. "A student can get all cut up. There are blunders and breakdown, which he corrects. "So far I've never had any backtalk . . . I was a kid once myself."

In the shop, Champion makes and overhauls practically everything. He has never bought a band-saw blade—although he may have to make eight at the start of the morning to replace broken ones.

If a metal part breaks, he machines a new one—"It saves waiting." Planes, drills, he fixes everything.

His work isn't confined to the shop. Each morning, at 8 a.m., an hour before "official" opening time, he tours the design school building to see what has fallen apart.

Often, he fixes things before anyone else has noticed they need it. It may be a tiny wire on an ozalid machine—or the lens holder on an enlarger in the photographic lab (which students have been holding with paper clips.)

In the Design School Library, a compartmented wood cabinet for file cards, and a shelved bookcart built to fit into complementary units attest to his woodworking skill.

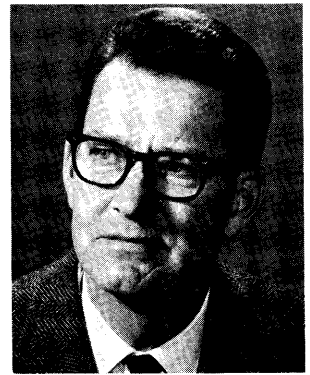
THE VISUAL ARTS IN AMERICA TODAY

Remarks by

KENNETH EVETT, Professor of Art, Cornell University

WINTER MEETING, N. C. CHAPTER AIA

Winston-Salem — January 26, 1967



It is a pleasure to be back in Winston-Salem. Twenty years have slipped by since I first set eyes on this town as a young teacher at Salem College. Of course, I am impressed with the social and cultural changes that have occurred here since that time. It seems to me that in this part of the country, where traditional culture is in tension with new economic and civic pressures, a truly vital and promising condition exists.

Now, I hope I can say something of sufficient relevance to your professional interests to command your attention for awhile.

All of us who are involved in the arts of architecture, painting or sculpture, have something in common. We all depend on the human eye for perception of our efforts, and we all have to deal with the old abstract elements of form, space, texture, and color. We are surely a privileged group. Although I know from experience that it isn't always easy to be a painter in this day and age, and I've heard from friends that the profession of architecture has its ups and downs, nevertheless we are lucky. We are relatively free to follow our individual bent, and we have the difficult privilege of making original creative decisions. If we are any good, we probably retain some

childlike pleasure in what we do, as when we were making things with crayolas, Lincoln logs, building blocks, or terracotta and earth-green plasticene. If we are also grown up, we probably have some concern about the general visual aspect of our country. For those of us who care about the way things look in America today, the scene may be either appalling, exhilarating, or something in between, depending on our age, experience, and prejudices.

Being a middle-aged, whiskey-drinking 1930 liberal, the prime enemy and victim for the turned-on, L.S.D., big beat generation, I allow at once that I speak from a limited point of view. However, I think it more honorable to live out the role that fate and time have given, rather than assume a false adaptability, so I intend to use the opportunity you have given me to speak my mind plainly about the look of America today.

In the realm of large-scale design, it seems to me that we are desecrating the national landscape. I don't need to describe in detail the vast areas of once beautiful terrain on the eastern seaboard that have been bulldozed into anonymity and covered with mean little mass-produced homes. You've all seen the vulgar shopping plazas,

filled with creamy plastic junk to put in those Jerry-built dream houses. You've seen the ugly mounds of automobile corpses, the sordid outskirts of towns, the terrible slums in big cities. You all know about the pollution of the air and the spoilage of rivers. You know that we are in danger of upsetting the ecological balance of nature by our heedless exploitation of our resources and one another. You've all seen fine old buildings, while still in usable condition, being knocked down to be replaced by something inferior, like the Grand Union hotel in Saratoga Springs being supplanted by a supermarket of the same name. We all know that the pressures of the population explosion have necessitated large scale new construction and given entrepreneurs the chance to speculate in housing projects without any regard for human and aesthetic values. These failures and dangers are apparent to everybody.

Ironically, the needs of the omnipresent automobile have inadvertently brought about some beautiful forms and structures. There is a grand authority about the new highways as they roll in and out of cities. Many of them are beautifully landscaped and cared for. Construction of the intricate overpasses and bridges which link them to-

gether, when designed in the straightforward logic of engineering, has resulted in handsome forms and spaces—if one had the time to enjoy them while desperately speeding along, trying to get ahead of the next car. However, a sense of pride in American highway engineering doesn't alter the fact that we have to put the automobile in its place. We cannot allow it to divide our communities into fragmented, non-communal islands. We will either have to control its exhaust fumes, or build electric cars. We cannot let it destroy the centers of cities by making them so clogged they are uninhabitable.

Fortunately, there is evidence that powerful people are interested in all these related problems of housing, renewal, transportation and conservation. As you know, the Johnson administration, abetted by Lady Bird, has initiated a number of programs in this field. Secretary of Interior Udall has been very effective in his efforts to enlarge the National Parks system and to preserve cultural monuments. Certain eastern states are making efforts to deal with air pollution. Governor Rockefeller is inaugurating a program to clean up the rivers of New York State. Civic leaders and planners in Philadelphia have done a wonderful job of reclaiming parts of that city, while preserving valuable traditional structures and maintaining some sense of community. Other cities—Norfolk, Hartford, and Boston—to name only a few, have made significant efforts in city planning and renewal. Old Salem, of course, is a handsome example of responsible preservation of our cultural heritage.

There are even hopeful signs of enlightened planning for new cities. Reston, Virginia, is a very promising indication of what can be done when a civilized and intelligent real estate man, and good planners and architects work together on a beautiful site.

The never-ending struggle to maintain the natural beauty of our country, to preserve the significant structures of the past, and to build useful, aesthetically satisfying new cities is surely one of the worthwhile enterprises of the century. This issue involves us all, business and professional men, teachers, architects, workers, and artists. Every responsible man of good will should use his intelligence and influence to the utmost in that effort.

Now I would like to talk about the look of current American architecture. I should admit right off that I've been provoked into making this attempt by personal observation of the irritating follies that are apparent in the new architecture of my home town. Things may be different in your home town.

I have lived for two years in Europe and have noticed, in passing, the outpouring of new construction in the Mediterranean area and elsewhere. Once in a while, I go to New York City and observe the new structures there. Wherever one goes in the Western World, it is obvious that the battle for so-called "modern" architecture has been won. In the suburbs of Madrid, in the heart of Athens, in Boston or Denver, there is evidence on all sides of a dominant building style or process, unique to our time. Although the works of the innovating masters of Modern Architecture—Gropius, Wright, Corbu, and others—may seem disparate, their concepts, as disseminated through schools of architecture, have brought about an international change in construction. It is certainly ironic that the concepts of modern architecture, which seemed so full of promise and worth fighting for, have resulted in such a vast display of banal and ugly buildings. Somewhere along the line there has been a slip-up.

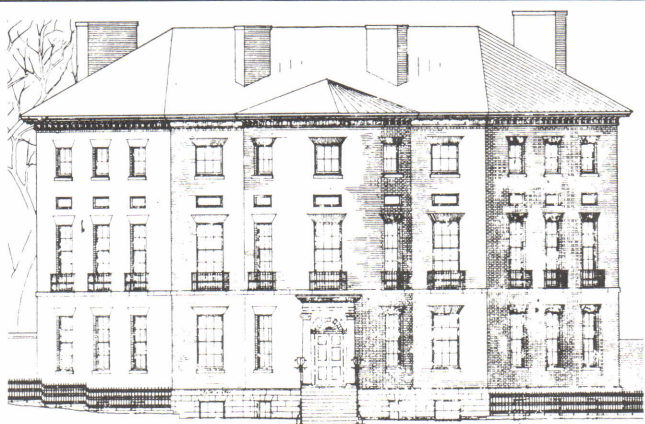
I would like to enumerate some of the more glaring deficiencies

I've noted in contemporary buildings, as well as mention some notable exceptions.

It seems to me that there has been a decline of sensitivity and common sense in the use of materials. There is too little awareness of the uniqueness of substances, of their intrinsic weight, texture, and structural character. Some modern architects not only make extensive use of fake and shoddy substances, they also misuse traditional materials. A whole vocabulary of building, justified in the name of economy, is based on the use of poorly proportioned and needlessly uninteresting stock materials. I have seen miles of cinder block walls, their ugly surfaces covered by a skin of flat, bland, rubberized pink, tan, or green paint, floors covered with plastic tile pretending to be marble, ceilings soundproofed with light-weight plastic squares, pretending to be travertine, other surfaces disguised with synthetic panels simulating wood, cloth, marble, or other substances. When real materials are used, they are often forced into relationships that have nothing to do with their physical nature or the actual structure of a building. On a new school in my town a cantilevered volume is surfaced with lateral rows of bricks, a brick wall indeed, but one with no visual base to sit on. The Cornell campus abounds in absurd applications of a rough-cut, local stone. It is invariably faked to look like a massive load-bearing wall or sturdy pier, while in fact it is really an ornamental veneer on the reinforced concrete structure underneath. No doubt anyone of you could regale us with similar examples of inconsistency. When one sees such imprecise use of materials, where everything is trying to look like something else, and all of it is lit by the pitiless glare of the fluorescent tube (that bane of modern life) or just by the cold light of day, the effect is demoralizing.

BUILDING FOR THE FUTURE

To Create Larger AIA Headquarters To Restore The Octagon House



The American Institute of Architects must raise \$900,000 to carry out the directives of its members.

The national headquarters building in Washington is too small to house the committee functions, member services and the expanding Institute programs demanded by the vigorously growing profession.

At the same time, the Octagon House, for which AIA is caretaker, has become run down and worn from the spillover of Institute activities into the historic old mansion. It receives hard use from committee meetings and other business which abuse the old house and its furnishings, meantime making it pointless to attempt further restoration while such use continues.

What should be done about the situation? The membership of the Institute has given a clear directive to the Board by unanimous endorsement of the 1966 convention delegates.

At the Denver convention, President Charles M. Nes Jr., FAIA, succinctly stated the profession's objective:

"... to create on an enlarged site a new headquarters building adequate for our growth; a complete restoration of the historic Octagon House as a beautiful landmark of our architectural heritage, and a garden which states our principle for inclusion of open space and natural beauty in urban architecture and contributes to the scale and harmony of the architecture of the two buildings. In short, the design of the entire complex must exemplify what the profession urges its clients to do."

In 1963, the convention voted to build a new headquarters building on present AIA property and to conduct a national competition to determine the architects for the building. The results of the competition won by Mitchell and Giurgola made it plain, Mr. Nes pointed out at Denver, "that our present land is too small and a handicap to a properly-designed building sufficient in size to accommodate, prudently and farsightedly, our own needs for the future."

Mr. Nes explained that while the Institute has funds to purchase the Lemon building property adjacent to the administration building, it does not have the resources to undertake the construction of the new headquarters building and the Octagon House restoration at the same time. To do the job piecemeal, he said, would entail additional expense, delay appropriate use of both structures, and cause the old mansion to appear even more threadbare in contrast to the new headquarters building.

The solution to the problem, study showed, lay in transferring ownership of the Octagon House and garden to the AIA Foundation, created by the AIA in 1942 to receive gifts for research and education. The Foundation, which has a tax-exempt status that makes all gifts and contributions to it tax-deductible, enthusiastically endorsed the proposal to accept the

Octagon House. Legal counsel established that the transaction must be a bona fide sale based on fair market value of the property as determined by appraisal. Funds from the sale will allow the entire project to move forward on a logical and timely basis.

Following this explanation, the convention delegates placed the profession's stamp of approval on the proposal by voting unanimously to buy the Lemon Building tract and (conditional to confirming action by the convention in 1967) to sell the Octagon House to the AIAF. The Institute subsequently took the first step by exercising its option to purchase the Lemon property.

When the campaign goal is achieved, what will it really mean to the AIA member, aside from the personal satisfaction of having contributed to a worthy professional cause? *In specific terms, it will mean:*

- The new headquarters building, re-designed by competition winners Mitchell and Giurgola, will be expanded on the enlarged site to approximately 130,000 square feet of gross floor area as compared with the original design of 80,000. (While this will provide office space in excess of current Institute needs, it will be rented to provide additional income until required for Institute use.)

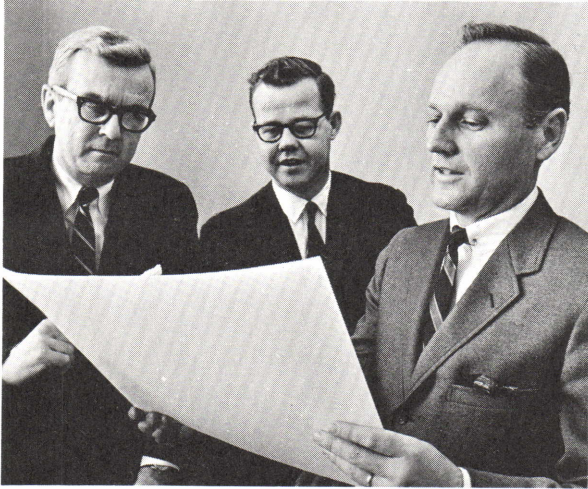
- The new headquarters building will provide fitting facilities for present and projected Institute programs and activities. It will provide badly-needed space for groups, business leaders, and government officials. It will permit the Institute to have a fitting headquarters to represent the architectural profession in the nation's capital.

- Substantial structural improvements and repairs will be made to the historic Octagon House. Inadequate mechanical systems will be replaced. Woodwork, wall surfaces and fixtures will be restored. The present size of the garden will be retained and probably enlarged. The object is to achieve a degree of restoration comparable to that of Williamsburg, which the Octagon richly deserves as an early American landmark of residential architecture.

- Finally, the campaign will allow the Institute and the Foundation to plan and execute at one time a building and restoration program that will stand as an appropriate statement of traditional and contemporary design existing together as a masterful work of urban architecture. Nothing could be more fitting for the profession to undertake at this time in history.

A Fund Drive under the able leadership of S. Scott Ferebee, Jr., AIA, of Charlotte, was conducted in the North Carolina Chapter AIA during December and January. The North Carolina Chapter was one of the first state organizations to exceed its quota.

Winston-Salem Hosts Successful Meeting



Charles Boney, Honor Awards Chairman, George Smart and Thomas T. Hayes, Jr.

J. N. Pease Associates of Charlotte won an honor award and an award of merit for excellence in design in the 1967 honor award program of the N. C. Chapter of The American Institute of Architects.

Announcement and presentation of the awards came at the banquet January 27 which featured the Chapter's annual honor award program. Pease won an honor award for the Southern Bell Dial Office Building in Canton and an award of merit for the J. B. Ivey and Company warehouse in Charlotte. The awards were received by J. Norman Pease, Jr., on behalf of the firm.

Other merit award winners were: Leslie N. Boney, Architect, of Wilmington, for the Alderman Elementary School there, and the award was received by Charles Boney; and Hayes-Howell Associates of Southern Pines, for the branch bank of Citizens Bank & Trust Company in Southern Pines and the award was received by Thomas Hayes.

Jane Hall, art editor of The News & Observer in Raleigh and Honorary Associate of the Chapter, won the seventh annual press award for the best story published in the State press in 1966 on an architectural subject. Miss Hall's winning story was a three-part series on Durham's urban renewal which was published last April 17-18-19. This marks the sixth time Miss Hall has won the award.

Kenneth Evett, professor of Fine Arts and Architecture at Cornell University, was the banquet speaker.

Winner of the second annual craftsman's award was Hubert M. Champion, Sr., of Raleigh, a master mechanic and cabinet-maker associated with N. C. State University who teaches School of Design stu-

dents. Champion's award was presented at the Chapter luncheon January 27.

Jurors for the honor award program were Wolf Von Eckardt, architecture critic for the Washington Post; Bertram Berenson, AIA, director of the Division of Architecture at Hampton Institute in Hampton, Virginia; and Charles M. Goodman, FAIA, of Charles M. Goodman Associates in Washington, D. C., architectural and land-planning firm. George Smart, AIA, of Raleigh was chairman of the Honor Award Committee.

Representatives of the North Carolina Press Association judged the press contest.

New officers were installed at the Friday luncheon. They are: James C. Hemphill, Jr., FAIA, of Charlotte, who succeeds Macon Smith, AIA, of Raleigh as president; J. Hyatt Hammond, AIA, of Asheboro, first vice-president and president-elect; W. Stewart Rogers, AIA, of Asheville, Richard L. Rice, AIA, of Raleigh, and J. Norman Pease, Jr., AIA, of Charlotte, all vice presidents; Donald H. Hines, AIA, Winston-Salem, secretary; and Jesse M. Page, AIA, Raleigh, treasurer.

During Friday sessions, Tar Heel AIA members visited the School of the Arts in Winston-Salem and heard talks on the development of art centers. James B. Gatton, AIA, a member of the firm of Caudill, Rowlett and Scott of Houston, Tex., spoke on the Performing Arts Center in Houston and Robert B. Newman of Boston, an acoustical consultant, described the acoustical requirements of art centers.

The Chapter's meeting ended on Saturday with a morning session featuring H. Griffith Edwards, FAIA, of Atlanta who spoke on the Dana Fine Arts Building; a luncheon at the Gallery of Fine Arts; a tour of Old Salem; and a dance.

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M. I. T. INITIATES NEW REQUIREMENTS

Beginning with this year's freshman and sophomore classes at the Massachusetts Institute of Technology, students working toward a professional degree in architecture will first have to earn a four-year "pre-professional degree, much the same as has been true in the past of those preparing to become doctors or lawyers. The professional degree of bachelor in architecture (despite its misleading name) is now a graduate degree requiring two years of study beyond the undergraduate level. It was formerly a five-year undergraduate degree.

"It is no longer practicable to contain a professional program within an undergraduate frame," explained Professor Lawrence B. Anderson, Dean of the School of Architecture and Planning at M.I.T.

"As professional subject matter has become more comprehensive, students in architecture have found themselves increasingly crowded out of participation in the broader studies that are so strong a feature of undergraduate intellectual life," he said. "Even lengthening the undergraduate period to five years failed to solve the problem. This is the form of program we now abandon."

M.I.T.'s new four-year program leads to the degree of bachelor of science in art and design. Architecture is only one of four areas in which undergraduates in the program may concentrate. Others are city planning, visual design, and history, theory and criticism of the visual arts. Just as in architecture, a concentration in city planning represents "pre-professional" education for the student who plans to continue on for the professional degree of master in city planning.

Because of the demands of the professional curriculum, undergraduates in architecture and planning were previously among the few at M.I.T. who were exempt from having to meet all of the Institute's core requirements in science. Now, in addition to the Institute's generalized sequence in science and the humanities, students in this four-year program will also take a number of interdisciplinary courses bordering on their principal areas of interest. "Sociology of city planning," for example, is now a required "pre-architecture" course.

Another key feature of the new program is that students now may wait until the beginning of their junior year to declare a major. Formerly, students in

architecture who delayed their decision until late in the freshman or sophomore year found they had already lost precious time in the pursuit of their professional degree.

"The fixed curriculum presupposes that before entering college the student has selected a track leading directly to a specific career," Dean Anderson said. "Young people today are not that docile."

"While it is true that gifted designers often declare themselves early, a large share of the most talented undergraduates are either not immediately vocation-motivated or are searching for some new combination of disciplines that will furnish greater scope."

The problems for city planning students have been a little different from those in architecture. City planning at M.I.T. has been a graduate-level program since it was established in 1936. It has become increasingly apparent, however, that two years of graduate study was not enough for professional competence. With the new program, city planning courses are now taught at the undergraduate level and students no longer need to plunge into graduate work without prior training in the field.

Those who choose the area of visual design will develop competence in the use of color, textures, patterns and the visual quality of materials. Some will pursue the arts of sculpture, painting and photography. Others will concern themselves with graphic composition and the achievement of creative solutions to problems in visual communication.

Students concentrating in history, theory and criticism of the visual arts will be concerned with the interaction of history, criticism, and practice in either architecture or painting and sculpture. They will share many courses with students in the allied areas of architecture and visual design. Many will continue on for advanced degrees in the history of art or professional work as historians, critics, museum directors or curators.

"Scientists and artists seek the same principles of unity and organization, though in different ways and for different purposes," said Dean Anderson. "The functions that both perform in perceiving rhythm, pattern, proportion and form are often parallel."

"As an integral part of a scientifically oriented university, we are able to nurture interactions between visual thinking, mathematics and logic, the physical and social sciences and the humanistic arts."

HOSPITAL PLANNING SEMINAR

The North Carolina Chapter of The American Institute of Architects will sponsor a two-day seminar, "Planning a Hospital," on Friday and Saturday, March 10, 11, at the Barringer Inn, Charlotte. Marcus Snoddy, AIA, Chairman of the Chapter Hospital Architecture Committee, announced that the Seminar is also endorsed by the North Carolina Hospital Association, the Duke Endowment, and the North Carolina Medical Care Commission. The program has been tentatively planned as follows:

8:30-10:00 a.m., March 10, 1967—

Continental Breakfast—Sweet Rolls & Coffee

Friday Morning Session, March 10, 1967

James C. Hemphill, Jr., FAIA, President, NCAIA,
to introduce speakers

10:00 Welcome ----- Mark Snoddy, AIA, Chairman,
NCAIA Hospital Architecture Committee,
Charlotte

10:15 **Hospital Administrator** --- Thomas Howerton
Administrator, Wilson Memorial Hospital,
Wilson

10:55 **Hospital Systems** ----- James Gordon
Management Consultant, Greenville, S. C.

11:35 **Role of Medical Doctor in Hospital Planning**
W. N. Fortescue, M.D., Margaret R. Pardee
Memorial Hospital, Hendersonville

Lunch 12:15-2:00 p.m.

Friday Afternoon Session

B. Atwood Skinner, AIA, to introduce speakers
and moderator

2:00 **Hospital Consultant** ----- Jacque B. Norman
Greenville, S. C.

2:40 **N. C. Medical Care Commission**
William Henderson, Raleigh

3:20-4:00 **Hospital Architect** -- J. Armand Burgun
New York, N. Y.

4:00-4:30 Questions & Answers

Evening Function

7:00 Dinner
Invocation

8:00 "Trends In European Hospital Planning"
Moderator ----- H. Carl Rowland
Duke Endowment, Charlotte

Saturday Morning Session

9:30-10:00 Continental Breakfast

10:00-11:00 Panel discussion after 10 minute rebuttal
from all speakers

11:00 "Brainstorming"
Moderator ----- H. Carl Rowland
Duke Endowment, Charlotte

Additional information may be obtained by contacting Marcus F. Snoddy, AIA, P. O. Box 1297, Charlotte, telephone 333-8631.

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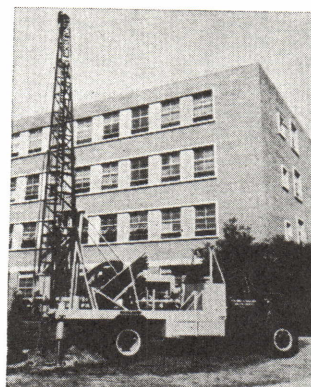
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CVTI TECHNICAL EDUCATION

By Larry Penley

ARCHITECTURAL DRAFTING COEDS work out a problem on a housing plan in the ultra-modern CVTI drafting department. Pictured above (l-r) are Dario Santi, CVTI drafting instructor, Becky Elliott of Denver, Mary Catherine Clapp of Newton and Geraldine Wood of Lenoir. (Larry Penley Photo).

What is this stuff about a technical education being the private domain of men only?

For many years a technical education was considered a man's world but today the weaker sex is proving that this old victorian theory is just a lot of bunk.

In fact, the architectural drafting class at Catawba Valley Technical Institute has been invaded by three women students who have proved that they can hold their own with the men whether in the classroom, on a field surveying trip or on the outside in the architect's office.

Mary Catherine Clapp, a second year student at CVTI and daughter of Mr. and Mrs. E. B. Clapp of Newton, works part-time with Architectural Design Associates in Newton. She plans to continue working for them after graduation from the local institute.

During the fall quarter, Miss Clapp was the only coed in the architectural drafting surveying class. However, in spite of the weather or her sex, she made all the field trips and took turn at carrying the transit compass or swinging the bush ax when needed to clear a path for running property lines.

President Robert E. Paap said, "Architectural Drafting and Design Technology was designed in coop-

eration with the N. C. Chapter of the American Institute of Architects. Its basic purpose is to train architectural draftsmen, either men or women, for the architect's office and the building industry.

"Through a survey made of North Carolina AIA members, it was determined that a large number of architectural draftsmen of either sex is needed to fill existing vacancies. Projections show that this need will more than double by late 1968."

The CVTI program provides the individual with the technical drafting skills and knowledge leading to employment and rapid advancement into related areas of work as job experience is obtained.

Architectural drafting technicians are concerned with turning the architects' design sketches into complete and accurate working plans and detail drawings for construction purposes. He or she may prepare floor plans, elevation drawings, construction details, mechanical equipment layouts, door, window, and room schedules, and site plans.

The drafting technician will be involved in work requiring a knowledge of building codes, specifications and contract documents. With experience, the technician may be involved in job estimating, field inspection, or in collecting site

data and other information pertinent to construction.

Dario Santi, architectural drafting instructor at CVTI, said "Women can do as good a job in architect's office as men. The three coeds in the CVTI architectural program are creative and neat in their work and when they graduate each coed will make some architect a good 'girl Friday.'"

"Graduates of the two-year architectural drafting program can expect beginning salaries of \$80 to \$100 a week. They have an opportunity to be a part of an old and respected profession as they work with their peers in the pleasant surroundings of the architect's office.

"Many students choose this profession because they feel that they are a part of a profession that is doing something creative and one that is making a vital contribution to society in the finished product. The serious architectural drafting student will find that he or she has an unlimited opportunity. They are in demand all over the country and their future is as bright as their willingness to use the skill and knowledge that they possess."

Some states allow architectural technicians who have had sufficient experience in an architect's office to take the state examination for an architect's license.

BUILDING CODE WORKSHOP SCHEDULED

On March 8, 1967, the Durham Council of Architects and the Inspection Division of Public Works Department, City of Durham, will join forces and sponsor a one-day Building Code Workshop. The meeting will be held at the Jack Tar Hotel, 9:30 a.m. to 3:30 p.m. Registration will be \$5.00 each.

Kern Church and Ken Dixon of the North Carolina State Insurance Department will be present to discuss the revised North Carolina State Building Code. Robert Foster of Brick & Tile Service, Inc., will be on the program to discuss code changes as they pertain to masonry construction, and Nick Gardner, engineer, will speak on structural aspects of the revised code.

Those interested in attending this workshop should make reservations by contacting George C. Pyne, Jr., AIA, Harris and Pyne, 504 Snow Building, Durham.

AIA NATIONAL CONVENTION
NEW YORK HILTON HOTEL
MAY 14-18, 1967

NEWLY REGISTERED ARCHITECTS

At a luncheon meeting held in Winston-Salem on Saturday, January 27, eight new architects were presented certificates of registration. The group had just successfully completed their examinations to qualify as registered architects in the State of North Carolina. Archie Royal Davis, AIA, President of the North Carolina Board of Architecture, made the presentation to the following: Joseph B. Bass, Salisbury; Joel M. Funderburk, Southern Pines; Clinton E. Gravely, Greensboro; William G. Laslett, Fayetteville; Allen G. Mills, Raleigh; Benjamin M. Pearce, Charlotte; Frank M. Williams, Matthews; and Thomas A. Woodruff, Clemmons.

DURHAM COUNCIL NAMES 1967 OFFICERS

The Durham Council of Architects have elected the following to serve as officers for 1967: Max Isley, AIA, President; W. B. Keener, AIA, Vice President; Sam Hodges, Jr., AIA, Secretary-Treasurer; and Frank DePasquale, AIA, Director. Mr. DePasquale is retiring president. The Council meets regularly on the first Tuesday of each month at 12:30 p.m. in the Jack Tar Hotel.



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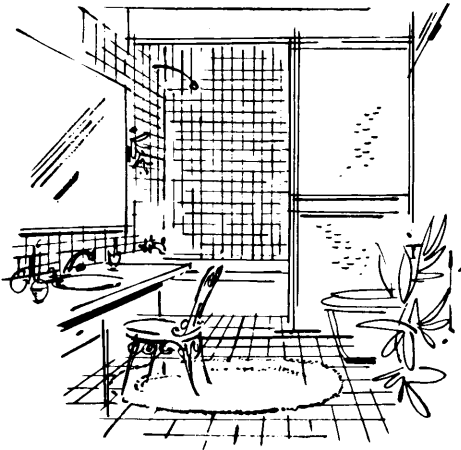
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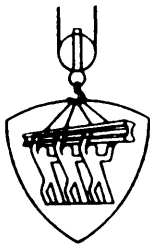
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LEVISON TO RECEIVE KEMPER AWARD

Robert H. Levison, FAIA, of Clearwater, Fla., has been named the recipient of The American Institute of Architects' 1967 Edward C. Kemper Award for his "significant contribution to the Institute and to the profession of architecture."

The award, voted by the AIA Board of Directors, will be presented at the national convention in New York City May 14-18. It is given in memory of the late Edward C. Kemper, who was executive director of the Institute from 1914 to 1948.

Levison will also participate in the Investiture of Fellows, a ceremony which takes place on the final evening of the annual convention. He will be formally received into the College of Fellows, a lifetime honor which accompanies bestowal of the Kemper Award.

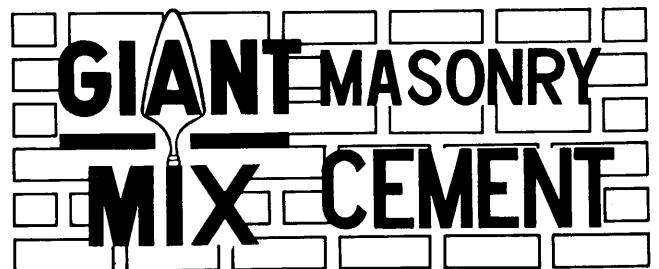
Levison is a partner in the architectural firm of Wakeling, Levison & Williams of Clearwater. Last July he completed a three-year term on the AIA Board of Directors as director of the Institute's Florida Region. He is serving this year as chairman of AIA's national Committee on Chapter Affairs.

He has been chairman of the Institute's national Commission on the Professional Society, and a member of its Professional Practice and Resolutions Committees.

He is a former president of the Florida Association of Architects and the Florida Central Chapter of AIA. He is also a member and past president of the Architects League of Clearwater.

Long active in public service in Florida, Levison has been on planning and zoning boards of Clearwater and Pinellas County. He has served as chairman of the Clearwater Contractor's Examining Board, the Board of Adjustment and Appeals on Zoning, and the Replanning of the City Fire Zones. He is in his sixth year as chairman of the Pinellas County Contractor's Examining Board, and he is also serving as president of the Pinellas United Community Fund and until July as president of the Clearwater Chamber of Commerce.

Born in Toronto, Canada, Levison earned his bachelor of architecture degree from the University of Florida in 1937.



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P.S.: Back issues of SOUTHERN ARCHITECT and NORTH CAROLINA ARCHITECT, while they last, are being offered *gratis* to libraries reporting gaps in their files. Ask the librarian in your town to look up the announcement in the February issue of the NORTH CAROLINA STATE LIBRARY NEWS LETTER.

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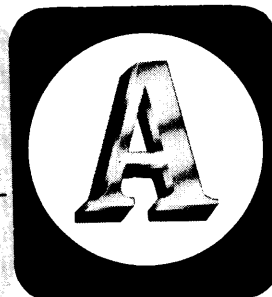
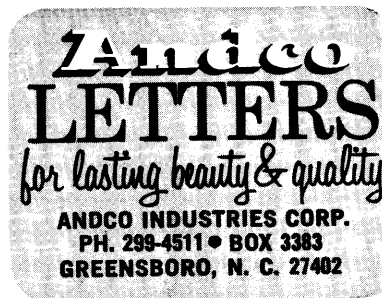
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CALENDAR OF EVENTS

- March 1: Charlotte Section, N. C. Chapter AIA, Charlottetown Mall Community Hall, 12:30 PM, Paul Braswell, AIA, President
- March 2: Raleigh Council of Architects, YMCA, Hillsborough St., 12:15 PM, William C. Correll, AIA, President
- March 3: Piedmont Section, N. C. Chapter AIA, High Point, William F. Freeman, AIA, President
- March 7: Durham Council of Architects, Jack Tar Hotel, 12:30 PM, Max Isley, AIA, President
- March 8: Building Code Workshop, Jack Tar Hotel, Durham
- March 10-11: Hospital Planning Seminar, Barringer Inn, Charlotte
- March 15: Winston-Salem Council of Architects, Twin City Club, 12:00 N, Donald S. Van Etten, AIA, President
- March 20: Producers' Council Informational Meeting, Wagoner Hall, Charlotte
- April 1: NCAIA Chapter Meeting for Documents Review, Charlotte
- April 6: Catawba Valley Council of Architects, Hickory, Philippe W. Gillison, AIA, President
- May 14-18: National AIA Convention, New York Hilton Hotel, New York City
- July 20-23: NCAIA Summer Meeting, Blockade Runner Hotel, Wrightsville Beach

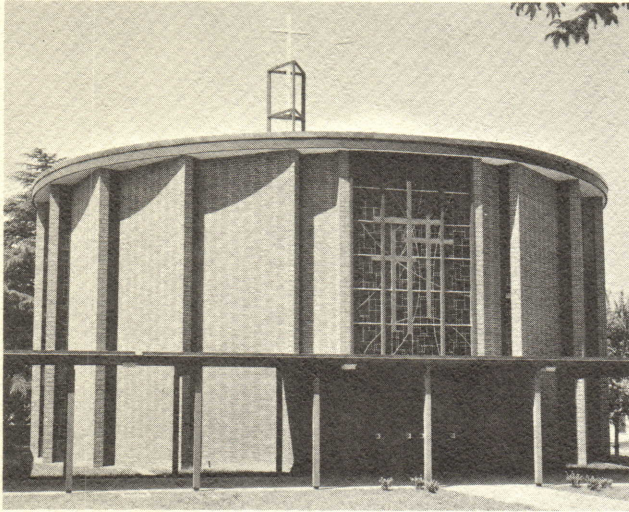


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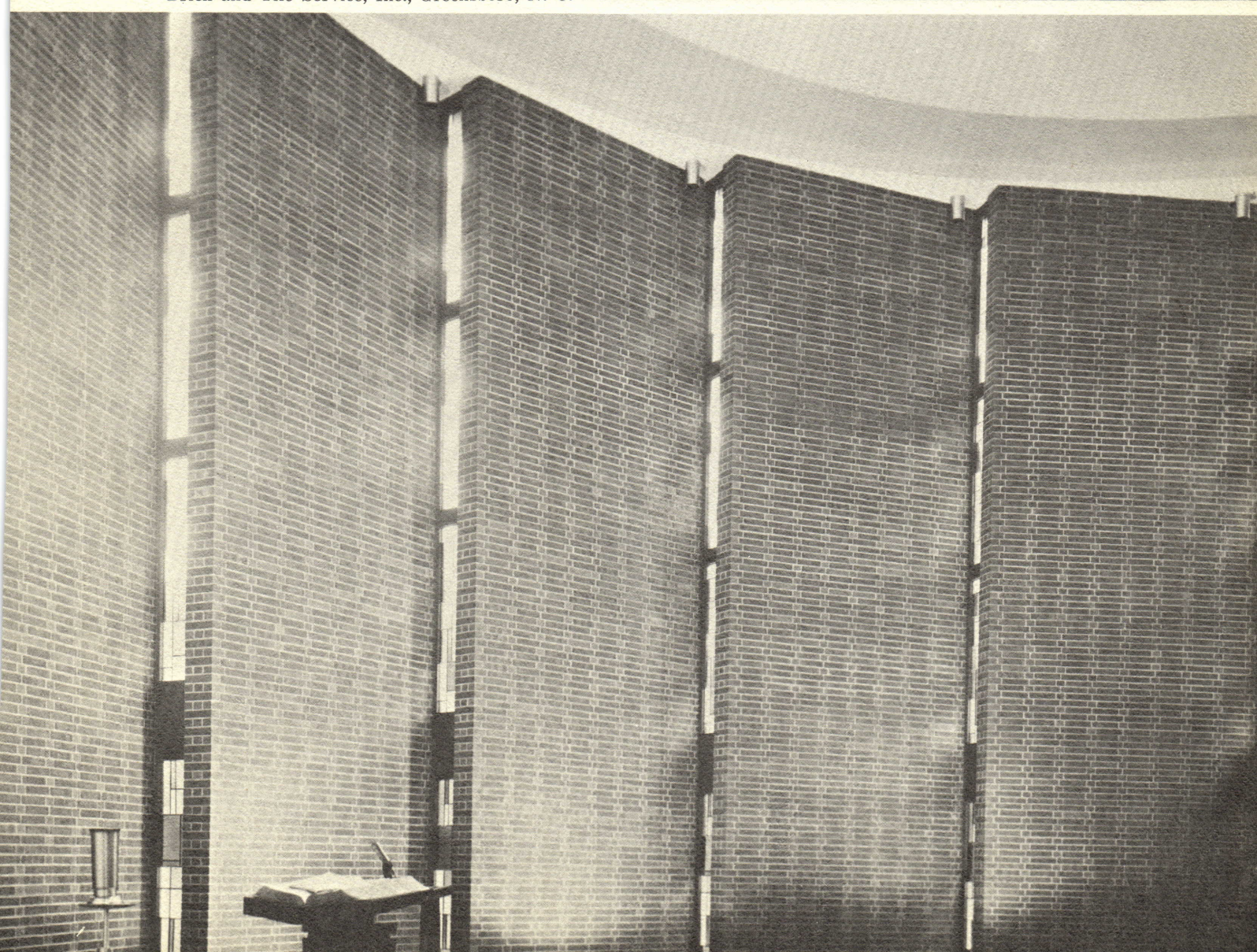
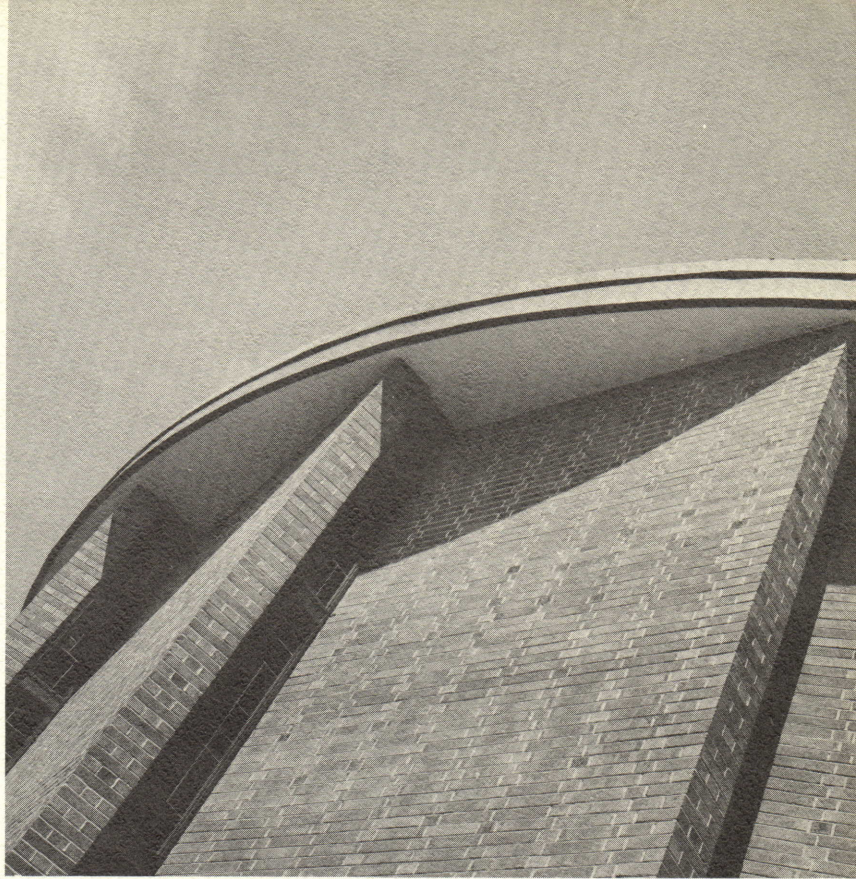
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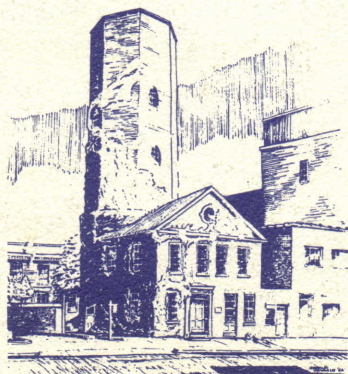


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