

NORTH CAROLINA ARCHITECT

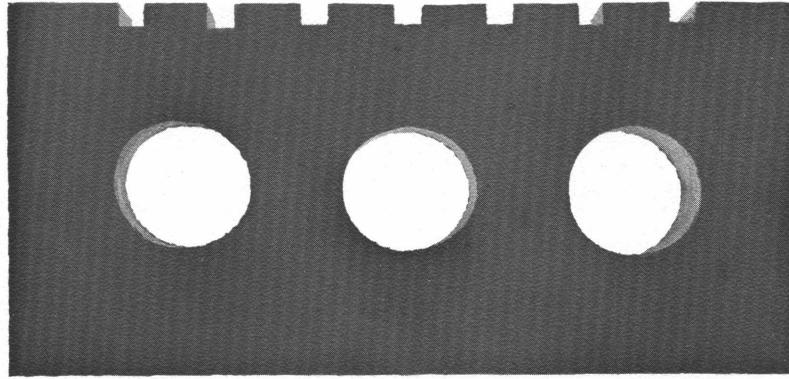
OFFICIAL PUBLICATION OF THE NORTH CAROLINA CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS

SPECIAL ISSUE

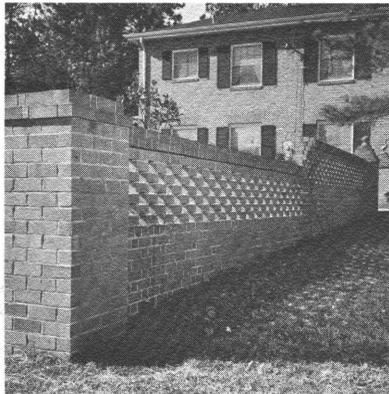
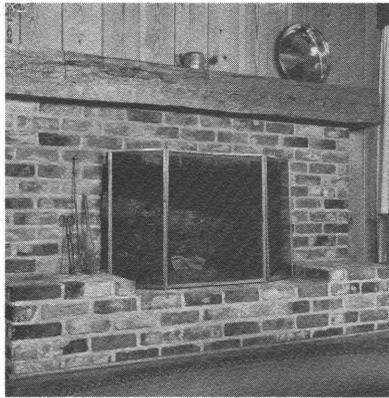
20th ANNIVERSARY NORTH CAROLINA MUSEUM OF ART 1947-1967



MAY-JUNE 1967



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LETTERS TO THE EDITOR

North Carolina Architect:
Sirs:

I am encouraged by the good reports I hear concerning the proposed new issues of the **North Carolina Architect**. I am looking forward with a great deal of expectation to receiving and enjoying this new approach.

Best wishes for a series of very successful issues.

James C. Hemphill, Jr., FAIA
President
North Carolina Chapter,
The American Institute of Architects

North Carolina Architect
Sirs:

Bishop Fraser has talked with me about your letter of May 2.

He is very pleased to know that the North Carolina Chapter of The American Institute of Architects plans to broaden the scope of its monthly publication, **North Carolina Architect**. He feels that this publication is of general interest to the citizens of this State.

Charles Greene
Director of Program
Episcopal Diocese of North Carolina

North Carolina Architect
Sirs:

I am pleased to accommodate your request for a statement regarding proposed editorial changes in the **North Carolina Architect**.

You are to be commended for your interest in expanding the role of the **North Carolina Architect** to stimulate broader understanding of cultural aspirations and attainments. Most significant, I am sure, will be the advantages to society that will accrue from greater appreciation by an increasing number of citizens of the role of culture in making all facets of our environment more attractive.

John F. Watlington, Jr.
President
Wachovia Bank and Trust Company

North Carolina Architect:
Sirs:

I am grateful for the opportunity to publicly commend the members of the architectural profession and to express appreciation for the influence which they have had in North Carolina throughout the years. Their concern for the community is reflected in all fields of endeavor from the fine arts to the applied sciences. Community planning groups seek their counsel, and they are among the top professionals in the discharge of this civic responsibility. Perhaps no profession is as appreciative of tradition, but on the other hand among the first to recognize changes for the good of their communities.

Today we are experiencing unprecedented growth in North Carolina, and this growth is welcomed by all. It is comforting to appreciate that the public concern of the architects in this area will endeavor to see that the growth will be to the advantage of all Carolinians. It is for this concern that I express the sincere appreciation of all the citizens of the community.

Louis V. Sutton
Chairman of The Board
Carolina Power & Light Company

North Carolina Architect
Sirs:

The issues of the North Carolina Architect are appreciated and enjoyed by the writer; yet I often find a sense of incompleteness in your magazine; there is something lacking.

An author usually includes with his work a bibliography, giving full credits to those who helped in the final development of his work. Those scientists involved in research hasten to give credit to those whose studies and works lend essence to the conclusions of the researchers. But your architectural presentations would lead one to conclude that the designer of the work has been devoid of assistance, and stands unsupported as the author of the work presented. If such is so, then the authors of much you present are indeed very talented; but I wonder.

I hear much of the need for beautification, and the relationship thereof to architecture. Beauty is omnipresent; we can sense beauty in all natural ways. We see beauty, we smell beauty, we hear beauty, we feel beauty and we taste beauty. Beauty is the most wonderful thing in our lives; too often we pass it by in many of its forms. I once read that the mark of an educated man is the ability to look into a mud puddle and to see something

besides mud. Perhaps many of us are too proud to appreciate honest beauty. And beauty in architecture is much more than a facade; it is a complexity of physical mass drawn into a workable assembly of spaces to serve a given function in a conducive atmosphere. Such beauty of creation is more than any one man of my acquaintance can accomplish.

It was written that "The best in architecture arises when the architect raises his temples with consideration of how they will appear to the eye of God, and not how they will appear to the eye of man. Buildings created only in accord with the nature of man are gross. They reflect the urges of his body and not the urges of his soul." Whether this is truly quoted from Marcus Tullius Cicero III, or from Taylor Caldwell's imagination, it makes a lot of sense to me. But a building must have a heart and soul if it is to serve the soul of man in honesty and truth. And part of that heart and soul is imparted to the creation in the giving of due credit to the creators thereof, one and all.

Buildings created for the purpose of enhancement of the reputation of the designer, and who further takes the full credit therefor, are poor indeed. Such are frequently cold and uncomfortable in more ways than one. But buildings designed by talented persons who join their arts to create for the service of man, these are the lasting facilities which give joy to their occupants and visitors. These can be living creations, whether or not they win prizes or awards. These are the monuments to the unselfish creators who joined together their hearts and hands; it can be seen and felt in the finished product.

I believe that I would enjoy your fine magazine even more if I were told who really accomplished the design, the total design. I was once shown a very unique but impractical preliminary sketch of a proposed building. When I asked the architect how it could be built, his answer was that that was a minor problem for the structural engineer. He spoke the truth, for the building as he conceived it was never built; the ultimate design bore a vague resemblance to his original concept, but his design was almost obliterated in the final structure. The reason was obvious — he was a fine artist, but impractical; alone he could not do creative design. When given adequate knowledgeable backing, his building came into physical being, with excellent results through the years.

I believe that many others will join me in asking that you adopt a policy of listing the entire

design team. Then we will know better how to appreciate your excellent presentations.

Robert G. B. Bourne, P. E.

Could we hear from the architects on this? Ed.

North Carolina Architect
Sirs:

We have noted the interesting article, "State Parks Look to the Future," that appeared in the April number of **North Carolina Architect**, pages 10-16. On page 12 are pictures of three historic buildings that are located in our state parks.

As you probably know, most of North Carolina's historic sites are administered by the Historic Sites Division of this Department. If you are interested, we will be glad to work with you people in the preparation of an article for your magazine on our State Historic Sites system.

With cordial good wishes, I am

Christopher Crittenden
Director

North Carolina Architect
Sirs:

I am pleased that the **North Carolina Architect** is enlarging its scope and presentation of matters of interest to everyone interested in the arts and general welfare of the State. Such a presentation is, of course, inextricably involved with architecture and what it hopes to achieve. I salute you for the idea and look forward to seeing the results.

Sam Ragan
Managing Editor
The News & Observer

*Rembrandt—"Young Man with a Sword" —
Courtesy North Carolina Museum of Art
Kress Collection*



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Editorial

EXECUTIVE DEPARTMENT

RALEIGH, NORTH CAROLINA

PROCLAMATION BY THE GOVERNOR

WHEREAS, on April 5, 1947, the North Carolina General Assembly appropriated one million dollars with which to purchase a collection of art—an Act unprecedented in American history; and

WHEREAS, the North Carolina Museum of Art opened its doors on April 6, 1956, and was administered by the North Carolina State Art Society until it became a State Agency on July 1, 1961, establishing from its inception a relationship of effective collaboration and continuous support on the part of the State Art Society; and

WHEREAS, numerous gifts have been made to the North Carolina Museum of Art by individual and corporate donors; and

WHEREAS, during an average year the Museum will be host to over eighty thousand visitors, many of them school children, and has become a great educational institution known throughout the world;

NOW, THEREFORE, I, Dan K. Moore, Governor of North Carolina, do proclaim the period of time beginning April 5, 1967, and continuing throughout this calendar year, "The Anniversary Year of The North Carolina Museum of Art," and do express the appreciation of our people for the aid accorded our Museum by the North Carolina General Assembly, the late Robert F. Phifer and the Samuel H. Kress Foundation, and all other donors who have been generous in their help.

I call on all our people to sustain our Museum, and if possible to visit it during this Anniversary Year. I further call upon the Mayors of our cities to issue proclamations in support of our Museum of Art, encouraging our people, especially on the days assigned to each community, to frequent its halls and appreciate its renowned treasures.

IN WITNESS WHEREOF, I have hereunto set my hand and caused the Great Seal of the State of North Carolina to be affixed. Done at the City of Raleigh, this the thirty-first day of March in the year of our Lord Nineteen Hundred and Sixty-seven.


THAD EURE
Secretary of State


DAN K. MOORE
Governor

NORTH CAROLINA ARCHITECT



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North Carolina Architect is published by the North Carolina Chapter of The American Institute of Architects, Mrs. Betty W. Silver, Executive Secretary, 115 W. Morgan Street, Raleigh, North Carolina 27601. Advertising rates on request.

North Carolina Architect was formerly published as Southern Architect, Volume I, No. 1, through Volume XI, No. 11, 1954-1964.

Opinions expressed by contributors are not necessarily those of the North Carolina Chapter of the American Institute of Architects.

Lithographed by Theo. Davis Sons, Inc., Zebulon, N. C.

May-June 1967

Vol. 14, Nos. 5 & 6

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The **North Carolina Architect** wishes to thank all those who have contributed their time and effort to this issue of the magazine.

The staff of the North Carolina Museum of Art, particularly Dr. Bier, Mr. Williams, Mr. Stanford, Mrs. Suberman, and Miss Edith Johnson.

Mr. Edwin Gill, Dr. Robert Lee Humber and Dr. Joseph C. Sloane.

Mrs. Paschal and Mrs. McLeod of the North Carolina Art Society.

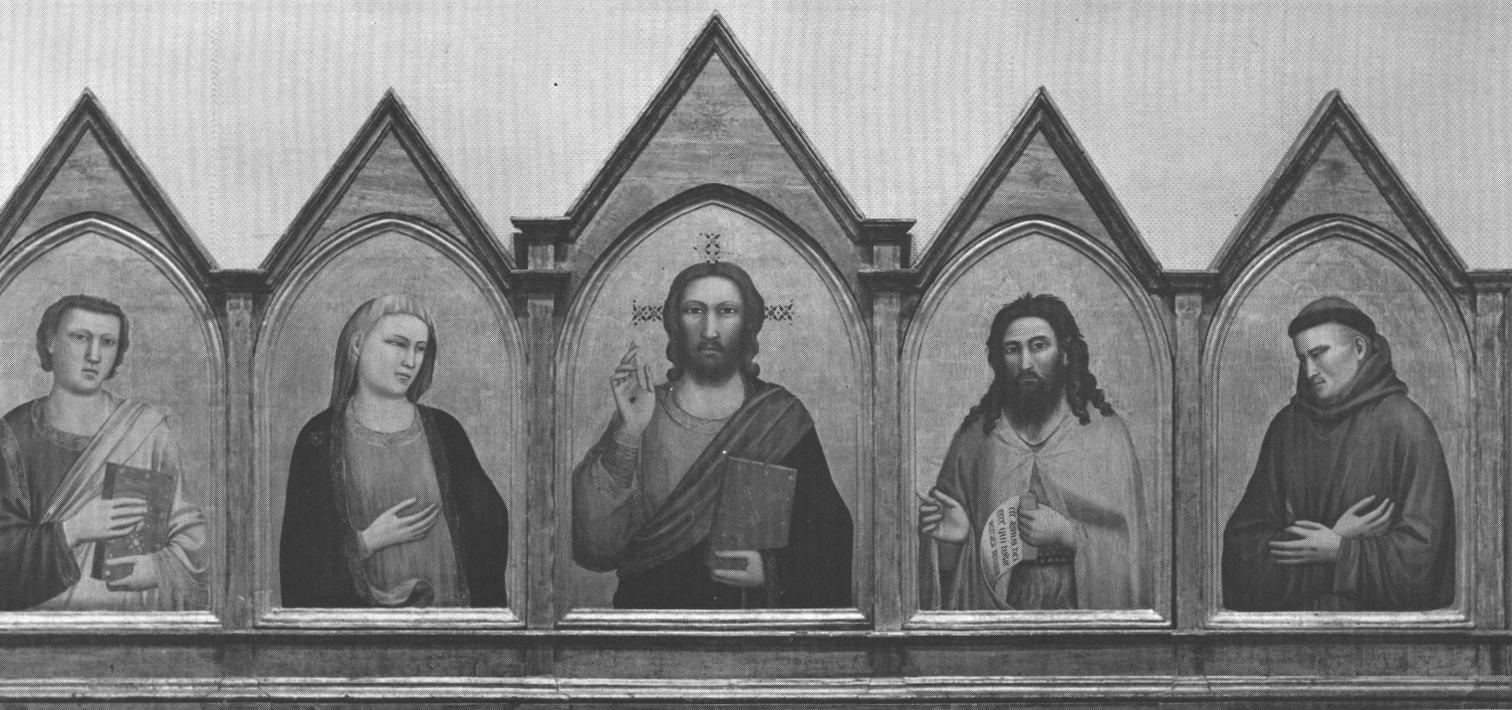
Mr. Brickell of the State Arts Council.

The News & Observer, the University of North Carolina, the Departments of Archives and History and of Conservation and Development of the State of North Carolina, and the State Library, for access to records and use of photographs.

Art News, for its permission to reprint the Chamberlain article.

Life Magazine for permission to reproduce the picture of Mr. Humber and Mr. Hamilton.

All paintings shown are from the collection of the North Carolina Museum of Art



Giotto – “The Peruzzi Altarpiece” – Courtesy of North Carolina Museum of Art, Kress Collection

EDITORIAL

A NEW NORTH CAROLINA ARCHITECT

This number of the **North Carolina Architect** is the first of four special issues, each devoted to a particular concern which architects share with all other culturally minded North Carolinians.

If these four issues arouse the interest of non-architects as well as architects, the special-issue concerns may become permanent-issue concerns. Then the **North Carolina Architect** will become the cultural voice of the region as well as the professional journal of its architects. We hope it does, for in no way could it serve the profession better.

The architect's client is society, and his professional concerns are the concerns of society. What the architect can accomplish is limited by what his clients can understand. The clients for whom he surpasses himself are the clients who make the most intelligent demands on him. In cultivating the cultural intelligence of all North Carolinians, the architect is cultivating his own professional opportunity.

As architects interested in the cultural development of the state, we are devoting this issue of the **North Carolina Architect** to celebrating the 20th anniversary of the million dollar legislative appropriation to the North Carolina Museum of

Art. Three other special issues dealing with conservation of nature, music and historic architecture in North Carolina will be presented during the year.

In this special issue devoted to celebrating the 20th anniversary of the state appropriation bill, the **North Carolina Architect** does not try to give the history of the Art Society out of which the Museum evolved; thank those who contributed to the Society or the Museum; give more than the merest description of the work of the Museum; nor any of its collection.

What the magazine does try to do is to take you where the action was 20 years ago; salute the men who made history when they passed the State Art Appropriation Bill; secured the matching gift from the Kress Foundation and spent the purchase fund.

Beyond this, our only aim is to point out the need for a new museum building, and, without presuming to lay down any definite plan or commit any person or organization to any proposition, give the people of the State an idea of what a museum building can be.

Harwell Hamilton Harris, F.A.I.A.

TWO LARGER-THAN-LIFE FIGURES DOMINATE THE

THE FIRST IS THAT OF MRS. KATHERINE PENDLETON ARRINGTON, PRESIDENT OF THE NORTH CAROLINA ART SOCIETY FOR NEARLY THIRTY YEARS, THE LOVELY LADY WHO INSPIRED WORSHIP IN HER FOLLOWERS AND GUIDED THE ORGANIZATION'S EARLY FOOTSTEPS THROUGH A HARSH AND BARREN LAND.

KATHERINE PENDLETON ARRINGTON — IN MEMORIAM

Resolution Adopted by the Board of Directors of the N. C. Art Society meeting in Raleigh on June 30, 1955.

WHEREAS Mrs. Katherine Pendleton Arrington, who in her person and achievement did much to make her beloved state of North Carolina more lovely, died at her home in Warrenton on the 12th day of April 1955:

AND WHEREAS, it is just and fitting to recall in brief some of the work she did to bring the benefits of the visible arts to the state as follows:

Mrs. Arrington was the moving spirit in the founding of the North Carolina State Art Society some three decades ago and its president until her death.

It was her vision which was responsible for stimulating that interest in art in North Carolina which is only now beginning to reach its fruition.

A person of remarkable beauty, charm, imagination, resourcefulness, determination, perseverance and patriotism, she enlisted all these qualities in a single handed ambition to make this state art conscious.

At the center of her ambition for her state she envisioned an increasingly active state art society and a great state museum.

Since she was engaged in a truly pioneer work she had to overcome inertia, apathy and discouragement which she did successfully and brilliantly.

She contributed her time, energy and funds to the essential ground work of placing paintings, both original and reproductions, in the public schools of the state.

She organized the annual meetings of the State Art Society in Raleigh, at which, almost entirely through her efforts, artists and critics delivered addresses and excellent collections of art were exhibited.

She assisted with her encouragement, advice and support, various cities of the state to open and maintain art galleries. Local artists found in her an understanding and generous friend.

She had an intense love for her state and great faith in it. She saw clearly three decades ago, and acted vigorously and persistently on that insight—that North Carolina needed the beneficent spirit of the visible arts in its schools and galleries, its architecture, its industry, its towns and cities, its roads and roadsides, and indeed in all the multiple phases of its expanding life.

As the growth of North Carolina proceeds in beauty, rather than ugliness, excellence rather than mediocrity, her vision and her work will have a large share in that development, because she helped enlighten the taste of her people and quicken their creative faculties.

Her work truly lives after her.

NOW THEREFORE, the North Carolina State Art Society, through its Board of Directors and by their unanimous vote, hereby expresses a deeply grateful sense of appreciation, on behalf of North Carolina, for the fine and fruitful work done by Mrs. Arrington in bringing the benefits of the visible arts to the state. This state owes her a debt of gratitude which can never be repaid.

Copy of this resolution to be sent to her family.

STORY OF ART IN NORTH CAROLINA

THE SECOND IS THAT OF ROBERT LEE HUMBER, THE BATTLE SCARRED GIANT WHO MASTER-MINDED THE ACQUISITION OF THE ORIGINAL STATE ART PURCHASE AND THE ACQUISITION OF THE STATE'S SAMUEL H. KRESS COLLECTION, WHICH BROUGHT NORTH CAROLINA INTO THE BIG TIME.

ROBERT LEE HUMBER — A TRIBUTE

Without question North Carolina owes a debt of gratitude to Robert Lee Humber of Greenville who, more than any other individual, is responsible for the North Carolina Museum of Art on Raleigh's East Morgan Street.

Quickened by a great idea, Humber had the boldness, the tenacity, the unflagging energy to translate a dream into a reality.

But how does a state pay a debt of gratitude to a private citizen?

What can it do to show appreciation for years spent in a given task, the unceasing effort and energy demanded, the personal funds frequently expended?

The formal gifts are stereotypes, honorary degrees from State educational institutions, naming a building for the individual and the like. These, however, are not enough. Too often the human quality is lost, the obstacles surmounted become as though they never were, the individual achievement relegated to some dark closet where, forgotten, it gathers dust.

Born and reared in Greenville in Pitt County, Robert Lee Humber has a passion for North Carolina—and a passionate conviction of North Carolina's future in the arts and of North Carolinians' enrichment as individuals. This deep feeling he expressed undauntingly through the years it took for the North Carolina Museum of Art to become a reality in the now crowded building on Morgan Street.

The reality is Humber's achievement and North Carolina's achievement. It is a part of him, as it is a part of all North Carolina. It is a viable, living institution with the possibility of true greatness in the years ahead.

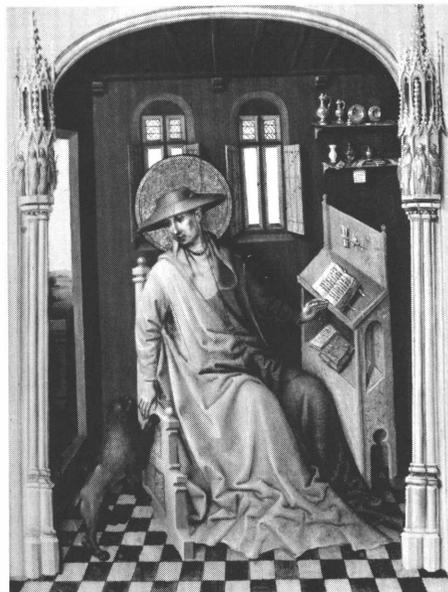
It is also a viable, living institution that North Carolinians visit daily. Thousands of school children enter its doors, adults come by the hundreds. Every day the museum plays a larger role in the life of the State and of its citizens.

Every time a North Carolinian visits the North Carolina Museum of Art, though he may not be aware of it, he is saying "thanks" to Humber in silent affection and esteem.

For that is how a State pays a debt of gratitude to a private citizen—through the happy, ever-increasing daily use of that citizen's accomplishment.

by Jane Hall

*Stefan Lochner—"Saint Jerome in His Study" —
Courtesy of North Carolina Museum of Art
Original State Appropriation*



**THE NORTH CAROLINA CHAPTER OF
THE AMERICAN INSTITUTE
OF ARCHITECTS**
and
**THE SCHOOL OF DESIGN OF
NORTH CAROLINA STATE UNIVERSITY**

join the citizens of the State in celebrating the Anniversary Year of the North Carolina Museum of Art

North Carolina Museum of Art
Sirs:

It is with great pride in the accomplishment of our State that I salute the North Carolina Museum of Art on the occasion of the 20th anniversary of the enabling legislation establishing this monument for our heritage.

The architectural profession is proud to have an opportunity to commemorate this milestone and to honor those who made the North Carolina Museum of Art a reality.

James C. Hemphill, Jr., FAIA
President, North Carolina Chapter
The American Institute of Architects

North Carolina Museum of Art
Sirs:

Congratulations to the North Carolina Museum of Art on the twentieth anniversary of the passing of the Legislative Act which established the great initial collection of the Museum.

It can be hoped now that the next decade will bring a masterpiece of architecture to accommodate the great collection in spaces of elegance and dignity.

The Museum, which superbly presents the history of art for the enlightenment of the citizens of our State, must now become a powerful encouragement to the citizenry to sponsor the work of the outstanding practicing architects creatively producing in our State.

Henry L. Kamphoefner, FAIA
Dean, School of Design
North Carolina State University

HOW TO GET AND SPEND A MILLION DOLLARS FOR ART

Excerpts from April 1956 ART NEWS — with permission

“An extraordinary sequence of events led to the acquisition, with taxpayers’ money, of North Carolina’s collection and museum building.”

By Betty Chamberlain

“It is just like what Elbert Hubbard said,” says Governor Hodges of North Carolina, seated in his sedate Capitol office in neat grey suit and hair, a flag at either side of him. “‘If I had but two loaves, I would sell one and buy white hyacinths to feed my soul.’ Our people must be given more than the material things in life.”

But even so it is extraordinary that a state legislature should have passed a measure to spend a million dollars of taxpayers’ money to start a state art collection, a feat which no other state has ever achieved. The Bill was introduced in 1947, and then followed unbelievable frenzy, enormous obstacles and frantic deadlines. A whole new series of crises arose every two years when the Legislature met, with others to be met in the interims. The fact that all hurdles were eventually passed seems significant of the new vitality of a state which is probably second only to Texas among Southern states in its promise of future development.

Raleigh, a city of some seventy-five thousand, capital of the wealthy tobacco kingdom, boasts seven colleges. . . . Yet it contains not a single book store. North Carolina, following the South’s long economic depression, seems to have leaped suddenly into the cultural present, reaching for the best—in much the same way as, technically, Latin America skipped the entire development of the railroad and went straight from donkey carts to airplanes. . . .

The first Bill for a million dollars to purchase a historical collection of paintings was framed and presented in 1947 by a noted North Carolina lawyer, Robert Lee Humber. A descendant of early settlers and a devoted idealist, Humber, former president of United World Federalists, in which capacity he spent seventeen years in Paris, married a Frenchwoman and escaped with his family a few hours before the Nazis moved into Paris. Returning home to Greenville, he joined the Art Society and in 1943 became an active member of the board.”

A highly persuasive personality, with earnest, direct blue eyes, Humber had no special knowledge of art.

Editor’s Note: Humber approached Samuel H. Kress for a million dollars for The State of North Carolina. Finally Kress agreed on condition that The State match his gift. To return to Miss Chamberlain’s account—

“This was the first of a series of astonishing assurances, agreements and legislation, skillfully pyramided because no one believed that all the conditions could possibly be fulfilled—so why not appear genial and generous?

The extraordinary part of this Kress commitment as it is reported was that it could not be put in writing because Kress dealt with other Southern states and did not wish them to know of a precedent which would lead them to expect the same. Moreover, it is said that Humber was required to withhold the future donor’s name even in conversation. Despite these rather serious impediments, he returned to Raleigh and offered his Bill in the House on the assurance that “somebody” had promised to match the state’s ex-

*Sir Joshua Reynolds — “Miss Anna Maria Patten” —
Courtesy of North Carolina Museum of Art
Original State Appropriation*



How to Get and Spend a Million Dollars for Art

(Continued from page 13)

penditure if it were voted. He talked individually — as he was to do many more times — to some sixty-five per cent of the members of the House, traveling around the state to their homes when the Legislature was not in session, then talking to them in Raleigh.

But in the various legalities of processing the Bill, a provision was written into it under which the million dollars would be designated for a museum building!

As Humber's commitment to Kress was understood to be for purchases, this change made his Bill useless. He drew up another Bill and presented it to the Senate, which passed it—sure, of course, that it would be killed in committee by the House. But Governor Cherry sent a request to the House committee that it permit the people of North Carolina to decide by letting the Bill go to the floor." . . .

Thus the Bill was reported at the session's very end. Politicking went on nearly all the last night in the lobby of the Hotel Sir Walter. . . .

One legislator was reminded of the first pictures he had ever seen—in the Louvre on a ten-day furlough as a doughboy in World War I—and decided that it had, indeed, been a worth while experience that should be extended to other Tar Heels.

Humber appealed to the Governor to back the Bill, pointing out that tourist trade has risen in recent years to become a major source of income for the state and that important art collection would bring still more tourists—it would take only 50,000 tourists spending a day in Raleigh at an average over-all expenditure of \$20 to make up the whole million dollar appropriation. . . .

Every Governor was in favor of educational and highway improvements, but there was only one state art collection and it was this Governor's unique opportunity to help its inauguration during his regime. The Governor backed the Bill. Today's Governor Hodges, formerly a Marshall Field executive, admits, "Frankly I don't know whether I would have backed a million-dollar art grant had I been in control then—it was pretty unusual—no other state had done it."

In the House, where much opposition was met, a speech, unfortunately unrecorded, was made by Representative John H. Kerr, Jr. . . .

The House passed the Bill, 47 to 44, to purchase a million dollars worth of art providing it was matched with a million dollars from an unknown benefactor.

With this victory, Humber went back to Samuel Kress, but was told of the illness from which Kress

was never to recover; he was even then unable to conduct any business. Believing this to be only a temporary condition, Humber asked his friend Hamilton to reserve provisional art works in the New York market for the future collection, subject to approval by the Board of the Art Society. This Hamilton consented to do, without fee or commission.

But repeated appeals to the Kress Foundation still remained unanswered. Time after time Humber tried to see Rush Kress, in charge of his ailing brother's estate—but the lack of anything in writing naturally made Humber's claim rather untenable. Meanwhile the 1949 session of the Legislature met. There was all that money appropriated two years before and unused. Practically every agency in the state had good, useful projects, and much pressure was brought to bear on the Legislature to re-allocate the money. By lobbying, Humber managed to obtain a reprieve, arguing that the money would be just as good later in case he should be unable to get the matching million, and that on the other hand the state would surely lose the other million if the first one were re-allocated.

Eventually a conference was arranged with the Kress Foundation and the Foundation finally decided to recognize Humber's claim, but refused to give a money grant, offering instead a million dollars worth of unspecified art at some unspecified date in the future.

So once again the whole issue had to be re-opened in the 1951 Legislative session. Would the legislators accept art in place of dollars? Were they going to agree to a measure by which the state would have two million dollars worth of art but no money for a place to house it or for maintenance or staff. Moreover, four years had now gone by since the initial appropriation and there was still nothing to show for it. Proposals had been in preparation for some time to urge the use of the million dollars for an Archives Building, for much-needed increases in teachers' salaries, for a new Dental School at the North Carolina University—in theory at least the money had already been spent a good many times over.

Again Humber made the rounds of the Representatives and Senators. Jokes were made about his credentials as a lobbyist (he was not registered). Humber appealed to the new Governor, W. Kerr Scott (now a U. S. Senator) to give his backing to the substitute Bill, and this he agreed to do.

Meanwhile Hamilton had been setting aside picture after picture, persuading dealers to hold them provisionally for the new state museum. Governor Scott had appointed a State Art Commission in 1950 to pass on acceptance of the paintings for future purchase. In addition to the Art Society's board members—Mrs. Arrington, Humber and Poe
(Continued on page 44)

BACKGROUND NOTES

"It is remarkable that among people who had so little exposure to the arts a group should rise which should try to see that the people of the state got the finer things of life."
Jane Hall

Like so many big things in American life, the Art Society was started in a small way by private persons using private means.

On December 5, 1924, members of the Fine Arts Club, an organization endorsed by the North Carolina Literary and Historical Society, met to further the appreciation of fine arts in North Carolina.

December 26, 1924, the Executive Committee of the Club met, elected John J. Blair, of the Department of Public Instruction, President, Mrs. Katherine Pendleton Arrington, Vice President, and Mrs. Henry London, Secretary-Treasurer.

They voted to organize the society along the lines of the Minnesota Art Society, changed the name to the North Carolina State Art Society, and put the society on record in favor of the formation of a Museum of Fine Arts in Raleigh.

The next year, the Society began its annual exhibitions with pictures from galleries in Boston and New York.

In 1926 Mrs. Katherine Pendleton Arrington was elected President, an office she kept until her death in 1955. This year the Society invited everyone interested in art to join at one dollar a year. Contributing members, patron and life members paid higher dues and dipped into their own pockets for support. Not the least of these contributors was Mrs. Arrington, but the Art Society President's greatest contribution was the appearance and bearing of Mrs. Arrington herself. The presidential image created an amount of good will toward art and a press coverage for the Art Society which no amount of money could have bought.

1927, the Society got its first big lift.

In 1927 the Society incorporated and began to receive gifts.

In June 1927 Mr. John J. Blair, the founding president of the Society, received the following letter from Robert Fullenwider Phifer, whom he had met on the golf course:

Mr. John J. Blair
President
The North Carolina State Art Society
Raleigh, N. C.

Dear Sir:

I have been buying pictures for quite a number of years. I have about 75 oil paintings. Some water colors. Some etchings and some Japanese prints. I have been thinking about willing the collection to Concord or to Charlotte—my native section—I have some doubts however as to how they would be taken care of and shown—as neither town has an Art Museum. I see from the **Magazine of Art** you have an Art Society. Will you kindly let me know just what your organization is. Is it a state institution? Have you a building? Just what does the Society propose to do? I will be very much obliged if you will give me the particulars. Would you have room to take care of and show such a collection as the one I have. I am anxious to leave this collection to my native state somewhere. I am writing to Charlotte about organizing an Art Museum. They do not seem to be very interested about it.

Yours very truly,

s/Robert F. Phifer

On 10/7/27, Mr. Blair wrote to Mr. Phifer offering to hang his collection at the NCSAS meeting.

On 10/13/27, Mr. Phifer wrote Mr. Blair. "My dear Blair . . . Your letter and telegram came duly to hand. I am glad to see you are interested in the Art Museum proposition . . . and I feel that any pictures I can leave to the Society will be properly
(Continued on page 43)

*Peter Koellin—"The Madonna with the Protective Cloak"—
Courtesy of North Carolina Museum of Art
Gift of R. J. Reynolds Tobacco Company, Winston-Salem*



WHERE THE ACTION WAS

TWENTY YEARS AGO

"In the history of every people, there are moments which validate their dreams of greatness and sense of historic pride! Such episodes establish a stirring dialogue between the living present and the historic past and pledge an irrevocable commitment to the challenge of the future."

Robert Lee Humber

April 7, 1947, the day on which the North Carolina State Assembly passed the State Appropriation Bill, was such an instant. The Art Society, founded in 1924 with the purpose of founding a state museum, dreamed the dream, but when it came right down to translating dream into reality, the action passed from the gallery of the art society to the State House.

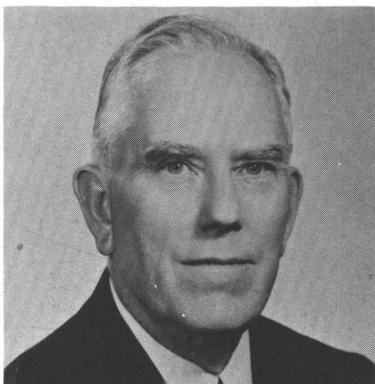
In this anniversary year,

NORTH CAROLINA ARCHITECT SALUTES THE MEN WHO TRANSLATED IDEAS INTO ACTION



The Honorable J. Melville Broughton

Who sponsored a "Citizen's Committee for a State Art Gallery."



Mr. Robert Lee Humber

Who secured the Kress Collection for the Museum and fought the bills securing the State appropriation through the Legislature.



The Honorable R. Gregg Cherry

Who sponsored the 1947 bill



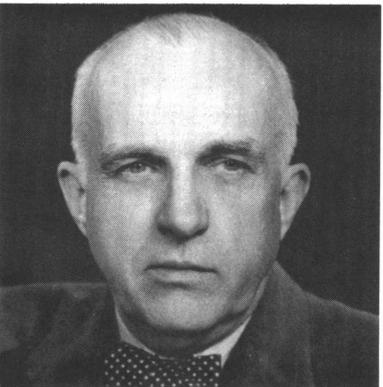
Mr. Joe Blythe, Senator from Mecklenburg

Who introduced the 1947 bill



Mr. Brandon Hodges, Legislative Advisor To Governor Cherry

Who took a personal interest in the 1947 bill



Mr. John H. Kerr, Jr.

Whose speech swept the 1947 bill to victory



The Honorable W. Kerr Scott

Who backed the revised 1951 bill and appointed the State Art Commission



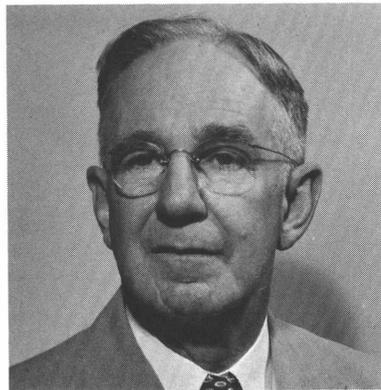
Mr. William B. Rodman

Who supported the 1951 bill in the House



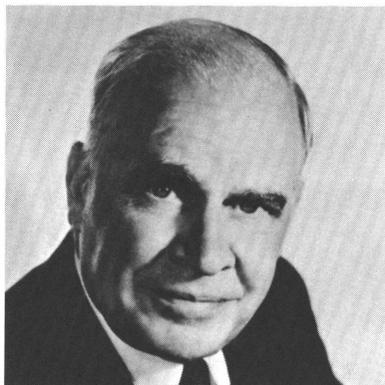
The Honorable William B. Umstead

Who sponsored the appropriation to transform the old Highway Building into the present museum



Mr. David S. Coltrane

Who approved the conversion of the old State Highway Building into the present museum



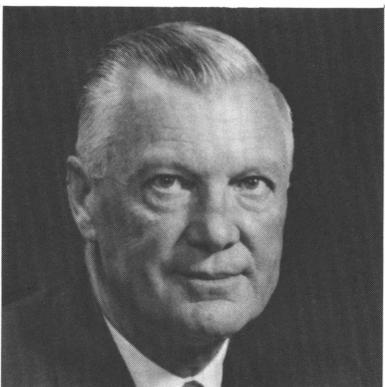
The Honorable Luther Hodges

Who championed the appropriation to equip the museum building



The Honorable Terry Sanford

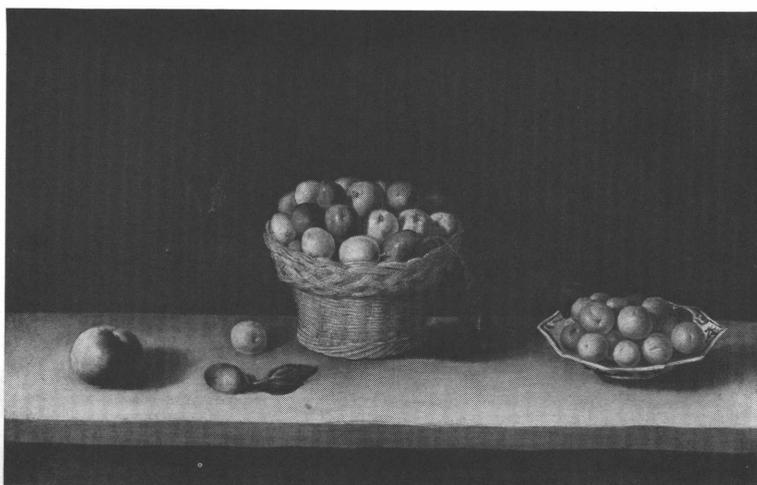
Who established the North Carolina Museum of Art as a State Agency



The Honorable Dan K. Moore

Who publicly sponsors a state appropriation for a new and adequate museum building

*Francisco de Zurbaran – “Still Life on a Gray Table” –
Courtesy of North Carolina Museum of Art, Phifer Funds*



THE STATE ART COMMISSION,

appointed to acquire works of art for the museum.

Editor's note: Both Mrs. Arrington and Dr. Poe died during the life of the Commission. Mr. C. Sylvester Green succeeded Mrs. Arrington and Mr. Egbert L. Davis, Jr. was successor to Dr. Poe. Due to a slip-up in the research, this was overlooked until too late. Our apologies.



MRS. KATHERINE PENDLETON ARRINGTON

Graduate of Hollins College, Virginia, widow of Peter Arrington, vice president of British American Tobacco Company; studied in England.

Regent of Kenmore, home of George Washington's sister who married Col. Fielding Lewis; Trustee of the University of North Carolina; President, 1924-1955, N. C. Art Society.

Gave two gargoyles from London's Big Ben to Ackland Museum; gave first painting, "Mammy and Child," with the idea it might be a nucleus for an art museum in N. C.

Died April 12, 1955.

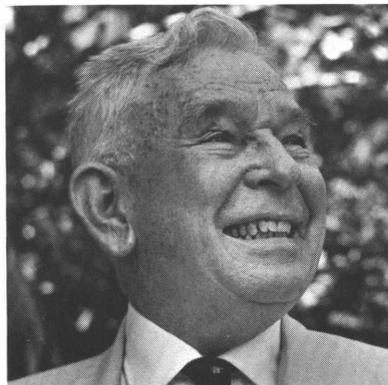


EDWIN GILL

Board of Trustees, N. C. Museum of Art. Mr. Gill, who has given unstintingly of his time and efforts to the N. C. Museum of Art, is a lawyer, who has spent most of his life in public service.

A graduate of Trinity College, now Duke University, Duke gave him an LL.D. in 1959. Practicing law in Laurinburg, N. C. and Washington, D. C., member of the General Assembly, private secretary to Governor O. Max Gardner, Commissioner of Paroles and Commissioner of Revenue of N. C., Collector of Internal Revenue, Director of Internal Revenue for District of N. C. and State Treasurer since 1953.

Ex-officio Director of Local Government, Chairman of the Banking Commission, Chairman of the Tax Review Board, member of State Board of Assessment and State Board of Education, etc. He is a member of the American Legion and many legal and social fraternities.



CLARENCE HAMILTON POE

Dr. Poe, one of the original members of the N. C. State Art Society, Senior Editor and Board Chairman of **The Progressive Farmer** died December 1964. Mr. Poe, who was an influential force in many civic and social movements, crusaded for diversified farming, cooperative marketing, better schools, a credit system adapted to farmers' needs, health programs for rural people, beautiful homes and gardens, cultural and artistic devices.



DR. CLEMMONS SOMMER

Professor of the History of Art at the University of North Carolina (1939-1962) Member of the Boards of the North Carolina State Art Society and the North Carolina Museum of Art. Dr. Sommer's major scholarly interest was late German sculpture and especially Nicolaus Gerhaert van Leyden, who exercised a decisive influence on Tilmann Reimenschneider. The Museum dedicated its 1962 Tilmann Reimenschneider show to him.



ROBERT LEE HUMBER

Complete biography on page 59.

ART CONSULTANT AND ADVISER TO THE STATE ART COMMISSION



*Portrait detail of Carl W. Hamilton
by Vinciata (American, Contemporary)*

CARL W. HAMILTON

Born in Hollidaysburg, Pa., 1886, he was a self-made man who, with the aid of scholarships, worked his way through Mercersburg Academy and Yale University. He later headed a group of companies that produced copra oil in the Philippines.

He became a well-known art collector, active in the art markets of the world; well-known for his collection of Italian Renaissance and other paintings. At one time he owned a small Piero Della Francesca painting of the crucifixion which sold at auction for \$375,000—then a record auction price in this country.

He died in New York City in 1967.



MATCHING WITS WITH THE DEALERS

Eyeball to Eyeball

in the Velvet Hung Galleries of New York

The art bill passed at 1:30 p.m. At 2 o'clock, just one-half hour later, Robert Lee Humber was on his way to New York's art market. He stayed there eighteen months. During that time, he and the late Carl Hamilton, who had spent his life in the field of art and was a nationally known art figure, saw everything, turned every gallery inside out and looked at thousands of pictures in preparation for the state purchases.

The United States is the home of the standardized product, sold for a standardized price. The buyer knows what he will get, how much he will pay for it and when it will be delivered. Art is not a standardized commodity. All pictures painted by one artist do not sell for the same price. (Why? —one senator wanted to know.)

The art market arose in response to the buying power and the cultural aspirations of the 19th century American new rich. In a market where money is not the first concern, in which a single picture may go for a staggering price, in which the buying power of a Carnegie, a Mellon or a Kress may be brought to bear, it is no easy thing to parlay a million dollars into a comprehensive collection of art. One needs to be, as one dealer put it, "Smart as a warehouse rat." It involves intricate and delicate negotiations, quite different from those involved in the ordinary commercial transaction or in buying a new outfit at Hudson-Belk's.

Art dealers are, quite necessarily, some of the canniest people in the world. But in Carl Hamilton, a seasoned buyer, they met their match. During the eighteen months he and Humber stayed in New York, the two laid the foundation for the state purchases. In 1951, the State Art Commission reared the edifice, completed in 12 months. Both performed admirably.

The Museum was fortunate. The time in history was right for buying art. It was just after the war when the big European collections were being dispersed. England needed money and sold pictures she is now trying to get back. There was not too much money in this country available for art. Museum representatives took full advantage of the situation. True, some of the dealers were ready to go along in the hope of developing a new market in the South, but some are still smarting from their wounds. Buying pictures is an exciting game.

Robert Lee Humber and Carl W. Hamilton

Photo courtesy LIFE Magazine



COURTESY NORTH CAROLINA MUSEUM OF ART

THE MOMENT OF TRIUMPH

Mr. Robert Lee Humber, Chairman of the Board of Trustees of the North Carolina Museum of Art, delegated by Governor Sanford to represent the State of North Carolina, receiving the Indenture for the North Carolina Samuel H. Kress Collection from Dr. Franklin D. Murphy, Chancellor of the University of California at Los Angeles and Chairman of the Kress Foundation.

National Gallery of Art, Washington, D. C.,
December, 1961.

THE SPEECH THAT SWEEPED THE BILL TO VICTORY

“Spend the money to stimulate the oyster industry.”

“Give the people milk before you give them caviar.”

Many opponents of the art bill considered art too high falutin' for North Carolina taste. “The State of North Carolina has existed for almost 300 years without spending good money on an art collection. Why begin now?”

Others opposing an appropriation for the purchase of art made a last minute change in the bill to make the money apply to the erection of a museum building instead. After this bill had died a natural death in the House, original bill introduced in the Senate.

Against this background, a bill to appropriate a million dollars for the state purchase of art, on the mere promise that “someone up North” would put up a matching amount, seemed less likely to pass than any bill ever introduced into any state legislature anywhere by anyone. But pass it did, subject to the proviso that the State would have that amount of cash lying around loose at the end of the biennium. In the end, art triumphed over oysters. Robert Lee Humber and John Kerr of Warren pushed the bill through a reluctant legislature, and to everyone's surprise the State did have the money.

The strategies, the personal alignments, the loyalties, the treacheries, the raw courage, the dumb stupidity, the personal petty meannesses, the stubborn adherence to the statesmanlike, the far-seeing thing which make the exercise of governmental power such a heady game and such a fascinating spectacle, usually remain unknown until the story comes from those involved. Twenty years is too soon to hope for such a thing.

But John Kerr's speech, which swept the Bill to victory, has become a legend.

“I know that I am facing a hostile audience, but man cannot live by bread alone . . .”

With the exception of these opening words, no one who heard him, in fact not even John Kerr himself, can remember a word he said. But everyone recalls the impact of the speech.

At the time one paper called him “gimlet-tongued tory intellectual” and later reported,

“To date the best display of legislative swordsmanship in the House came from Warren's John Kerr, the ex-speaker and all-round veteran who

can spade spades, dot I's and cross T's and tie up his victim before the boys can bat an eye. A lively intelligence at work, a pleasure to behold.”

In 1954, the State Art Society gave Kerr its Certificate of Merit and Achievement for Distinguished Service. In 1956, when the museum was opened, W. Kerr Scott, then U. S. Senator, wrote John Kerr:

“I understand that some recognition has been publicly accorded you in connection with your work in getting the million dollars retained for the art gallery. I was present at the time you made that particular speech, and I still recall to this day that it was one of the most powerful pleas that I ever heard, then or since, and I sincerely believe that what you had to say that day was largely responsible for the museum that was dedicated a few days ago in Raleigh.

“I have always remembered that speech, and how effective it was, though like so many others at the time I did not fully realize just how much it would mean to our state. Even though I am rather belated in doing so, please let me take this opportunity to congratulate you on one of the most impressive and forceful speeches I have ever heard by anyone.”

On April 11, 1967, Frank M. Wooten, Jr. wrote the Museum:

“It was a pleasure to be your guest at the reception honoring the North Carolina General Assembly, and the Twentieth Anniversary of the Legislative Act establishing the Museum. The occasion was commemorated in a very appropriate manner.

“I was a Clerk in the House of Representatives, at the time the bill appropriating the million dollars was considered. The presentation of the bill by John Kerr, Jr. of Warrenton, who was then a member of the House, was one of the most impressive presentations of Legislation that I have witnessed either as a Clerk or a Member of the General Assembly. John Kerr, was one upon whom Robert Humber relied with much confidence, and justifiably.

“The citizens of our State should at every opportunity commemorate and honor people of the stature of Robert Lee Humber and John Kerr, Jr.”

“The Society is proud of the Museum. Those who were members of the Society in its formative years view it as “the miracle of Morgan Street.” Those who have joined the ranks since, find that working for and with the Museum is at least as much privilege and pleasure as it is labor and responsibility. And they like the feeling of having done something tangible and practical about the cultural development and image of North Carolina —by helping produce and promote the North Carolina Museum of Art.” Beth Paschal



Group enjoying refreshments provided by the North Carolina Art Society at the reception given by the North Carolina Museum of Art honoring the General Assembly, April 5, 1967.

Photo courtesy of North Carolina Museum of Art.

THE ART SOCIETY TODAY

Active, Dedicated, Indomitable

by Beth Paschal

The North Carolina State Art Society has a next-of-kin relationship with the North Carolina Museum of Art. As its founding agency, the Society views the Museum as one of its major concerns in the following ways:

1. The Society helps govern the Museum: Four of the Museum Trustees are elected from the Art Society's proud, proprietary and a political element.

2. The Society bestows gifts: The Museum's first significant, sizeable gift came from the Society when it turned over to the Art Commission a \$300,000 bequest from Robert A. Phifer. It is continually assisting the acquisition program of the Museum. Gifts come also in the form of North Carolina Artists' Exhibition prize winners. More gifts to the Museum, and to other museums, will undoubtedly continue to come from the Society.

3. The Society is the Museum's social life: Exhibition openings, receptions and smaller gestures of hospitality toward visiting dignitaries are handled by the Art Society for the Museum.

4. The Society bestirs society: Through its state-wide memberships, the Art Society has consciously made the citizens of the state more art conscious and more aware of its State Art Museum as an esthetic and educational force. Community days at the Museum with "red carpet" treatment for any community that wants it are bringing more tax-paying citizens into the Museum than ever before. Slide programs on the Museum, timed to the split second to accommodate the businessman's lunch hour are being delivered by Society members all over the State. The twenty-two minute script, using twenty-two slides, tells the story of the Society, the appropriation, the Museum, its collection, its progress, its needs and its potential if it were to achieve a bigger budget and the new building it so desperately needs.

A Collectors Society for those who already collect or would like to begin to collect; art tours at home and abroad; an Art Kit of three hundred slides and accompanying lecture-literature and equipment for schools, community libraries, or civic groups; or Art Teacher Study Tour for deserving teachers that takes them through their own State Museum and on to Washington and New



Mrs. George W. Paschal, Jr., serving her second term as President of the North Carolina Art Society, with her husband, Dr. Paschal, attending the Society's reception honoring the General Assembly April, 1967.

York; a radio-guide service in the Museum; traveling exhibitions for regional galleries—these are other ways the State Art Society chooses to promote art in general and the North Carolina Museum of Art in particular. The Society has a flair for making art fashionable and palatable, and a mission to make North Carolinians realize that the North Carolina Museum of Art is one of the proudest possessions of the state, that it should be cherished and used by all.

THE MUSEUM, NOT JUST A STOREHOUSE OF USELESS TREASURES

A Word from the Staff

“Besides the exhibitions staged in Raleigh, the Museum has assembled a number of traveling exhibitions throughout the state. These are boxed and packaged in such a way as to allow handling by both amateur and professional museum people. A plan is being further developed to improve the traveling exhibition program by adding a mobile unit so that exhibitions can be transported safely without complicated boxing and shipping.”

Ben F. Williams, General Curator

“The North Carolina Museum is not just a repository of great art work. It is also one of the great educational institutions of the state . . . Art is an integral part of all the facets of man’s life. It reflects his philosophy, his sociology, his religion. It is now one of his greatest teaching implements. Only during recent times have works of art been placed in museums and looked upon exclusively as works of art. In earlier times they served human purposes—and now—although protected in museums—they must also serve as an educational force.”

Charles Stanford, Curator of Education

WHAT KIND OF A MUSEUM DO WE HAVE?

A MUSEUM

containing a collection of 1,800 items representing a remarkably well-balanced showing of Western art.

A MUSEUM

remarkable for its combination of state and private support.

notable for its cooperation with a state art society.

A MUSEUM

unique as the first to utilize state money for the purchase of art.

pioneering a new service—The Mary Duke Biddle Gallery for the Blind.

A MUSEUM

that works closely with the colleges of the state.
that gives students the opportunity to review the history of art.

A MUSEUM

that publishes

- Monthly newsletters
- Quarterly scholarly reports
- Catalogue of its permanent collections
- A color slide and textbook combination on the permanent collection
- Exhibition catalogues
- Lectures on the Museum collection

A MUSEUM

that provides

- A book shop
- An art reference library
- Sunday musicales and lectures
- Travelling exhibitions
- Museum tours for clubs, groups of school children
- Docent service and acoustiguides
- Teenage art education with museum trips
- Art appreciation classes for blind students, teaching them art through touch
- Films
- Radio and television programs
- Loan collection of color slides
- Gallery talks

A MUSEUM

that deserves to be properly housed.



The North Carolina Museum of Art

Courtesy North Carolina Museum of Art

“The original decision to cut off daylight in the galleries necessitated the utilization of artificial lighting, something of a mistake, I think, when depended upon exclusively. Although the lighting system in our museum works perhaps more effectively than most—especially in the Kress galleries—it seems to me a happy thought to envision a future museum with lighting by both artificial systems and by natural light, preferably from skylights. The electric lighting would be activated only when the intensity of light—as on gloomy afternoons—reaches a too-low point for full enjoyment of the exhibits on the walls. When the galleries are open at night—which is also an idea for our future—artificial lighting would necessarily take over entirely.

Skylights seem the most efficient way to light galleries since the source of light is then not visible to the observer, especially if a sufficient gallery height is maintained. The obvious handicap to skylighted galleries is that they must progress on one level rather than on four as in our present building. Windows offer another way to light naturally, but even with the best arrangement of favorable angles for the movement of light, the problem of glossy reflections on varnished surfaces still occurs.”

Justus Bier

Effective Exhibitions

A Museum's Myriad Functions

Ability to Expand

All Require Properly Designed Space

WHY A NEW MUSEUM BUILDING?

by Justus Bier

A visitor to Raleigh walking down the south side of East Morgan Street lifts his eyes toward the facade of the North Carolina Museum of Art and asks "What sort of museum can possibly exist in such shabby quarters?" The facade is plainly disreputable. The factory-like red brick might possibly be forgiven, but the painted-over windows—blind eyes, battered with flaking paint—make the facade too pathetic.

The building was adapted from a former highway office building to serve as a temporary shelter for the original collections and was never intended as a permanent museum. Yet, here the collections remain eleven years later, even in their considerably increased size, while the building becomes more and more inadequate.

Service quarters and storage rooms in our present building range from inadequate to—for some activities—nonexistent. In recent years we have had to close off a number of galleries (built at a relatively high cost per square foot) to serve a few of the Museum's most basic needs—which include photographic and small workshop operations, as well as storage facilities. But where is the space for preparing an exhibition which moves in while another exhibition is still hanging on the walls of the special exhibition galleries? Where, for example, do we unpack, store crates, prepare

pedestals for sculptures and vitrines for small-scale exhibits? How many of our visitors have witnessed the ultimate in our strained situation when the lobby must act as a clearinghouse for works entered in our annual competition? These arrive in large numbers all day every day before the actual judging, and the lobby, of course, at any given time might be holding 200 school children awaiting a tour, concertgoers filing into the Flemish galleries just off the lobby, acoustiguide users acoustiguing themselves to their rented instrument, or just a typical number of visitors thronging through.

But what the casual visitor does not see are such things as cubicles that must serve as offices, an excellent reference library which ran out of shelf space years ago and must encroach on space intended for galleries and office supplies and machines, closets used as guard rooms (which the guards amusingly refer to as their "recreation centers"), and a kitchen insufficiently equipped to handle anything but the smallest receptions. He will also not know that we have no place to set up properly our very expensive x-ray equipment, which was another gift of the Kress Foundation; no meeting rooms (a deficiency which involves our having to close off galleries when our Board or another official group meets); and a ventilation system so directed into the patched-up ceilings and walls that it cannot reach all parts of the building. One of the most obvious oversights in planning the present Museum is the lack of a freight elevator. Works of art, too large to be taken into the one passenger elevator must be brought precariously via the staircase, thereby involving considerable risks to the work of art.

The visitor will surely notice, however, that there is no auditorium, not only useful for concerts and lectures, but also as the logical place to orient groups before they go out on a tour; too few rest rooms; and the ever-present problem of trafficking vast numbers of school children through galleries, a situation which often involves "parking" one group of 20 or 30 in a bay designed to hold 8 or 10, while another group snakes its way around them. The visitor will also note with deflated spirit that the bookshop is so tiny that it cannot display and sell facsimile color reproductions (not to mention original graphic art) nor those intriguing sculpture and jewelry reproductions that are a sort of bonus to a museum visit, nor is there an oasis for relaxing and enjoying even the lightest refreshment. He will furthermore see in operation a coatroom and checking procedure so primitive that it is saved only by the good humor of our visitors.

He may even be aware of the door situation. In the spring when the influx of school children is at its height, it is not an uncommon sight on East

(Continued on page 63)

NORTH CAROLINA — LAND OF FIRSTS

- First** English Colony in America was founded (The Lost Colony, Roanoke Island 1585)
- First** Painter in America went to work (John White 1580)
- First** Brass band in America was organized (Salem)
- First** Arts Council in America was formed (Winston-Salem)
- First** Classical music in America was composed (John Frederic Peter, Six Quintettes for Strings, Winston-Salem 1540)
- First** Aeroplane flight was made (Wright Brothers, Kitty Hawk 1903)
- First** State administered highway program began

April 5, 1947 added one more to the list of North Carolina firsts. By appropriating one million dollars for the state purchase of works of art, the State Assembly made North Carolina the first state to spend money for such support.

Fortunately, the money was spent on paintings instead of a building. As a consequence, the collection is relatively large, well balanced and complete. When a new museum exhausts its resources for a building, it has to depend on gifts from private collections for its art. Since these necessarily represent a one-sided view of art, it often takes years for such an institution to acquire the well balanced collection which is the basic requirement for a museum of the first class.

Planning a building now is planning for the known. The nature and needs of the collection and the staff have already taken form. There is reason to expect the building to be far more effective in presenting its art than it could possibly be were it designed for a hypothetical collection and staff.

A MUSEUM IS LIKE AN ICEBERG

What You See Depends On What You Don't

Give The North Carolina Museum of Art A New Building

The Foundation Necessary to Keep It Afloat

by Joseph C. Sloane

Editor's note: In writing under the title, "A Museum is Like an Iceberg," Dr. Sloane makes many of the same points as Dr. Bier. We print both articles. The fact that the Director of the North Carolina Museum of Art and a member of the Museum Board of Trustees, a museum director himself, are so at one in pointing out the inadequacies of the present Museum of North Carolina Art Building, makes a striking comment on the Museum's needs.

It has sometimes been said that a fine art museum resembles an iceberg in that a large part of it is invisible. It is, however, on this invisible portion that the efficiency and the professional capacity of the museum depends. The visitor coming to see the precious objects in the galleries very naturally remains unaware of the fact that behind the displays which delight him there lies a highly complex operation requiring ample space and highly specialized equipment. The museum staff knows this very well and they know too that with cramped quarters for their work and inadequate equipment the whole enterprise will inevitably suffer.

The North Carolina Museum of Art is less like an iceberg than most museums, and the reason is plain enough: the part below the surface largely does not exist at all. To transform a highway department into an art museum is ingenious but far from ideal. If ever a structure should be designed from the excavation up for the purposes it is to serve, that building is an art museum. The purposes which constitute its goals are architecturally and aesthetically totally unrelated to those of a bureau in charge of public roads.

Consider, for example, the matter of elevators. Any visitor coming to an exhibition at the museum has had the experience of being jammed into the little box which lifts people to the top floor where the attraction is. But how did the paintings and sculpture get up there? Not in the tiny device provided for the public; they were carried up there laboriously by way of the stairs in imminent danger of damage should be the least misstep occur.

And where do the exhibitions arrive and depart? From a proper loading dock? No indeed, they come and go from the main foyer, the presumably imposing introduction to the whole edifice.

Many a visitor has seen huge wooden crates stacked against the black marble piers and wondered why the housekeeping was showing so badly. The reason, of course, is that in our museum there is no other place where activities which should be hidden from public view can be performed. To the eye of the professional it is plain that in this respect our gallery is a makeshift, a fact which no amount of effort by the staff can really conceal. Few families there are who are proud of their children and at the same time like to parade them publicly in clothes which clearly belonged to someone else first, and don't really fit very well anyway. Apparently we are content to do just this with our admirable collection of works of art.

(Continued on Page 49)

*John Singleton Copley—"Sir William Pepperell and His Family"
— Courtesy North Carolina Museum of Art, Original State
Appropriation.*



NORTH CAROLINA THE BEAUTIFUL

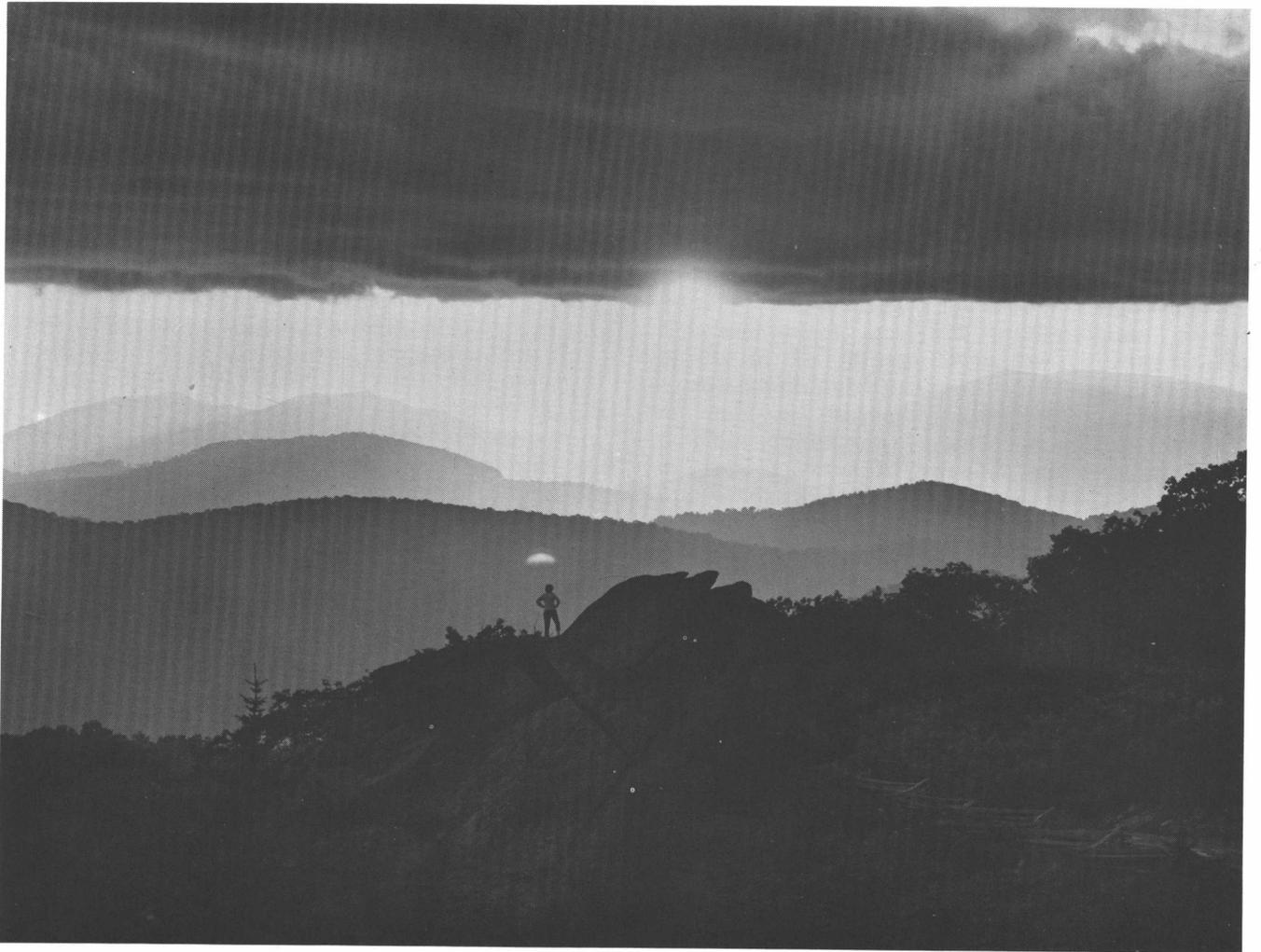


Photo Hugh Morton — Courtesy N. C. Department of
Conservation and Development

A NEW MUSEUM BUILDING?

Let's Make It Worthy of the State

by R. Philip Hanes, Jr.

The year 1967 will be remembered by all as an important milestone in the visual arts history of North Carolina. It is in this year that the money will be raised to give the state a permanent museum. Let us hope that it will be a building which, in itself, will be a work of art while at the same time displaying to greatest advantage our magnificent collection.

A museum can be many things to many people but perhaps a few North Carolinians should get their thoughts on record as to what the North Carolina Museum should be.

First its design should be bold and yet practical, beautiful and spacious; and its location should allow ample room for expansion. The exterior should certainly have two features that seem to be disappearing from this state—trees and a fountain or so—especially the latter. If the architect is not a nationally famous architect with museum-building in his past history, a goodly number of preliminary designs should be submitted by several architects. We have enough ghastly buildings in North Carolina without adding more.

I think the museum must write out a complete description of its own desires. For instance, if it is desirable to hang most of the Kress collection at all times, special consideration should be given to the rooms in which this collection is housed. If there are other permanently displayed collections of a special type (such as early American, African, or French Impressionist art), these rooms might be designed particularly for these arts.

One of my major objections to museums is that all of the rooms look too much alike. Moving from institutional room to institutional room without number is wearing indeed on the viewer and psychologically tiring to the feet.

There should be rest areas where viewers can sit and smoke. Adequate ventilation will prevent the smoke from damaging the paintings. Most of the time when I visit an important museum, I get about half way through and want a cigarette, only to find that I must traverse a mile of corridors

and sit in a men's room annex. A museum really should be a place where the body relaxes while the mind is stimulated. Most museums seem to be built far too small. Some of the most impressive museums that I have visited have had as few as eight paintings in a room and one or two have had only a couple. Crowding of paintings and sculpture is undesirable. The architect's plan should include specific suggestions for future expansion.

It must be remembered that this museum should serve the state. The architect should give encouragement to the museum staff to do a little long range-thinking as to how best this can be accomplished. There has been a lot of talk of late about art mobiles. I would like to see North Carolina handle traveling shows in a different and better way if possible. I am not sure how this could be done but to stimulate thinking, I pass along a suggestion. The architect might design into the museum three different sizes of standard rooms for certain types of exhibitions. These exhibitions would be shown first in Raleigh and would then be taken in heavily-padded, compact trucks from city to city where these rooms sizes and lighting plans had been duplicated to accommodate shows in the same fashion as in Raleigh. Simple instructions sent ahead of the truck would allow the local curator to have the room pretty much in order and the transfer of paintings would be relatively painless.

There also should be areas large enough to handle specific functions such as an annual North Carolina Museum of Art Ball, museum concerts and lectures, club rooms for patrons and artists, either a tea/coffee room or a restaurant or both, etc.

Above are abbreviated random thoughts without much connection and I apologize for the hastiness of this article. Perhaps, however, these ideas will stimulate others to come forth with their own suggestions. Certainly I believe the people of North Carolina to be wholeheartedly in favor or a new museum for this state—I certainly am.

A MUSEUM BUILDING IS A SYMBOL

Architecture is the soul of a community, creating its personality and the image which reflects its culture. It cannot emerge from a vacuum or be imposed upon an alien or uncongenial environment. It must grow from a native soil, which nourishes its dreams, preserves its traditions, and mirrors its struggles and passions. It is an authentic transcript of a community's passage through time.

Its survival—whether it be the pyramids of Egypt, the Parthenon of Athens, the forum of Rome, Notre Dame of Paris or London's Westminster—stamps with finality and logic the dominant preoccupations of a people at given periods of time and their fidelity to historic goals. It is not without significance that when every contemporary vestige of a civilization has perished, architecture has rescued its epitaph from oblivion.

Architecture is art in action, vibrating with the aspirations of a people for creativity. Like a silver thread running through an interwoven fabric, it establishes continuity and kinship with gifted minds of all ages. There is a bona fide relationship between the spires of Chartres Cathedral and a Grecian urn—between the Square of St. Mark in Venice and a Rembrandt etching.

To interpret the spirit of a new epoch in art does not prescribe, as a *sine qua non*, the repudiation of the past, whose light beams of originality have guided man, with unerring grandeur, to his present pinnacle of unprecedented challenge. In architecture, as in religion, in politics and in social mores, it is not necessary to reject the legacy of the past in order to be creative in the present. We adapt old forms to changing exigencies and cling tenaciously to beauty in every epoch. The language hallowed by Shakespeare is still a precious heritage. The principles of the Magna Charta are still valid. The conscience of mankind is still tutored by the gospel of the Man of Galilee. Steel may replace the need for flying buttresses to a cathedral but it does not supersede man's quest for spiritual consolation and faith in his ultimate redemption. Because a concept is new does not spontaneously endow it with immortality or credentials of perpetuity.

Our task is to maintain an eternal vigilance and a sleepless sensitivity against substituting inferior forms of beauty for time-tested canons of grace and splendor. It is our birthright and duty to utilize, without prejudice and with humility and gratitude, all forms of architectural expression as circumstances require—the new and the old—which incarnate beauty in our homes, business houses and public buildings. There is no apology for the achievements of our forebears nor is there any protective immunity sought against the still radiant vision of the Damascus Road.

One of the great potential dangers confronting our modern epoch is the tendency to prescribe uniform architecture for the entire world, ignoring the validity and charm of local cultures. Diversity is the product of creativity and should have the sovereign respect of all true artists. Every environment has its own lineage and legacy of traditions.

Our age promises to be among the foremost of all times in the recognition and appreciation of art. The State of North Carolina has not been recreant to this challenge or irresponsible to its dynamic appeal. Rarely has culture been recognized in any age with such commendation and support that it possesses today. While the Federal Government has recently inaugurated a program of official collaboration with those seeking to enrich the cultural patrimony of the nation, the State of North Carolina preceded by seventeen years the Federal Government in this sphere of human interest, when its General Assembly in 1947, appropriated one million dollars with which to buy art—an Act unprecedented in American history.

Today the North Carolina Museum of Art possesses over two thousand items, including works by such renowned Masters as Giotto, Raphael, Botticelli, Andrea del Sarto, Titian, Veronese, Lochner, Memling, Rembrandt, Rubens, Van Dyck, Donatello, Cellini and a host of others whose names would sound like a *Teum Deum* in a cathedral choir. It has evoked the admiration of scholars and art critics at home and abroad, making the North Carolina Museum of Art a shrine of national culture, and it is forever growing.

“ARCHITECTURE IS ART IN ACTION, VIBRATING WITH THE ASPIRATIONS OF A PEOPLE FOR CREATIVITY. LIKE A SILVER THREAD RUNNING THROUGH AN INTERWOVEN FABRIC, IT ESTABLISHES CONTINUITY AND KINSHIP WITH GIFTED MINDS OF ALL AGES. THERE IS A BONA FIDE RELATIONSHIP BETWEEN THE SPIRES OF CHAR-TRES CATHEDRAL AND A GRECIAN URN— BETWEEN THE SQUARE OF ST. MARK IN VENICE AND A REMBRANDT ETCHING.”

The problem now besetting the Museum is to obtain adequate quarters to exhibit its present works of art and to enlarge its premises sufficiently to accommodate gifts of new collections, while they are still available and their owners are disposed to bestow them upon the Museum. Due in large measure to heavy estate taxes, private collections are being dispersed and lodged permanently in public museums where they will be no longer available for purchase. A new Museum Building is now not only urgently needed but it is an imperative must, if the State of North Carolina is going to satisfy, within necessary time limits, the prospective donors with facilities to exhibit their contemplated gifts.

In 1947, when the bill for the appropriation of the million dollars was pending before the General Assembly of North Carolina, a prediction was made to Governor Cherry that the day would come, when the market value of the collections in the North Carolina Museum of Art would exceed the total appropriations which the State of North Carolina had previously made to one of the most important branches of its Consolidated University System. The road to the fulfillment of that prophecy is well advanced. Within a decade the art collections of the Museum have already multiplied ten times over the initial sum appropriated by the State of North Carolina and are expected to increase even more rapidly, if proper facilities are made available to exhibit new gifts.

Mr. Alfred Frankfurter, Editor of the Art News, remarked in 1960, at the time that the Kress Collection was presented to the North Carolina Museum of Art, that if one of its items, alone, the Head of Christ by Giotto, was placed on public auction in the international market, it would bring a million dollars. Only one other Museum in America, the National Gallery of Art in Washington, has a Giotto, and only two other communities, Florence and Berlin, possess a painting by this great Master. The Kress donation was pronounced by the Art News to be the most important single gift of art made in America during that current year.

by Robert Lee Humber

Almost immediately after the recent acquisition of the Raphael by the North Carolina Museum of Art, an important museum on the Pacific Coast made enquiries to ascertain whether another Raphael was available in the world's market, stating that it was prepared to offer a sum which exceeded by more than double the price of \$375,000, which the North Carolina Museum of Art paid for its acquisition with funds donated by generous friends. There are only three other Museums of the nation that have a Raphael: The Museum of Fine Arts in Boston, the Metropolitan Museum of Art in New York and the National Gallery of Art in Washington.

These instances, relating to the importance of items in the North Carolina Museum of Art, are cited for the purpose of demonstrating that the gift of only a few paintings could readily exceed in value the total sum now being asked of the General Assembly for the construction of a new Museum Building. These works of art, moreover, once donated to the State, became priceless heirlooms through the years. Paintings by Old Masters have now attained gigantic values and yet, due to their diminishing availability, they will continue to increase in price. The Art Museum is one of the few operations by the State of North Carolina which enriches it with such lucrative returns. A

(Continued on Page 41)

*Raphael—“St. Jerome Punishing the Heretic Sabianus”—
Courtesy of North Carolina Museum of Art. Gift of
Mrs. Nancy Reynolds Verney,
The Sarah Graham Kenan Foundation,
Julius H. Weitzner, and the Museum Art Purchase Fund.*



A MUSEUM BUILDING IS SPECIAL

The design of a museum is the design of a way of viewing. The purpose of the design is to make viewing as intense, as thoughtful and as delightful as possible. What one sees with delight he absorbs with pleasure.

A museum is special. So, then, is its building. It is more special than most of us realize. What happens in a museum? Two things meet. One is a person; the other, an object. The object is the vivid expression of a time, place, person, thing, — sensed and acted upon by an eye, mind, heart, hand. In the object the person discovers something of himself and then something else, equally real, which becomes a part of himself for ever after.

The meeting is important. How can it happen? Only if the visitor is given an audience and the object is given an opportunity to speak. Speech and comprehension are attributes of the object and visitor, but the opportunity to speak and the opportunity to hear are attributes of the museum. Opportunity to the object means visibility, sympathetic lighting, no distraction. Opportunity to the visitor means time to listen, quiet to hear, a fresh body and spirit.

Many obstacles are unintentionally thrown in the path of the meeting. Traditionally, the great museum has been a palace filled with the loot of victorious armies and intended more to dazzle than to inform. Museums built in this image subordinate the object to the building and by their vast scale intimidate the visitor who lacks the support of an army or a court at his back. They sap his energy, confuse his mind and tire his feet.

Unless it ministers to the nature and needs of both object and visitor, a museum building *without the pretensions of a palace* can be even more defeating. Born of a passion for size, endless expansion and complete flexibility, it can outrun any palace in inhuman scale and deadly

monotony, overpowering the visitor's senses and crushing his spirit.

The design of a museum begins with the single object and the single visitor in conversation with one another and oblivious of all else. This condition continues as other objects are accommodated and visitors multiply.

The object is stationed where it can be found and where it can be seen. It is lighted sympathetically to bring out the proper values and colors if it is a painting, and the fullness of the forms if it is a sculpture. It is shielded from intruders; intruders are most often the too-contrasting background, the awkward moulding, the blinding window, the too-near neighbor. It is supported by a congenial setting — probably only a harmonious background of shape and color — possibly companion pieces and furnishings — occasionally an alcove of its own.

The visitor is awake and curious. His legs do not ache from hours of standing on stone floors. His eyes do not burn from staring into lights nor from looking long under unchanging illumination with little change in focus. His mind is not deadened by the monotony of an endless procession of look-alike galleries hung with look-alike rectangles uniformly disposed. If the visitor has come to see one object only, he does not pass through a dozen galleries, brush past crowds of other visitors, lose his way, arrive breathless, unnerved, angry and badly prepared to attend to what the object might tell him.

It is the role of the building to bring object and visitor together under conditions that enable the object to speak effectively and the visitor to hear clearly. It is a supporting role, as is the role of almost any building. It is the fulfillment of its role in the clearest, simplest, subtlest, most elegant and eloquent way that makes the building fine architecture.

"IT IS THE ROLE OF THE BUILDING TO BRING OBJECT AND VISITOR TOGETHER UNDER CONDITIONS THAT ENABLE THE OBJECT TO SPEAK EFFECTIVELY AND THE VISITOR TO HEAR CLEARLY. IT IS A SUPPORTING ROLE, AS IS THE ROLE OF ALMOST ANY BUILDING. IT IS THE FULFILLMENT OF ITS ROLE IN THE clearest, simplest, subtlest, most elegant and eloquent way that makes the building fine architecture."

by Harwell Hamilton Harris

Two features in particular distinguish the museum. First, the object of the visitor's interest is not a replica, a reproduction or a translation, but the thing itself. The museum's library and slide collection may supplement the visitor's direct encounter with the object. They can widen enormously his knowledge of the total field. They can enable him to compare works separated by thousands of miles. They cannot, however, substitute fully for the reality. It is the presence of the object itself that makes the building a museum.

Second, the object stands still, the visitor moves. This fact not only distinguishes the manner of viewing but shapes the building as well. It is the viewer who selects the objects of his attention, who decides their sequence, who sets the pace. If he wishes to skip, there is nothing to stop him; if he chooses to return, no questions are asked. By its selection of objects and the order of their arrangement, the museum suggests bases for common interests and comparisons. But it leaves the visitor free to follow his own path and obey his own impulse.

The object is viewed in space. There is the object's space and the viewer's space. Each is real space, not an illusion of space. Because the object stays and the viewer moves, their combined space is totally unlike that of a theater. Recognizing fully the spatial prerogatives of each may make the design of that space more effective for each.

Each object needs space of its own, whether within a case, against a wall, or in the middle of a room. All objects do not "want" the same kind of space even if they are all paintings, all sculptures or all jewels. This is fortunate for this is the way the visitor also prefers it. It is uniformity that dulls the visitor's interest and this is most apparent in the museum that has no natural light and no fixed partitions and relies solely on the ingenuity

of the arranger to shape and qualify each object's space. Too great uniformity may mark also the museum with natural light and fixed partitions if some single, ideal relationship of object, light and viewer is carried uninterruptedly throughout gallery after gallery.

Knowing the need for different kinds of space, we still fail to act on our knowledge. As a consequence some of the best galleries are spaces converted from other uses. Here, because uniformity was impossible to achieve, the architect, or museum director, turned to extracting the best possible use from each change in shape, dimension, level and light source. His thought was focused on solving particular problems and not general ones only. Out of his concern for the particular situation developed a solution for the particular object and the particular visitor. Why, when given a completely new building to design, is he less successful?

(Continued on Page 42)

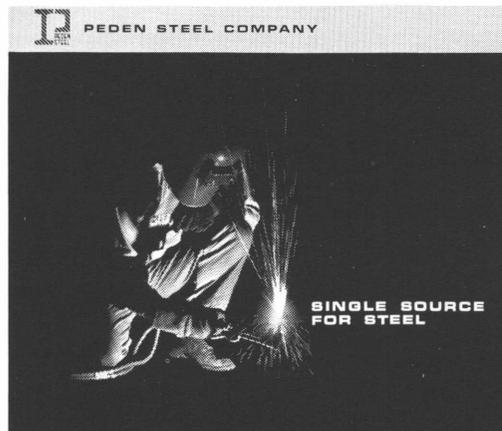
*Botticelli – "The Adoration of the Child" –
Courtesy of North Carolina Museum of Art
Kress Collection*



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A Museum Building is a Symbol

(Continued from Page 37)

new Museum Building would be a sound investment by the General Assembly.

The question immediately arises: What kind of a Building does the Museum need? What salient characteristics should it possess? What should be its architecture? Where should it be located?

The following observations may be submitted at this juncture. The new structure should be vast enough not only to satisfy the needs of the Museum for several decades but it should be constructed in a manner that would enable the edifice to be enlarged from time to time without doing violence to its beauty. It is not a building to be used merely for a period of time or by an institution with fixed limitations of growth, but by a vital public organ which is being summoned to render increasingly more diversified services to the people.

The functions of the Museum are multiplying and are becoming progressively more identified with basic educational activity, giving to the institution the status of a university of the people. To it resort both adults and children for instruction in the knowledge of other people—across the centuries—how they lived, their routine family activities, the costumes they wore, the food they ate, the furniture they used, their kitchen utensils, the diversions they enjoyed; the great events of their history, commemorating their social and political progress; their leaders who negotiated the crises of their epochs and engineered the accomplishments of the people and whose personalities have been preserved on canvas; the architecture of their homes and public buildings, which have created the historic image of these communities for all time; and the glories of their landscape captured in the ever changing pageantry of nature.

Where else can adults go for instruction so vivid and rewarding—even for those who have received their college diplomas and been graduated from their alma maters in recent years? Such an institution not only provides the most accessible facilities for continuing their education but is the only center of its kind in our society, which affords such opportunities. Where else can those persons, who never had the privilege of attending an institution of higher learning, repair for the inspiration and enlightenment that was denied them in their earlier careers? Where else can children, seeking a visual confirmation of their book learning, congregate to obtain memories which will fill with beauty their after years?

The Library of the Museum must be equipped with facilities for research, which will satisfy the most exacting standards of scholarship and attract the best trained minds of our time to produce authoritative dissertations on art and kindred subjects.

A children's gallery within the Museum should be one of its most important features, stimulating in the child during his most tender and formative years an intimate personal relationship with eminent artists, an admiration of their achievements and a love of things beautiful.

The Museum, with its lectures, classes of instruction, supervised study and research facilities, in addition to its Collection of rare treasures, is destined to become one of the most potent forces of society in shaping the character and the culture of a people. These responsibilities should be envisaged in determining the architecture of the building to be erected on North Carolina's soil.

An edifice housing beauty should, itself, be a work of beauty, and in computing its cost, the criterion should not be the usual formula of so many dollars per square foot, because a museum requires something more than an office structure or an administrative building. It demands embellishments, aesthetic treatment of its galleries and exhibition quarters and special designs for its period rooms, impossible to compute in terms of uniform charge per square foot. A museum should not disengage the atmosphere of a storage house but the ambient warmth of a vibrant, living center of creativity. In order to secure the services of the best qualified professional talent of our time, no restriction should be placed upon the choice of an architect.

In the selection of a site for the Museum, special consideration should be given to providing ample parking facilities for its visitors as well as its expanding staff. Convenient accessibility of the Museum and ready accommodation of those who frequent its galleries are invaluable assets to such an institution in this day of phenomenal tourist activity.

It is a worthy ambition that the new Museum Building should become the symbol of North Carolina's genius for creativity and its pride in the cultural achievements of its people. Two thousand four hundred years ago, Pericles, in speaking of the timeless splendor of Athens, reflected in the glory of its buildings, declared: "We are lovers of beauty without extravagance and lovers of wisdom without a loss of manliness." Athens, as a City, had a soul. So does the State of North Carolina—an image of public renown.

Even as Athens speaks to us today, across the centuries, in terms of ageless beauty, may we not strive to speak to future generations in the same contagious accents of transforming inspiration. North Carolina can become, if it will, the contemporary cradle of our nation's present outburst of creative fervor—the leading forum of its cultural renaissance. One thing preeminent is needed to guide us to this consummate goal: faith in ourselves—an unconquerable faith in our destiny.

A Museum Building Is Special

(Continued from Page 39)

Given a clean slate the architect, like other professionals, inclines toward abstractions. The individual object becomes every object, the individual visitor becomes every visitor and the solution for one becomes the solution for all. He gives his solution a typical form and the size of the museum determines the number of times he repeats that form.

The object and the visitor are soon joined by two other abstractions: flexibility and anonymity. At present, complete flexibility means the absence of walls and windows and in their stead a multitude of interchangeable panels and lamps that can be plugged at will into a continuous grid. This is the proposal of those seeking limitless expansion and total freedom. Its limitation is its total lack of limitations.

Anonymity is based on the assumption that architecture competes with the object; that by its very nature it overpowers the object; and that if environment can't be non-existent it can at least be anonymous. This is saying that weak architecture is good architecture — when the building is a museum. This is failing to see that architecture is least anonymous when it provides unique support to a unique object. Or else it is refusing to believe that architecture is capable of support.

The museum is so full of a number of things. But after a while they all look like the same thing. In becoming a parade ground, the museum has reduced the object to a soldier in the ranks. If we are to see the object as an individual we must break up the ranks, dissolve the parade ground and then discover the object beneath a tree, behind a rock, beside a pool, within a cave. The galleries must be an architectural landscape with something of the variety and change of the natural landscape. Each object or group of objects will then be seen within a context and the visitor will find his excitement mounting as he goes from one discovery to the next. Each surprise will sharpen his eyes and wits. Changing scene and changing light will rest his eyes. The promise of change will stimulate his imagination.

Not all change will occur within the galleries. The window with its sudden view of trees and sky may be in a passage, or in the anteroom to a gallery. The welcome seat may be in a bay overlooking the garden. The flickering sunlight may be in a loggia with sculpture. Refreshments may be beside a fountain in a conservatory. What is impossible in a gallery may be quite possible just outside the gallery. It should never be distant nor difficult to find.

Not all objects will be on display at one time. Their number is too great. The remainder will form study collections. Arranged so they are easily found and viewed, they will be accessible to the

curators, visiting scholars and, perhaps, students.

Lectures have always been a supplementary activity of the museum. The development of the color slide and the art film have now turned the lecture hall into a theater. Color reproduction and the growth of art literature have developed the museum library and brought in the print and book shop. The museum's penetration of everyday business and social life has introduced into the museum the restaurant and club room. Growth of the cultural life and the technologies serving art will carry the penetration still further.

Behind the vast array of objects, galleries and public spaces lies a vaster array of spaces for the supporting services. It includes conservation studios for the restoration and preservation of the art objects, curatorial suites, cubicles for visiting scholars, administrative offices, photographic studios, shops (printing, carpentry, metal work, building maintenance), receiving rooms, crating rooms, storage rooms, mechanical equipment rooms, garage and a sizeable amount of circulation space.

Behind the general form of a particular museum building lie certain decisions. First, where will it be built? In the center of town where land is costliest but the number of users is greatest? In a park where sites are larger but convenience is smaller — especially to week-day and noon-hour visitors? In a suburban neighborhood where land is cheap but visitors are few, except on weekends and holidays?

Second, how many floors will it have? If the site has already been selected, the answer is already determined. On a large site the galleries may be in clusters, one or two stories in height, surrounded by garden courts and enjoying the greatest freedom in the placement of windows and skylights. Outdoor sculpture galleries will be on the same level and outdoor terraces will provide inexpensive space for overflow of guests during openings and receptions. Building growth will be comparatively simple since additions will start on the ground and not on the roof. On a small site the floors will be stacked. Opportunity for skylights will diminish, window size and placement will be more uniform, and extensive use will be made of elevators for travel between gallery and gallery and between gallery and theater, library, restaurant and other public spaces. Additions will start on the roof and only, then, if the likelihood was foreseen and provided for so that foundations, columns, elevator shafts and mechanical systems are not overloaded.

Third, how will the museum attempt to serve the largest number of the State's citizens? By bringing school children to the museum by motor bus? By establishing affiliate museums throughout the State and servicing them with traveling shows? By artmobiles?

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Background Notes

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shown. I have loaned the Calumet Club quite a number of pictures . . . however quite a lot I could send down for your Loan Exhibition in December. My pictures are mostly by American artists. They have all been selected because they are well painted and well executed examples of the artist's work and not just because they have the artist's name signed to them. . . . I am glad to get in touch with you again — I hope we will meet in the near future — and discuss the golf proposition . . ."

12/28/27. "My dear Blair — from Battle Creek —before leaving N. Y. I put clauses in my will bequeathing my coll. to NCSAS . . ."

1/3/28. "My Dear Phifer — quite a relief to know you do not have to have an operation. Exh. went on — 25,000 visitors. This shows what an interest there is here in Raleigh. We raised \$1,500. . . . governing board appreciative of yr. col. Governor enthusiastic. . . . The new pres., Mrs. Arrington, a woman of wealth gave \$500.00. . . . misfortune of injuring my finger in car door, so no golf . . ."

Mr. Phifer died on October 16, 1928. When his will was read it was found that he had not only left his art to the Society, but a substantial sum of money to become available to the Society at intervals on the death of his heirs.

The Phifer Collection arrived in Raleigh 12/18/28 and was stored in the Olivia Raney Library.

In 1929, the Society succeeded in getting a bill passed to "place the Society under patronage and control of the state, to make provision for the exhibition of works of art owned or controlled by it and for other purposes so that persons who contemplate gifts to it may be assured of the interest and concern of the state government in these objects and the willingness of the state to cooperate in safeguarding these objects."

This bill did not carry provision for an appropriation but it did provide for a Board of Directors headed by the Governor with the Attorney General, the Superintendent of Public Instruction and the chairman of the Art Committee of the North Carolina Federation of Woman's Clubs, ex-officio; another four members chosen by the Governor and eight by the Art Society; a yearly audit of the Society's books by the State Treasurer and a Board of Public Buildings and Grounds authorized to give the Society hanging space and protection for

its exhibits in any public building where it would not interfere with state affairs.

Space was found in Agriculture Hall and the Phifer Collection went on exhibit there. The North Carolina State Art Society had gallery space at last.

The same year, the depression hit. From 1935, when the first Federal Art Project was started in Raleigh, the Society leaned heavily on the WPA for support.

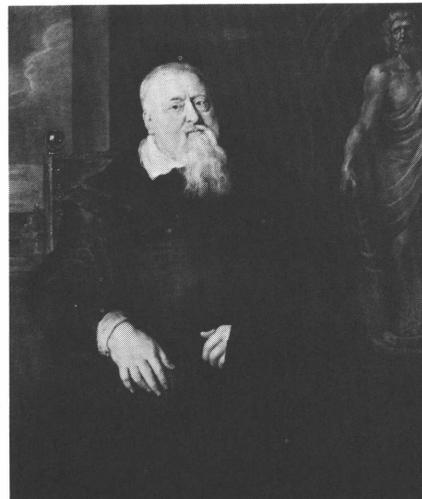
In 1939 the State allocated space for a "State Art Society Gallery" and office space on the second floor of the former State Supreme Court Building, now the State Library Building. This gallery opened in March with an exhibition of American Painting assembled from galleries in New York. By December, the gallery had been remodeled and relighted. It continued under the joint sponsorship of the Art Gallery and the WPA until the WPA ceased to exist in 1943.

In 1941 the Society received \$27,500 from the Phifer heirs, but income from this, approximately \$1,000 per year, along with the \$800 to \$1,000 yearly from memberships, was not enough to support the Society's activities.

In 1943 the Society received a \$2,000 yearly grant-in-aid from the State. At the same time it changed the name of its gallery to "State Art Gallery."

Miss Katherine Morris was appointed Executive Secretary. She held office from 1 March 1943 to December 1945. Mrs. Henry London succeeded her from December 1945 until August 1947. At that
(Continued on page 45)

*Peter Paul Rubens—"Portrait of Dr. Theodore de Mayerne" —
Courtesy of North Carolina Museum of Art,
Original State Appropriation*



How to Get and Spend a Million Dollars for Art

(Continued from Page 14)

—two others served on the Commission: Dr. Clemmons Sommer, a professor of Art History at the University of North Carolina, the only member with academic art training; and Edwin Gill, formerly Federal Collector of Internal Revenue, now Treasurer of the state, and a man who was consistently influential towards acquiring a state art collection. These members traveled . . . to New York to see the paintings that were set aside, and it is perhaps indicative of their enthusiasm that, though permitted by the state to charge expenses, no one ever submitted an account.

At last, it seemed, the understandably impatient dealers could be paid—at prices ranging from a few hundred dollars to a top of about \$65,000—and the paintings could be definitely secured for the state under the newly passed Bill. The attempt had been to form a survey collection of paintings of all countries rather than to purchase great masterpieces; to give an idea of the new concepts expressed in each period through works by lesser, but competent artists. This was made clear to the public which was to own the collection. As one newspaper explained, "Patently they are not the very best paintings of the very best painters because a million dollars wouldn't buy enough to cover one wall with those, but nevertheless the collection which North Carolina is now acquiring will be a very fine and interesting one, worth going a long way to see."

But all was not as well as it seemed. The Attorney General asserted his rights and added two amendments to the Bill: one that the selections should be appraised by the staff of the National Gallery of Art in Washington, the other that there must be no purchases of modern art.

The modern art issue actually has figured relatively little in this whole history, as apparently most people were in agreement that this should be a background collection historical in nature. The question was not completely overlooked, however, for one local paper published an editorial, reprinted elsewhere, under the head "Good and Representative Artists Don't Have to Be 100 Years Dead," protesting the conservative attitude that was "confining buying to relative antiques in the art world . . . Work by Jo Davidson, John Sargent, Grandma Moses, even Jackson Pollock rates a look by the selectors . . . They should not be excluded from a state museum because one faction would not want them hanging over the livingroom fireplace." And on another occasion the press poked fun at a Representative who wanted no art works "done in techniques known as ultra-modern, Non-Objective, Surrealistic, Abstract or Impressionistic." Where, they wondered, had he learned all those big words?

This problem disturbed the Attorney General. Humber asked him what he meant by modern art and he retorted that it was art which was "heinous." Persuaded that this word would not pass in the law courts as a legal definition and that it was virtually impossible to define the term legally, he finally abandoned this amendment. But he clung to the first amendment and declared that he had obtained consent of the National Gallery's officials to make this proviso for which they were willing to lend their appraisal services. Thus this amendment became part of the law.

The National Gallery was informed that there were now 125 paintings awaiting its approval. The officials were aghast at such a large job, and protested that were they to take it on they would be totally unable to carry on the business of their own museum. This refusal, under the law as it stood, made any purchase impossible. Humber then searched in his legal mind and came up with the solution of a substitute authority to pass on the art.

By now work from eight schools of painting had been selected ranging over five centuries, and any proper authority should have a wide knowledge of various fields. Hamilton suggested Dr. W. R. Valentiner, former director of the Detroit and Los Angeles Museums, then in California, and

(Continued on Page 64)

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Background Notes

(Continued from page 43)

time, Miss Lucy Cherry Crisp, who had become Mrs. London's secretary in February 1947, became Executive Secretary and Gallery Director. Miss Doris Meekins assisted Miss Crisp until 1949 when she was succeeded by Mr. Ben Williams, the present Curator of the N. C. Museum of Art. Miss Crisp started publication of a monthly newsletter entitled **Gallery News**.

In June, Governor Broughton set up a "Citizen's Committee for a State Art Gallery", but without success in obtaining funds.

Meanwhile, the North Carolina Art Society continued its work. During the years since its founding, it showed every art object it could lay its hands upon. Its exhibitions ranged from medieval manuscripts to Matisse lithographs, from reproductions of da Vinci paintings to those of Winslow Homer, from fragments of Coptic textiles to the products of the North Carolina mills. It exhibited paintings, sculpture, prints, drawings, photographs, furniture, textiles, pottery, pewter, glass, children's drawings and manufactured articles of good design.

On July 17, 1944, it owned \$27,000 worth of securities. The estimated value of the Phifer collection was \$21,560.00, the Gallatly collection \$1,400.00 and the Mary Tannahill gift \$75.00, making a total of \$23,035.00, not including Mrs. Arrington's gifts, in her custody, Greek and Roman glass, being exhibited in the Museum of Natural History, Jennewin Sculpture at Meredith, a bust of Beethoven, some Japanese prints, one Aaron Bohod painting and 37 WPA prints stored in the gallery and some silver medallions in the Hall of History.

In 1946 the Society sponsored the anniversary of its founding by a competition for North Carolina artists, with a thousand dollar purchase award. This was the first juried show with a sizeable money award ever held in the state. In its later years, the Society steadily increased its collections, sponsored lectures, publications, gallery talks for school children, provided art juries, speakers for clubs and civic groups and made the gallery a headquarters for the artists of the state, providing them with hospitality, contracts and any information desired. The end of the war in 1945 brought renewed hopes for money for an art museum, but no one would sign on the dotted line.

After the last hope had faded, Mr. Humber
(Continued on Next Page)

A Museum Building is Special

(Continued from Page 42)

All these and a multitude of other decisions will affect the form of the new home of the North Carolina Museum of Art. One question will be asked countless times by countless numbers of North Carolina citizens. In what style will the new building be?

The style is the man, we say, meaning integral style. Real style in a building is equally integral. It is the consistency of its parts, the strength of its character, the naturalness of its behavior, the grace of its movements, the distinction of its performance, the elegance of its manners, the courtesy with which it attends our wants. In addition, there will be evidences of feeling and attitude that mark the design as a child of our time. However, the building must not be limited by either the past or the present. Whatever speaks to us claims our consideration, whether it first spoke to the world a thousand years ago or whether it speaks now for the first time.

AN INVESTMENT IN ART

Gussow Sculpture: Five pieces for sale at \$200.00 each — below original cost.

Gussow sculpture is becoming increasingly valuable. Sculpture in his two-man show with Jose de Rivera at the Grace Borgenicht Gallery in New York was almost sold out on opening night. The Whitney just purchased a large piece for its Annual Exhibit. A \$104,000 sculpture by Gussow and de Rivera has been commissioned for the mall in front of the Smithsonian.

For further information — write Box 1206, or call 787-1990, Raleigh, North Carolina.



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quietly approached Samuel H. Kress and Mr. Kress promised to give a million dollars for the purchase of art to establish an art museum in North Carolina if the State would put up a matching amount. The rest is history. The state actually did appropriate the million. Samuel Kress died, but the Kress Foundation, now under the leadership of Rush H. Kress, honored the founder's promise. More than that, the idea took hold with the Kress Foundation and it gave works of art to 28 states in all, in addition to its gift to the National Gallery.

However, the Kress Foundation insisted in making its gifts in works of art, and not in cash, as Samuel Kress had promised, so it was necessary to modify the law to permit the matching gift to be made in works of art. This was finally done and in 1951, the Kress Foundation formally agreed to give paintings in value to match the state appropriation.

The Governor appointed a State Art Commission to purchase the paintings to compose the State Art Collection.

In 1952, one of the Phifer heirs died and approximately \$300,000 from the Phifer trust fund was turned over to the State Art Commission to be used for the purchase of art.

In 1953, the State increased its grant-in-aid to the Society to \$5,000 a year. At the same time, the Assembly appropriated funds to transform the former State Highway Building into a museum for the exhibition of the State's million dollar investment in art.

In 1955, Dr. Valentiner succeeded Miss Lucy Cherry Crisp as Director of the Museum, Mrs. Arrington died and Mr. Humber was elected President of NCSAS.

In 1956, the North Carolina Museum of Art opened with the State Purchase Fund Exhibition.

In 1960, the Kress Collection, now augmented to two and a half times its original amount, arrived and was installed.

In 1961, the Assembly created the North Carolina Museum of Art as a state institution and transferred its investment to the North Carolina Museum of Art. Title to the Kress Collection and the Phifer Collection of the NCSAS was given to the state. The Governor established a Board of Trustees for the Museum of Art, consisting of the Governor and the Superintendent of Public Instruction, ex-officio, eight members appointed by the Governor and four elected by the Board of Di-

rectors of the Art Society. Mr. Humber became President of the Board of Trustees of the North Carolina Museum of Art and Dr. Joseph C. Sloane, now Director of the Ackland Museum in Chapel Hill, became President of the State Art Society.

EDITOR'S NOTE: These notes were compiled from the North Carolina Art Society files, the personal papers of numerous persons involved in the above transactions and printed documentation of the period and publications of the North Carolina Museum of Art.

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Mrs. Julian Porter, President,
North Carolina Federation of Woman's Clubs

Appointed by the Governor

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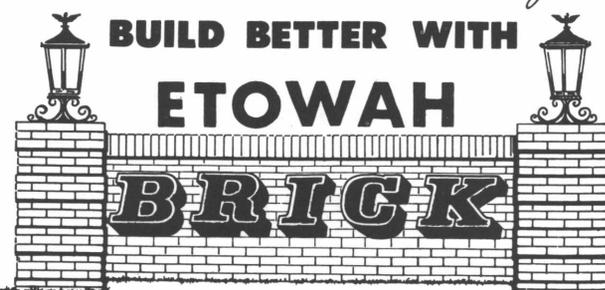
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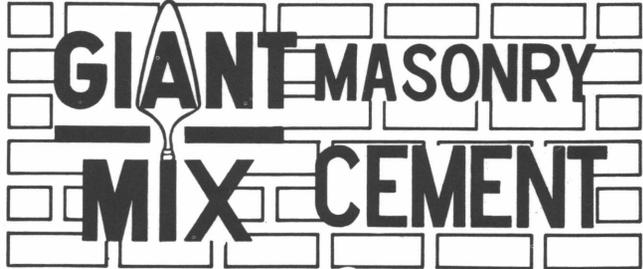
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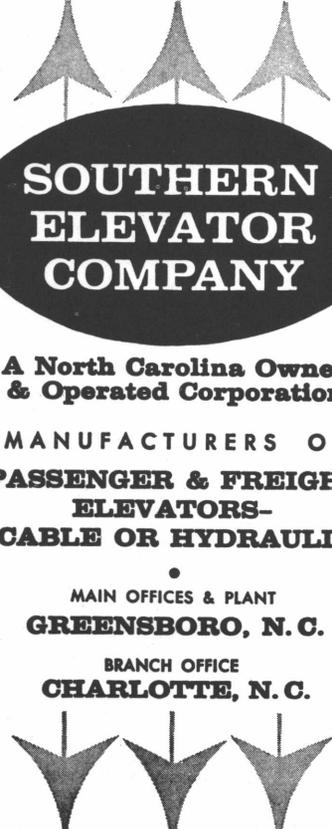
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A Museum is Like an Iceberg

(Continued from Page 33)

The sight of crates standing in the entrance foyer is only an outward sign of a form of internal chaos in the midst of which labors as dedicated and frustrated a museum staff as can be found anywhere. Frustrated because the supporting technical spaces a museum needs are either inadequate or lacking altogether. And what might these spaces be? A partial list would include a loading dock, receiving area, storage rooms, packing room, freight elevator, conservation and restoration laboratory, registrar's office, library, machine and wood working shop, classrooms, staff offices, study rooms, photograph department, security vault, guard's officers, and rest rooms. All of these are, or should be, invisible, but there is one additional absolutely essential space which should be highly visible and that is the museum auditorium. Our museum, however, has none at all, so that visiting lecturers are reduced to shouting down the poorly ventilated tunnel of a narrow side gallery while puzzled visitors peer in from adjacent spaces to see what is going on.

In short, our present museum building is, in a technical sense, a very bad museum indeed. We have no proper elevator, the office of the Curator of Collections is of the general order of magnitude of a telephone booth — but without any windows, the storage spaces are totally inadequate, and the receiving rooms, laboratory, and classrooms simply do not exist. The list of what is lacking makes it painfully clear that what started out as a temporary makeshift has become a very real burden, a hindrance to professional excellence in the conduct of the routine operations of the gallery. The time has come, indeed it is overdue, when we should provide a setting for our collection commensurate with its quality. Not long ago a Raphael was acquired and we acclaimed its arrival with great pride, but we could not mention with an equal pride the new home to which it had come. If one were to take visitors through the working spaces of a great modern museum they would be both fascinated and impressed; a similar trip through our building would lead to barked shins and simple incredulity that any kind of successful operation could be carried on in quarters so uncompromising. At the recent handsome reception for the members of the legislature it might have been a good idea to open this part of the museum as well, a part almost as valuable as the galleries they saw. The pride and the sophistication of North Carolina demand a new building for its growing collection of art; the needs of the museum staff demand the same thing. We should give heed to both.

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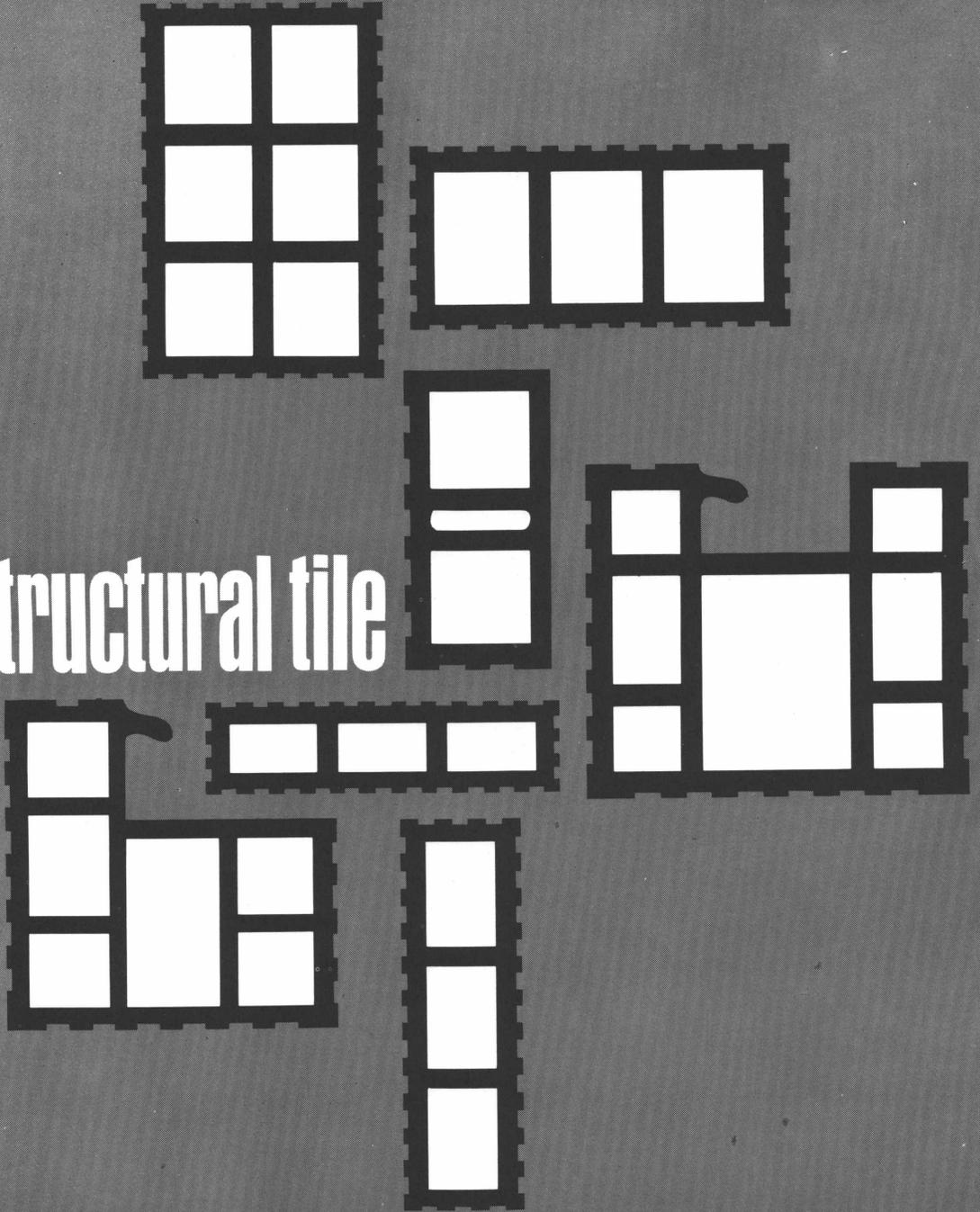
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PASSING SCENE

State Administration Building Dedicated

Leif Valand & Associates and F. Carter Williams, Architects
Ben Taylor, of Valand office, Architect-in-Charge

Governor Moore dedicated the State Administration Building in the presence of Lieutenant Governor Scott, House Speaker David Britt, Raleigh Mayor Travis Tomlinson, members of the State Supreme Court, Council of State and a number of State Legislators. Said Governor Moore: "This building represents our dedication to state Government, to efficiency and preparedness as well as to beauty."

Leif Valand, AIA, presented the Governor with keys to the building. Carter Williams, FAIA, introduced the consultants involved in the construction of the project: Ezra Meir, structural engineer; T. C. Cooke, mechanical engineer; Ameen & Owen, electrical engineers; and H. R. Buffaloe, plumbing consultant.

The four-story marble building located just west of the Legislative Building will balance the new Archives-Library building designed by the same architects and now under construction. Macon Smith, AIA, a partner in Williams' office, will be architect-in-charge of the Archives-Library Building.

* * *

The North Carolina Association of Professions, representing Architecture, Dentistry, Professional Engineers, Medicine, Pharmacy, and Veterinary Science is five years old this year. The spring number of its official Organ **Intra-Com** invites all members of these groups to join. Those interested should write The North Carolina Association of Professions, P. O. Box 10367, Raleigh, N. C. Yearly memberships are five dollars.

At the fourth annual meeting held this spring William W. Dodge III, A.I.A., retiring president, was elected to the Executive Committee. J. Hyatt Hammond, A.I.A., Raleigh, participated in a panel discussion on "What We Expect from the Association of the Professions." John Erwin Ramsay, FAIA, was elected treasurer for 1967-68.

Frank B. Turner, P.E., Head of the Property Control Division of the state government, long time member of the Association's Board of Directors, was recently named "Tar Heel of the Week" by the **Raleigh News and Observer**.

* * *

Saturday, May 27, **Commencement Day, the North Carolina State University** saw approximately 30 eager members of the Architecture Department of the School of Design, at N. C. State University receive their diplomas and depart from the campus all ready to reform the profession of architecture and remake the world. The architects already licensed and established in offices of their own will be delighted to receive more draftsmen in the interim before these reforms take place.

Honors given as follows:

AIA SCHOOL AWARD

W. P. Dinsmoore White, Durham, North Carolina

AIA BOOK AWARD AND

N. C. CHAPTER AIA BOOK AWARD

George Chung-Nien Yu, Sao Paulo, Brazil

ALPHA RHO CHI MEDAL

Joseph Allan Courter, Jr., Essex Falls, New Jersey

WALTER HOOK AWARD

Robert Cedric Dellinger, Gastonia, North Carolina

Richard Vance Kramer, Durham, North Carolina

Student work of the School of Design will be on exhibit at the School all during the summer.

* * *

Robert L. Durham, FAIA, of Seattle, Wash., on May 17 became president of The American Institute of Architects, succeeding Charles M. Nes, Jr., FAIA, of Baltimore, Md.

He assumed his new office May 18 at the close of the 99th national convention which opened in New York Sunday, May 14.

For the past year Durham has served as first vice president of the 19,000-member Institute. During the previous year he was a national vice president and chairman of the Council of Commissioners.

Durham was responsible for initiating efforts in the AIA's nationwide War on Community Ugliness. He headed the first task force to study and set it up, and then served as its coordinator for the first two years.

In Seattle he was actively involved in formulation of an ordinance establishing the Municipal Art Commission of the City of Seattle, an ordinance that has served as model for other cities throughout the United States.

Active for many years in the Guild for Religious Architecture (formerly the Church Architectural Guild), he was instrumental in its establishment as an affiliate of the Institute, and he served a term as its national vice president.

As if We Didn't Know—Preliminary findings of a study presented by a management firm conducting a study of the cost of architectural services reported that (1) the cost of such services has gone up sharply, (2) the profits of architectural firms have dropped sharply, and (3) clients of architectural firms are demanding "much more complicated and sophisticated service."

* * *

The American Institute of Architects has given approval to the sale of its historic "**Octagon**" headquarters in Washington, D. C. to the American Institute of Architects Foundation which will restore it and maintain it as a historic and architectural landmark.

The action clears the way for construction of a new AIA headquarters building adjacent to the Octagon. A revised design of the new headquarters structure was unveiled for AIA members on Thursday, May 18.

The Octagon, once occupied by President James Madison, bears the plaque of a National Historic Landmark. It was acquired by the AIA in 1899 and has been kept open to the public since.

When AIA outgrew the Octagon house, it constructed a headquarters building behind it. This building will be razed to make way for the new structure.

The AIA Foundation will restore and refurbish the Octagon and the garden behind it. AIA President Charles M. Nes, Jr., FAIA, said the appraised value of the Octagon house property is about \$600,000, and that about \$350,000 will be needed to restore the historic house.

The AIA Foundation is conducting a drive to raise funds to purchase and restore the Octagon.

* * *

The American Institute of Architects has initiated a study of "**interdisciplinary collaboration**" between architects and other design professionals such as engineers, landscape architects, and interior designers.

At its annual convention, which was attended by some 3,500 architects and guests, a resolution was adopted calling on the AIA Board of Directors to make the study and report back to the 1968 convention.

The action was sparked by presentation of a resolution to allow the Institute's chapters to establish the classification of "professional affiliates" in accordance with conditions set forth by the Board. The substitute resolution calling for a study of the issue was adopted by voice vote.

The Ackland Art Center in Chapel Hill is to be commended for its May showing of three traveling photographic exhibitions, all based on architectural design and structure. "An Architectural Study of the Chateau of Chambord," built in the 16th century by Francis I, showed a great variety of architectural detail.

"Toward a New City," an urban design study of Minneapolis, was an exhibition largely designed by Weiming Lu, a graduate of the Department of City and Regional Planning at the University of North Carolina at Chapel Hill, now with the City Planning Commission of Minneapolis.

"Stad Pampus," an exhibition dealing with a linear designed city in the Netherlands, was illustrated in an English language version of the Dutch magazine **Forum** which was available at the Museum during the exhibition.

* * *

Dimensions, March/April 1967, the publication of the Arkansas Chapter of The American Institute of Architects, reports that the annual Fayetteville Weekend, a meeting of the Arkansas Chapter AIA, the student Chapter, faculty and guests included:

"An 'Architectural Happening' put on by Mr. Callister, San Francisco architect and Stanford University professor, was an exciting verbal presentation synchronized to the pulsating beat of a jazz combo (three guitars, harmonica and piano) and illustrated by frenetically flashing slides on three large screens. The theme was the new position of architecture in the society of the sixties and beyond. Mr. Callister hypothesized that society, technology and the arts—particularly architecture—are all mixed up as a part of a new 'pop' system that just as rock and roll has moved from an independent teen-age phenomena into a real role as part of contemporary life. Architecture should face today's realities, accommodate them, and move into a similar significant position." **W O W !**

(Continued on Page 63)

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NORTH CAROLINA'S SEVENTEENTH FELLOW



Albert L. Haskins, Jr.

On May 18, 1967, Albert L. Haskins, Jr., joined 81 other newly elected Fellows of the A.I.A. at the annual dinner of the College of Fellows in the ballroom of the New York Hilton Hotel. Here, in the always impressive ceremony, the President of The American Institute of Architects placed around the neck of each the red ribbon from which hangs the coveted medal of The College of Fellows of the A.I.A.

Mr. Haskins, member of the Raleigh firm of Haskins and Rice, which recently received the Award of Merit for Design Excellence conferred by the South Atlantic Region of the American Institute of Architects, was graduated with a B.S. in architecture from the Georgia Institute of Technology in 1931.

He is Chairman of the North Carolina Construction Congress, former Chairman of the State Building Code Council which rewrote the State Building Code, former Chairman of the North Carolina A.I.A. Legal Affairs Committee, Past-President of the Raleigh Council of Architects, Past-President of the North Carolina Chapter of the A.I.A. and founder and first President of the North Carolina Architecture Foundation, a non-profit organization for education, research and advancement of the profession within the State.

Election to the College of Fellows is, with the exception of the Gold Medal, the highest honor which The Institute can confer. It is awarded on the basis of six different categories in which mem-

bers of the A.I.A. operate. These include: design, education, service to the profession, public service, science of construction, and literature.

Mr. Haskins, the only member of the N. C. Chapter of the A.I.A. to be elected to the College of Fellows this year, received his fellowship on the basis of Service to the Profession of Architecture.

His election brings the number of living Fellows in the State to fifteen:

Design, Education and Service to the Profession
Erle G. Stillwell

Design and Service to the Profession
A. G. Odell, Jr.

Design
Wm. Henley Deitrick
Harwell Hamilton Harris
Thomas T. Hayes, Jr.
G. Milton Small, Jr.

Education
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Service to Profession
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Robert L. Clemmer
Albert L. Haskins, Jr.
James C. Hemphill, Jr.
Anthony Lord
John Erwin Ramsay
John L. Skinner
F. Carter Williams

CONVENTION NOTES

Registration for the 99th annual convention of The American Institute of Architects totaled 4,627—the largest registration in the Institute's history.

The registration breakdown was as follows:

Corporate Members of AIA	1,738
Associate (Architect) Members	84
Product Exhibitors	1,163
Ladies	834
Male Guests	106
Students	676
Other	26

by Edgar H. Hunter, AIA

Governor Nelson A. Rockefeller of New York welcomed the Convention on behalf of the State at the opening session. He told the Architects of the State's recent record in achieving excellence of design for state institutions.

At the **opening affair** of the Convention on Sunday, the 14th, a reception was held at the Whitney Museum to honor its Architect, Marcel Breuer.

A multi-level party, transportation of guests between floors was by room-sized elevator with a double ceiling height. Strolling musicians, folk singers, "Willy the Lion," Smith with derby and cigar, and an "all-electric" orchestra competed for attention with constructions, painting and sculpture and the new building. All were subjugated however by the general din of 4,000 architects and their guests who conversed, laughed, danced and made merry in an orderly, yet electric, kaleidoscope of evening gowns, black ties and happy individualists of all ages, from neophyte architect to Fellow and Emeritae. All this, while Marcel Breuer, "Leuca" to many, was seated in a corner, warmly reminiscing with his former students, many of whom are now leaders in the profession.

On the following day, **Mayor Lindsay of New York City**, cited the new approach to architectural design in the city, fostered by an improved fee schedule and a blue ribbon advisory board composed of architects. Philip Johnson and several city officials followed Mayor Lindsay in discussing the city's problems and solutions.

Monday workshops were held on training for the profession with Robert Geddes, Dean at Princeton, explaining an AIA Commission report. Dr. Harold Taylor, former president of Sarah Lawrence College, addressed the convention concerning education of the layman to the three dimensional understanding of his environment. Specifically, he suggested that education should begin in kindergarten with an extension of training in visual perception in order that the world would eventually be more aesthetically satisfying.

Monday night at the **President's Reception**, the architects enjoyed a buffet supper at tables around the pool and fountain of the garden court at the Metropolitan Museum of Art. In nearby rooms outstanding collections of ancient art from Cyprus, Egypt and Greece were on view. Somewhere, too, was President Nes and the receiving line.

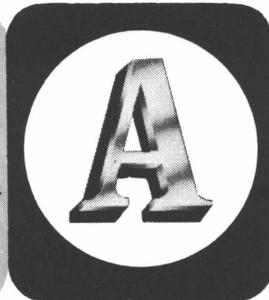
At **Lincoln Center**, Wednesday night, AIA Gold Medalist Wally Harrison's Metropolitan Opera House was entirely filled with the AIA. On the red carpeted curving stairway, the architects and their wives entered the baroque red and gold opera hall, the most effective feature of which was the crystal chandeliers. These were made by Austrian artisans and are a gift of that government to the American Opera. As the perfectly conceived and executed performance of "Midsummer Night's Dream" began, the chandeliers were retracted from their positions in mid-house to positions flush with the ceiling, slowly dimming as they moved upward.

Brandenburg Nos. 2 and 4 were danced with fine technique, but the abstract design intended should have been viewed from one ideal position to be successful. Confusion of form caused by crossover positions of the dancers made this portion of the program disappointing. The erotic, fierce presentation of Nureyev in "Paradise Lost" largely obscured by its vehemence the magic dancing of Margot Fonteyn. Compelling in all of its concepts and presentation, this ballet makes at one time its debut and permanent place in ballet history.

Thursday, the **final day of the convention**, the new AIA President, Bob Durham, presided at a business session and workshops were held on technology in architecture.

The always splendid spectacle of the investiture of the Fellows and the award of the Gold Medal to Wallace K. Harrison followed by dancing, completed a fine big city convention, so different from last year's Denver, but possessing a character only New York City can provide.

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THE PURVES LECTURE

Dr. Marshall McLuhan of the University of Toronto delivered the third Annual Purves Memorial Lecture to open the 1967 AIA Convention Monday morning, May 15, in the Hilton Hotel in New York.

Dr. McLuhan was introduced by President Charles M. Nes, Jr., FAIA, to the audience of AIA members and guests at the 99th and largest convention The Institute ever held.

In spritely words, he characterized Dr. McLuhan as a controversial spokesman for our times, who, by written and spoken social commentary had succeeded in outraging conventional minds on both sides of the American-Canadian border.

Dr. McLuhan's address was worth the considerable mental effort he required of his audience to supply the continuity between his striking ideas. He spoke of the Euclidian world of order, sequence and continuity by which architects have been conditioned for so long, as replaced by an electronic world of "instant now." The reliance and potential of computer technology was, of course, the social connotation in these remarks. Dr. McLuhan used a figure of "acoustic space" in contrast to more familiar "visual space" which has sequence of beginning, middle and conclusion, or at the very least, a progression. "Acoustic space," or environment, he stated, consists of isolated experiences or events in which any connective substance must be provided by interpretation or subjective contribution of the individual. To illustrate what he meant, he used the newspaper, with an assortment of unrelated news stories, arbitrary in degree of importance and unrelated except by interpretation by the reader.

Dr. McLuhan had a riddle for his architect audience. Posed he, "What is purple and hums?" Answer: "An electronic grape—it hums because it doesn't know the words." The abstract quality of this ploy characterized much of McLuhan's address.

Dr. McLuhan's remarks themselves best illustrated his idiom; a series of ideas, handsome and striking in their exposition, yet not related one to another, as he touched on one subject after another. In this sense, he figuratively hung lanterns in endless space. Each increased in intensity, brilliance and color, yet was followed by yet another light of unrelated color and form and in an unexpected and unprogrammed location.

OUR CONTRIBUTORS

DR. JUSTUS BIER

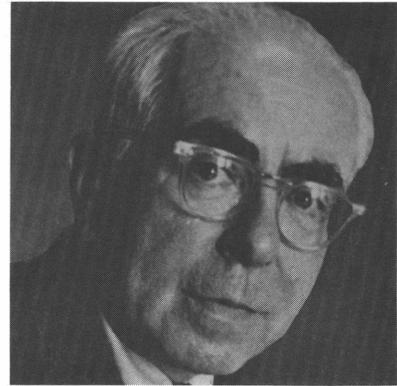
Director, North Carolina Museum of Art

Born in Nuremberg, Germany, and educated in Germany and Zurich, Switzerland, where he received his doctorate from the University of Zurich, Magna Cum Laude, in 1924. After having held positions as Director of the Kestner Society Art Institute and of a museum for industrial design in Hanover, Germany, he was invited to join the faculty of the University of Louisville, Kentucky, in 1937, later becoming Professor of Art History, Head of the Department of Fine Arts, and the Director of the Allen R. Hite Art Institute.

Two Guggenheim Fellowships.

A Fulbright Grant. Membership in the Institute for Advanced Study in Princeton, New Jersey.

Director of the North Carolina Museum of Art, January 1961 to present.



JANE TYSON HALL Journalist

Art Editor and longtime staff writer for **The News & Observer**.

Graduate of East Carolina College and former trustee of the college. Former president of the North Carolina Press Women's Association. Winner of a Reid Foundation Fellowship in 1957. Six times winner of the prize offered by the North Carolina Chapter AIA for the best story published in the press on an architectural subject.



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Arts Council Award 1960

Member, Advisory Committee of the Kennedy Center for the Performing Arts (by appointment of President Kennedy). Chairman, North Carolina State Arts Council (by appointment of President Johnson) Board Member, National Council on the Arts (by appointment of President Johnson). Vice-Chairman, Associated Council of the Arts. Trustee, North Carolina School for the Arts.

Founder and former President, Arts Council of America. Founder and former Vice-President, Tri-States Arts Council. Former Chairman, Winston-Salem Arts Fund and former Vice-Chairman of fund drives for the Winston-Salem Arts Fund, the Winston-Salem Community Center, Salem Arts Center and North Carolina School for the Arts. Former Director, Winston-Salem Gallery of Fine Arts, Associated Artists, Friends of Moravian Music, United Fund, Winston-Salem Little Theater, American Symphony Orchestra League, Winston-Salem Symphony, Winston-Salem Arts Council Endowment Fund, and Film Friends.



HARWELL HAMILTON HARRIS

Fellow of American Institute of Architects. Member of Congres Internationaux d'Architecture Moderne.

Noted for his contribution to the development of the California House. Work included in Museum of Modern Art's 1943 selection of the 47 most significant buildings of the preceding decade, and its 1952 selection of the 43 most significant post-war buildings. Included in **Fifty Buildings of the Last Hundred Years**, selected by **Architectural Record's** jury of architects and historians. Included in American Institute of Architects' **One Hundred Years of Architecture in America**, 75 examples, 1857-1957.

Work exhibited by U. S. State Department, American Institute of Architects, American Federation of Arts, Museum of Modern Art, Royal Institute of British Architects, Royal Victoria Institute of Architects. Work exhibited in New York World's Fair (1939), Golden Gate International Exposition (1940), Undecimo Triennale de Milano (1957), Moscow (USSR) Fair (1959). Work published in U.S.A., England, France, Italy, Germany, Switzerland, Sweden, Japan, Argentina.



ROBERT LEE HUMBER, Lawyer, Statesman, Patron of Arts and Education, Chairman of Board of Trustees, N. C. Museum of Art
Educated Wake Forest College, Harvard University, Oxford University and University of Paris. Phi Beta Kappa, Rhodes Scholar, American Field Service Fellow, University of Paris. LL.B. Wake Forest College.

Honorary Degrees: LL.D. Wake Forest College and University of North Carolina.

World Government Medal for outstanding service by an individual to World Federation.

American War Dad's Medal for greatest single contribution to World Peace.

Salmagundi Medal for enduring service to art on a national level.

Founder Movement for World Federation.

Vice President United World Federalists, Member National Executive Council and President North Carolina Branch.

Member North Carolina State Senate, three terms.

Member Tryon Palace Commission.

Trustee North Carolina Symphony

Member North Carolina Capital Planning and Heritage Square Association

Chairman State Art Commission

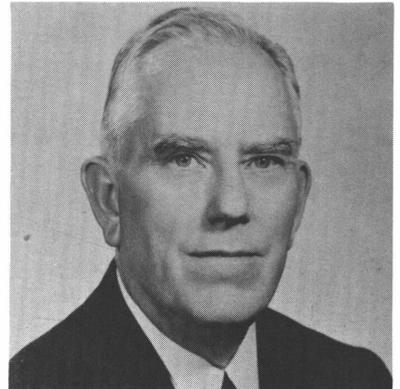
Trustee and Chairman Pitt Technical Institute

Former Trustee, Meredith College

Former President of Board and Chairman of Executive Committee, Wake Forest College.

Former Chairman State Art Commission

Former President of State Literary and Historical Association.



EDGAR H. HUNTER Architect
Member American Institute of Architects.

Attended Dartmouth College, Thayer Engineering School, B. Arch Harvard Graduate School of Design. Taught Naval Architecture, M.I.T. Established successful architectural design course in Art Department of Dartmouth College. Fine Arts degree from Dartmouth College. Visiting lecturer University of New Hampshire and Columbia University. Past President of New Hampshire Chapter AIA. Olympic skier and member first Pan-American Ski Team. Work published in 162 U. S. and foreign magazines.



MRS. GEORGE W. PASCHAL, JR. Mother and homemaker,

interested in art as an educational medium;

Iowa State University, B. S. in Home Economics Journalism; President, North Carolina State Art Society; Member, Board of Trustees, North Carolina Museum of Art; Former Associate Editor, **The Farm Journal**.



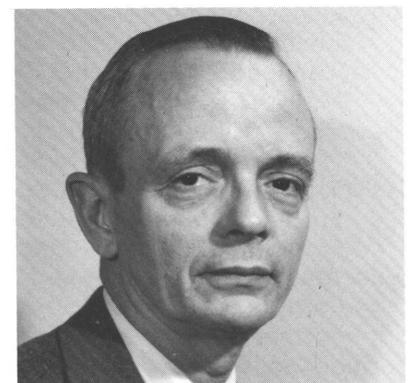
JOSEPH C. SLOANE Professor of Art
Chairman, Department of Art, UNC-CH
Director, Ackland Art Center

Graduated A.B., M.F.A., Ph.D. Princeton University.
Professor, University of North Carolina since 1961.

Past President College Art Association
Member, Advisory Council, Dept. Art and Archaeology, Princeton University

Member, American Society for Aesthetics
Director, National Council on Arts in Education
Member Southeastern Art Museum Directors Association

Trustee, North Carolina Museum of Art
Director, Associated Artists of North Carolina
Past president North Carolina State Art Society
Chairman, Art Subcommittee, Arts Committee, N. C. Charter Tercentenary Commission
Chairman, Program Committee, N. C. Arts Council
N. C. Area Chairman, Committee to Rescue Italian Art



CHARLES WHITSON STANFORD, JR.

Art Historian, Director N. C. Museum's Council, Vice Chairman Fine Arts Committee for Executive Mansion, Trustee Historic Hillsborough Commission.

A.B., University of North Carolina. Continued education at Teacher's College, Columbia University and Princeton University Graduate School.

A year of research and travel abroad, succeeded by a year in the Curator's Department at Colonial Williamsburg and another year of research and travel led to the position of Curator of Education at the North Carolina Museum of Art, where he has been since 1958. He lectures throughout the state, is author of various magazine articles and a textbook, "Masterpieces in the North Carolina Museum of Art". He is the originator of the Mary Duke Biddle Gallery for the Blind in the Art Museum.



BENJAMIN FORREST WILLIAMS

Painter and Art Historian

Curator of N. C. Museum of Art 1956—

Graduate UNC, Art History and Education. Continued education in Columbia University Extension and Ecole du'Louvre, Paris. Netherlands Institute for Art History, The Hague. George Washington University, Corcoran School of Art and National School of Art, Washington.

Exhibited paintings in the National Museum of Art, Corcoran Gallery and Phillips Gallery in Washington; Jacques Seligman Galleries in New York and with American Federation of Arts in major galleries and museums of the country.

Awards include: first prize, Netherlands Institute of Art History, The Hague, 1964; Washington, D. C. Society of Painters, 1946; Painting, Corcoran School of Art, 1945; Purchase Award, N. C. Artists Annual Exhibition, 1947.





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Why A New Museum Building?

(Continued from Page 31)

Morgan Street to see three school buses lined up at the curb (with students from the three schools arranged on both sides of the front door awaiting their turn), railway expressmen carrying crates through the door, and individual visitors trying desperately to worm their way in or out through the solid mass of school children. The problem here is that there are only two doors to the street, and one of these has only limited use. Therefore, works of art, truckers and visitors must all vie for entrance and exit.

It is amazing that the Museum functions as well as it does considering these handicaps. With a staff less enthusiastic, a temporary exhibition program (especially a full-scale one such as ours) might have been given up altogether as unsuitable. The same might be said for the concert and lecture series, or even for the guided tour program that has worked so mightily against such odds through the years. It is furthermore astonishing to see what quality of collection has been brought together in these halls, although it is somewhat dismaying that many paintings and sculptures—especially the ones of larger size—must be seen under rather trying circumstances.

There is nothing that money cannot remedy. A new building could easily provide a frame in which this magnificent collection, acquired in the extraordinarily short time of 20 years, could be exhibited so as to provide the full use and enjoyment of it.

Passing Scene

(Continued from Page 53)

Open Office In Raleigh

James T. Quinn, AIA, and J. B. Wiggins, AIA, announce the opening of their firm Quinn-Wiggins, Architects, for the practice of architecture at 109 Oberlin Road, Raleigh, on June 1.

Mr. Quinn was formerly Vice President of Synergetics, Inc., a Raleigh architectural firm, and Mr. Wiggins has been associated with the firm of G. Milton Small & Associates, Raleigh. Mr. Wiggins is also a part-time architectural instructor at the School of Design, N. C. State University.

Expo 67 promises to be an architect's fair, in much the same way as was the Chicago World's Fair of 1893. It is quite possible that Bucky Fuller's giant dome, which holds the possibility of roofing over whole cities, may have as much influence on future building as did Chicago's "White City," which changed the course of building in the United States for nearly half a century.

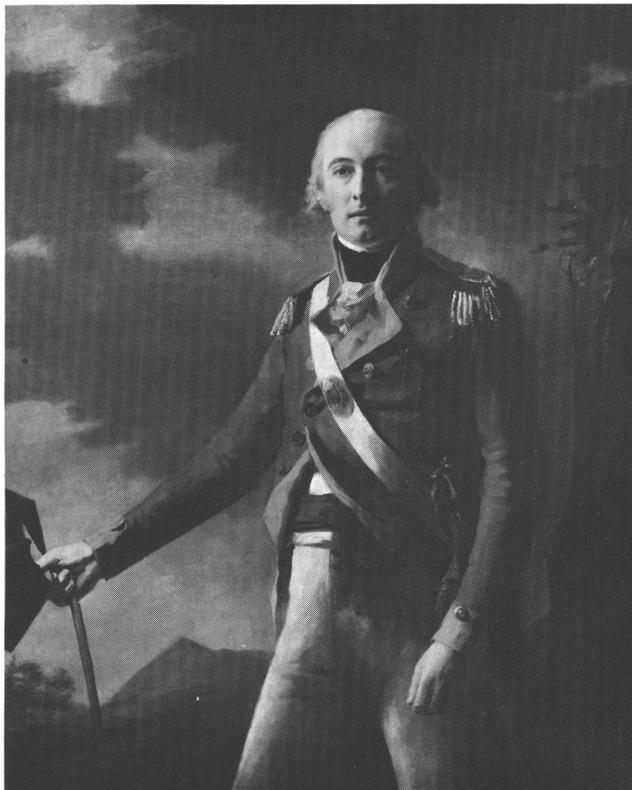
Orchids to Senator White

As this magazine goes to press, news comes that Senator White of Lenoir has introduced Senate Bill 631 to be entitled An Act to Create the State Art Museum Building. The proposed commission will consist of 3 persons who have served in the Senate, to be appointed by the President of the Senate, 3 persons who have served in the House to be appointed by the Speaker of the House and 9 persons to be appointed by the Governor.

The commission will determine the site for the building, employ architects, contract for construction and supervise generally the location, construction, furnishing, equipment and care of the State Art Museum Building. It will be empowered to call on state agencies for help, appoint advisory committees, receive gifts, acquire land and exert all powers necessary in carrying out the general purpose of the act.

Orchids to Senator White! Let us hope that in 1987 the Museum can commemorate the 20th anniversary of the passage of this bill and celebrate those who passed it, just as today it celebrates those who passed the art appropriation bill 20 years ago.

*Sir Henry Raeburn — "Major General Andrew Hay" —
Courtesy of North Carolina Museum of Art,
Gift John Hay Whitney, New York*



How to Get and Spend a Million Dollars

(Continued from Page 44)

Humber asked him to fly there with kodachromes and transparencies of all the proposed paintings and seek his appraisal and approval. Time was at a premium, for the New York dealers had finally reached a point where they could no longer afford to hold their works indefinitely and had stipulated an absolutely final deadline of December 31, 1951. It was already December. Valentiner was not at all certain that he could deal properly in so short a time with the 180 paintings now gathered. But when he saw the kodachromes and transparencies, he had no worry because he knew from his long experience in Europe and here the background and provenance of all but twelve of the pictures.

Hamilton flew back to Raleigh with a complete file of Valentiner's reports which Humber took on December 31 to the Attorney General's home along with a crate-full of some thirty books written by Valentiner and his Who's Who account. The Attorney General at first agreed to appoint him as the substitute authority, and Humber telephoned the galleries that the deal was final, that their checks would be made out and sent right after the New Year's holiday. But the Attorney General later doubted his own competence to make this decision, and the case was taken to the County Superior

Court, which upheld the substitute appointment. Appealed to the Supreme Court, the case was also won there, so that it is now a matter of legal record that by decision of the Supreme Court of North Carolina, Dr. Valentiner is a worthy substitute for the National Gallery. . . .

But where to put all this art, now that it was actually acquired? Efforts were made, without success, just to find space to show the pictures for a couple of months so that the people, once seeing their new possessions, might be stimulated to do something towards getting them housed.

After another series of legal battles, it was finally arranged that an old Highway Building should become the new museum. . . .

"Museum of Art" has just been chiseled over the door of the thirty-five-year-old red brick building a stone's throw from Raleigh's handsome Greek Revival Capitol. . . .

A collection and a museum building demanded a director and a staff. When it was learned that Dr. Valentiner had left his directorship post in Los Angeles and retired to Rome to write, he was urged instead to try to see his way clear to retiring into another directorship. . . . now, at the age of 76, he puts in full-time work.

The remarkable example of the new-born museum should inspire other legislative bodies. As Valentiner says, "No doubt other states and cities will follow North Carolina's example."



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HAMMOND SPEAKS FOR HIGHWAY BEAUTIFICATION

J. Hyatt Hammond, Asheboro architect and first Vice President of the North Carolina Chapter AIA, spoke as a proponent of billboard control and junkyard screening at a public hearing before the joint Senate-House Public Roads Committees on Tuesday, June 13, 1967. Mr. Hammond had this to say: "Representing the North Carolina Chapter of the American Institute of Architects which includes eighty percent of the registered architects in North Carolina, I submit the following for the consideration of this Senate committee:"

In June 1965 at the American Institute of Architects Convention in Washington, D. C. the following resolution was passed:

WHEREAS, the national law proposed for the control of billboards will greatly strengthen current efforts to protect the natural beauty of the American landscape; and

WHEREAS, exemptions granted by the proposed legislation for billboards located in commercially or industrially zoned areas would fail to provide the same degree of protection in urban areas as that given to rural areas; and

WHEREAS, the proliferation of billboards, signs and other eyesores at the approaches to America's towns and cities constitute a major source of urban ugliness,

THEREFORE BE IT RESOLVED, that the American Institute of Architects in Convention assembled urge the President and the Congress to take appropriate steps to eliminate billboards on **all** portions of interstate highways; and

BE IT FURTHER RESOLVED, that local governments and citizens be urged to enact appropriate ordinances regulating the location and character of billboards and other signs along State, county and municipal roadways within their boundaries.

The North Carolina Chapter of the American Institute of Architects endorsed this resolution in its fullest meaning.

The following statements are made about Restoration, Preservation and Enhancement of Natural or Scenic Beauty along highways and Junk Yard Control — Senate bills 574 and 576.

"In order to recover from the unlimited number of errors that man has made in the planned use of his land in this state and in order to properly plan future highways, control of adjacent areas along State Highways is necessary".

"With the ever increasing number of junk yards and the accelerated accumulation of waste it is absolutely mandatory that regulations be established for the control of junk yards."

"The North Carolina Chapter of the American Institute of Architects endorses Senate bills numbered 574-575 and 576 and encourages their immediate passage."

Benvenuto Cellini — "Neptune" —
Courtesy of North Carolina Museum of Art,
Gift of Mr. & Mrs. Arthur W. Levy, Jr., Raleigh



Ernst L. Kirchner — "Panama Girls" —
Courtesy of North Carolina Museum of Art
Bequest of W. R. Valentiner



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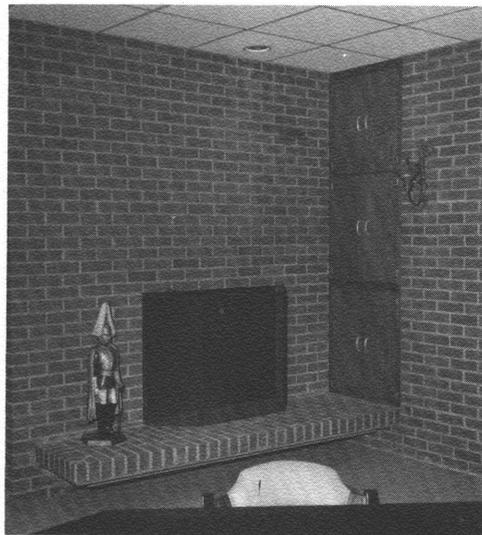
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Raleigh, N. C.

Architect
F. Carter Williams & Associates AIA

Landscape Architect
James B. Goodwin & Associates

General Contractor
Davidson & Jones

