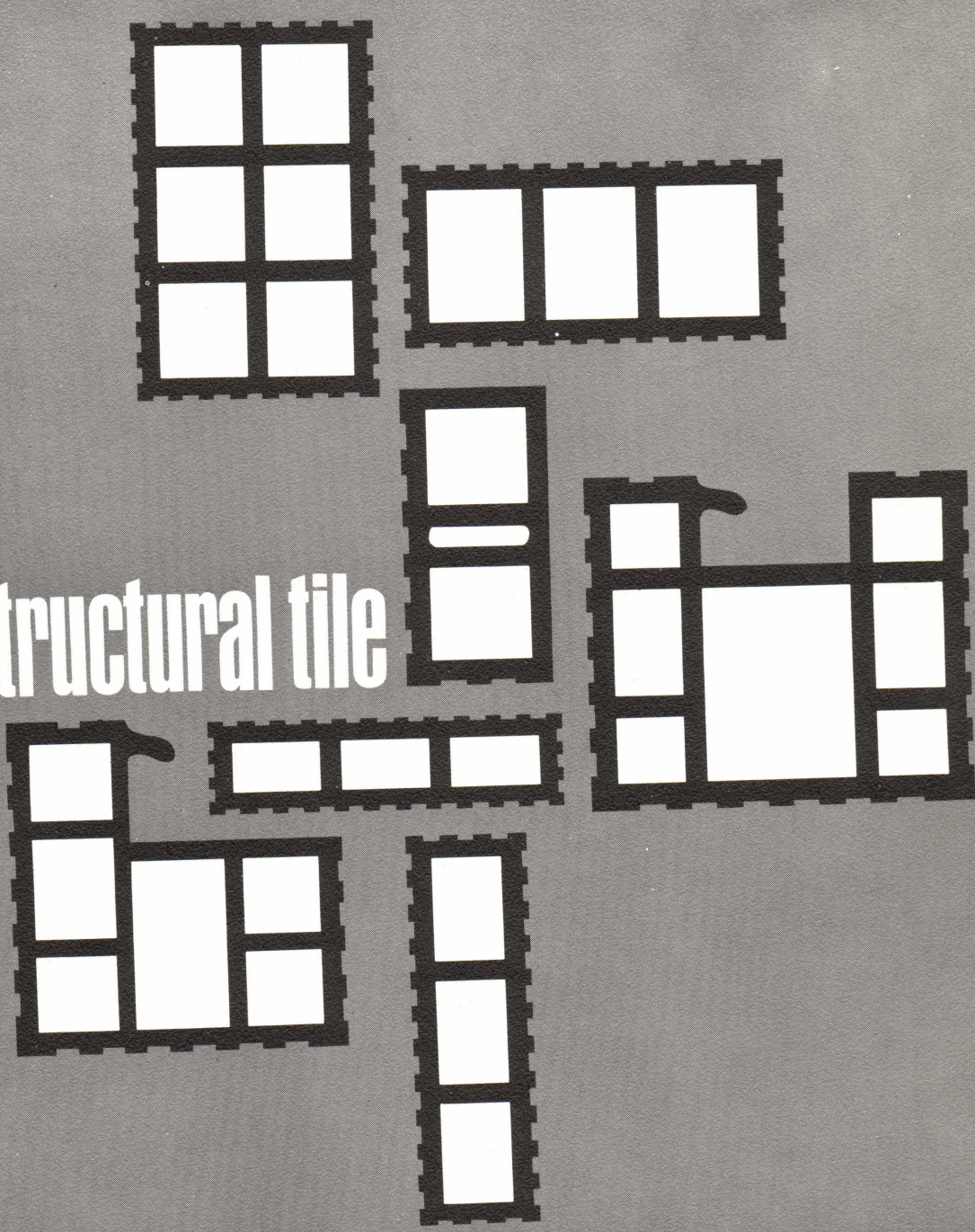


SEPTEMBER, 1967

NORTH CAROLINA
ARCHITECT



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



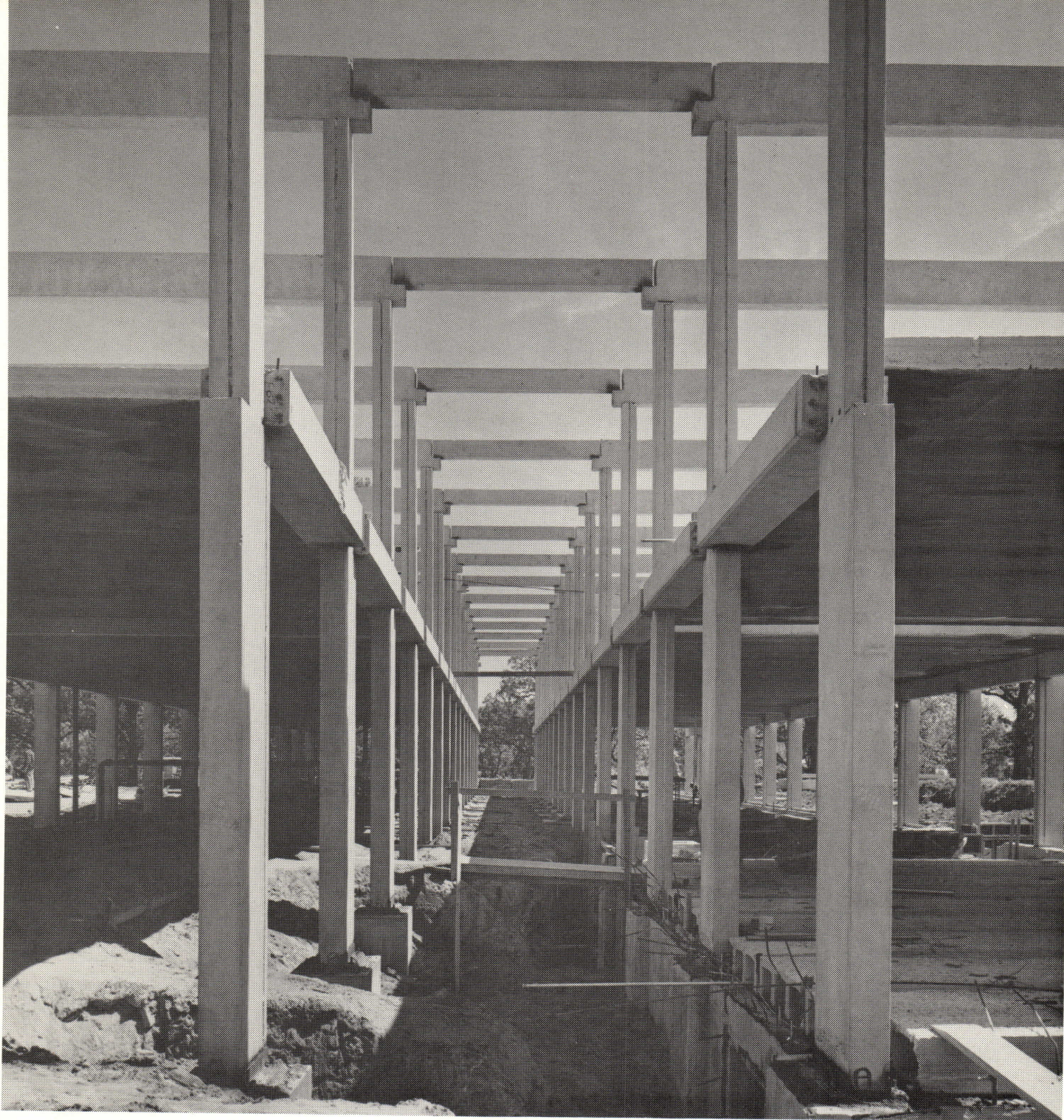
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NORTH CAROLINA ARCHITECT



SEPTEMBER 1967, VOL. 14, NO. 9

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This issue of North Carolina Architect, devoted to architecture at the University of North Carolina at Chapel Hill, was compiled and edited by Arthur N. Tuttle, Jr., AIA, director of planning at the university. James L. Brandt, AIA, was in charge of layout.



QUALITY METALWORK

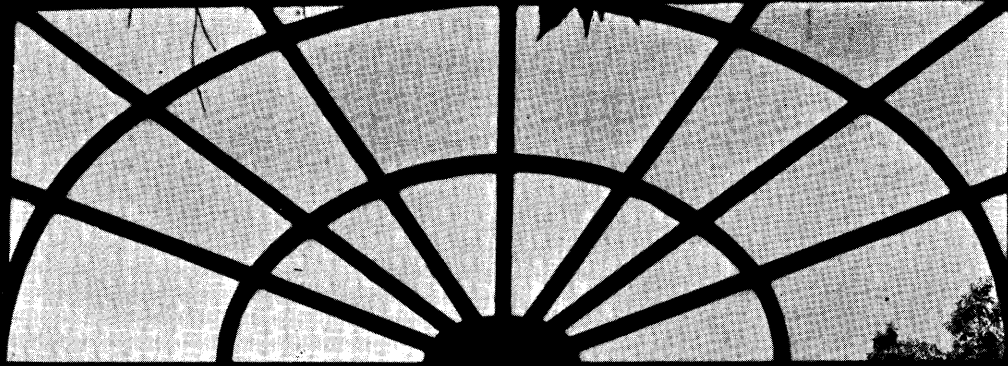
Graceful design and careful workmanship combine to make this stair rail a feature of this gracious home.

Residence of Mr. and Mrs. Ralph C. Price,
Greensboro, N. C.

Architect: Mott B. Schmidt, New York, New York

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GREENSBORO, N. C.



the architecture of the university of north carolina at chapel hill



the architecture of the university of north carolina at chapel hill

by Arthur N. Tuttle, Jr., AIA

The campus of the University of North Carolina at Chapel Hill is considered by many people to be one of the most beautiful in America. Like the campuses of a few other universities in this country, it reflects today the continuing efforts of a great institution to fashion a physical setting best suited for its great variety of activities and consistent with its philosophies and goals. The present campus in Chapel Hill is neither the product of the values of a single era nor the result of following a single master plan. Rather, it is the culmination of the creative efforts of a great many people, dreaming, planning and building through almost two centuries.

A study of the records of the University reveals that the present campus is the outgrowth of four major periods of building. The first period began in 1793 and was concluded almost a century later in 1875. During this important formative stage the initial campus was planned and developed; the dominant open space that stretches between South Building and Franklin Street was conceived; and the centrally located South Building (1814) and the two flanking buildings—Old East (1793) and Old West (1822)—were constructed, as were Person (1797) and Gerrard (1837) Halls and Smith Building (1851) which is known today as the Playmakers Theatre.

Apparently, these buildings were located in accordance with a plan similar to the one adopted a few years earlier by Princeton University. This plan, characterized by a central building with two or more flanking buildings, followed a then popular prototype which was employed in numerous other instances. Finally in 1859, near the end of this initial century of campus building, New East and New West were located along the north side of Cameron Avenue, thus establishing the direction of growth that was to prevail during the subsequent four decades.

The buildings constructed during the first period mirror the political as well as the aesthetic values of the times. While it is difficult now to conceive that these historic structures were ever the subjects of bitter debate and the centers of political storms, this is nonetheless true. Among the buildings constructed during this initial period are two of great architectural merit which deserve recognition. I am referring here, of course, to Person Hall—the petite Georgian gem—which has been enlarged greatly and is now more than twice its original size and to Smith Hall—now the Playmakers Theatre—which is the product of the architectural skill of Alexander Jackson Davis, one of the great architects of the time.

The second major period of

campus development began after the reopening of the University in 1875 and was concluded by the first World War. During this era it was held that the portion of Cameron Avenue traversing the campus was an "academic street" and that new buildings should be arranged on either side of the street or located in relation to existing buildings that faced on the street. As was generally the case elsewhere in the United States, the designers of new buildings were borrowing architectural concepts freely from the storehouses of antiquity. This was also the period of the Olmstead Brothers, the great landscape architects, and the design of exterior spaces was of particular concern during this period.

The buildings constructed in Chapel Hill between 1875 and 1914 are similar to structures designed for many other American college campuses during that period and indicate that the University and its architects were caught up and swept along with the prevailing architectural values of the times.

Mr. Arthur C. Nash, a former consulting architect to the University describes the architecture of this era in the following way:

"In the post-Civil War period, and up to 1920, the year in which the great building expansion of the University began, not only did the east-west expansion along Cameron Avenue continue,

but for the first time since 1848 additional construction took place on the North Campus. For, it was within that span of years that Alumni Hall, the Carnegie Library (now Hill Music Hall), and the Battle-Vance-Pettigrew dormitory group were built. Standards of taste, in architecture, were at a low ebb during the greater portion of that period. Between 1860 and 1920 most of our older American colleges and universities were blown about by every wind of architectural doctrine. Harvard, Yale, Princeton, and many of the lesser institutions of learning throughout the land have, among their buildings, ample evidence to prove it. Nor did the University of North Carolina wholly escape this blight; witness the Collegiate Gothic and grey pressed-brick intrusions upon her (Pseudo-)Classic groves!"

The buildings added to the campus during this period before the start of World War I are in sharp contrast with the earlier red brick buildings. They were constructed of white brick and red mortar and usually have stone trim. In general, Neo-Classic motifs predominate although some were designed with Gothic forms and details. These buildings indicate the changing values of a university in a society that was beginning to industrialize.

During the years immediately following World War I, the University entered a new era of

rapid expansion and sustained growth. Mr. John Nolen, the noted landscape architect and town planner, was asked by the Faculty Buildings and Grounds Committee to prepare a plan to guide the future development of the campus. While he proposed many improvements for the campus, perhaps his most important contribution was the idea of a major quadrangle on the opposite side of South Building continuing the central open space through the campus from Franklin Street to the University's main library. Although Nolen's plan was never followed in detail, it has had an important and lasting influence on the design of the campus.

In the early 1920's there was a reaction to the Neo-Classic and Neo-Gothic buildings of the Victorian Period and a widely expressed desire for a return to the simplicity of the late Eighteenth and early Nineteenth Century style of building. Many universities at this time were adopting a single style of architecture, choosing between the Twentieth Century Gothic fostered by Ralph Adams Cram and the New-Georgian offered by McKim, Meade and White. The University chose the latter, and in 1920 McKim, Meade, and White began a long association as consulting architects. This firm set the pattern of architectural design and campus development that was continued without exception until the early 1960's.

During the past four or five years new buildings for the campus have been designed to conform to the general plans for the campus and to meet new requirements and to take advantage of new construction methods and materials and advances in architectural design concepts. A number of these new buildings are illustrated in this issue of **The North Carolina Architect**. In each instance the architect has considered the design of surrounding buildings and the special requirements of the project before selecting appropriate materials, construction techniques and design solutions. As part of a continuing effort to achieve a visually rich and attractive campus, each architect was asked to devote special attention to the way in which the new work designed to meet new requirements could be brought into harmony with the existing buildings of the campus.

In general, three major aspects of the design of the structures have been taken into consideration: (1) architectural scale, (2) color and texture of materials, and (3) spacial arrangements or the relationship of buildings in space. The scale of existing buildings, which varies considerably, has been taken into consideration by the architects of the new buildings. For example, the addition to Davie Hall by Holloway-Reeves and Associates is scaled to complement New East, Caldwell, and

Howell Halls and to be in harmony with South Building. The colors and textures of materials already utilized in buildings on the campus are being used in the new structures. When new materials are used on the exterior of the new buildings, they are selected to be compatible with existing materials in both color and texture. Finally, the pleasant spacial arrangement of the campus is being continued and enhanced. The earlier layout of the campus, which is based upon a concept of a strong central axis with building groupings placed at right angles to each other to form courts, is being continued. For example, the three new buildings in the Student Union, Undergraduate Library, and Bookstore Complex designed by Cameron-Little and Associates are related to Lenoir Hall, to Wilson Library, and to each other to form a new partially enclosed exterior court which is similar in size to the existing court between Saunders, Manning, and Murphey Halls.

The utilization of contemporary thinking in the design of buildings for the campus is entirely consistent with the traditions of the University of North Carolina at Chapel Hill. A close look at the buildings on the campus today reveals that through the years the University has proceeded to construct the best possible buildings it could at any particular time in its history. By and large the buildings are re-

lated to each other in a formal way on either side of a main axis which runs through the major open space. Small groupings of buildings create partially enclosed courts. The buildings are of red and light buff brick. Many have limestone or wood trim. A few buildings are covered with a light buff colored cement wash. Wilson Library has a limestone face. The original buildings were rather plain rectangular brick structures; but as tastes have changed, the style of buildings on the campus has changed. The Playmakers Theatre represents an effort to utilize the best of the Roman Revival style. Both New East and New West are unique and highly successful efforts to produce buildings of great quality. The Library is an example of the Neo-Classical style of McKim, Meade, and White. The campus has its share of Victorian buildings, and it has a great many Neo-Georgian buildings. At the present time the total effect is a rich and pleasing one. The buildings of diverse architectural style are united in a harmonious fashion by the mature trees, unified landscaping, brick walks, and low stone walls.

As the following examples indicate the University and a number of architects are continuing to devote great effort to the task of adding fine new buildings to a beautiful campus in an attempt to create an ideal physical environment for its various activities.



... although a building is necessarily complex, it does not follow that the final form be jumbled . . .



CHASE CAFETERIA

G. MILTON SMALL, FAIA, AND ASSOCIATES, ARCHITECTS

1

the architect says:

“

Since this was the first building to be approved for construction on the campus without the requirement to imitate or follow a historical visual enclosure, the responsibility was great to design a structure that would function well yet could be understood by the entire community. Even with this special responsibility, my design philosophy did not need to be altered. Although I had received a program and budget, I nevertheless started with the required functions and had a thorough review of the receiving, preparation, serving, and dining requirements with the Food Facilities Director, Mr. George Prillaman, and my kitchen equipment consultant, Richard Iuen, prior to drawing a single line. From this point I endeavored to implement my philosophy of design:

I attempt to develop spaces and structures into a work which is distinguished by its style, form, and integrity and that will stimulate the emotions and give a spiritual uplift to the surrounding area.

Although a building is necessarily complex, it does not follow that the final form must be jumbled, have various parts unrelated, or be irregular in form. Many design items have as their true function the visual simplification of the project as a whole. This concept is not a modern innovation. Indeed, it has been used since the beginning of time.”



... a departure in appearance contrasts with the adjacent brick ...



DENTAL RESEARCH CENTER

HOLLOWAY-REEVES, AIA, ARCHITECTS

2

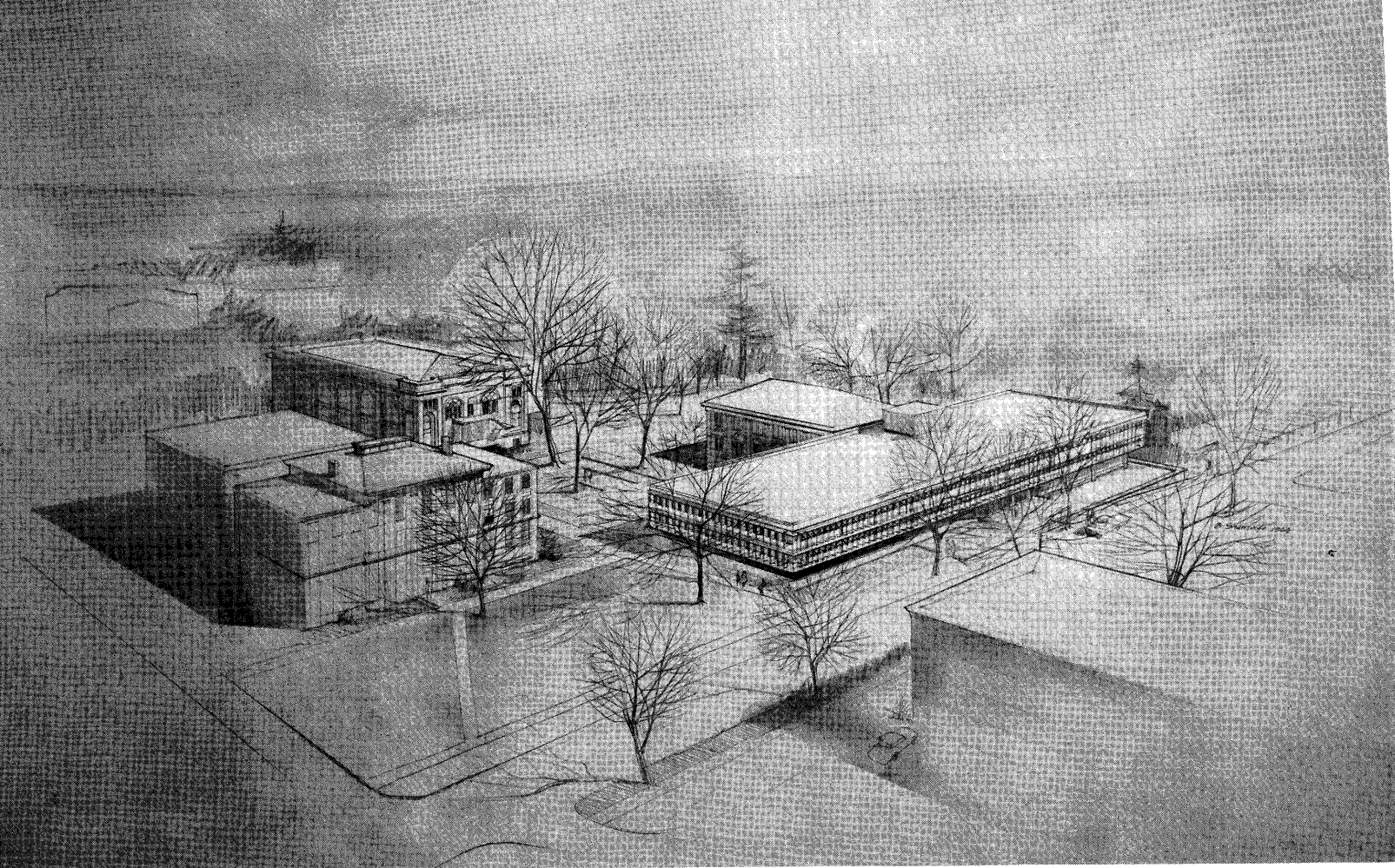
the architect says:

“

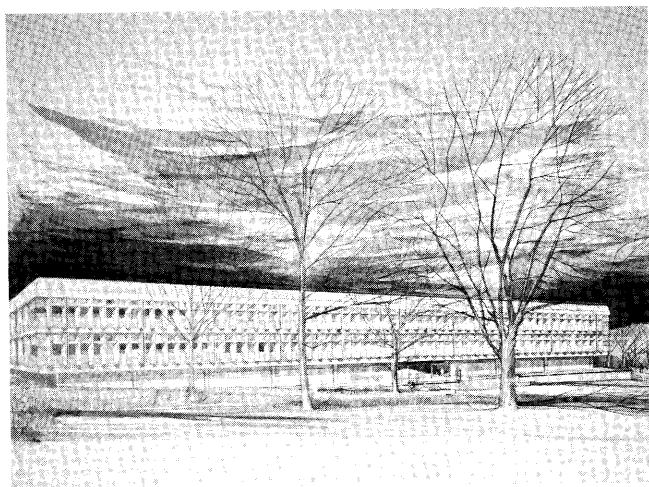
As is the case with all permanent institutions, a University represents a growth in time. This growth can be traced through its buildings. Imitation of the past is not in communion with the University's growth in time; but in adding to the physical establishment, the architect must understand this continuum, maintaining a respect and sensitivity for what exists and, additionally, pointing the way for future growth as directed by the needs of expansion.

This small building linked to the School of Dentistry, which in turn linked to the existing medical complex, is located at a point where several new buildings will be constructed. It was felt that a departure in appearance would contrast in a pleasing way with the adjacent brick complex because of the much larger size of the latter. Furthermore, the buildings planned for adjacent sites will form a transitional link with the existing Dental and Medical School building. Consisting almost wholly of research space, the design of the building reflects the spacing of utilities and modular elements of laboratory space located within the structure.

The brick at the ground level serves to recall the brick of the adjacent buildings, and the cast stone is similar in color to the limestone trim elsewhere in the complex.”



... a long facade broken by a subtle change in rhythm ...



DAVIE HALL

HOLLOWAY-REEVES, AIA, ARCHITECTS
BRIAN SHAWCROFT, AIA, CONSULTING ARCHITECT

3

the architect says:

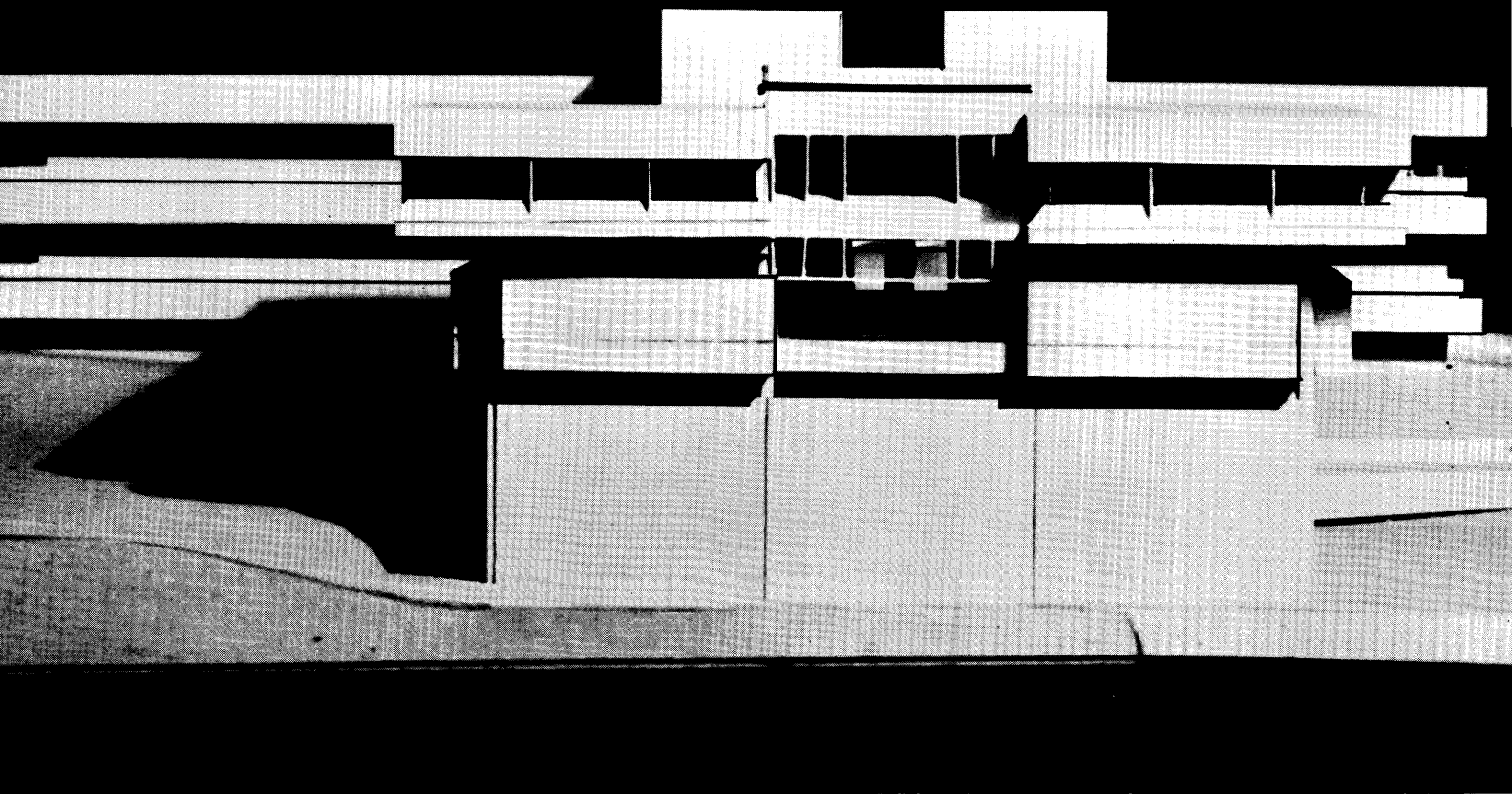
“

The structures which we are now doing at Chapel Hill are principally background buildings to house classrooms, student laboratories, and offices which call for a certain anonymity and serve as a backdrop to others of a more complex and singular nature.

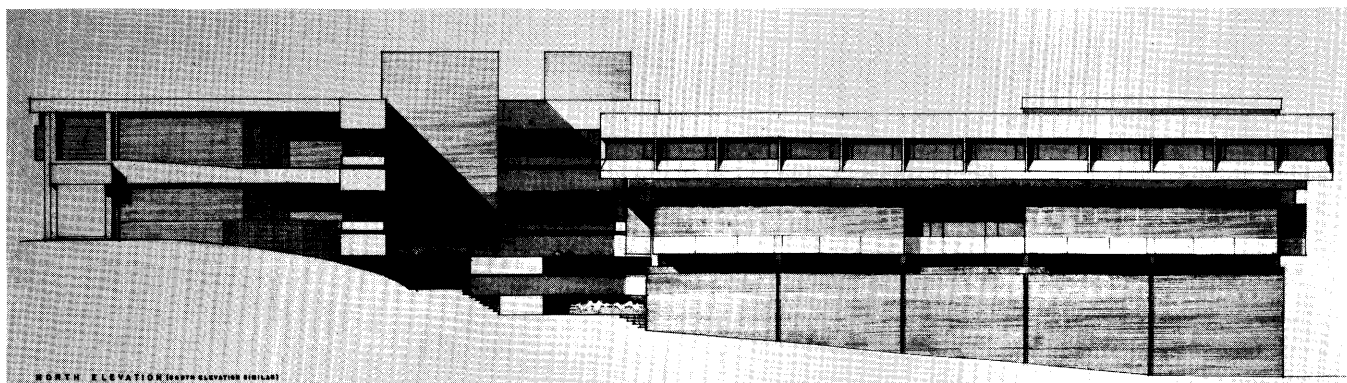
Simple massing and general treatment form “walls” to define exterior spaces, with changes in form and detail occurring at the ground floor level. Variety in form and detail offer the pedestrian a change in rhythm.

Situated in the heart of the old part of the campus, Davie Hall had the added problem of being the first to be constructed in this area in more than 50 years, causing considerable public concern—both lay and professional—to be voiced publicly as well as privately. In placing this building in this setting, an attempt was made to keep the scale of details (the physical dimensions having been directed by the program) and to employ colors harmonizing as closely as possible with nearby buildings. The monotony of a long facade is broken by a subtle change in rhythm through a double mullion at the column line. A landscaped courtyard and existing trees provide further unifying elements.

”



... the issue of a dialogue or a debate did not arise ...



LAW SCHOOL

WHEATLEY-WHISNANT ASSOCIATES, ARCHITECTS

4

the architect says:

“

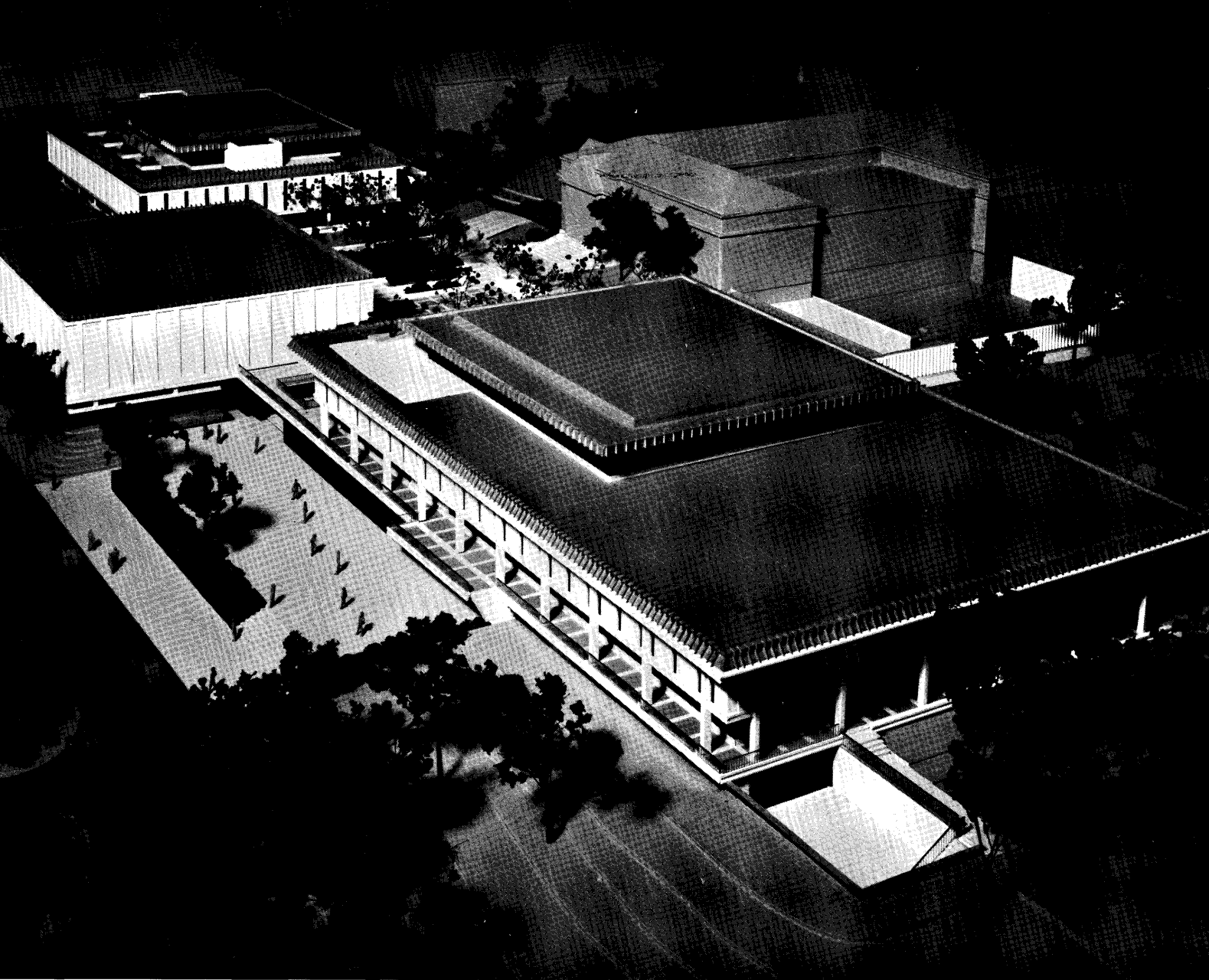
The University of North Carolina at Chapel Hill purveys a kind of subliminal red-brick-aura which upon scrutiny vanishes, revealing a wide variety of architectural styles and building materials. As a result, what is required to produce an indigenous building varies across the campus. Happily, the campus is more a happening than a museum.

The School of Law Building is located on the fringe of the Chapel Hill campus, behind the Institute of Government and abutting the athletic playing fields. This location places it firmly in a red brick sector of the campus. For this reason it was thought that this building should use brick as its basic vocabulary.

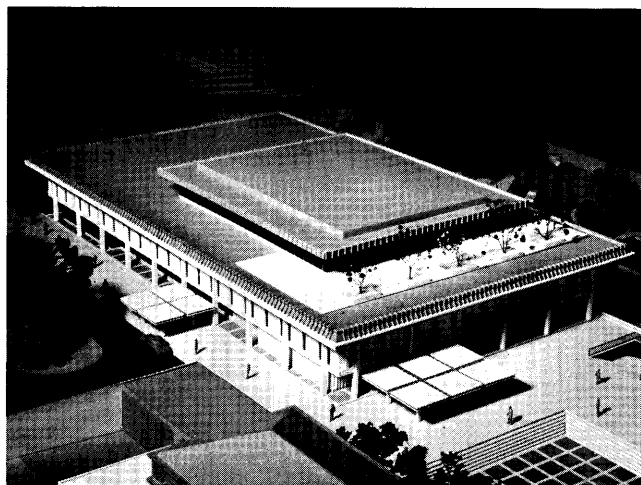
Because the adjoining building is visually rather remote, the issue of whether the new building should establish a dialogue or a debate did not arise. The orientation, materials, and scale of the Law Building do, however, strive for neighborly harmony.

It was felt that no modern university building, especially one housing a profession founded in reason, can afford to proselyte for a narcissistic myth of the past, but rather should address itself to the expression of reality and revel in the creative possibilities of the future. We are grateful that this kind of faith in on-going life flourishes at Chapel Hill.

”



... from the top ... library, book exchange, student union ...



... frank porter graham student union ...

STUDENT UNION UNDERGRADUATE LIBRARY BOOK EXCHANGE

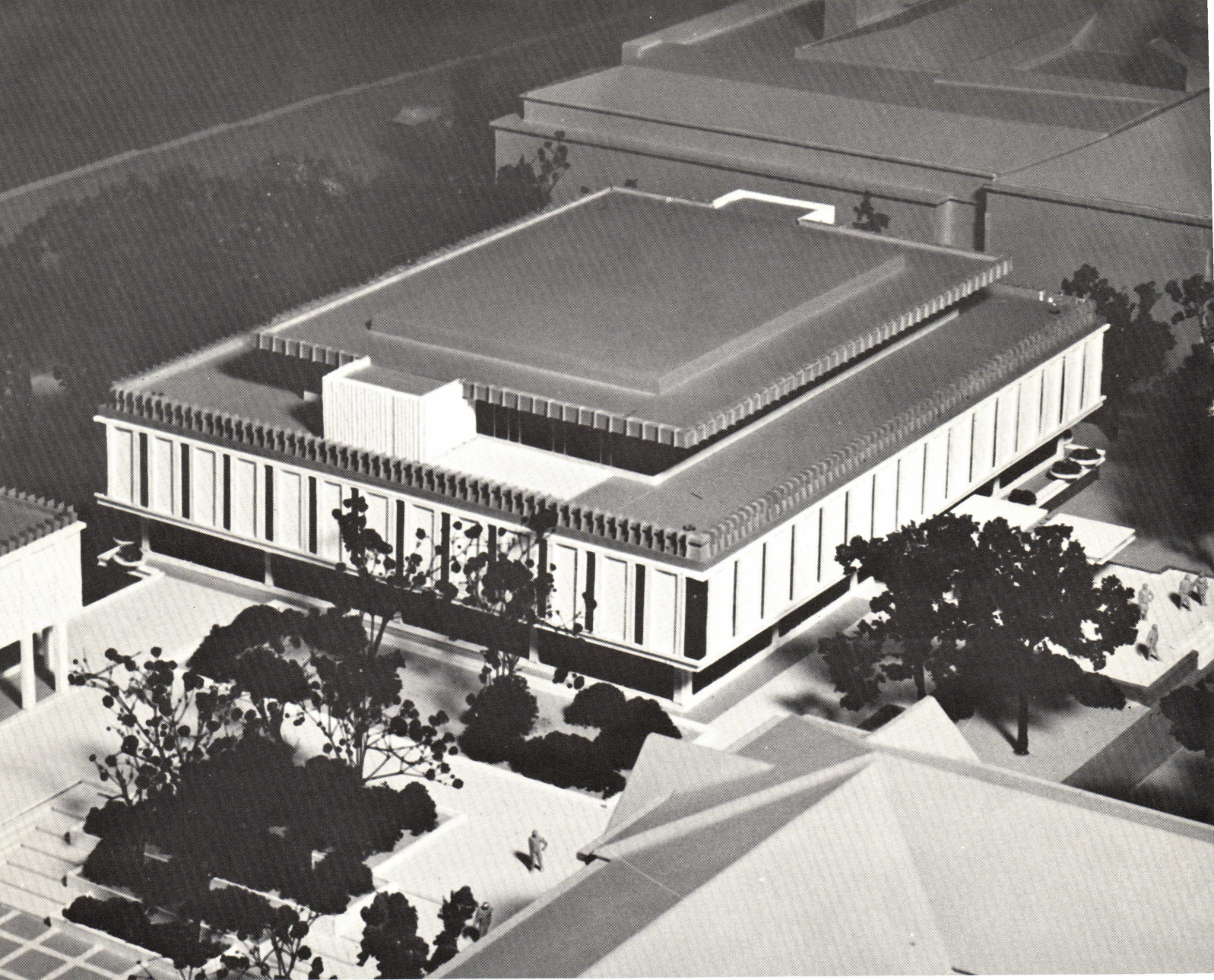
CAMERON, LITTLE AND ASSOCIATES, ARCHITECTS

5

the architect says:

“

The three buildings forming this new complex were grouped to form a court centered on Lenoir Hall Cafeteria. The student traffic to and from the academic campus is funneled through this court, which is in effect a “Campus Gateway”. A future pedestrian tunnel under South Road is planned with one entrance in front of the main stairs leading to the court. The court is urban in character with practically all surfaces paved in brick, modulated with white precast paver strips to visually tie the court with the structure of the new buildings. The Student Union has a canopied outdoor eating area adjacent to the soda shop which overlooks the court activity. The first floor of the Book Exchange is set back to provide a protected arcade for pedestrian traffic. With the diversity of function surrounding the court, it will be highly populated throughout the day and evening. The center portion of the court is sunken to provide an interesting change of level and to create an area for student activities, including mock political rallies, outdoor dances, pep rallies, bon fires, etc. To add to the interest of the pedestrian, each building was designed with the court level open and inviting in...



... robert burton house undergraduate library ...

STUDENT UNION UNDERGRADUATE LIBRARY BOOK EXCHANGE

CAMERON, LITTLE AND ASSOCIATES, ARCHITECTS

5

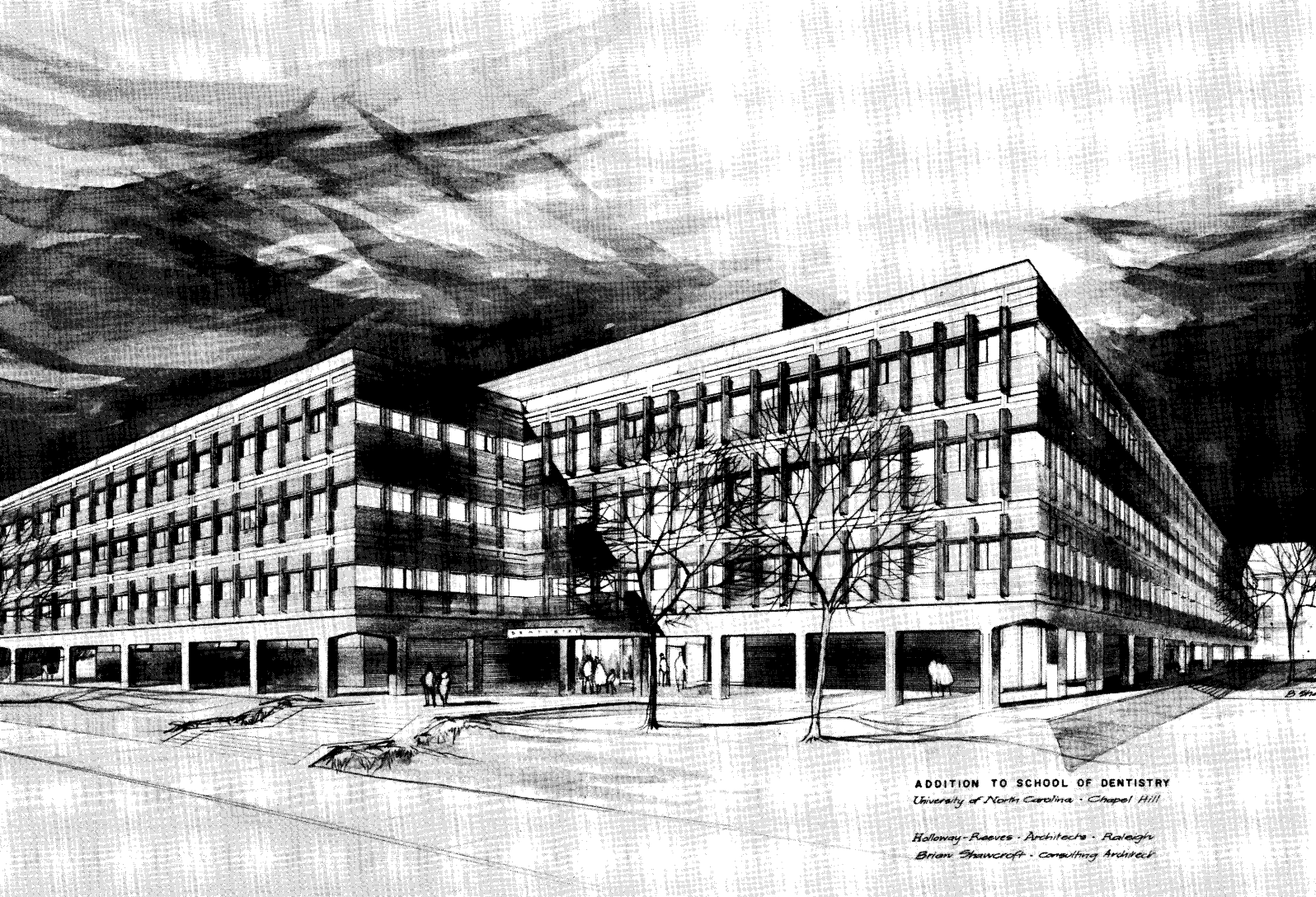
the architect continues . . .

appearance to attract students and to provide a pleasant view for the building inhabitants. A fountain was created for the east end of the court to add sound, sparkle and life to what will be an extremely active area. The variety of facades and activity found in each building bordering the court blends harmoniously to form an interesting, and active, outdoor space.

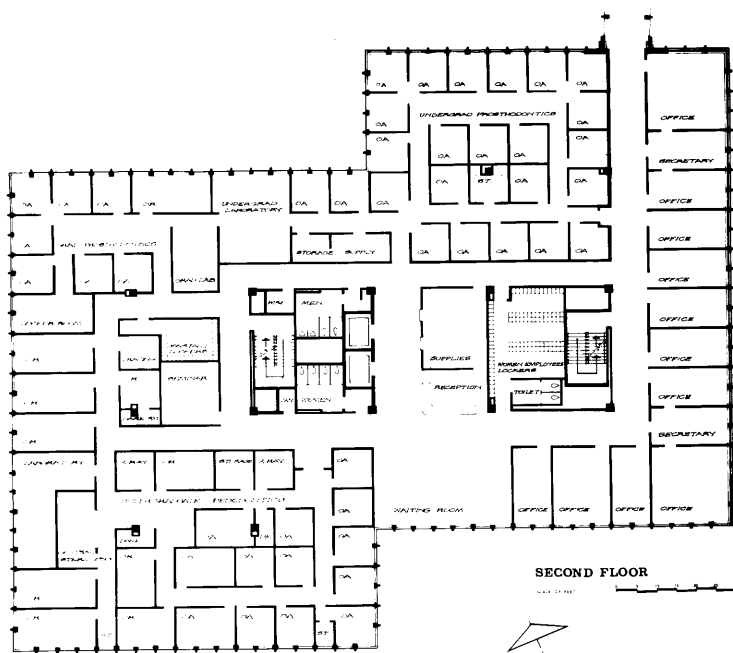
In an effort to create new buildings which would blend with existing eclectic buildings, we analyzed the architecture of the buildings on the campus of the University of North Carolina at Chapel Hill and found a wide variety of style and detail. However, we discerned recognizable continuities in color, mass, spacial relationships and the treatment of light and shadow. These continuities were obviously more important and fundamental to the creation of the desired emotional content than the variations in historical style and detail.

The architects are confident that this group of buildings will create the desired kind of campus environment and will blend into the campus in a way which is consistent with the current needs of the University.

”



... continuity in design through the use of a limited variety of materials ...



SCHOOL OF DENTISTRY

HOLLOWAY-REEVES, ARCHITECTS
BRIAN SHAWCROFT, CONSULTING ARCHITECT

6

the architect says:

“

Consultation with the Faculty Building and Grounds Committee and with the University's Director of Planning as well as with architects designing adjacent buildings resulted in a general decision to maintain continuity in design through the use of a limited variety of materials, namely: brick, poured-in-place concrete, and precast concrete in facade treatments, executed in the nature of variations upon a single theme.

This relatively large building can be extended in the future by the construction of increments of similar design. The massing is broken by a shift in the rectangular elements to reduce the long facades. Internal planning is resolved about a central space at each floor, with a light well penetrating the upper floors. The entrance lobby, with its open stair, is lighted from the side. Connection with the existing dental facility is by means of a corridor link; and to supplement external public circulation, it is proposed to connect all future buildings in this new complex with a system of bridges for internal circulation and cover for external circulation during inclement weather. The external wall treatment has limited glass areas to restrict thermal losses and to insure that the brick areas will dominate and retain the flavor of the existing buildings.

”

ELIZABETH SCOTT CARRINGTON HALL

HOLLOWAY-REEVES, ARCHITECTS
BRIAN SHAWCROFT, CONSULTING ARCHITECT

7

the architect says:

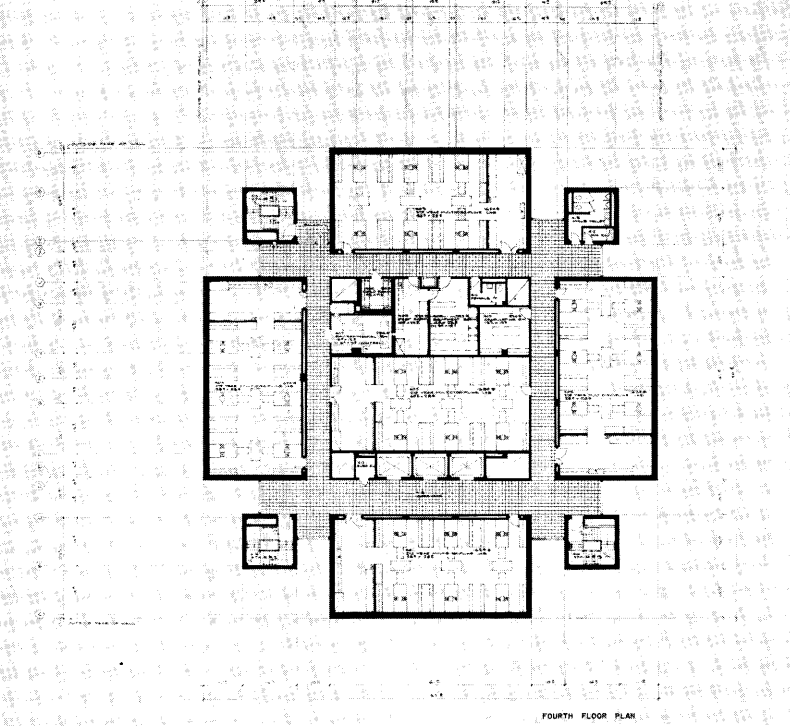
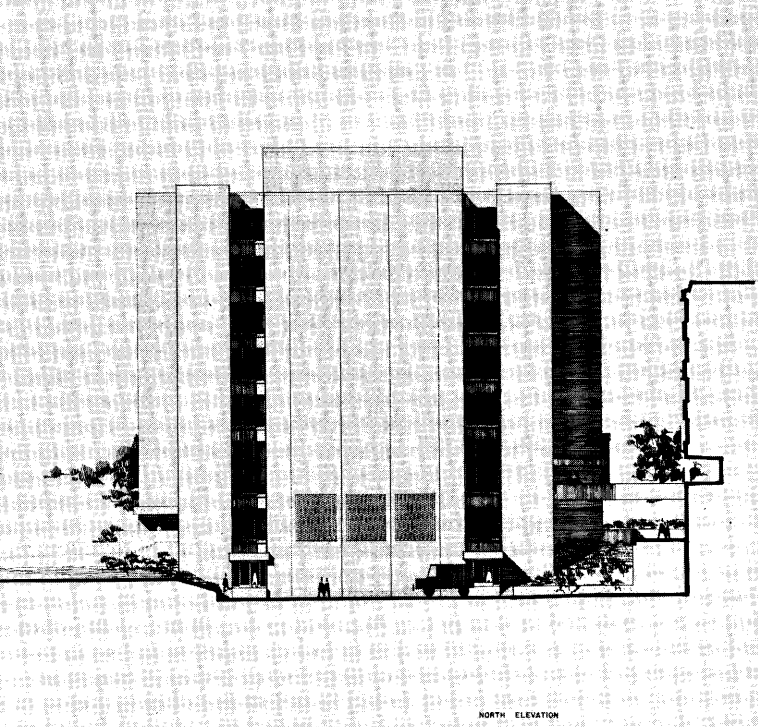
“

In the buildings, designed over a period of several years for the University of North Carolina at Chapel Hill, we have attempted to form a link with the past through scale, proportion and materials similar to the existing structures, allowing future buildings an even greater change from the original without the disturbance of startling contrasts. In this approach, though, there is the need for relief through occasional contrast.

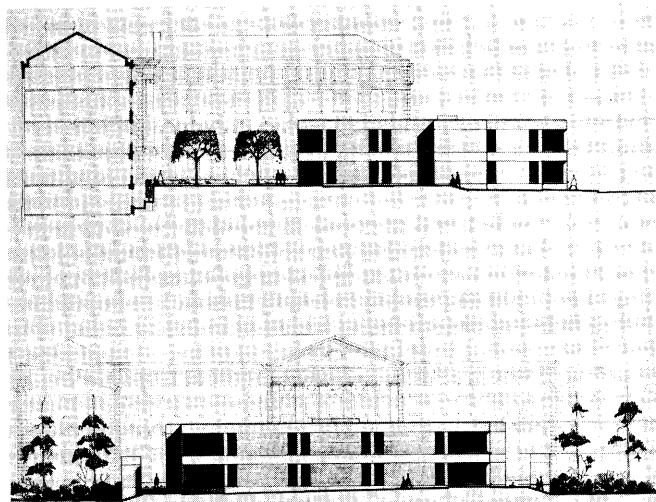
In this School of Nursing, the lower floor containing the auditoria forms a podium separated from a retaining wall to form courts which allow student movement through and around this level. As a result of the engineering demands of the longer ceiling spans, the auditoria were removed from the main structure, thus forming an undulating wall at ground level.

The administration area, entered by bridges over the courts, separates the lower floor from the upper block of classrooms and offices, providing more private spaces in the upper portion. The simple block of the building mass forms one end of the hospital complex, sharing its approach with the proposed Basic Science Education Building. The latter will contrast in both form and surface treatment, although the use of brick as the dominant material will help unify the complex of buildings.

”



... basic science education building ...



... health affairs library ...

BASIC SCIENCE EDUCATION BUILDING

HEALTH AFFAIRS LIBRARY

8

E. TODD WHEELER AND THE PERKINS AND WILL PARTNERSHIP AND
J. N. PEASE ASSOCIATES, ASSOCIATED ARCHITECTS

the architect says:

“

The Library is a 45,000 square foot structure which has the capability of being expanded three floors vertically. The entry is on the first floor from the courtyard formed by the library and MacNider Hall. The first floor contains: administration and staff work areas, current periodicals, reference and browsing reading areas; and audio-visual carrels. The second floor houses reserve reading, rare books, stacks and carrels. The building has been planned architecturally and mechanically on the open stack and flexible space concepts with stacks and seating interspersed and capable of being rearranged.

The Education Building is planned for horizontally expansion to the east. It houses a wide variety of functions including teaching laboratories, lecture rooms and laboratory animal facility. The building has been zoned by function to provide separation of activities and by population density to reduce the impact on the elevators. Windows have been limited to the corridors because of the variety of functional and modular requirements and the need to fully utilize wall space and provide for audio-visual instruction.

”



... three towers reduce the massiveness ...



PHYSICAL SCIENCE BUILDING

CHEMISTRY

9

BALLARD, McKIM, AND SAWYER, ARCHITECTS

the architect says:

“

The program almost demanded a certain arrangement of floor space to permit three towers. This arrangement reduced the massiveness of the building and helps to keep it more in scale with the existing surrounding buildings. The towers are connected near the center by a vertical circulation element. The arrangement of these three units creates a minor court off the main campus mall. The north-south flow of pedestrian traffic passes the east edge of this court and the less important east-west flow of traffic passes through the court and under the building.

The building is shaped by the plan to house the functions necessary to carry on research in Chemistry. The building materials are chosen to harmonize with the existing structures in this part of the campus. The exterior spaces created continue the overall principles associated with the symmetrical campus plan adopted some time ago. This building is intended to be an extension of the order of things set up over a period of time. Although stated in contemporary terms, it is intended to blend in, and become part of a campus that has many traditional buildings.

”

CREDITS

OLD WELL AND AERIAL VIEW

Photographs: UNC Photo Lab

CHASE CAFETERIA

Architects-Engineers: G. Milton Small and Associates

Structural Engineer: Ezra Meir and Associates

Food Facilities Consultant: Richard R. Iuen, AIA

Photographs: Gordon Schenck, Jr.

DENTAL RESEARCH CENTER

Architects: Holloway-Reeves, Architects

Engineers: Structural — Robert E. Lasater

Plumbing — Amin and Owen

Electrical — Booth-Jones

Heating — Watson Engineers

Photographs: Lewis P. Watson

DAVIE HALL

Architect: Holloway-Reeves, Architects

Consulting Architect: Brian Shawcroft

Engineers: Structural — Robert E. Lasater

Electrical — Booth-Jones

Plumbing — O. P. Hay

Heating — T. C. Powell

LAW SCHOOL BUILDING

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Engineers: Mechanical — J. M. McDowell and Associates

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Structural — R. V. Wasdell

ADDITION TO THE SCHOOL OF DENTISTRY

Architects: Holloway-Reeves, Architects

Consulting Architect: Brian Shawcroft

Engineers: Structural — Robert E. Lasater

Plumbing, Heating & Electrical —

William C. Olsen & Associates

ELIZABETH SCOTT CARRINGTON HALL

Architects: Holloway-Reeves, Architects

Consulting Architect: Brian Shawcroft

Engineers: Structural — Robert E. Lasater

Plumbing, Heating & Electrical —

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BASIC SCIENCE EDUCATION BUILDING AND HEALTH AFFAIRS LIBRARY

Architects: E. Todd Wheeler and The Perkins and Will Partnership and

J. N. Pease, Associates, Associated Architects

Engineers: J. N. Pease Associates

PHYSICAL SCIENCE BUILDING — CHEMISTRY

Architects: Ballard, McKim and Sawyer

Engineers: Structural — Ezra Meir and Associates

Mechanical — Amin and Owen

MORE ABOUT THE MUSEUM ISSUE

Much interest has been expressed in the **North Carolina Architect's** story of the events preceding the passage of the 1947 appropriation bill which led to the founding of the North Carolina Museum of Art. The Editors join those who regret that the story was not continued to include a survey of the historical operation of the Museum since its inception twenty years ago.

Unfortunately this was entirely beyond the scope of the Museum Number of the **North Carolina Architect** (May/June 1967) which was designed to celebrate the twentieth anniversary of the passage of the 1947 appropriation bill and expressed the architect's interest in a new museum building.

We publish the pictures of the three distinguished directors who have guided the Museum during its formative years. We hope that a history of their splendid achievements may soon appear under the proper auspices.



DR. WILLIAM R. VALENTINER

Director of the North Carolina Museum of Art from October 15, 1955, until his death on September 6, 1958. The Museum opened at its present location April 6, 1956, with the Original State Purchase Fund Exhibition. It became a full state department July 1, 1961. Dr. Valentiner came out of retirement to assist in the establishment of the original purchase fund collection. He had been Director of the Los Angeles County Museum and then of the J. Paul Getty Museum in Santa Monica, California, before his retirement.



MR. JAMES B. BYRNES

Director of the North Carolina Museum of Art April 1, 1960 until December 30, 1960. Mr. Byrnes came to the Museum November 1, 1955 to assist Dr. Valentiner, with whom he had worked in Los Angeles. He was made Associate Director in January 1956. At Dr. Valentiner's death on September 6, 1958 he became Acting Director, which post he held until his appointment as Director. He left to head the Isaac Delgado Museum in New Orleans, a position he still occupies.



DR. JUSTUS BIER

Director of the North Carolina Museum of Art since April 1, 1960. Before coming to North Carolina Dr. Bier was Director of the Allan R. Hite Art Institute in Louisville, Kentucky and Head of the Department of Fine Arts of the University of Louisville.

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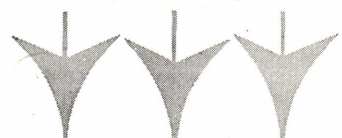
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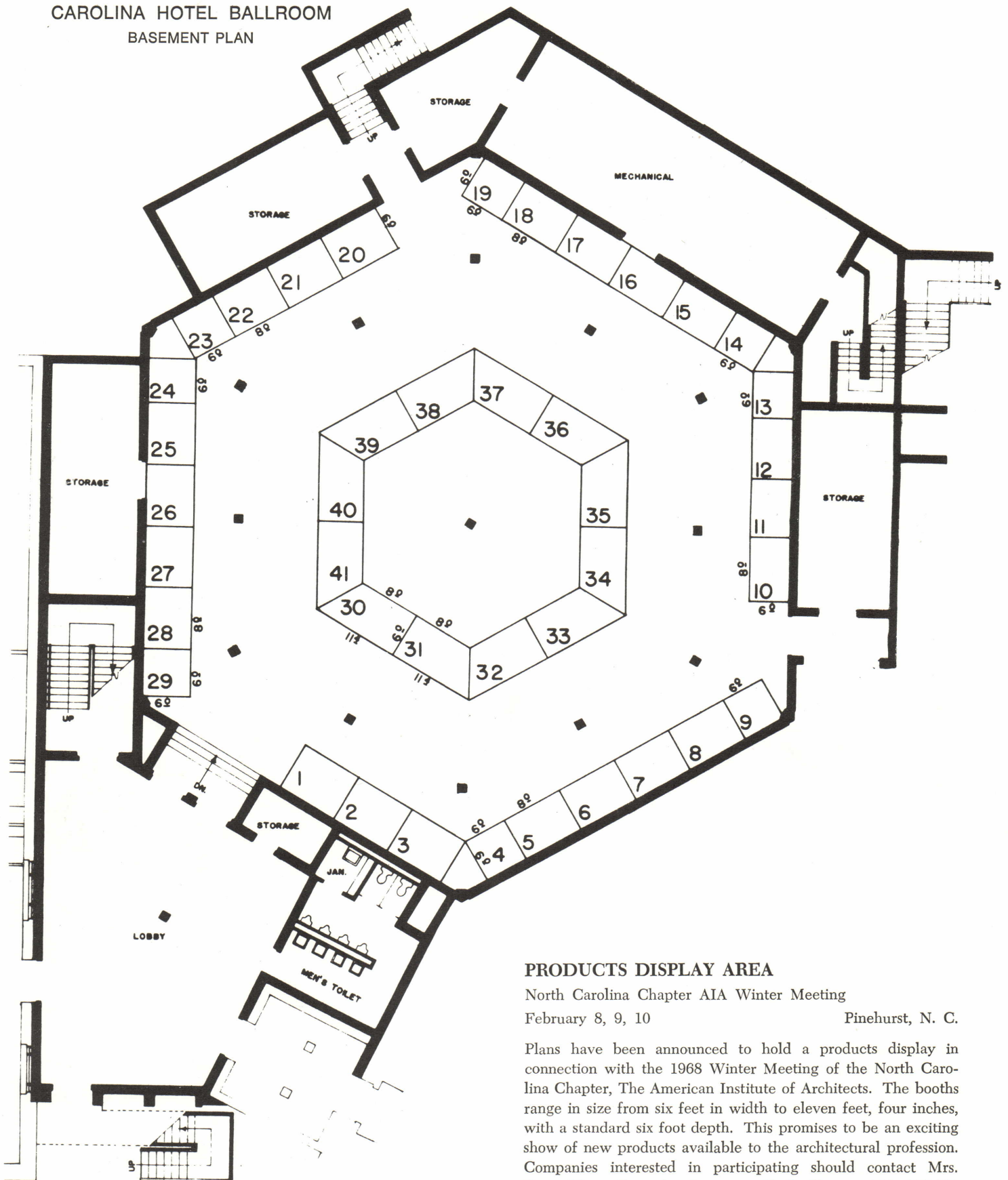
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PRODUCTS DISPLAY AREA

North Carolina Chapter AIA Winter Meeting

February 8, 9, 10

Pinehurst, N. C.

Plans have been announced to hold a products display in connection with the 1968 Winter Meeting of the North Carolina Chapter, The American Institute of Architects. The booths range in size from six feet in width to eleven feet, four inches, with a standard six foot depth. This promises to be an exciting show of new products available to the architectural profession. Companies interested in participating should contact Mrs. Betty Silver, Executive Secretary, N. C. Chapter AIA, 115 W. Morgan St., Raleigh, N. C. 27601.

AIA ENDORSES POTOMAC TASK FORCE REPORT

The report of President Johnson's task force to reclaim and rehabilitate the entire Potomac River Basin has been strongly endorsed by the American Institute of Architects. The endorsement followed Secretary of the Interior Stewart L. Udall's release of the report which recommends that Congress establish a new Potomac Development Foundation, responsible for restoration of the river basin as a national treasure and model for the nation.

Robert Durham, FAIA, president of the American Institute of Architects, urged "quick action to preserve

is wrong, and the necessary corrective measures," he said.

Mr. Durham pointed out that the task force has "taken account of the Potomac basin's rapidly growing urban population and their needs and has related the complex uses of land to the need for an unpolluted and enjoyable river."

The Potomac report is published and available through the Superintendent of Documents, Washington, D. C. 20402 at \$5 per copy. It incorporates many well-polished concepts. The river is carefully analyzed



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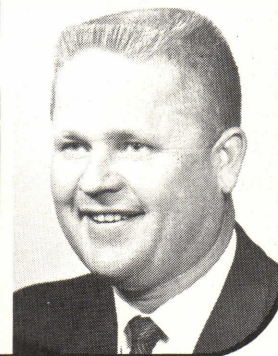
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the Potomac and other waterways and halt their blind destruction." Mr. Durhan said, "This can be done if Congress and the President carry out the report's recommended measures."

Secretary of the Interior Stewart L. Udall, designated by President Johnson to prepare a program, requested the American Institute of Architects to assemble the interdisciplinary task force. The 11-member task force spent two years on the study. Their 100 page, illustrated report, titled **The Potomac**, provides a conceptual framework for all river basin planning.

"What is said and illustrated of the Potomac," President Durham indicated, "is applicable to at least 20 other major basins in America. These once beautiful, economic assets have turned into little more than open sewers. The task force has clearly defined what

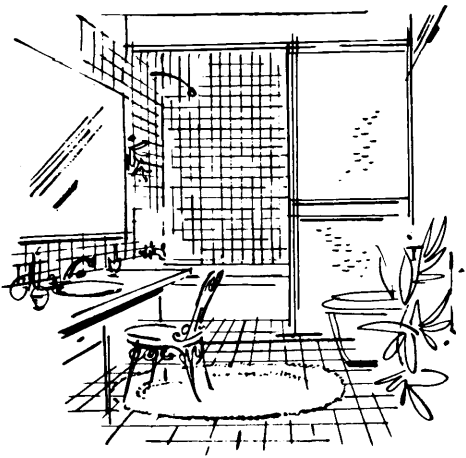
for visual characteristics inherent to river landscape. Three distinct geological settings are treated in depth to illustrate fundamental erosion, pollution and water conservation principles. The case is also developed for lands that should not be built upon.

Speaking of the task force's work, Mr. Udall said, "This is a unique group, representing some of the very finest professional talent to be found anywhere. Its members have served without pay, donating many days of hard work and study over a 28-month period. They and the AIA, which has continued to give the study its wholehearted support, have earned the deep appreciation of us all."

Chairman of the 11-member task force is Arthur Odell, Jr., FAIA, of Charlotte, North Carolina, former president of AIA.

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Raleigh Council Elects Officers

Election of officers to serve for the coming year were held at the regular monthly meeting of the Raleigh Council of Architects on Thursday, September 7. Those taking office include George M. Smart, AIA, President; Lucius R. Evans, AIA, Vice President; W. Paul Harrelle, AIA, Secretary; Horace D. Taylor, Jr., AIA, Treasurer. Board members include the outgoing president William C. Correll, AIA and C. Frank Branan, AIA, Ralph B. Reeves, Jr., AIA, and Milton Small, FAIA.

Clemson Architectural School Reorganized

The Clemson University School of Architecture has reorganized its administrative structure with the establishment of departments in design studies, planning studies, building science, visual studies, and architectural history and theory.

Dean of Architecture Harlan E. McClure says the creation of separate units is necessary because of the school's steady enrollment growth and by the establishment of six-year architecture curricula which commenced in August, replacing the previous five-year programs.

The six-year program will consist of a four-year pre-architecture degree which includes a balance of general education and professional study, followed by two additional years required for the master of architecture degree.

Plans have been developed also for a parallel two-year graduate program in city planning.

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Reading left to right: Bruce Laing, Treasurer, E. G. Vincent, Secretary, J. J. Wingard, Jr., President, James F. Traylor, 1st Vice President, W. R. Mills, 2nd Vice President.

The Carolinas' Chapter of the Producers' Council, Inc. has elected their officers for the 1967-68 year. **J. J. Wingard, Jr.** of New Castle Products was elected to serve as President.

Mr. Wingard is a member of the Charlotte Chapter of the Construction Specifications Institute, Carolinas' Chapter of the American Society of Architectural Hardware Consultants and the Carolinas' Builders Hardware Club.

He has served the Producers' Council as 1st Vice President, Secretary and Treasurer.

James F. Traylor of NATCO Corporation was elected to serve as 1st Vice President. A Graduate of the University of Alabama with a degree in Chemical Engineering, he has been with NATCO Corporation 21 years.

He is a member of the Construction Specifications Institute.

W. R. Mills of Dwyer Products Corporation was elected to serve as 2nd Vice president. He is Vice President of Clarke Distributing Company and has served as Secretary of the Carolinas' Chapter of the Producers' Council.

E. G. Vincent, Secretary is with the Zonolite Division of W. R. Grace Co. Mr. Vincent has served as Program Chairman of the Council.

Bruce Laing, Treasurer is with U.S. Plywood Corporation. He is a graduate of Michigan State University.

NEWS NOTES

James B. Willis, Jr., AIA, announces the opening of his office for the practice of architecture at 804 Arendell Street, Morehead City, N. C., telephone 726-6686. Mr. Willis was formerly a partner in the firm of Hicks-Willis in Fayetteville.

Walter Lee Bost, AIA, associate architect with A. G. Odell, Jr. and Associates of Charlotte, has been selected for the national panel of arbitrators of the American Arbitration Association.

New officers elected by the Carolina Society of Association Executives include Betty Silver, Executive Secretary of the North Carolina Chapter, The American Institute of Architects as vice president of the organization.

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NCAIA FALL MEETING

Saturday, October 21, 1967
Sir Walter Hotel, Raleigh
2:00 P.M.

NCAIA WINTER MEETING

February 8, 9, 10, 1968
The Carolina Hotel
Pinehurst, N. C.

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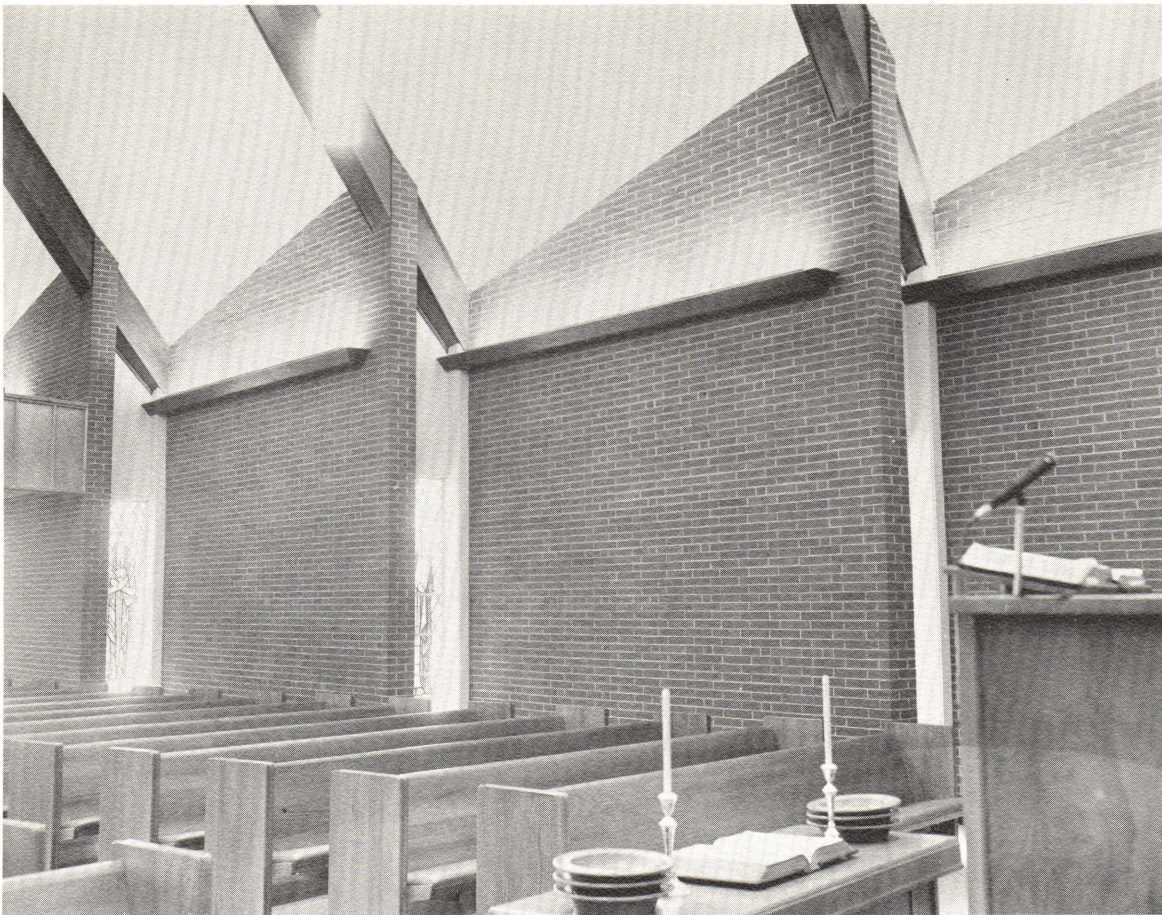
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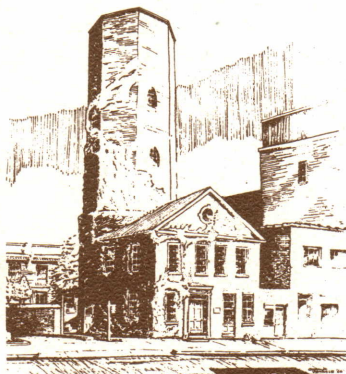
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