

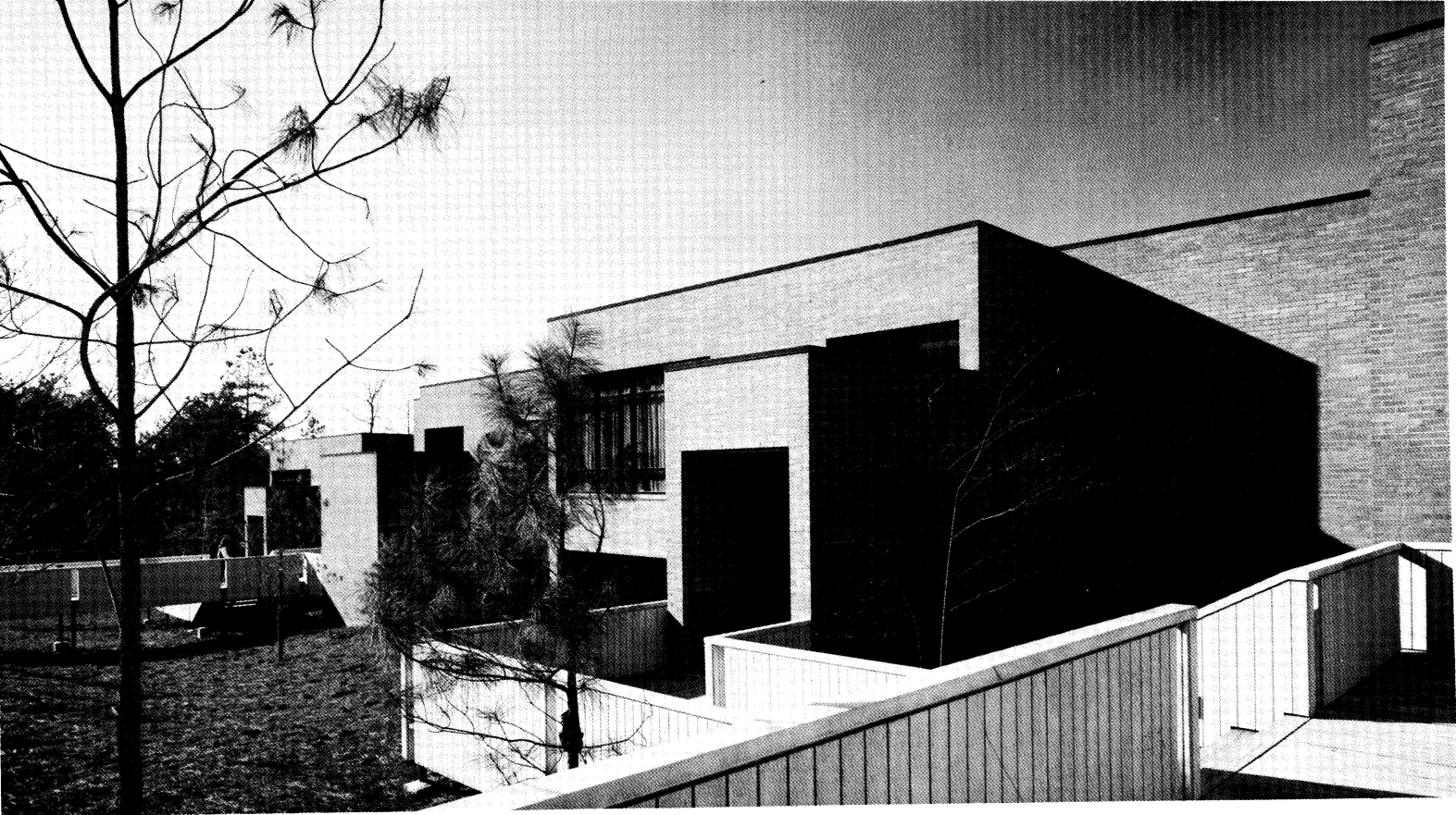
NOVEMBER/DECEMBER 1973

NORTH CAROLINA
ARCHITECT

University of North Carolina.



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



Ageless Architecture Through Brick Beauty

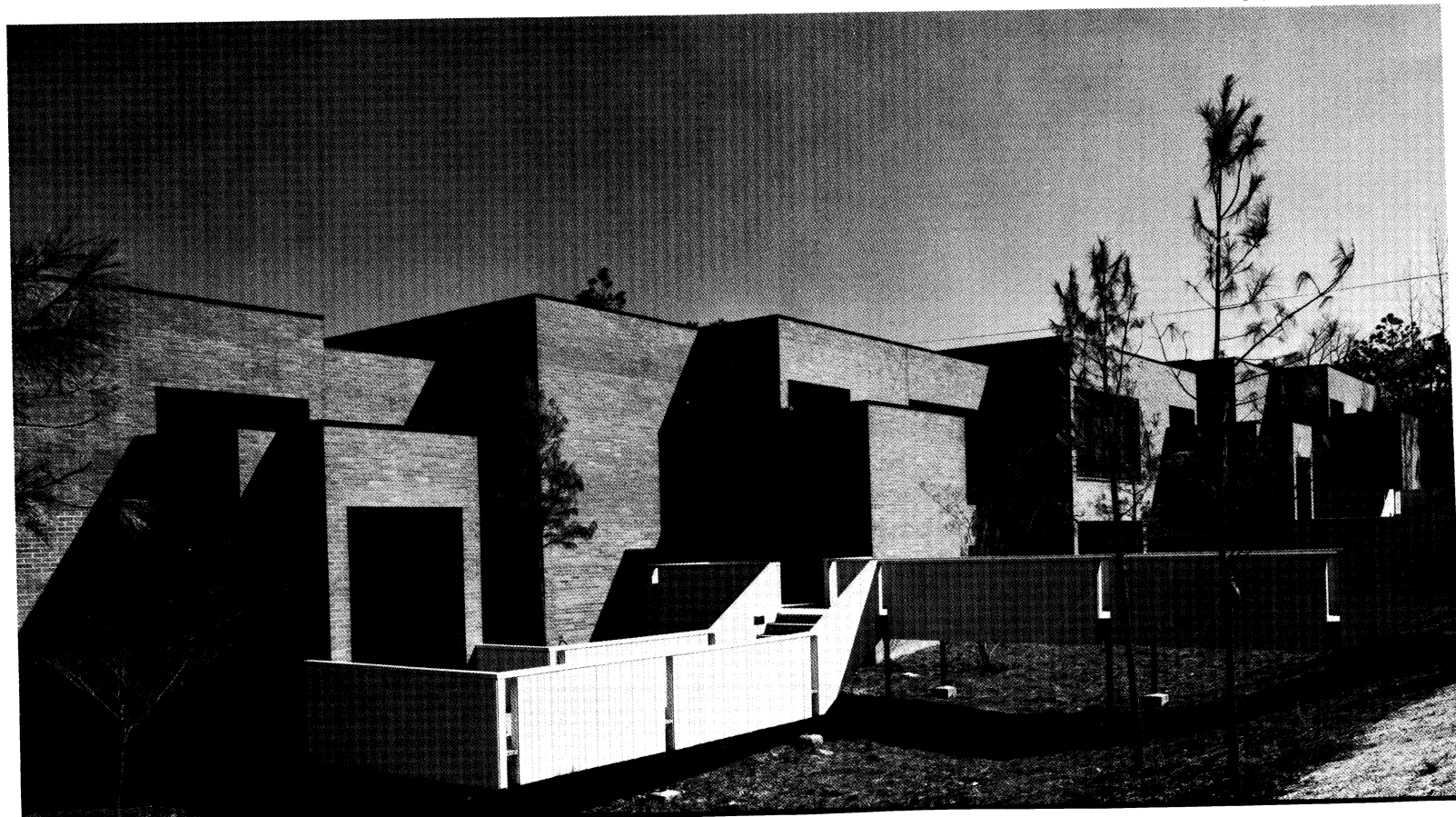
Cedar Terrace Office Complex
Durham, N. C.

Architect:
John D. Latimer Associates

General Contractor:
Trout & Riggs Construction Co.

Masonry Contractor:
Central Masonry Co.

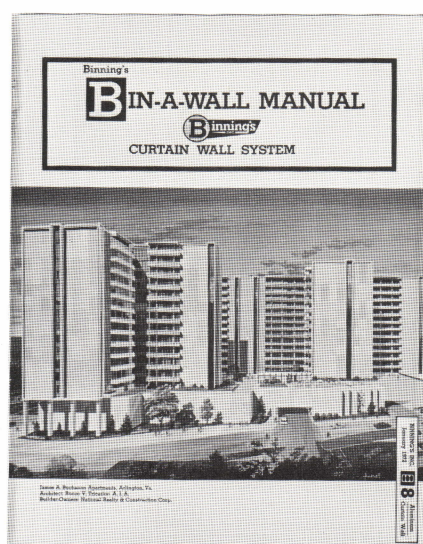
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North Carolina Architect is published by the North Carolina Chapter of The American Institute of Architects, Mrs. Betty W. Silver, Executive Director, 115 W. Morgan Street, Raleigh, North Carolina 27601. Advertising rates on request.

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.

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Cover: An 1850's sketch of the campus of the University of North Carolina at Chapel Hill.



Hall of Justice Building — Winston-Salem, N. C.

Here is rendering of beautiful new Hall of Justice building in Winston-Salem. Four high speed elevators manufactured and installed by Southern Elevator Company will provide vertical transportation for Forsyth County's modern facility.

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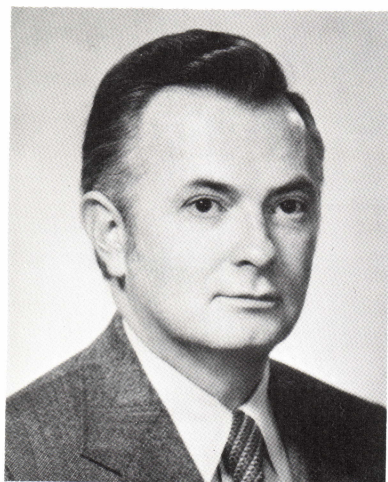
NCAIA HONOR AWARDS JURY



Entries in the 1974 Awards Program were judged in Washington, D. C. on December 13. Results will be announced at the NCAIA Winter Convention at Pinehurst, N. C. on Friday, February 8. Each year NCAIA members are invited to submit photographs of their best work for judging by a knowledgeable panel of architects from out-of-state. A selection is made by the jury of the best designs submitted and the architect is presented a handsome certificate. The jury for the current program is composed of the following distinguished architects from Washington, D. C.

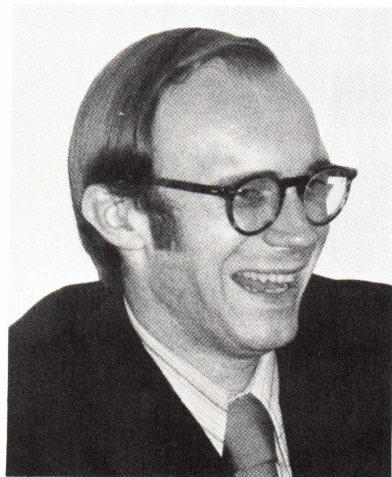
HUGH NEWELL JACOBSEN, FAIA, Jury Chairman, has a B.A. degree from the University of Maryland and a B.Arch. from Yale University. Before opening his own office he worked for Philip Johnson and Keyes, Lethbridge and Condon.

He serves on several Boards relating to theater, art galleries, and planning commissions and served on the national AIA Honor Awards Jury in 1970, as well as State Chapter Honor Awards juries. He has contributed articles to several magazines and has been guest lecturer on many occasions including the John F. Kennedy Memorial Fellowship lectures in New Zealand.



WILLIAM L. ENSIGN, FAIA, is president and principal in charge of design of the firm of McLeod, Ferrara, Ensign, which firm for many years has specialized in architecture for education and has received design recognition both here and abroad for several school facilities.

He is a Director of the American Institute of Architects and a past President of the AIA's Washington-Metropolitan Chapter. He has served on the AIA's Committee on Architecture for the Arts and Recreation and as Chairman of the Committee on Architecture for Education. Mr. Ensign has written and lectured extensively on educational planning.



GEORGE E. HARTMAN, JR., AIA, holds degrees from Princeton University and is a partner in the firm of Hartman-Cox Architects. He has lectured in the Washington area, the Gallery of Modern Art, Carnegie Institute of Technology, Corcoran Gallery of Art and to the Capitol Hill Restoration Society. He has been quite active in the Washington-Metropolitan Chapter AIA and has served as design critic and faculty member at Catholic University and as design critic at the University of Maryland. This year he is chairman of the Custom Home Jury for the AIA Homes for Better Living Competition.

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NCAIA Member Leslie N. Boney, Jr., FAIA of Wilmington, has been elected by the South Atlantic Regional AIA Council to serve as Director on the National AIA Board. In this position, Boney will serve with William A. Carlisle, FAIA, of Columbia, S. C. to represent The AIA Chapters of North Carolina, South Carolina, and Georgia. He takes office for a three year term in December. Boney is a past president of NCAIA.

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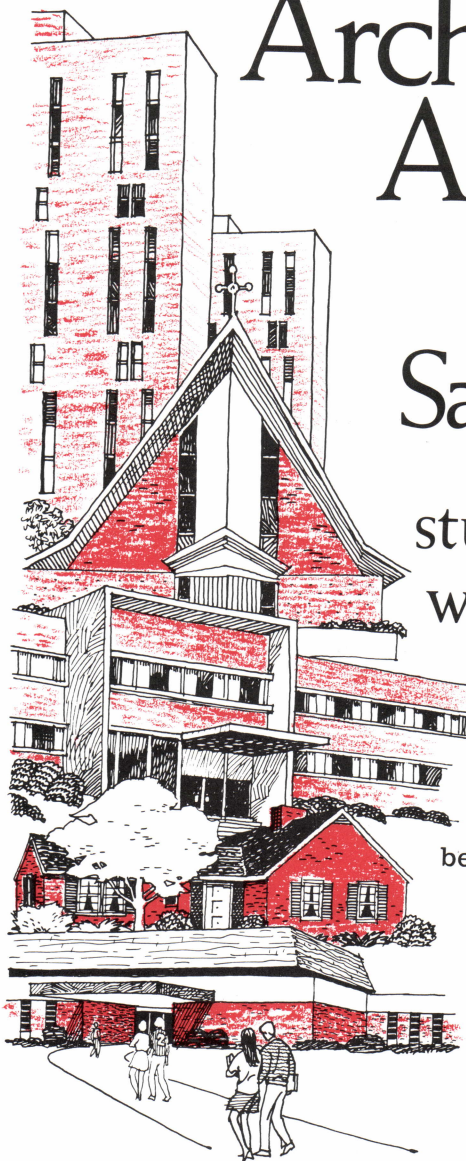
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ARCHITECT A. J. DAVIS IN NORTH CAROLINA

. . . his launching at The University

by
John Allcott
*The University of North Carolina
at Chapel Hill*

In the life of the New York architect, Alexander Jackson Davis (1803-1892) there is a North Carolina chapter made up of friendship with North Carolinians, visits to the State, and designs for public buildings and homes there, during the quarter century before the Civil War. This work began in the early 1830s when Davis, just starting his professional career, was the young partner in the prestigious New York architectural firm of Town and Davis. Their North Carolina statehouse designed mainly in 1833 and 1834, is an outstanding example of the Greek Revival in America. A decade later, in 1844, after the firm was dissolved and Davis was into his independent career, he made his first visit to North Carolina, called there to undertake a program of work for the University. This was followed by further visits to the campus and led to commissions elsewhere in the State. In all, Davis designed 25 - 30 North Carolina projects and structures before the Civil War severed connections between North and South.

This body of work is not generally known because some of the prominent buildings have burned and disappeared from our consciousness, and the Davis authorship of others has been forgotten. But during his time the executed works set standards in North Carolina and form a special chapter in his life. This article on the launching of Davis in North Carolina in 1844, tells of his first construction on the campus, monumental additions to Old East and Old West buildings there, and gives a sketch of his other work for the University and elsewhere in North Carolina.

Davis came to the State through his friend and patron, Robert Donaldson (1800-1872), a Fayetteville boy and an alumnus of the University, become banker in New York. Donaldson perhaps met Davis in the Town and Davis office where Donaldson watched the progress of drawings for the Raleigh capitol. They were done by Davis, — "the readiest and most skillful draughtsman that I know," Donaldson said. The two men, both young—around 30 years

old—became close friends working on structures for Donaldson's estate, Blithewood on the Hudson, and a subsequent Donaldson estate nearby, a collaboration through 25 years. Blithewood became famous and likewise Donaldson, known to Americans as an authority on art, an "Arbiter elegantiarum" in matters of taste. Thus, when the University wanted to embark on a program in architecture and landscape gardening, and wanted to secure an imaginative designer, they called on him for advice.¹

Donaldson was overjoyed, for he was very devoted to his alma mater and wanted it to have splendid architecture. During several earlier years, on learning that new construction was needed on the campus he, on his own initiative had offered designs from Davis (in 1832, plans for a library for the Philanthropic Society, a student group to which Donaldson belonged; and in 1835 at the death of Joseph Caldwell, a design for a monument honoring this beloved first president of the University). The University, although not able to erect these early projects in hard times, was ready in 1844 to plan architecture and landscape gardening as well, and Donaldson recommended Davis as skilled in both arts. To Davis he said, "Give them grand plans."²

Davis's "Trip South to Chapel Hill" as recorded in his daybook was pieced out from short hauls by various conveyances. Beginning with boat from New York to Jersey City, he took a train to Philadelphia, and another to Washington. He was "last on Board boat for Fredricksburg and Richmond," and Sunday morning in Petersburg, while "just going to church, was advised to go (*quickly to the train*) as another car might not go for some time." In Raleigh he saw his capitol for the first time, and took the stagecoach to Chapel Hill, a trip of 6½ hours. At the University he met president David L. Swain and the various Reverend professors: "Rev. Elisha Mitchell, . . . Rev. James Phillips, . . . Rev. Wm. M. Green;" and he "ex-

amined buildings and grounds about College and made plans." Then Governor John Motley Morehead arrived in his closed carriage and drove Davis to his home in Greensboro, where Davis designed residences for the governor and a friend. He then returned to Chapel Hill and to Raleigh where the trustees of the University met and approved his plans for Chapel Hill. On his return trip to New York he visited friends and buildings along the way, and arrived home after being "gone 35 days."³

The architectural part of Davis's work for the University in 1844 was a design scheme which came to him fully developed and without effort as far as remaining documents tell. It changed a "Colonial" campus to a "modern" one using new construction to express a specific idea there. The campus which Davis found in Chapel Hill contained a group of brick buildings (all of them standing today) on a hill sloping down to the main street of the town (Fig. 2). Three central structures, South building flanked by the dormitories Old East and Old West, form a trio recalling Colonial ones as at the Tryon Palace in New Bern, North Carolina. Such Colonial groups express the abstract idea of order and security whether it be of a palace or school. Two further campus structures located on one side of the main axis suggest the intention of future balancing structures on the other side. The Old Chapel faces inward to the main campus axis; and the New Chapel had a porch facing out to a possible road on the south. All these structures are "Colonial" in style, including the New Chapel, Gerrard and its Classical porch with colossal columns as found in late Colonial structures.⁴

Davis of course observed all this, but his attention was to a human problem, the functions of the new construction needed. His assignment was to provide quarters for the Philanthropic Society (an updating of the Donaldson project of a dozen years earlier) and for a companion student group, the Dialectic Society. The two Societies together included the entire student body and were

[illegible]

A hand-drawn map of the University of the Pacific campus in Stockton, California. The map shows the layout of buildings and streets. The buildings are labeled: GERRARD HALL NEW CHAPEL, SOUTH BUILDING, SMITH HALL, OLD WEST, PERSON HALL OLD CHAPEL, and OLD EAST. A dashed line runs horizontally across the middle, with a small tree icon in the center. A dashed line runs vertically on the right side, labeled FRANKLIN STREET. A compass rose is located in the bottom right corner, pointing North.

A black and white photograph of the University of Wisconsin-Madison campus. In the foreground, several large, mature trees with dense foliage stand prominently. Behind them, a long, multi-story building with a classical facade, identified as Old University Hall, stretches across the middle ground. To the right of this building, a tall, slender tower with a clock face, known as the Campanile, rises above the trees. The background shows more campus buildings and a clear sky. The overall scene is a classic representation of the university's historic architecture and landscaping.

A black and white photograph of a large, multi-story building, likely a government or institutional structure. The building features a prominent portico on the left side with a triangular pediment. The facade is characterized by numerous rectangular windows arranged in a grid pattern. Several people are standing in front of the building, providing a sense of scale. A large, leafless tree stands to the right of the building. The overall image has a grainy, historical quality.

extremely powerful on the campus. Each Society needed a meeting room and a library (for each Society provided the books used by members). Dormitory space was also needed. Davis solved these space problems by extending Old East and Old West toward the town (one Society and dorm rooms in each addition) and giving them facades with massive piers framing a central window (Figures 3 and 4). The new facades gave "architectural character" to the old buildings which "looked as if they meant business and nothing more," according to Montgomery Schuyler, our first great critic of American architecture. A later esteemed critic, Talbot Hamlin, said that the "stunning long vertical window [*is*] quite modern in feeling and characteristic of Davis's search for new and original forms." The structure required for this window was bold, and when challenged by timid builders, Davis defended his intention for shimmering glass facades by instructing the North Carolinians to see them as eyes "Cyclopean in . . . character." His image of **eyes** was appropriate for the transparent new material, glass; and it updates the traditional word used for the front of a building, namely **facade**, meaning **face**.⁵ The two fronts stand as embodiments of the two student groups, known in those days to all people around. And they look toward the town, whereas the earlier University structures (Old East and Old West and Person Hall) faced across the campus. Thus Davis humanized the campus in a very specific way, and opened it to the town.

11

The interiors of the additions with their Society quarters have now been remodelled entirely to dormitory space, but a glimpse of them can be gained (appropriately enough!) from a drawing which the architect prepared for the purpose of presenting his ideas to University people. The drawing, called "General Plan . . . of the University" (Fig. 5) shows four existing campus buildings along with the proposed additions seen in various plan and section views. The page is laid out rather ingeniously in anticipation of committee meetings. A plan view of the original Old East (at left) shows its Colonial scheme of two dorm units each having a through-hall with outside doors. Davis followed suit, and added a third unit with its entrance. His first floor (left center, below) is a dorm unit patterned on the existing ones in Old East, but its central hall is also a ceremonial approach to the important Society quarters above. On the second floor (lower left) is a Society meeting room, an Odeion, so called after the halls in which Greek poets read their compositions to a judging public. And on the top floor was a Society library with barrel ceiling and lantern (two section views). University people called the library a Bibliotheca, and their employment of this Latin word suggests that the young Greek poets at the University also regarded themselves as Roman in heritage. And thus it seems appropriate that Davis housed the young men in structures of free Romantic Classicism. A further plan view on the page shows a basement (right center, below); it is unresolved as yet while the University with the gleam of rent money in its eyes speculated on the idea of cellar dorms.

Later, Davis prepared working drawings for the contractors. One of these larger drawings shows the plan of a dorm floor. Several partitions and alcoves are suggested; these are a Colonial idea, possibly used in the original dorm rooms of Old East and Old West. The alcoves provide private spaces for the several individual students in a room. A flue for a stove enters a chimney ingeniously located within a pier on the facade. On the lower half of this page is the plan of an Odeion, with markings to suggest possible locations for benches. It also shows Davis's method of joining new structure to old. "The new transverse wall," he explained, is "to **abut upon** the present transverse end wall, at intervals, by **buttress brick**, and these need not be locked into the old wall, but only lean against it."⁶ At each end of the transverse wall is a blind window added for appearances sake.

Another drawing, a plan of "Bibliotheca" (Fig. 6) was prepared after the additions were erected and when the Society rooms were being furnished through aid from Robert Donaldson and his brother James, who was also an alumnus of the University and a New York banker. James apparently sent this drawing to the University. It shows his location for the "Librarian's Seat" vigorously but crudely sketched in contrast with the elegant hand of Davis. Circular tables are placed within the alcoves for books, and big tables under the barrel vault receive light sent down from the lantern above.

Turning now to the erection of the additions, when Davis's plans were approved in North Carolina, he left a sheet of small drawings, perhaps like Figure 5, for the use of president Swain in securing preliminary bids. But prospective contractors had difficulty in making estimates before seeing working drawings and specifications. Swain had to push Davis for this material, and Davis finally obliged by sending enough of it so that impatient Swain could sign a construction contract with Collier and Waitt, two builders in Chapel Hill, on December 20, 1844. But even so, on this date Swain had to write Davis asking bluntly for working drawings: "Do me the favour to inform me when they will be ready," and "Please inform me immediately how you design to connect" the new walls with the old. Davis's reply (quoted earlier) facilitated the execution of a sub-contract for masonry on February 2, 1845. Thus, a year after his visit to Chapel Hill, construction could begin.⁷

The first year of construction was attended by a series of crises and mishaps, all of them involving the subcontractor for masonry. He was Dabney Cosby, a respected builder and architect, and a man of fiery nature.

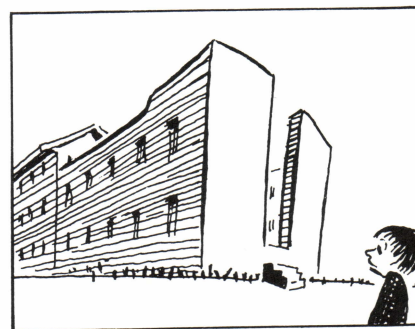


The problem of cellar dorms: they had finally been approved, and Cosby wrote to the contractors

I have reflected on the impropriety of digging those pits for Cellars, . . . and determined to enter my protest against it . . . I (not knowing the use or design of those rooms below) would think them unfit to inhabit and altogether useless. [And furthermore this would weaken the old buildings]. The short time Mr. Davis was there would not enable him to perceive the rottenness of the foundation work of those Buildings. Gov. S. [president Swain, former governor of the State] thinks the west a good one; he is mistaken; they are both entirely rotten and cannot be depended on.

I have directed the digging to be done first at the west Building . . . and not go nearer than 4 feet to the old house . . . I hope this matter may meet the Gov's views.⁸

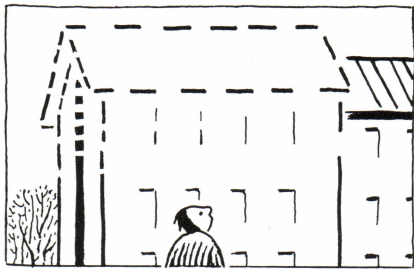
Cosby won; the present foundations under the additions show no extensive excavation.



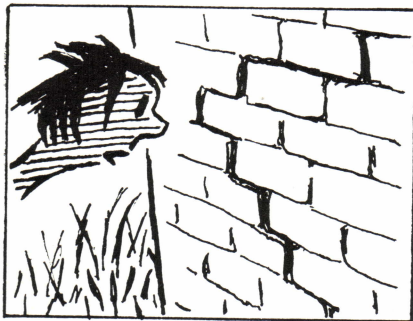
The "Cyclopean Eye." The next storm gathered as masonry walls rose higher and higher into the sky, particularly the fronts, each of which consisted of two unbraced panels. Fearing weakness in this design president Swain suggested to Davis the idea of masonry ties across the central open space, breaking it into small windows. To this proposal Davis replied,

We would give a **common place character** by inserting ordinary factory-like windows, wholly at variance with the other features of this front, which I wish to preserve in a grave, or **august** character, even at the hazard of a **contrast** with the sides of the building. The **trees** will **shut out** the two contrasting faces, in a great degree. And if they should not, it will be better (in my mind) that the building have one redeeming, characteristic feature, **one** good eye altho' that **be** Cyclopean in its character. Let us look sometimes with the **heart** as well as the head, and more eagerly for beauties than for defects.

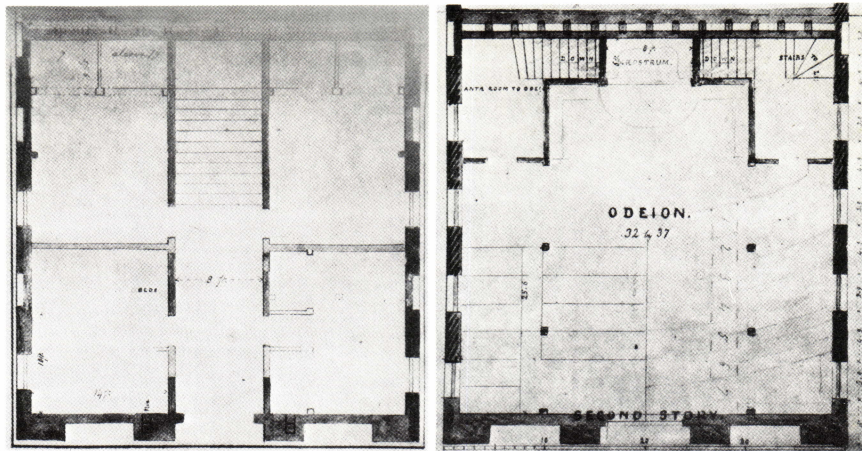
And he directed that the entire central panel — door, glass, and wood framing — must be sunk in the same plane. The masonry pilasters “may be linked together behind the panel work . . . but no part of the surface, from top to bottom, is to project over, but be in one uniform plane, in front.”⁹ Thus did the architect lecture the president on an aesthetic matter at stake.



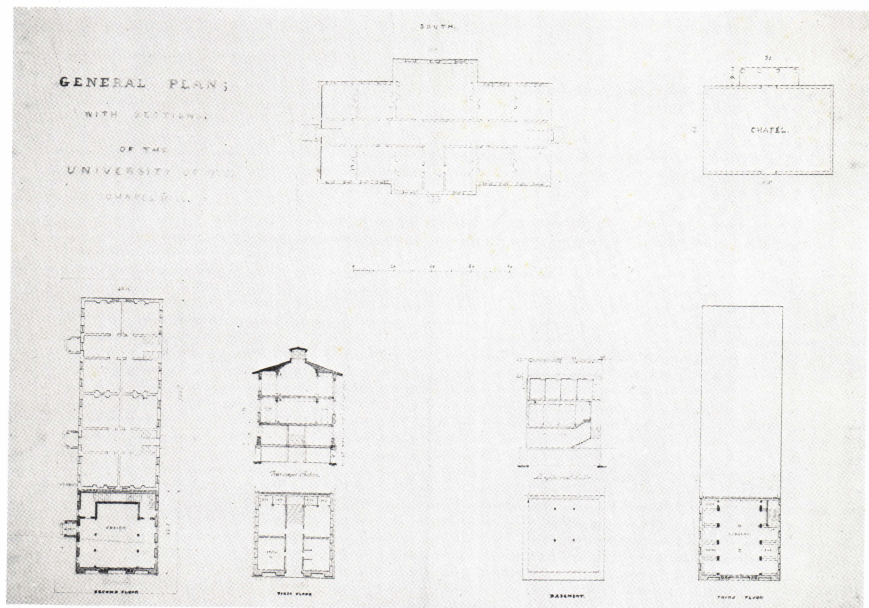
The cornice problem. When masonry walls were almost to their top of 36 feet as specified in Davis’s drawings, it was belatedly discovered alas! that the new walls would be higher than existing ones by 1½ feet in one building, and 2½ in the other. If the new walls were stopped at the cornice of the old, there would not be sufficient space for the brackets. Perplexed, the contractors asked Davis what to do. He gave them a mathematical formula for reducing the height of cornice and brackets, and added that the “obvious disagreement” should have been noticed earlier.¹⁰



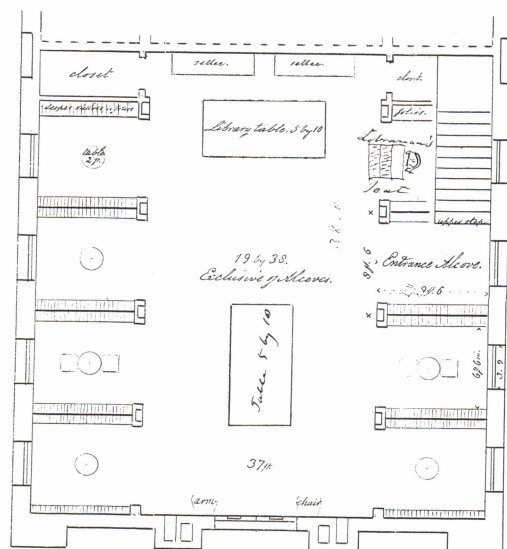
The fracture in the walls. This trouble developed during the summer of 1845, and an alarmed president Swain asked Davis what to do. “Most masons,” replied Davis piously, “would prefer to rebuild the entire wall,” but in the present case he recommended a patch-up job, and gave directions for it. Mason Cosby, however, “intimated [no] disposition to take any step to repair his defective work,” and president Swain in desperation complained to the secretary of the trustees — the man who paid Cosby’s bills.¹¹



A. J. Davis, two plans for the additions to Old East and Old West (dating added years later is incorrect). Avery Architectural Library. (Fig. 5)



A. J. Davis, “GENERAL PLAN . . . OF THE UNIVERSITY OF N. C.” Metropolitan Museum of Art, New York. (Fig. 6)



A. J. Davis “Bibliotheca” plan for additions to Old East and Old West. North Carolina Collection, UNC-Chapel Hill. (Fig. 7)

In the fall the attack on Cosby was joined by John Berry, well known builder and architect of Hillsborough, North Carolina, and known particularly for his courthouse there. Berry had been a losing bidder on the additions to Old East and Old West, which doubtless sharpened his tongue, although he disclaimed any "sinister motif." He had heard, he said in a letter to president Swain, that the outside courses of brick in the buildings only are laid in cement, and the inside work is laid in clay mortar. [This] is entirely inadmissible in a good building, and I will explain the reason why. [And he explained the different contraction of clay and mortar.] I have never seen such a piece of botched masonry . . . I should be pleased if you would . . . come up and examine the courthouse [his Hillsborough courthouse in construction at the time]. You would then be able to judge the difference between good and bad work . . . and the prices you give for your work is infinitely better than what I get.¹²

Cosby must eventually have repaired his sin, for he continued to work on the additions and on subsequent projects for the University.

The two additions were finished and furnished by 1848, but within half a dozen years, as a result of a student population explosion in the 1850s, the Society quarters were overcrowded and had to be abandoned for larger ones provided elsewhere. Old East and Old West were converted entirely to dormitory use, and thoroughly modernized 1924. This resulted in a few changes outside (entrance doors were lowered, glass and wood panelling of the "eyes" was rearranged, the porch on the side of Old East was replaced, blank windows became real ones, and the lanterns and coping on the roofs were removed). Remaining in the attic of Old East, however, amongst the debris still there, are a few remaining fragments of the Davis barrel vault which once filled this space.

His additions to Old East and Old West, and his subsequent work for the campus, were in effort "to weld it into an impressive and monumental scheme," according to critic Hamlin.¹³ Landscape design, part of his original assignment in 1844, occupied him at various times during the next years. He made several drawings of the campus showing grand schemes for walks, trees and garden plots; and he joined the Donaldson brothers in search for a gardener for the University. But landscaping took second place to architecture. As soon as the handsome additions to Old East and Old West began to rise on the

campus, everyone could see that the dilapidated old belfry in front of South building was an "eyesore," so Davis designed a new one, drawing it in Italian style to harmonize with his new additions, and calling it by the Italian word "campanile," but this charming project became lost amongst more pressing campus construction, and was not executed.¹⁴

Next construction on the campus, 1850, was Smith Hall designed by Davis as a combination ballroom and library and now remodelled as the Playmakers Theater. It is a handsome Romantic Classic temple, its porch a showpiece with "Corinthian" capitals bearing foliage of American grains (Fig. 8). Smith Hall was placed with porch facing out to the east (Fig. 2), a bold action for, in an age of symmetry, this called for balancing design on the opposite side, namely switching the porch on Gerrard Hall from south to west. Davis himself proposed this a few years later when Gerrard needed enlargement necessitated by the student population explosion.

The scheme for Gerrard was one in a group of three proposals of 1856. A second of them called for changes in South building: the inside to be remodelled for the better accommodation of the crowded student Societies, and the outside "dressed up" to make it more impressive as the center accent of the campus. Thirdly Davis offered a meager plan for new construction: cottage dorms which could be built in any quantity as needed. This strange package of proposals was worked out to satisfy a misguided faction of University people who wanted to secure additional space as cheaply as possible. This was no solution to a crisis of rapidly mounting space needs on the campus. Thus another University faction suddenly, so it seems, secured approval for the construction of two large new structures designed by an architect in Raleigh (New East and New West, by William Percival). The new buildings reflect design ideas from earlier Davis structures on the campus, but alas! he never had a chance to propose plans for them, — and his grand scheme for the campus was not completed.¹⁵

Other work by Davis in North Carolina, now outlined briefly, included several projects from the Town and Davis years during which the firm designed the Raleigh capitol. This commission came to the architects because Town, famous also as an engineer, designer of the patented Town truss bridge, was active in North Carolina since 1819

when one of his bridges was built in Fayetteville, North Carolina (the Clarendon Bridge, a toll bridge blown up during the Civil War). In 1831, after a calamitous fire in Fayetteville, the firm of Town and Davis gratuitously offered designs for the rebuilding of the Fayetteville Presbyterian Church. The plans called for a Town truss roof, which was erected and still stands, thus making this building noteworthy in American architecture today.

Other early Davis projects in North Carolina are associated with Robert Donaldson. As he came from Fayetteville and was also an ardent Presbyterian, he was surely concerned with the rebuilding of their church in Fayetteville; and as an alumnus of the University he offered the Davis designs for two campus structures (the building for the Philanthropic Society, and the Caldwell Monument). In 1834, for Donaldson's father-in-law, eminent North Carolina jurist and Catholic, Davis designed a Catholic church for New Bern, the Judge's home town (the church was not executed); and at the Judge's death in 1844, Davis designed the monument at his grave in New Bern. A few years later, in 1847, through Presbyterian Robert Donaldson, Davis designed a handsome church for the Presbyterians of Chapel Hill (burnt 1919).

Another group of Davis projects in North Carolina center around Donaldson's school mate at the University, John Motley Morehead and his home town, Greensboro, where Davis designed homes in 1844 for Morehead and a friend. Morehead's home, Blandwood, in the new Italian style, was immediately published in the popular book, *Landscape Gardening and Rural Architecture*, by A. J. Downing, and was thus a factor in the dissemination of this style. The construction of the other home, for Dr. Wier, is not documented. A few years later, 1849, Morehead's friend, industrialist Edwin Michael Holt, built a Davis designed home, Locust Grove, near Greensboro;¹⁶ and in 1852 and 1853 Davis designed a home for Morehead's brother-in-law, Jesse H. Lindsay. Two Davis school buildings in Greensboro, one in 1851 for a Methodist girls school now Greensboro College, the other in 1853 for Edgeworth Academy, Governor Morehead's school for girls, have been destroyed by fire. In 1857 Davis submitted a design for a new courthouse for Greensboro (not accepted), and designed a hotel for Morehead, possibly for the North Carolina railroad which the governor and others operated.



A. J. Davis, Capital from Smith Hall, 1850. Photo, Sawyer.

Further Davis commissions in North Carolina were: a State hospital for the Insane, 1850 (damaged by fire and mostly destroyed); a home (not executed) for Governor William A. Graham, Hillsborough, designed in 1850 and 1851 just after Graham was appointed Secretary of the Navy; Main Hall, Salem College, 1853; and for Davidson College in 1856, Chambers Hall, a huge building "of power and scale that is almost unrivaled in the country," according to Hamlin.¹⁷

Chambers Hall, erected during years just before the Civil War, would surely have been followed by other Davis works in North Carolina, but for the War. In the early 20th century it was destroyed by fire, the fate other Davis buildings mentioned above, many of them soon forgotten. Today, in our time of rising interest in architecture and in Davis, an awareness of the body of his work in North Carolina can be recovered. ■

FOOTNOTES

1. Jane B. Davies is our leading scholar on Davis, and through many years she has generously and warmly given me information on his work. Donaldson's praise of Davis is from a letter to Swain, 16 Dec. 1843, the University Papers, University Archives, University of North Carolina at Chapel Hill, hereinafter cited as University Papers. A description and views of Blithewood were published in Andrew Jackson Downing, *Landscape Gardening and Rural Architecture*, New York, 1841 and subsequent editions. Praise of Donaldson is given on the dedicatory page of another Downing book, *Cottage Residences*, New York, 1842 and subsequent years.
2. R. Donaldson to Davis, 14 Jan. 1844, A. J. Davis Collection, New York Public Library, hereinafter cited as New York Public Library.
3. Davis's *Daybook I*, pages 253-256, New York Public Library.

4. The first campus structures are: Old East, 1793; Person Hall, 1795; Steward's Hall, a wood structure, 1795, not shown in Figure 2; and South building, 1798. In 1822 architect William Nichols began Old West and a third story for Old East, a belfry in front of South building, and Gerrard Hall (porch removed about 1900).

5. The facades: Montgomery Schuyler, "Architecture of American Colleges," *Architectural Record*, XXX (July 1911), page 63; Talbot Hamlin, *Greek Revival Architecture in America*, New York, 1944, page 211, hereinafter cited as Hamlin, *Greek Revival*; and Davis to Swain, 24 March 1845, University Papers.

6. Davis to Swain, 28 Dec. 1844, a draft written on a letter of 20 Dec. 1844, received from Swain, New York Public Library.

7. The contracts of 20 Dec. 1844 and 2 Feb. 1845 are in University Papers. Swain to Davis, 20 Dec. 1844, New York Public Library.

8. Cosby to Collier and Waitt and Swain, 25 Feb. 1845, University Papers.

9. Swain to Davis, 10 March 1845, New York Public Library; and Davis to Swain, 24 March 1845, University Papers.

10. Collier and Waitt to Davis, 13 June 1845, Davis Collection, Avery Architectural Library, Columbia University; and Davis to Swain, a draft 17 June 1845, New York Public Library.

11. Swain to Davis, 8 Aug. 1845, Joseph Downs Manuscript Collection, Winterthur Museum; Davis to Swain, 25 Aug. 1845, University Papers; and Swain to Graham, 22 Aug. 1845, W. A. Graham Papers, Southern Historical Collection, University of North Carolina at Chapel Hill.

12. Berry to Swain, 8 Nov. 1845, D. L. Swain Papers, State Department of Archives and History, Raleigh.

13. Hamlin, *Greek Revival*, 211. The following sketch of Davis's work on the campus and elsewhere in North Carolina is a preliminary one, and its extensive documentation is not given here.

14. The belfry location (Fig. 2) was approximately that of the present Old Well.

15. Davis may also have designed a Caldwell monument in the 1850s as he did earlier in 1835. The first monument (not using Davis's design) was crude, and when Davis was asked in 1853 for the design of a monument to replace it, he sketched an Egyptian column on the letter of request. An Egyptian obelisk was erected in 1858.

16. Locust Grove was identified as a Davis work by Mrs. Henry Zenke of Greensboro, and Jane B. Davies supplied the documentation for it.

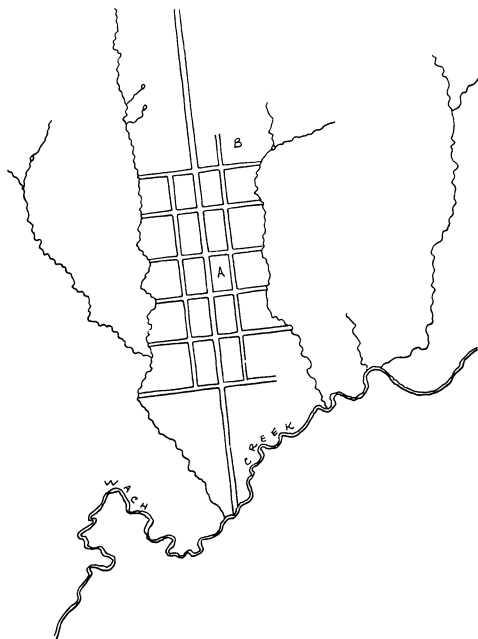
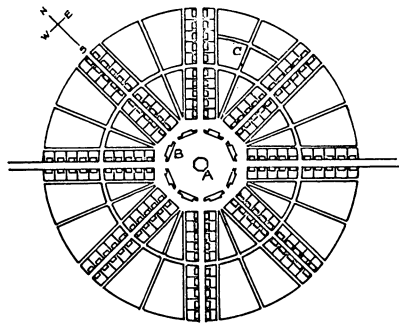
17. Hamlin, *Greek Revival*, 212.

TOWN PLANNING IN NORTH CAROLINA 1704-1920

by
Kay Haire Huggins

Dr. Huggins, a specialist in the history of city planning in North Carolina, teaches history at North Carolina State University.

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The original 1750 plan for Salem indicating avenues radiating from an open plaza occupied by a church was abandoned in favor of the 1766 basic gridiron plan.

Town planning is usually thought of as a recent innovation to save our urban areas from chaotic growth and to create new model communities such as Columbia, Maryland. But, in fact, town planning has a long history in the United States and in North Carolina going back to colonial days. There are precedents in our past history here in North Carolina for both the new model town and for the governmental function of planning. The story of planning in North Carolina is so long and intricate that it would take several volumes to adequately chronicle the events. This article, therefore, will deal with only one segment of the history of planning in North Carolina—the planned community in North Carolina's past. The focus will be on those planned communities that preceded the incorporation of urban planning into the governmental structure, a process which began in the 1920's in North Carolina.

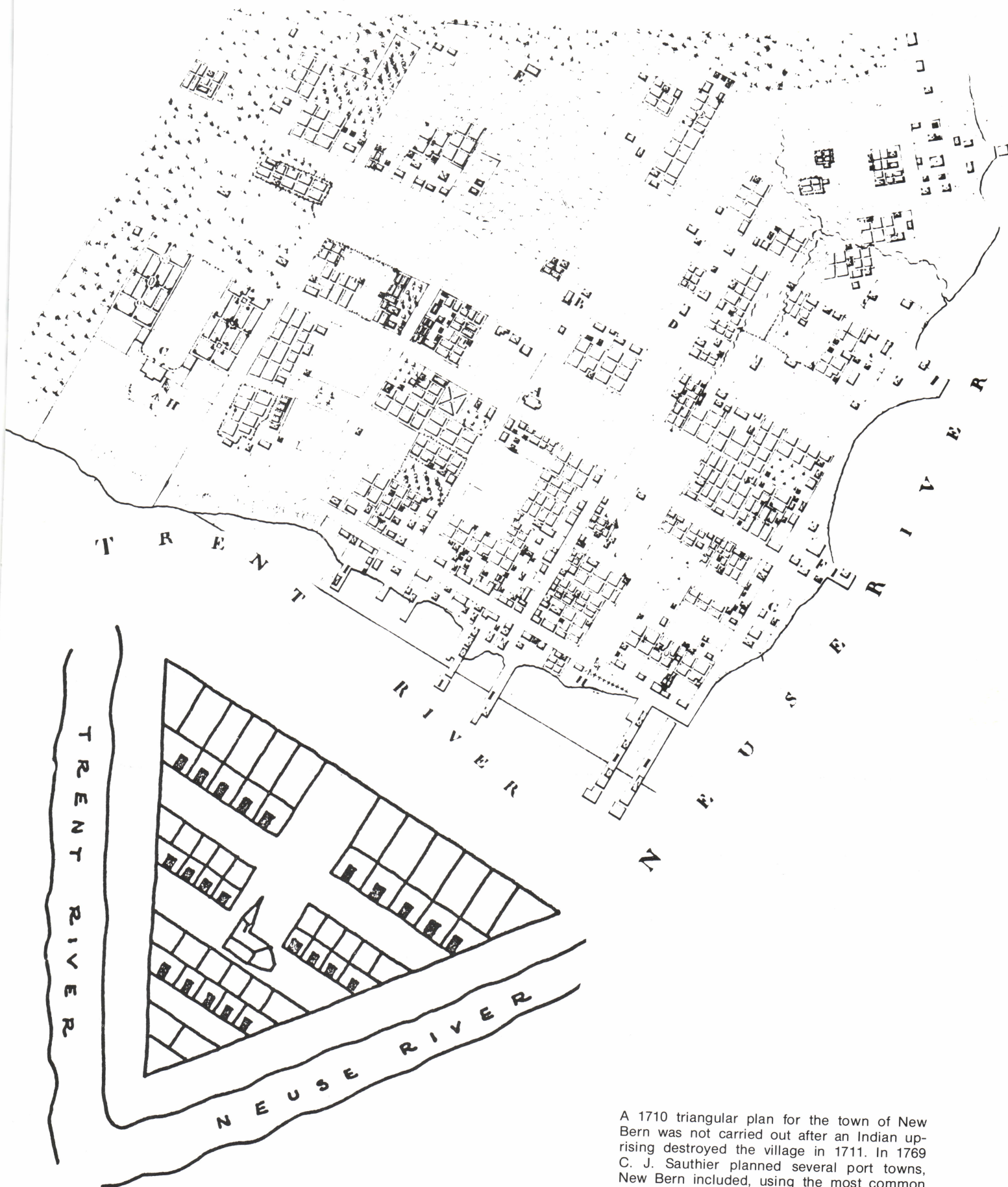
A planned community is one that is started from scratch and laid out according to a carefully conceived plan. As an architect draws up a plan or design for a building, a town planner draws up a plan or design for the total community. These new towns are laid out on fresh ground as their intent is to create an entirely new community. They make no attempt, as urban renewal does, to deal with the mistakes or obsolescence of an earlier period in an already existing town. Among the communities in North Carolina's past that were planned from scratch (as opposed to those that "just grew like Topsy") are colonial towns, mill villages, resort communities, and suburban developments.

The first planned communities in North Carolina were colonial towns which date from the eighteenth century, Bath being the first to incorporate in 1704. More than eighty towns were established in the eighteenth century in North Carolina and most of these were laid out according to a specific plan, either literal or graphic. In fact the General Assembly of North Carolina established legislative requirements in layout before a new town could be established. Thus the towns established in the eighteenth century were "planned" towns.

The basic town plan throughout North Carolina was the gridiron, which is a square or rectangle composed of two sets of parallel streets with one set crossing the other at right angles. The most notable examples of the gridiron plan were the port towns of Brunswick, Wilmington, Beaufort, Bath, and Edenton, all of which were planned with rectangular street patterns orientated towards the waterfront. Raleigh, laid out in 1792, also had the basic gridiron pattern with five open squares for the capitol and for parks.

There were two notable exceptions to the basic gridiron. The original plan for Salem, prepared in Germany in the baroque style, had avenues radiating from an open plaza, occupied by a church. The Moravians did not, however, use this plan because of topographical conditions. Instead, they laid out an elongated gridiron. New Bern, planned by Christopher Von Graffenried to be the central town for his colony of German and Swiss immigrants, was laid out in 1710 in the form of a triangle. The town was platted on a triangular site at the junction of the Trent and Neuse rivers with the main street bisecting the angle made by the two rivers. A second street, running from one river to the other, crossed the first at right angles. This plan, however, was abandoned after an Indian uprising in 1711 destroyed the village. Later a new plan was established for New Bern following the basic gridiron. Thus, the gridiron, perhaps without exception, was the form colonial towns took in North Carolina. Some of the towns had blocks shaped like squares and others had elongated blocks shaped like rectangles, but all of them had the grid with streets intersecting at right angles.

The General Assembly, besides specifying original plans, passed many regulations for towns ranging from fiscal policies to aesthetics. These laws include a wide variety of controls governing the physical development of the community, such as regulation of town size and area, lot sizes, street widths, town commons, public buildings, and minimum building dimensions. They also included regulations on fences, livestock, nuisances,



A 1710 triangular plan for the town of New Bern was not carried out after an Indian uprising destroyed the village in 1711. In 1769 C. J. Sauthier planned several port towns, New Bern included, using the most common type of colonial gridiron pattern.

drainage, trash and encroachments. Actually only the Moravians had enough social control to enforce these regulations.

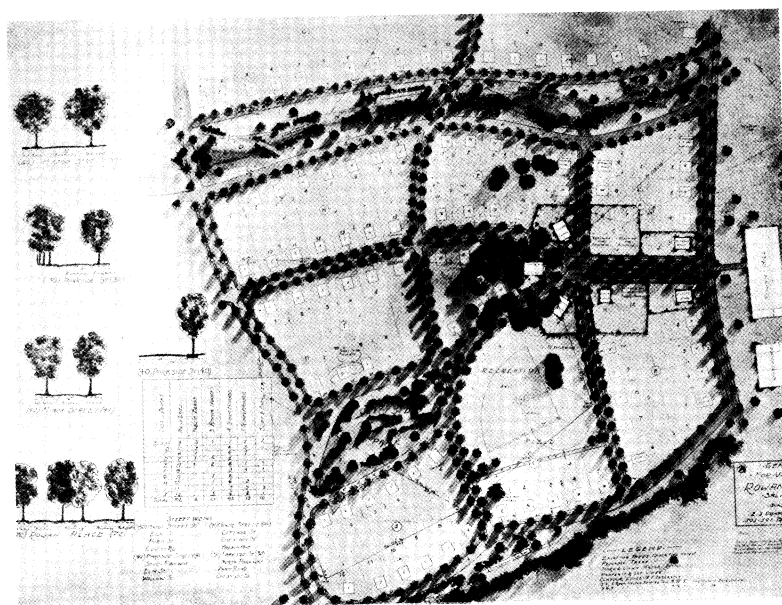
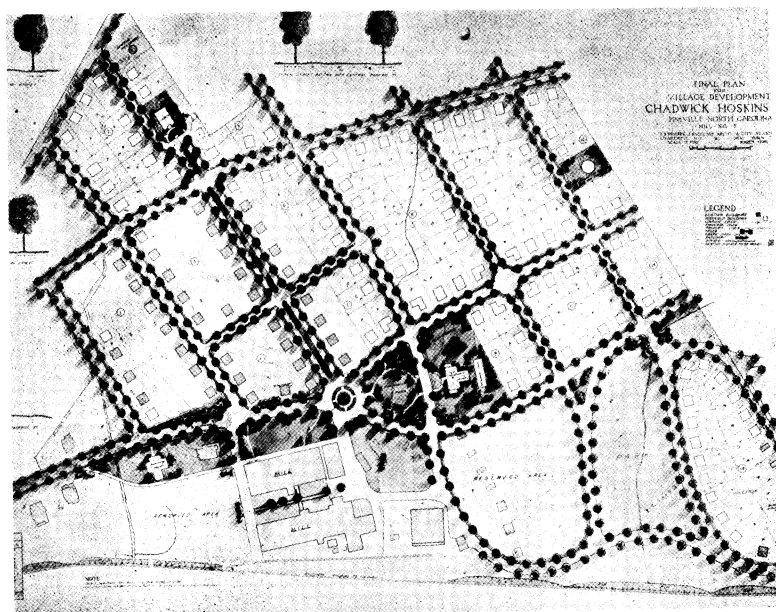
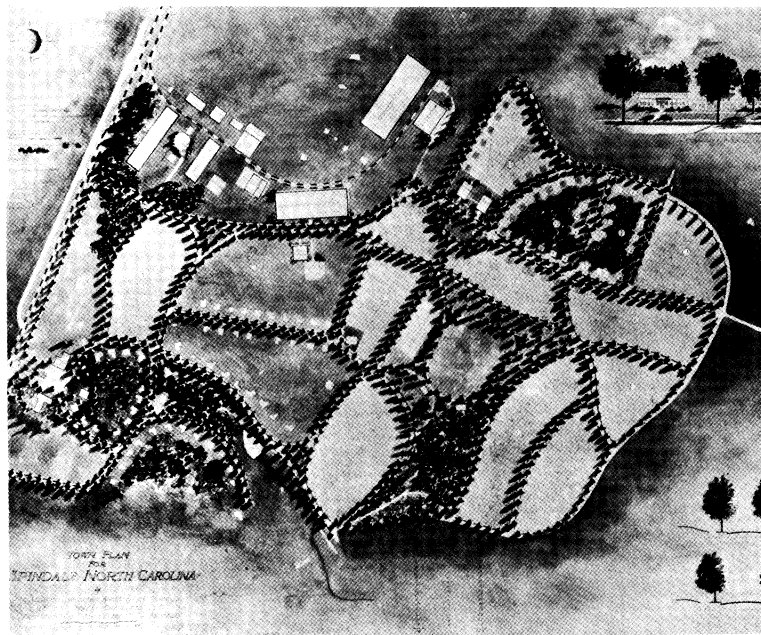
The concept of planned communities, which characterized colonial North Carolina, gave way in the nineteenth century to haphazard municipal growth, as was happening across the United States. In that period Jacksonian democracy and a wave of romanticism swept the country promoting a philosophy of individualism and glorifying private enterprise. The romantics favored the natural, the unfettered, i.e., the unplanned, rather than the classical order and symmetry of the eighteenth century. As the "natural" layouts predominated in gardens, so they did in cities. Laissez faire replaced colonial notions of planning, and no one guided the physical expansion of towns.

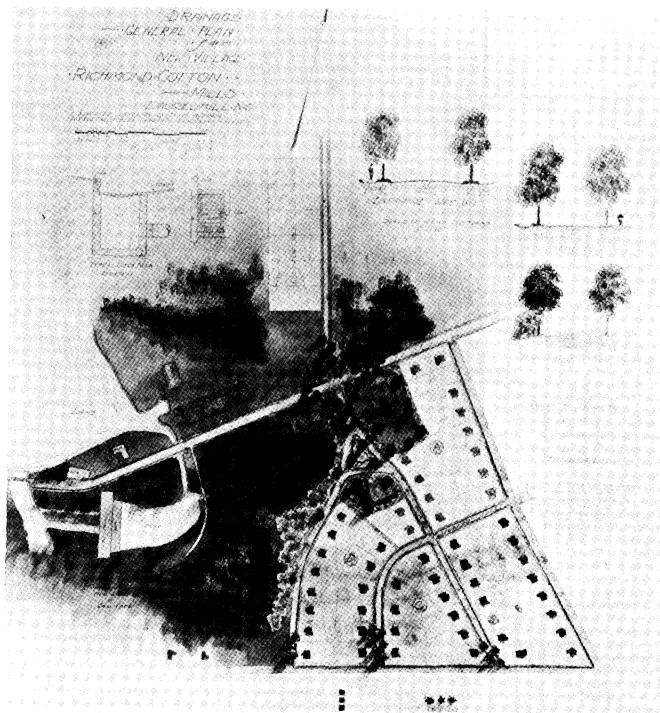
Planned communities reappeared in North Carolina in the late nineteenth and early twentieth centuries, but these were the work of private enterprise. They appeared in the form of mill villages, resort towns, and modern suburban developments. Unlike the colonial town plan, which was specified by the government, these modern communities were planned entirely by private enterprise.

The most numerous of the planned communities were the mill villages. These sprang up seemingly overnight as industry spread into the New South in the 1880's. Entrepreneurs regarded the building of a cotton mill in the South without the construction of a mill village as impractical because labor had to be recruited from a widely dispersed rural population. Consequently, as the textile industry rapidly expanded in the South between 1880 and 1920, the construction of mill villages developed apace.

Many mill villages lacked aesthetic design, for often they were hastily constructed and poorly planned. Frequently in each village houses were designed and built according to one plan, painted alike, and placed in rows, equidistant from each other. Streets were poorly laid out with little regard to the contour of the land. These houses when new were superior to those in which the workers lived in the country even though they did not contain water systems or adequate sidewalks and streets. Nevertheless, taken as a whole, the general impression of factory villages in North Carolina was one of monotonous ugliness at the turn of the century. Holland Thompson who compiled a study of mill villages in North Carolina in 1906 wrote, "Devoid of trees, flowers, and all vegetation except that which could withstand the adverse conditions, these villages were not designed to develop the aesthetic and artistic side of life."

In the years between 1900 and 1920, however, a town beautification movement swept the United States and affected the drab mill villages. Mill owners began to take a new interest in beautifying their company housing and in artistic landscaping. They offered prizes for the best-kept lawn and the most attractive flower and vegetable gardens. More importantly, they hired landscape architects to professionally design their new villages. One of the most attractive mill villages in the early 1900's belonged to Proximity Mills in Greensboro. Arranged in rows, the houses were painted white with green trim and each was landscaped so that it seemed to be set in a garden. A





These photographs are copies of some of the original plans for mill villages drawn by Earl S. Draper of Charlotte and New York. They represent some of the best examples of mill village design in North Carolina. Draper, a landscape architect and city planner, was associated during part of his career with John Nolen, one of the most prominent town planners in the United States in the first three decades of the twentieth century. Note the abandonment of the grid pattern which was common to early mill villages. Draper's plans have various types of street plans, wooded areas, parks and recreational areas, and tree lined streets.

British social investigator Budgett Meakin, who was making a survey of factory towns in Europe and the United States at the turn of the century, rated this village as one of the best in the South. By 1920 there was a long list of attractive mill villages in North Carolina including (to name only a few) Florence Manufacturing Company in Forest City, Erlander Mills in Lexington, Richmond Cotton Mills in Laurel Hill, Rowan Cotton Mill Company in Salisbury, and Cannon Manufacturing Company in Kannapolis.

There were two outstanding planned communities in North Carolina in the late nineteenth century that were not related to mills. These were the villages of Biltmore and Pinehurst, both designed by the most famous landscape architect in the United States at that time, Frederick Law Olmsted. Olmsted, whose works included Central Park in New York and the Great Chicago World's Fair in 1893, executed only these two projects in the South, both of them in North Carolina.

Biltmore was designed to be the residential village for the large Biltmore Estate developed by G. W. Vanderbilt around the turn of the century. Located one mile from the great mansion, Biltmore was a model town which housed many workers of the estate. A village of one hundred houses, it also had a beautiful little church, a charming railroad station, a firestation, hospital and gym all planned in harmony with a general scheme. The main roads radiated from a public plaza and the entire village was planted like a garden with trees set in grass strips, a vine-clad postoffice and a village green. Meakin in the early 1900's rated Biltmore as the most beautifully designed village in Europe or America.

Pinehurst, also designed by the senior Olmsted, was a resort town owned and developed in the late 1890's by James Tufts, a Boston businessman. The central feature of Pinehurst was a village green with the main buildings of the town at the head of the green and the homes for residents along the sides of the green and on the streets radiating from it. Thousands of trees and shrubs were planted along the curving streets to give the entire village the appearance of a garden. Pinehurst and Biltmore are perhaps the best examples in North Carolina of the garden city concept developed by Ebenezer Howard in England. These two villages are also perhaps the most splendid, even though small, early examples of town planning in North Carolina.

Developers of new urban subdivisions were also exploring the possibilities of careful design and planning after 1900. Suburbs were appearing in all the cities of North Carolina to meet the growing demand for housing. Some subdivisions were hastily thrown together, others were carefully planned. One of the best examples of suburban planning was Myers Park in Charlotte. John Nolen of Cambridge, Massachusetts, who was an outstanding town planner in the United States, designed in 1911 the original layout. It was a comprehensive plan of boulevards, parks, streets, and land development with special emphasis on the setting. The developing company moved in hundred of large trees and replanted them along the gently curving streets and surrounding houses. The developers further achieved aesthetic harmony by locating, designing, and landscaping the public buildings and stores in the subdivision according to the overall plan. Myers Park was a success both



aesthetically and financially for buyers were willing to pay the price for a beautifully landscaped and planned community.

Myers Park was an early and notable example of a well planned suburb. Such well planned subdivisions, however, were rare as late as the 1920's all over the United States. But those that did exist served as examples of what could be done if proper attention was given to planning and designing a new community or adding to an older one.

All of the planned communities in the late nineteenth and early twentieth centuries were done by private enterprise in North Carolina. There were no efforts by either state or local government to plan for urban areas after the colonial period. The examples of good planning by private enterprise caused some people to ask the question—Why can't our entire city or town be planned like a nice suburb? Planning for the whole city would of necessity have to be done by the government. A movement for city planning as a governmental function began around 1900 in North Carolina and by the 1920's there were several city planning commissions across the state. This brief overview of planned communities brings us to the point where the government once again assumed a role, even though minimal at that time, in guiding the future growth of urban areas in North Carolina.

The increasing popularity of town planning in the early twentieth century brought into being a new profession—that of town planner. Closely allied with the professional architect and the landscape architect, and drawing from both their disciplines, the town planner developed expertise in the layout and design of suburbs and new towns. He designed the street layouts, parks and open spaces, and he also designated the location of homes, commercial areas and industrial areas. Sometime he also designed the individual buildings and homes using a common motif or theme to give the entire community aesthetic harmony. Professional architects, however, usually designed the individual structures in an overall plan.

With the advent of professional planning, the role of the architect began to change. Rather than being an independent designer, he increasingly found himself working in collaboration with other professionals on a group project for either private enterprise or the government. Ideally such a blending of talents of professionals should achieve new dimensions in aesthetic and functional design as the best from each profession blends with the best from the others. Such projects produced by a group of professionals, however, of necessity sets limits on the individual, for the finished project must represent the consensus of the group. The danger is that these group limitations will stifle the creativity of the individual. The challenge of modern design projects in which architects work with planners and other professionals is to achieve visual and functional vitality within such prescribed limitations and to attain **consensus with creativity**.

This plan of the village of Biltmore is on the Topographical Map of Biltmore Estate prepared in 1895 by Frederick Law Olmsted, Sr. and Frederick Law Olmsted, Jr. Note the central plaza which is balanced by a church and connecting street.



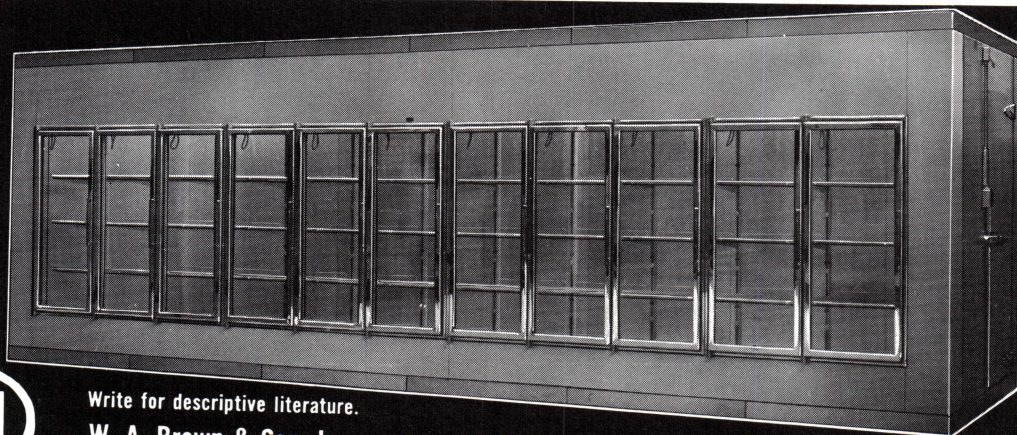
This is a view of Pinehurst showing the Casino and Holly Inn, two large hotels, at the head of the village green. This photograph, taken in 1901, was in *New England Magazine*, October, 1901.



This view of an intersection in Myers Park shows the curved streets and the lavish use of trees and shrubbery in this exclusive subdivision in the early twentieth century. Photograph from *New Towns for Old* by John Nolen.

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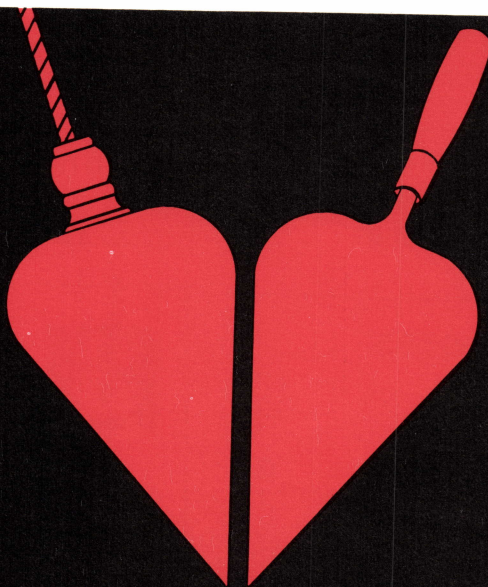
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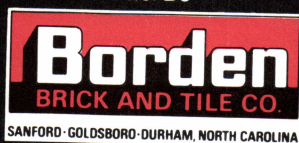
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AIA NEWS

The four Sections of The North Carolina Chapter AIA have held elections this fall and the following AIA members will serve as Section Presidents for 1974:

Herbert P. McKim, Wilmington, East Carolina Section

W. Dean Best, Raleigh, Raleigh Section

Carl P. Myatt, Greensboro, Piedmont Section

and Michael R. Tye, Charlotte, Charlotte Section.

Although there are several local councils across the state, these four sections comprise the local groups officially affiliated with NCAIA. Each Section President serves as a Director of The Chapter . . . Jim Quinn, principal in the Raleigh firm of Quinn-Wiggins Architects waged a successful campaign for the Raleigh City Council . . .

. . . Gordon Peebles has relocated his office to 216 McNairy Building, Elm Street, Fayetteville . . . Ernest Sills has been made a principal and director in the firm now called Clemmer, Horton, Bush & Sills, Inc., Architects, Hickory . . . Grier-Fripp Associates is the new name for Charles Morrison Grier and Associates, Inc., a Charlotte architectural-engineering firm . . . The Sherwin-Williams Foundation has awarded \$1,000 to the N. C. Design Foundation for establishment of a teaching assistantship in NCSU's School of Design . . . Lucius Evans has recently opened his architectural office in Raleigh . . . Robert Clark's new office name is Unifour Design in Hickory . . . Lamar Northup and Tan Ersoy are now partners in Stinson-Hines Architectural Associates in Winston-Salem . . .

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