

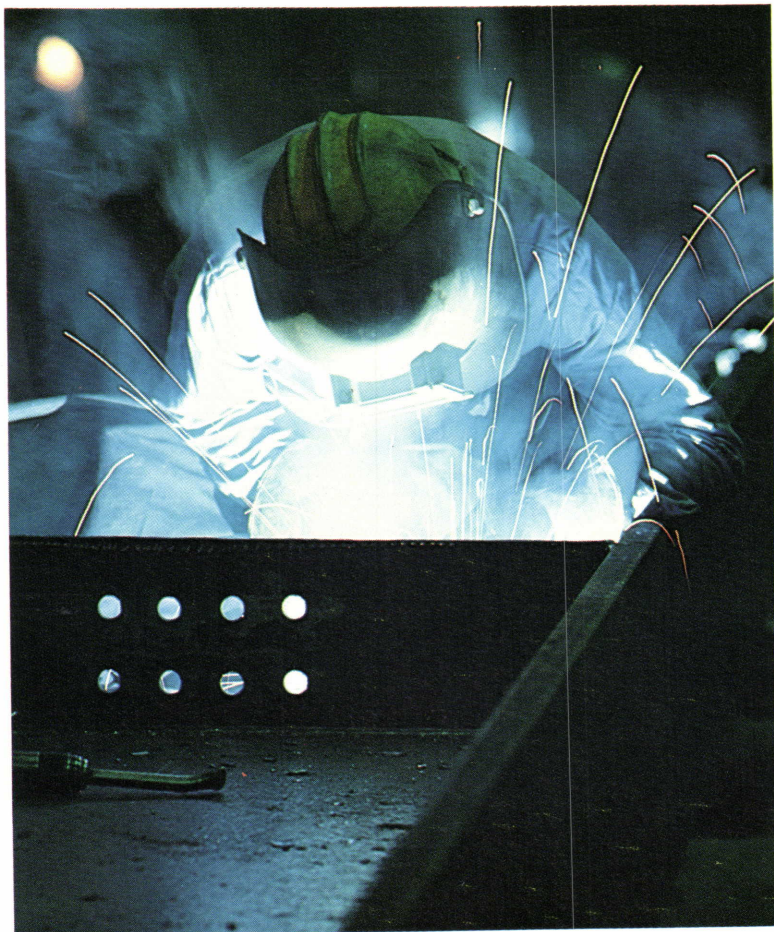
North Carolina
ARCHITECT

1980 Awards

MAY-JUNE 1980



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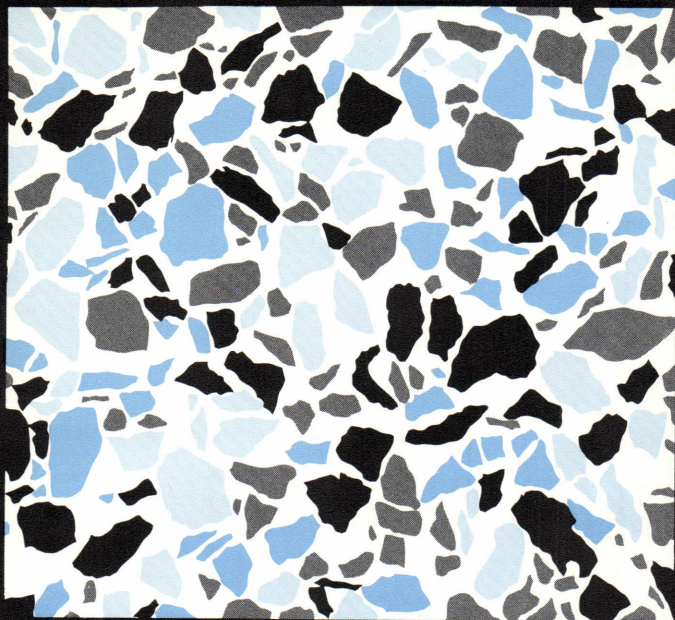


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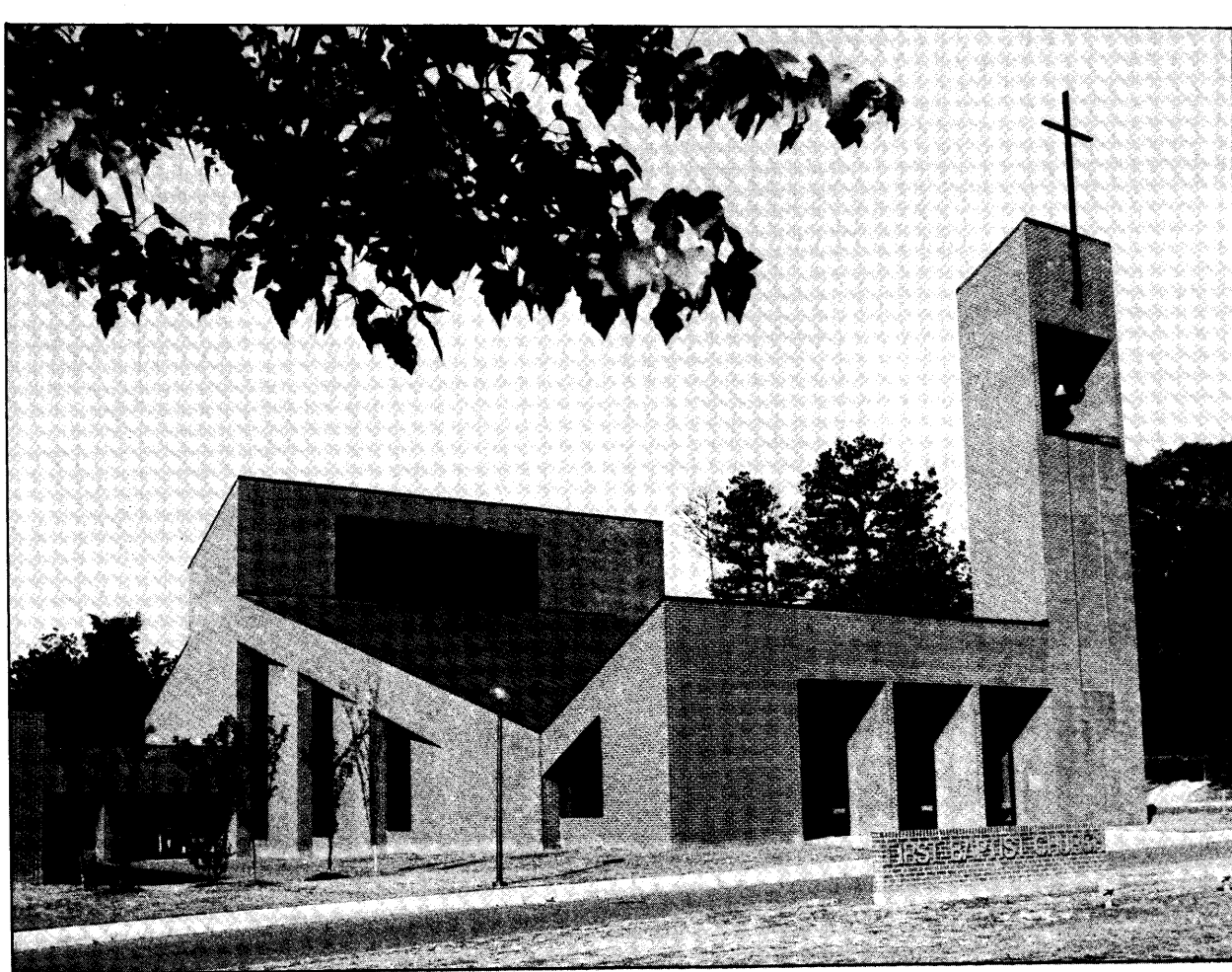
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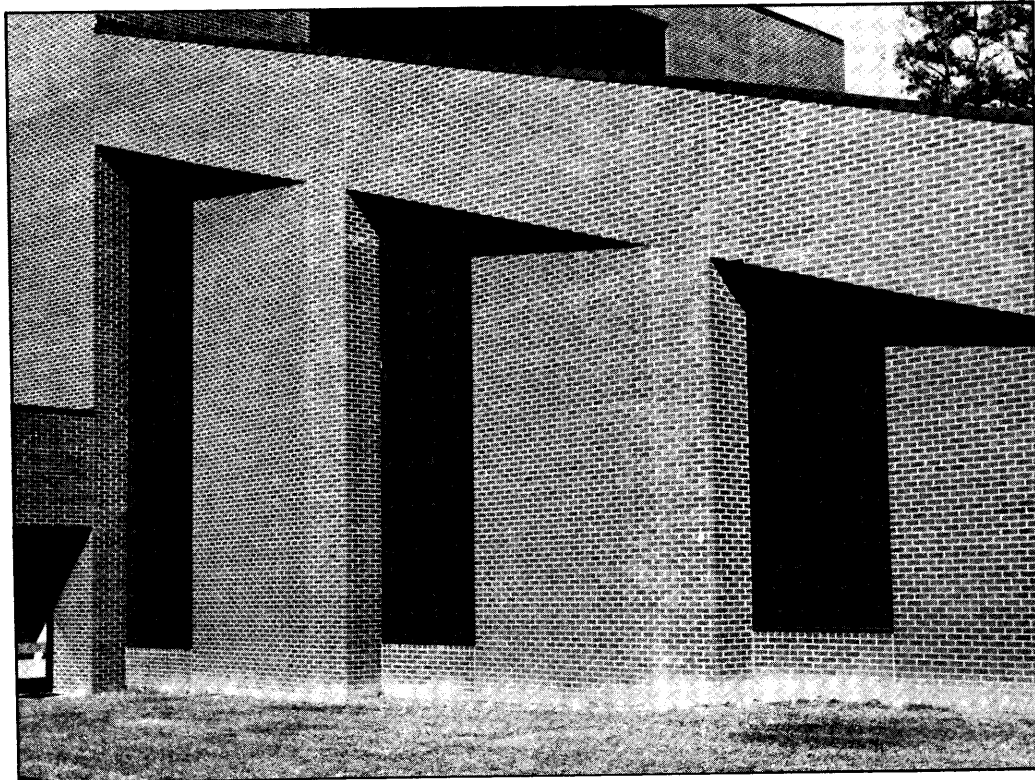
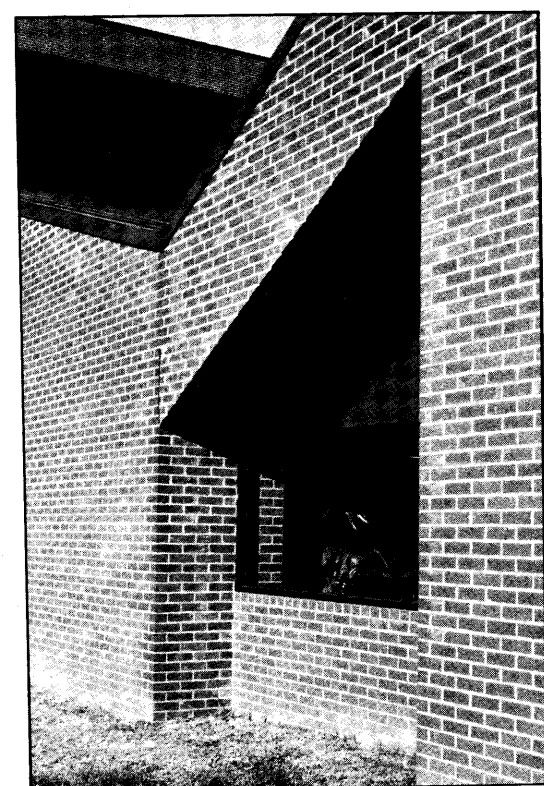
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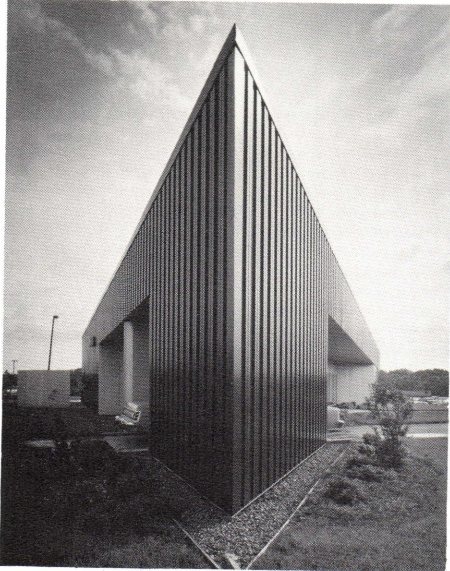
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North Carolina **ARCHITECT**

Official magazine of the North Carolina Chapter
American Institute of Architects

Vol. 27 No. 3
May-June 1980



Cover photo: Federal Credit Union,
Charlotte, N.C., by F. Harlan Hambright.

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Application to mail at controlled circulation
rates pending at Raleigh, NC 27611

Subscription rates: \$10.00 a year for AIA
members; \$15.00 a year for non-members.

Opinions expressed by contributors are not
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Chapter of the American Institute of
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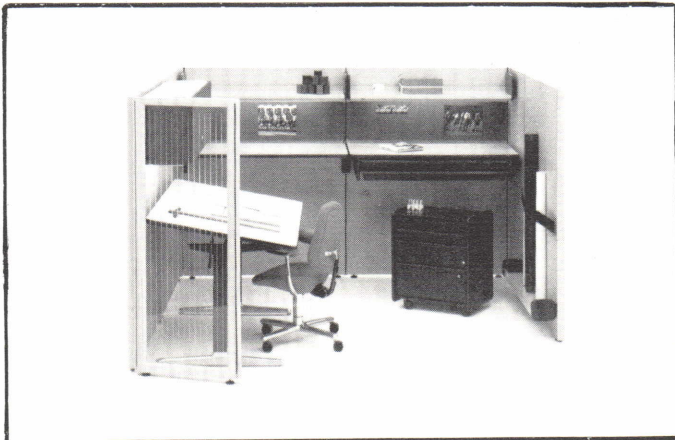
Betty W. Silver, Hon. AIA

North Carolina Architect is published six
times a year on February 6, April 2, June 4,
August 4, October 6, and December 3 by
Spectator Publications, Inc. P.O. Box 870,
Raleigh, North Carolina 27602 for the North
Carolina Chapter of the American Institute of
Architects, 115 West Morgan Street, Raleigh,
North Carolina 27601. NCAIA telephone: (919) 833-6656. Publisher's telephone: (919) 828-7393.

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

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North Carolina Architect,
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Editorial

The NCAIA Design Awards Program is an annual event established to recognize the achievement of excellence in architectural design, to honor these North Carolina architects responsible for the design and also to recognize the contribution of the owner to the building design process.

This year's group of entries was not only the largest in recent years but also of extremely high and consistent quality. More than 70 projects were submitted and represented a wide variety of building types and sizes including historic preservation and adaptive reuse projects, corporate headquarters, restaurants, schools, speculative office buildings, arts centers and interior design projects. Costs of the projects submitted ranged from multi-million dollar structures to renovations costing less than \$50,000.

A jury of three distinguished architects from the state of Florida—William Morgan, FAIA, of Jacksonville, Robert Browne, FAIA, of Miami, and Donald Singer, AIA, of Fort Lauderdale—was selected by the Awards Committee to judge the entries. A full day was spent examining and discussing the projects after which a consensus was reached with five individual buildings selected to receive the Award for Excellence in Architecture.

The Award recipients for 1980 shown on the following pages bring great credit not only to the architects and their design team but also to the owners. Working closely together they have made these projects transcend the ordinary and become architecture.

G. Milton Small, III
Chairman, NCAIA 1980
Design Award Committee

HONOR AWARD

Restaurant Asheville

Architect:
Padgett & Freeman,
Architects, PA
Asheville

Owner:
The Biltmore Company
Asheville

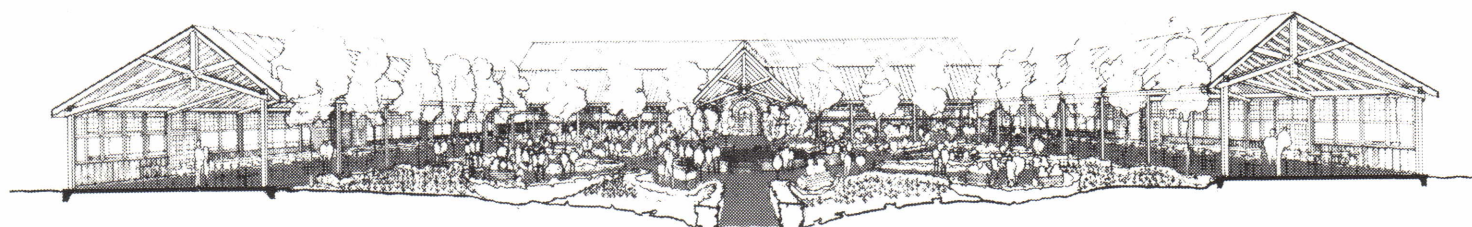


Project:
Deerpark Restaurant
The Biltmore Dining
Experience

Location:
Biltmore House & Gardens
Biltmore

Contractor:
W. O. Plemmons
Biltmore Forest

Photographer:
Mike Smith



In the beginning, Padgett and Freeman architects of Asheville were asked to design a commercial kitchen and new dining pavilions for an existing picnic area on the grounds of the Biltmore House in Asheville, the estate of George Vanderbilt, now open to the public. The client's intention was to create a restaurant that conventions in the resort city could use for a special experience at a special place instead of remaining at their convention hotel for their entire meeting.

As they began their initial site studies, however, the architects realized that a calf barn, designed in the late Nineteenth century by Richard Morris Hunt (architect of the Biltmore House itself) but which was scheduled for demolition, might make a better restaurant than a new structure.

In the end, it was the barn's strong architectural features and its existing courtyard that determined the

way the structure was turned into a restaurant. To protect guests from cool summer night breezes (the restaurant is designed for summertime operation only) the architects added folding wood and glass walls. The flexibility of these walls, however, allows for an open pavilion effect and provides unity for large groups (the restaurant is designed to serve up to 500). Also, intimate seating within large groups is created by a "four corners" system of group seating; this also helps create an efficient serving operation.

The architects chose new materials to blend with the barn's old, handmade brick, pebble-dash stucco, rough-sawn pine and white cedar shingles. New paving materials are brick pavers and brick-colored concrete. Lighting was the major engineered system, designed for the various levels of light required for mood and drama during meals and, at the end of a busy day, clean-up.



The Jury commends the imaginative and resourceful conversion of a Nineteenth century barn and calve shed into a summer restaurant with an inviting central open space. The original structures have been refurbished with care and sensitivity. The architectural character of the dining pavillions is particularly appropriate. New fenestration, lighting systems, furnishings and appointments complement the original structures.

HONOR AWARD

Credit Union
Charlotte

Architect:
Dalton-Morgan
Charlotte

Owner:
JML Federal Credit Union
Charlotte



Project:
JML Federal Credit Union

Location:
3900 Chesapeake Drive
Charlotte

Contractor:
Reynolds & Sons
Construction Co.
Charlotte

Structural Engineering:
Brian Burnell, P.E.
Charlotte

Photographer:
F. Harlan Hambricht
Washington, D.C.

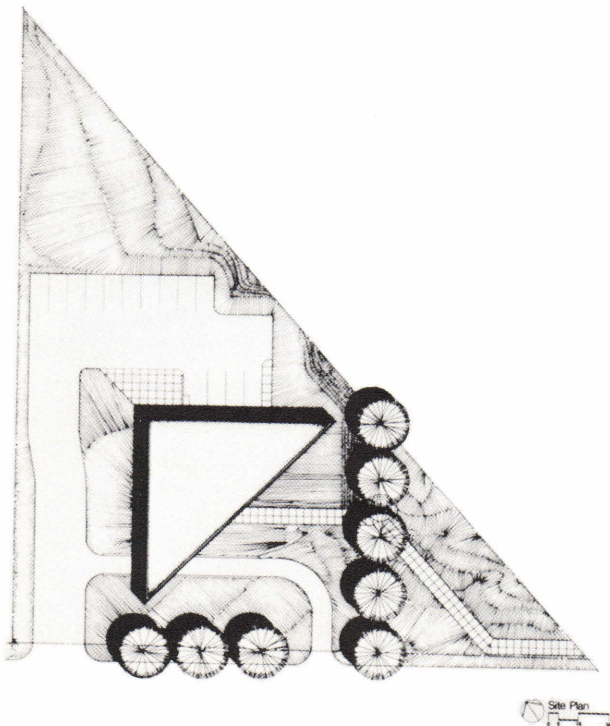


When architects or critics talk of movements or styles in architecture, the phrase that comes up often these days is "Post-Modernism." Dalton-Morgan architects of Charlotte, however, have used another phrase to describe their award-winning credit union building: "Post-Pompidou," an allusion to the rainbow-hued, let-it-all-hang-out aesthetic of the Pompidou art center in Paris. They haven't gone quite as far as the English and Italian architects who exposed all the mechanical systems of their Paris building and then painted each element a bright color. But they have come up with a well designed expression of the industrial aesthetic for a client that by all accounts should find that aesthetic appropriate: a trucking company.

In designing the JML Federal Credit Union, the architects placed their emphasis on the industrial character of the site, the building's low budget and the search for an image appropriate to the client. All three

concerns show clearly here. The site was surrounded by manufacturing plants and warehouses, and the building reflects that industrial scale and character. The budget constraints and the client's image both suggested a metal building, low in cost and itself not unlike the metal skin of a truck's trailer.

But what makes this metal building different from other metal buildings, so often drab, look-alike boxes that are monuments to economy alone, is the architects' concern with all these elements. The client's program suggested an equilateral triangle with tellers along one side, offices another and the third the entrance. The lobby is in the center. That shape was the first departure from standard, metal building design. The red corrugated skin punctuated by aluminum flush panel walls and soffits and aluminum ductwork, showing itself off beside the front door like the smokestacks of an 18-wheeler, completed this original approach.



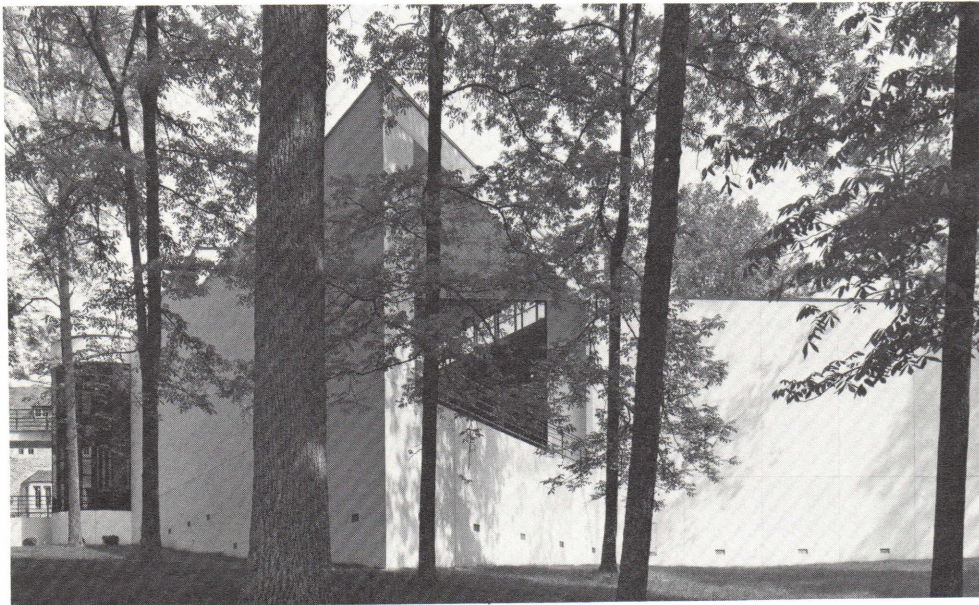
The Jury commends this project's geometric clarity and appropriate use of materials in direct response to its industrial environment, program and users. The building's exterior steel panels contrast well in color and texture with aluminum surfaces incised within the simple volume. Interior spaces take maximum advantage of the triangular plan.

HONOR AWARD

Art Center Winston-Salem

Architect:
Newman, Calloway
Johnson VanEtten Winfree
Winston-Salem

Owner:
Southeastern Center
for Contemporary Art
(SECCA)



Project:
Southeastern Center for
Contemporary Art

Location:
750 Marguerite Drive
Winston-Salem

Contractor:
Hendrix-Corriher
Construction Co., Inc.

Photographer:
Rick Alexander
Waxhaw



In the Southeastern Center for Contemporary Art, Winston-Salem architects Newman, Calloway, Johnson, VanEtten and Winfree found themselves working in three distinctively different modes simultaneously: Tudor-revival, contemporary and a combination of the two.

Their task was to renovate a 1929 Tudor-revival house and add exhibition space. The triple personality of the project arose in part from the decision to add a modern wing for the exhibition of contemporary art and in part from the client's requirement that the original building's living room, library and entrance hall be restored to their original decor. Then, there was the renovation, which combined styles: upstairs rooms of the old house were to be converted into three small galleries, and some downstairs rooms were to become administrative offices, bookshop, information area and circulation space.

The principal portion of the work, however, is the addition. White stucco in contrast to the older, stone,

Tudor structure, the addition is linked to the house by a glazed corridor. Together, the corridor and addition define an outdoor sculpture court. The gallery itself is a parallelogram, providing more wall space than a rectangle, while a glazed wall permits visual contact with the naturally wooded site. A circular stairway leads to the mezzanine gallery, which in turn is connected to the upper floor of the house.

The architects have carefully controlled the views of the new building: glimpsed only briefly from the approach road, it is hidden completely by the older house once the visitor reaches the parking lot. Inside, the visitor travels through a progression of spaces that changes gradually in size, lighting and character before reaching at last a large contemporary display space.



The Jury commends the clearly stated contrast of the new gallery with the existing Tudor residence and the sequence of movement from the entry drive, through the existing building and into the two story addition. The furnishings and appointments of the original house appropriately respect the character of its period. The artificial and natural lighting, use of materials, volumetric configuration and simplicity of the plan in the new galleries are well suited to a contemporary art center.

HONOR AWARD

Retail Complex Wrightsville Beach

Architect

Jay DeChesere/AIA
SYNTHESIS, Archi-
tects-Planners
Wrightsville Beach

Owner:

George & Mark Mitchell
Wrightsville Beach

Project:

The Landing Office/Retail
Complex

Location:

530 Causeway Drive
Wrightsville Beach

General Contractor:

Miller Building Corporation
Wilmington

Mechanical Engineer:

Henry von Oesen & Associates
Wilmington

Structural Engineer

Henry von Oesen & Assoc.
Wilmington

Landscape Architect:

Loddie D. Bryan, Jr.
Raleigh

Photographer:

Dick Parrott
Wilmington



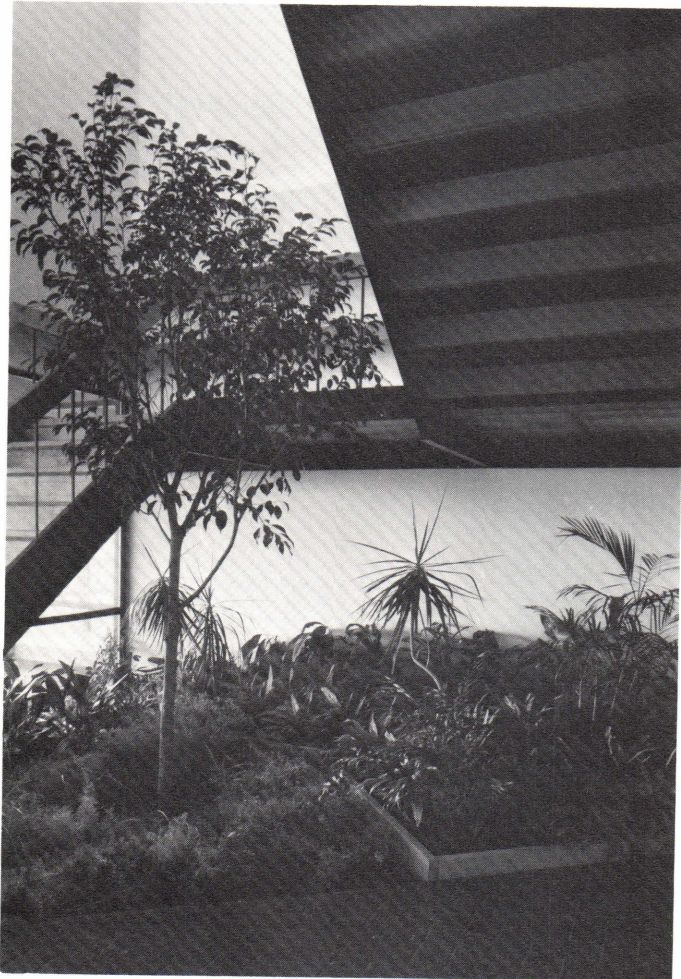
Constraints can cause problems for architects. But overcoming them can make a good design even more satisfying. Such was the case with The Landing by Jay DeChesere and SYNTHESIS of Wrightsville Beach. The 28,000-square-foot office and retail complex, the largest commercial structure in Wrightsville Beach, faced initial opposition from a beach community opposed to "development," had a limited site bordering a quiet, established residential neighborhood and faced compliance with standards of both the Federal Flood Insurance Program and the North Carolina Energy Code.

The response features a contemporary design tempered by materials indigenous to the coastal area. The height of the structure was de-emphasized by sloping the roofs at the end of the two-story element for a more residential scale. The facade nevertheless satisfies the functional requirements of the building, meeting display and signage needs of the stores and lighting needs of the offices while providing a transition between the storefronts and a plaza between the building and the parking lot. Columns, clad in cedar, not only define the

building's structure and form a colonnade which separates the plaza from the pedestrian walkway, they establish a rhythm that breaks up what could have been a dominating mass.

Meeting flood control standards is a design problem in coastal areas that often is solved simply by putting a building on stilts. This structure had to be elevated, too — in its case six feet above the original site. But by creating a plaza as a transition between the original site and the building and by connecting all areas with a series of ramps — which at the same time provide handicapped access — the architects have mitigated the usually awkward effect created by elevating a building.

In addition, the plaza will provide the location for a sculpture, already chosen through a state-wide competition sponsored by the St. John's Art Gallery in Wilmington and the N.C. Arts Council, and to be installed this spring. The competition, say the architects, represents the first time in the state that private enterprise has integrated with the arts through a competition — another success for this well designed project.



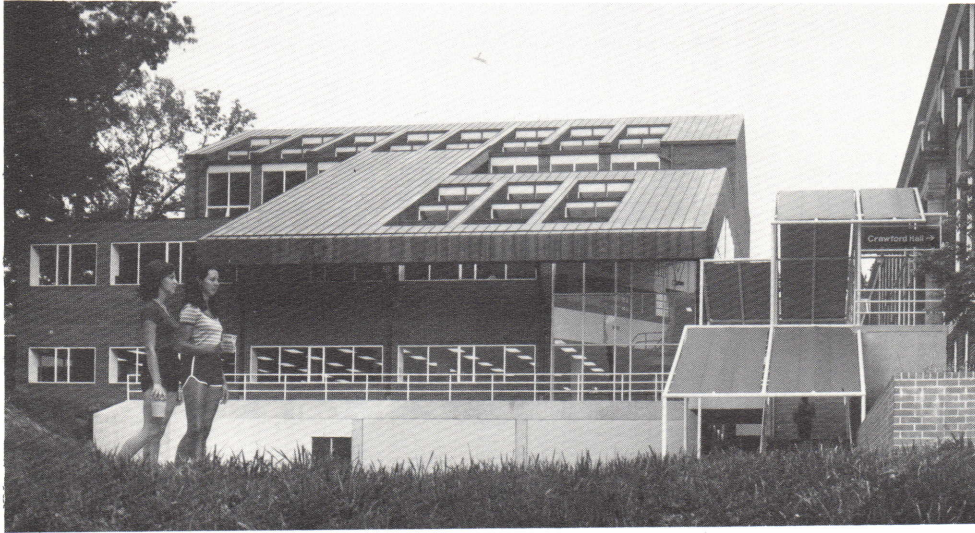
The Jury commends the clarity of expression and sureness of massing of this project. Single story volumes flank the two story central mass convincingly, elevating the building to a level of architecture rarely found in this building type. A transitional space separates the parking area from the main entry within the site's limited area. The building's circulation reinforces its plan and section. Materials are chosen well and used consistently.

HONOR AWARD

Arts Workplace Winston-Salem

Architect:
Newman Calloway
Johnson VanEtten Winfree
Winston-Salem

Owner:
North Carolina School
of the Arts
Winston-Salem



Project:
Workplace
Core Teaching Facility
N.C. School of the Arts

Contractor:
George W. Kane, Inc.
Greensboro

Acoustical Consultants:
Bolt Beranek and Newman,
Inc.
Cambridge, Mass.

Photographer:
Rick Alexander
Waxhaw

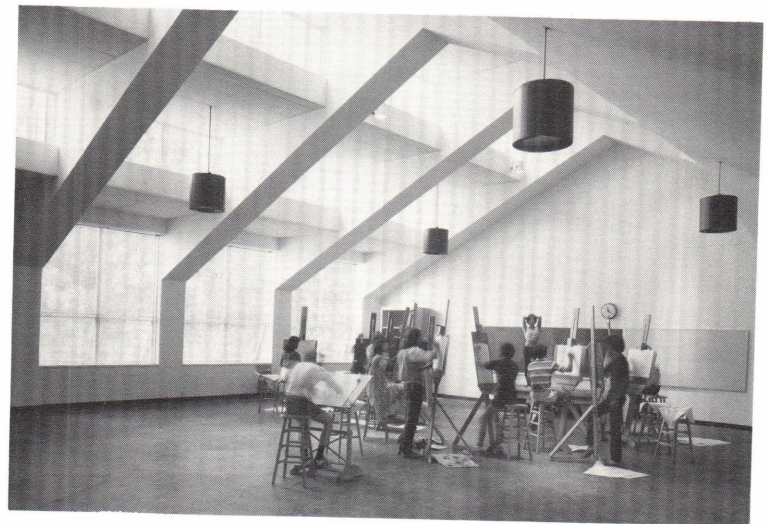
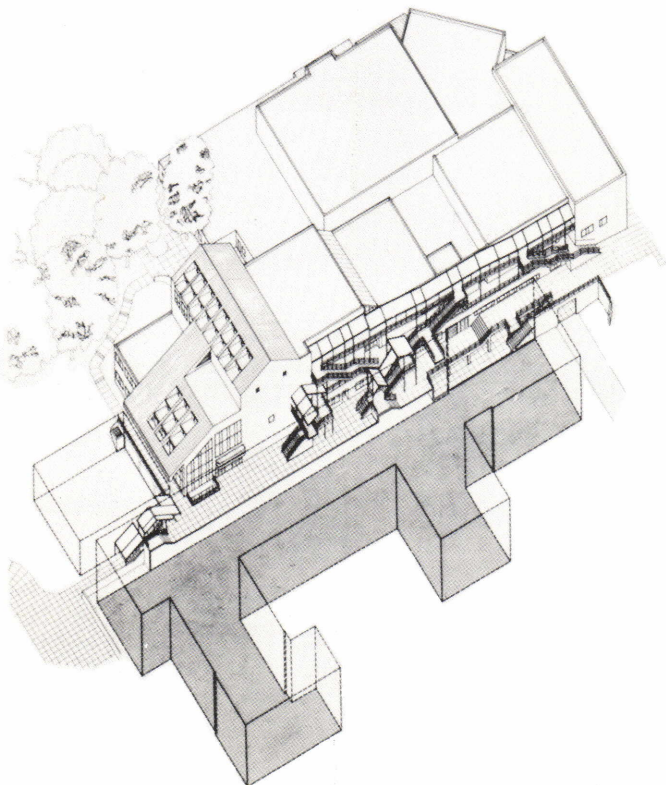
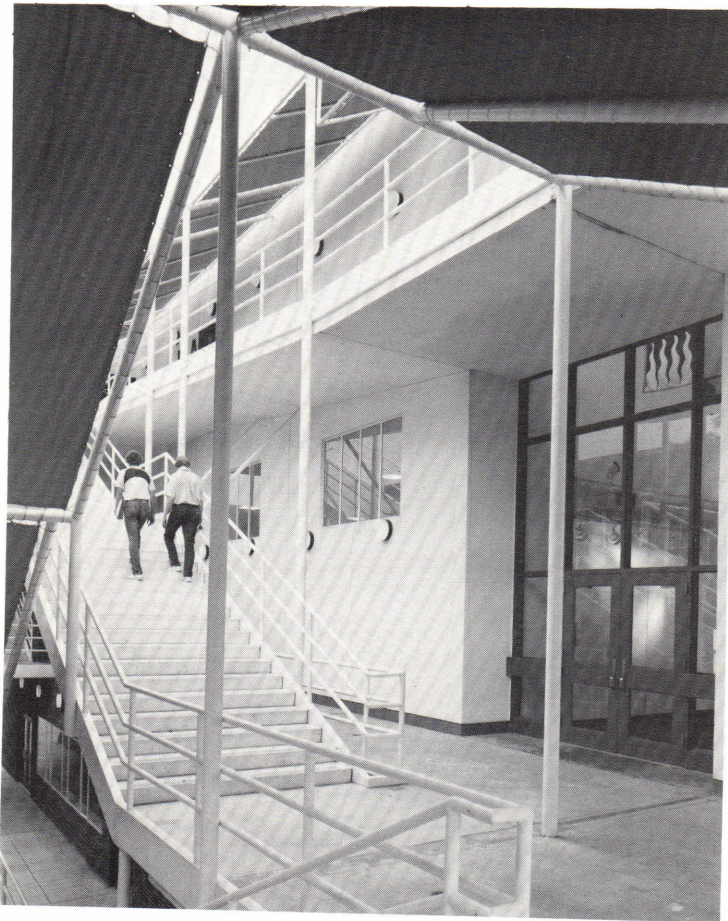


"Workplace" is just what its name implies: studios, offices and library for the N.C. School of the Arts in Winston-Salem. But in it, architects Newman, Calloway, Johnson, VanEtten and Winfree, also of Winston-Salem, have provided a link — figuratively and literally — between two other components of the school: the classroom building and the theatre. Just as practice and studio work follow book learning and precede actual performance, this building comes between and links the two component buildings that represent other phases of arts education.

Levels of both existing buildings are connected to the new 100,000-square-foot building by a multi-level, exterior "pedestrian street," an open space running the length of the structures but subdivided and highlighted

by crisp, white-painted metal-railed stairways shielded from the elements by brightly colored awnings. In addition, the structures are linked by major and minor interior passageways. Offices and support facilities are on the lower levels of the new building; studios are on the upper levels.

The colors and forms of the "pedestrian street" form one strong design element. Another is a continuous sloping copper gable roof, punctuated by northwest-facing windows that provide light for studios. Yet the simple, box-like shapes and dark brick with white window frames of the new link building make a visual connection with the forms of the surrounding, older buildings.



The Jury commends the creation of a delightful multi-level pedestrian street between the new addition and the previously existing classroom building. Colorful awnings in light steel frames provide an airy contrast to red brick wall surfaces. Spaces for music, dance, drama and visual arts are conveniently arranged and appropriately illuminated.

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Harwell Hamilton Harris: The Architect As Artist

by Kim J. Devins

Frank Lloyd Wright was coming to the party. The host, Viennese furniture designer Paul Frankel, asked his friend, 37-year-old Harwell Hamilton Harris, to escort him and Mrs. Wright from the airport that afternoon.

"I was terrified," Harris recalled. "I was afraid to meet him; he was such a god! I was also afraid to let him and Mrs. Wright ride in my car. I had a 1925 DeSoto in such awful shape that one of the doors kept flying open by itself. I just couldn't see putting them in that thing. So I said I couldn't pick them up, but I agreed to go to the party."

That evening, Harris stood in a corner, meekly watching—or rather, revering—the great architect. Suddenly, Wright walked over to him. He knew Harris had been a sculptor before deciding to become an architect, he said. Then "the god" put his arm around Harris' shoulders.

"My boy," Wright said softly, "now, you are a great artist. And someday, when your hair is as grey as mine, you'll be a great architect."

Today, at age 77, Harwell Harris' hair is silver-grey and his name is consistently tied with the name of the man he still considers something of a god: "...our great contemporary architects—Sullivan, Wright, Wurster, Harris..." (*The New Republic*, 1955); "...few examples had the assurance and adaptability of Wright's work, with the possible exception of the Weston Havens House by Harwell Hamilton Harris... still one of the most admired examples of contemporary domestic architecture..." (*American Art*, 1966).

Yet there was one flaw in Wright's otherwise prophetic statement at the party in 1940: the separation of artist and architect. As Harris once wrote of Wright, "...the work of Frank Lloyd Wright has been the revelation of architecture as art... the art that proceeds from the very fibre of things."

It was Wright's belief in architecture as art that convinced the young sculptor to pursue a different career: "I never thought architecture could be art," Harris remembered. "I thought it was only for practical purposes, much too impure to be an art...until I saw Wright's Hollyhock House (California) in 1924. I was overwhelmed. This struck me as sculpture—only, a sculpture so big, so life-sized that you could walk around and through it. This, then, was what I wanted to do. I wanted to design buildings with the 'feeling' Wright had. I wanted to be a part of it, and to make architecture—my architecture—a true art."

That Harwell Harris' designs are art has been proven time and again over the years. His work has appeared in art museums around the globe; the most recent exhibition took place in the art museum of the state he's called home for the last 18 years. The North Carolina Museum of Art in Raleigh featured 31 of Harris' drawings and eight blueprints in a special exhibit April 6 through May 4 entitled, "Harwell Hamilton Harris: Architectural Drawings."

This was approximately the thirtieth time Harris has had his work exhibited. It has appeared in the National Gallery in Washington, D.C., in the Museum of Modern Art in New York City, in the 1940 World's Fair in New York, in six foreign countries, in traveling exhibitions, in countless university museums, and in galleries at international meetings of architects.

The architect has also been published internationally, in at least 27 American periodicals, and his name appears in practically every book written about contemporary architects and architecture.

In addition, the awards, honors and commendations Harwell Harris has received throughout his career would, collectively, wallpaper one of the



PHOTO BY CHRIS SEWARD

"California Houses" for which he is so well-known. Even the second and third houses he designed won awards.

His first house, however, the Lowe House in Altadena, California, (1934), was responsible for attracting national attention to the young architect—and the eye of Frank Lloyd Wright, who acknowledged his admiration for that building during Frankel's party. In this tiny house, built on a mere 49-foot lot, Harris introduced a concept he would continue to use for years to come. "Sometimes...the slighter the construction the better, the simpler the materials the more harmonious, the quieter the shapes the more satisfying," he once wrote about the house. He explained further: "Make one wall of the room of glass and open the room into a garden. With the solid material that the glass displaces, build a wall around the garden."

This relationship of indoor and outdoor spaces is well-known and often used today in varying forms: solariums, atriums, indoor courtyards—and all fixed with some form of glass doors. But in 1934, it was revolutionary. It made architects and clients realize that the outdoors did not have to be closed out, but could—perhaps *should*—be appreciated, brought in and incorporated into the way people live. And this keen feeling for "the way people live" has always been a motto for Harwell Harris' designs: architecture, he says, is the "pattern of a person's interests, feelings and activities." Concerning nature: "We

(Continued on next page)

mustn't close it out! We must, instead, live as much as we can with what we see."

When asked what he feels accounts for his enormous success in his career, the soft-spoken architect first joked, "I'm from California, and Californians are changers, not conformers. We have no ancestors from Medieval England." On a more serious note, however: "I think one of the most important things is that I haven't been sidetracked by any stylistic beckonings. And from the start, except for a three-year period, I have been completely on my own."

He was speaking of the years 1928-32 that he spent working with Richard Neutra whom he met at the office of Rudolf Schindler—"another great International Modernist," he said. He'd gone there thinking a house he'd admired was designed by Schindler, when it was actually Neutra's.

"I'd been thinking about enrolling in an architectural school," Harris said. "But Neutra convinced me that I'd learn more working with him and taking technical courses at night than going to an architectural school."

Harris, born in Redlands, California, is very specific concerning who and what have been major influences on his work. "Neutra represented something quite different from the others (Gropius, Le Corbusier)," he said. "He saw things entirely differently from the way they saw them. Neutra saw architecture as a means of *civilizing* technology. He came to America from Germany primarily because of Wright. But he also came because of Henry Ford! Neutra's was a *new* modernism; he, and Schindler, interpreted America to America."

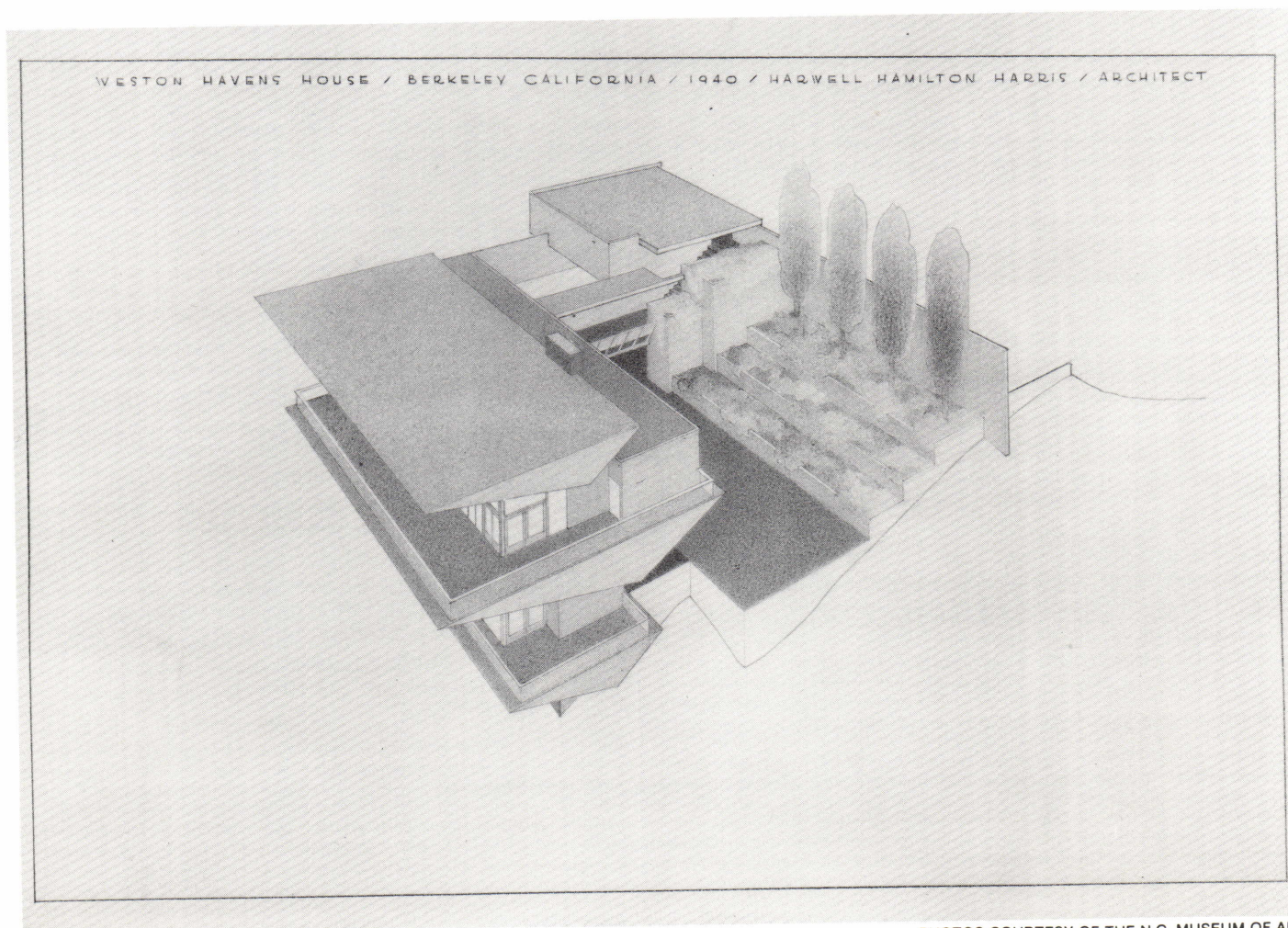
Although Wright was "the god," as Harris puts it, he acknowledges Louis Sullivan, Charles and Henry Greene, and Bernard Maybeck as other major influences: Sullivan was his philosophical mentor; having grown up in California, he was well acquainted with the Greene's bungalows and, as he matured as an architect, he said, he began to understand their attitude towards landscape and incorporate it into his own; Maybeck served to solidify his feelings about earthy, organic, naturalistic buildings that flow

with, instead of against, the lay of the land.

Yet perhaps his greatest influence, he said, has always been his client. In a speech he recently delivered to students and faculty of the North Carolina State University School of Design entitled "Clients and Other Architectural Influences," he said: "The most important (influence) is almost always the client because of the differences that occur because of *his* differences."

This feeling also accounts for the individuality of Harris' designs and the ways in which he has helped alter the impersonal trend in modern architecture.

The Weston Havens House, Berkeley, Ca., 1940. "...still one of the most admired examples of contemporary domestic architecture..."



PHOTOS COURTESY OF THE N.C. MUSEUM OF ART

"One of the greatest mistakes students of architecture can make," he explained, "is to think of change as arbitrary, as *style* changes. No change ever starts there. It only comes about when, with a particular situation, you see that nothing you've seen or done before is going to work. You then try something different, and the result is something you would've never thought of doing. You're as surprised as everyone else.

"Change," he continued, "grows out of a collection of particulars. And an architect's first job is to collect those particulars, judge them, then determine the best way to bring them together."

The most apparent influence Harwell Harris has had on modern architecture was his contribution to the development of what is known as the "California House." Although he didn't actually invent features found in these houses, he used them in such a manner that national attention was attracted to them. He did not, for example, invent clerestory windows. But he made them appear so natural and integral to a house's design that they now appear in

industrial, institutional, commercial and residential designs all over the country.

Harris says he is "addicted to wood," and his extensive, unprecedented use of that material helped boost its popularity among architects as far back as the 1930s. He considered the "nature of wood," that, in its natural state, it weathers and changes shapes, and all of this occurs differently on individual boards. He then decided to make a feature of these differences, as he did in one of his most famous residences, the Ralph Johnson House in Los Angeles (1948). He began "by recognizing the individual members (boards) and marking the limits of each by a visible joint. No matter how much a member may twist and shrink and change color, it cannot destroy the form—for the visible joints... were a part of that form from the very beginning."

In the 1955 edition of *Architecture, Ambition and Americans*, Harris was lauded as "the most sensitive architect since Frank Lloyd Wright in his use of materials... His is an exquisitely architectonic imagination, for no one is

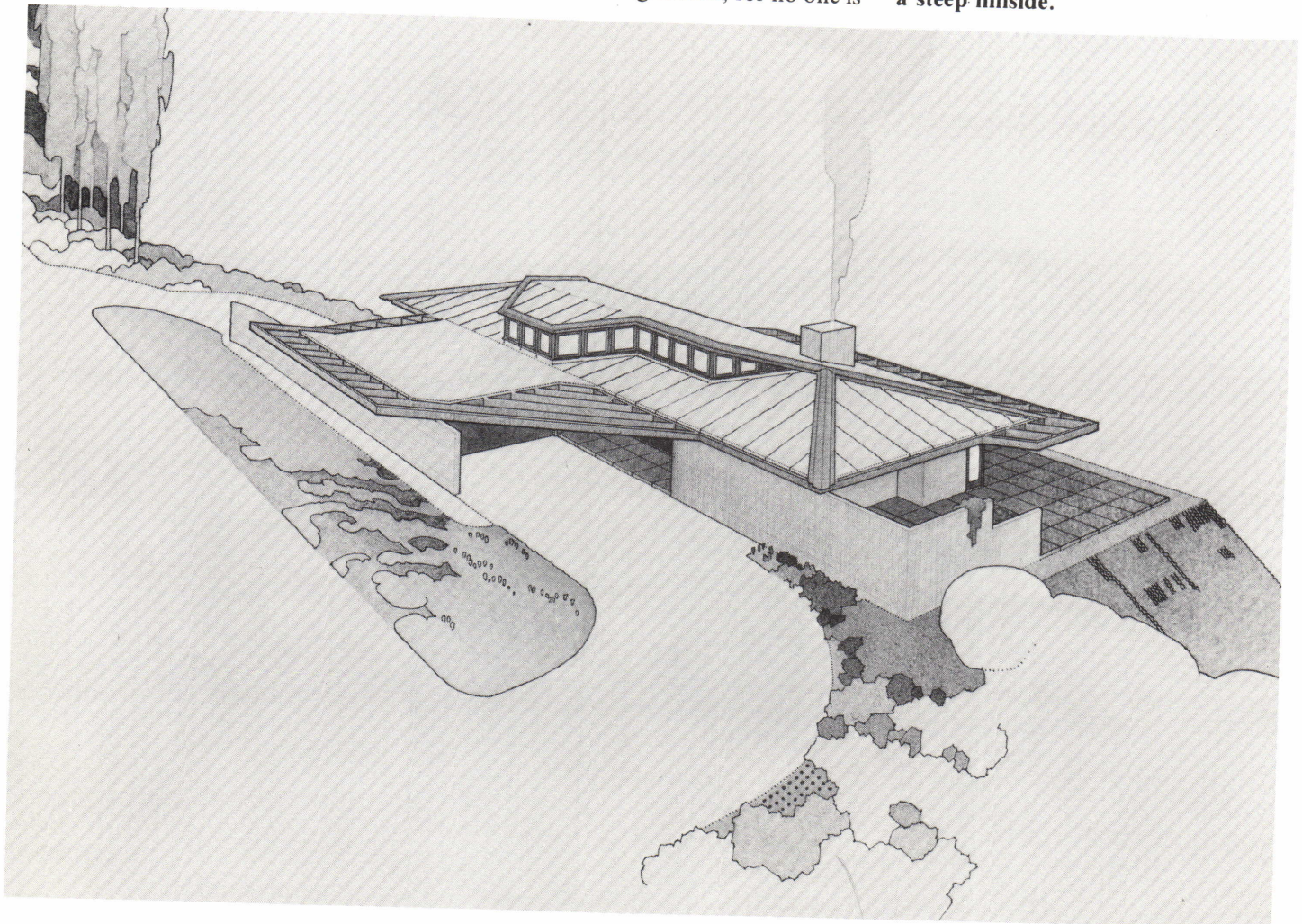
more aware than he is of the poetry of geometry."

His unique approach to building on steep hillsides was another Harris *tour de force*. "All of my houses in California are built on steep slopes," he said, then grinned. "The only way I can account for this is that only people who want to build on steep slopes think they need an architect."

A prime example of his feeling about the natural landscape is his Fellowship Park House (California, 1936). "It is the nature of hillsides to slope," he says, "and a level floor need not stop them. Neither need it dam the water nor scare away the plants." So, instead of

(Continued on next page)

The Greta Granstedt House, Hollywood, Ca., 1938. Grand design on a steep hillside.



disturbing the hillside upon which this house is built, he built the floors out from it, supporting them on posts—another concept that has been extensively imitated over the years.

Certain Harris “themes” recur throughout his houses and buildings, many of which were apparent in the drawings displayed at the N.C. Museum of Art. For example: the use of natural materials on the interiors as well as the exteriors, such as sand plaster, natural wood and grass matting on the floors. He also hints at the simple beauty of traditional Japanese architecture with considerable regularity. And the attention to detail—down to the tiniest joint or hinge—is yet another reason why so many of the original owners of Harwell Harris houses still live in them, even those from the 1930s.

Harris is best known as one of the Pacific Coast’s most outstanding architects. His work has by no means been limited to that region, however. During his years as director of the School of Architecture at the University of Texas in Austin (1951-55), he introduced the beauty of naturalistic residential design to that state, even though the climate was no where near as “cooperative” as his native California’s. In designing the Treanor House in Abilene, for example, Harris confronted what he considered “one of the worst climates in the world”—hot in the summer, cold in the winter, with vicious dust storms in between. Yet he still managed to bring the great outdoors into the house via a large—but completely enclosed and conditioned—garden room at the center, filled with plants and flooded with natural light.

And, although Harris is most noted for his residential designs, he has also produced hotels in Suffern, New York, and Kota Kinabalu, Malaysia; a restaurant in Los Angeles; a sanatorium in Monrovia, California; the U.S. Embassy in Helsinki, Finland; an office building in Dallas, Texas; a bank in Owatonna, Minnesota; a mausoleum—which he calls his “square doughnut”—in Fort Worth, Texas; the St. Giles Presbyterian Church in Raleigh, and more.

Harris admits that he did not like the administrative work as director of the School of Architecture in Texas, and had not planned to return to teaching at all afterwards, until a friend of his and the dean of the School of Design at NCSU at the time, Henry Kamphoefner, convinced him to come

east—which is why this state can boast having Harris as one of its residents. He spent 1962-73 as a professor of design at the School, and recently discussed his feelings about teaching architecture.

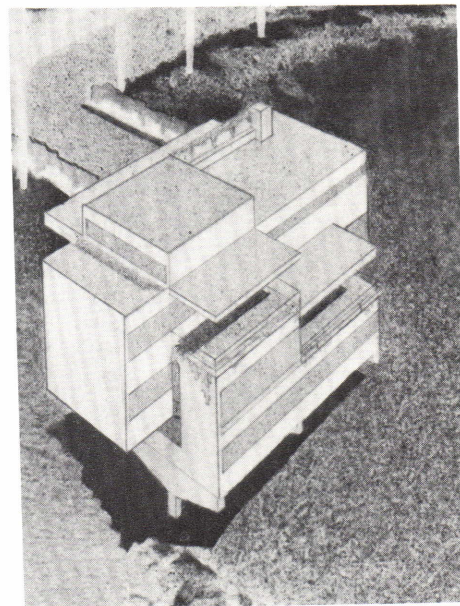
“I was not an academician, which I tend to think helped me be a better teacher,” he said. “I was still filled with the enthusiasm from my ‘discovery’ of architecture when we came out here, and I wanted to help students find this same enthusiasm. When I wrote my programs, I tried to make them as *real* as possible. I wanted my students to experience design on a very real, not just a philosophical, level.

“The trouble most students have learning architecture today,” he continued, “is that everything is so open. They’re given ideals instead of particular problems, and they try to

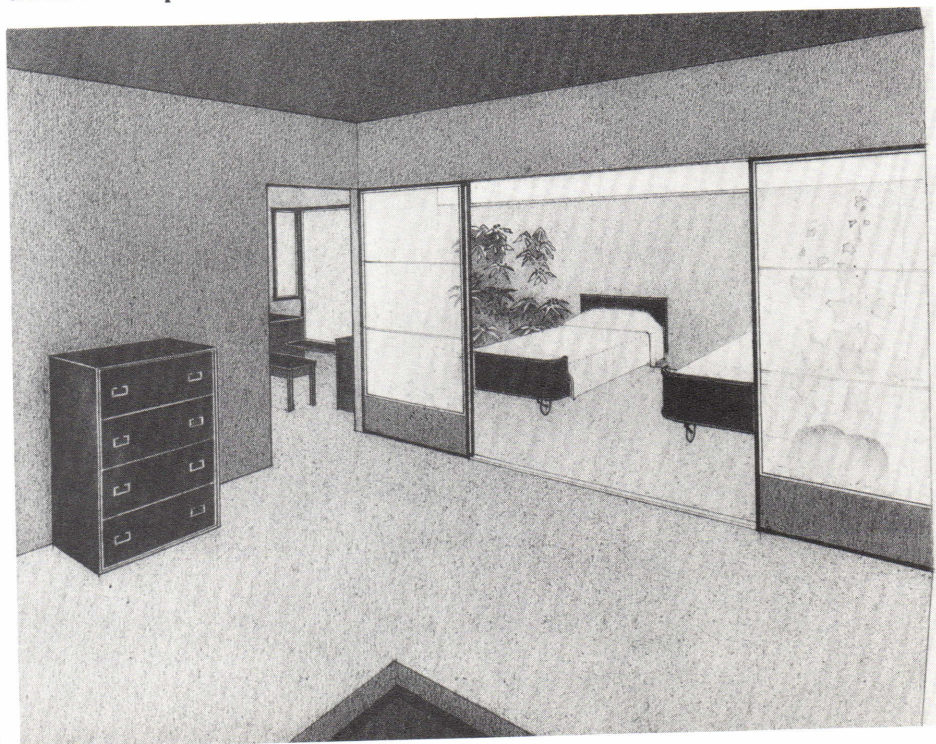
come up with perfect solutions. They’re starting completely on the outside of design, not the inside. Newness and solutions are not planned; they’re born while the architect looks for ways in which the particulars of a given situation can be united to form a particular act. I wanted my students to confront real problems and try different approaches until they found the right one for that particular, individual situation—not some grand, overall, perfect scheme.”

Harris has also spent years as a visiting critic and/or lecturer in universities across the nation. He recalls with remarkable clarity—and humor—

The Lewis Gaffney Studio/Residence, Los Angeles, Ca., 1932.



Bedroom rendering, the Pauline Lowe House, Altadena, Ca., 1933-34. Shades of Charles and Henry Greene and traditional Japanese architecture.



the time he was asked to be the first guest speaker at the new School of Architecture at the University of Southern California in 1940: "The front row of the auditorium was filled with faculty members," he said. "After my talk, I asked for questions and, suddenly, one student asked me if I thought it worthwhile to go to an architectural school. I'd never even been in an architectural school before this lecture! That was, indeed, an awkward moment."

Asking Harwell Harris which, after all these years, is his favorite of all the houses he's designed is like asking Picasso to choose one favorite painting from all his periods: "I like them all," Harris said, "but for different reasons." Then a pause and a smile as he gazed around the room he sat in: "But I suppose I'd have to say that this is my favorite," meaning his present residence/studio in Raleigh.

This house, which was also featured in the Museum of Art exhibit, is a monument to all Harris represents in his approach to residential architecture. "An architectural design," he says, "is the design of a pattern for sensing, for feeling, for acting." And his home is a montage of sensory stimuli, designed specifically for the way he and his wife, Jean, live.

One of Harris' major concerns in designing any residence, he said, is the development of public and private spaces. In his own home, he met this criterion by designing a soaring, two-story high studio in the front of the house, off which is a mezzanine-level living room. From there, the house plunges downward to another, more private living room and spreads out into a typical Harris garden/terrace area, divided from the rest of the house by a two-story high glass wall. The terrace is, however, enclosed by natural wood walls and green plants, again for privacy, as is the garden area off the Harrises' bedroom that's tucked under the studio. ("I'm allergic to neighbors," Mrs. Harris whispered.)

From the mezzanine level, the Harrises can look out across the hill that rises from their backyard. And it's this level that Harris believes is his favorite part of the house "because, from here, I sense the spaces of the house: how the studio flows back and up and the living room and garden flow down and out."

One of the most intriguing "aspects" of Harris' home, however, is the vivacious, witty lady who has been his

wife for more years than the two of them—jokingly—care to admit. Harris recalled when he was working on the design of the Weston Havens House in 1941, and how "Jean spent so much time keeping the owner out of the way so we could get on with our work."

Jean Harris' life, however, has been filled with more than just making a home for her famous husband—although she considers that her most important contribution. A graduate of the University of California at Berkeley, she was the first food editor for *House Beautiful* magazine, and her article that "rediscovered" Maybeck and the Greene brothers was published in the *Architectural Record*. After moving to Raleigh, she was *The News & Observer's* food editor for five years. Now, in her eighties, she's working on a history of food.

Both of the Harrises exude an aristocratic serenity that has surely come about from years of overwhelming pleasure and unquestionable success at what they do. Their home is quiet and peaceful—a product of a house designed for that purpose and inhabited by people who would have it no other way.

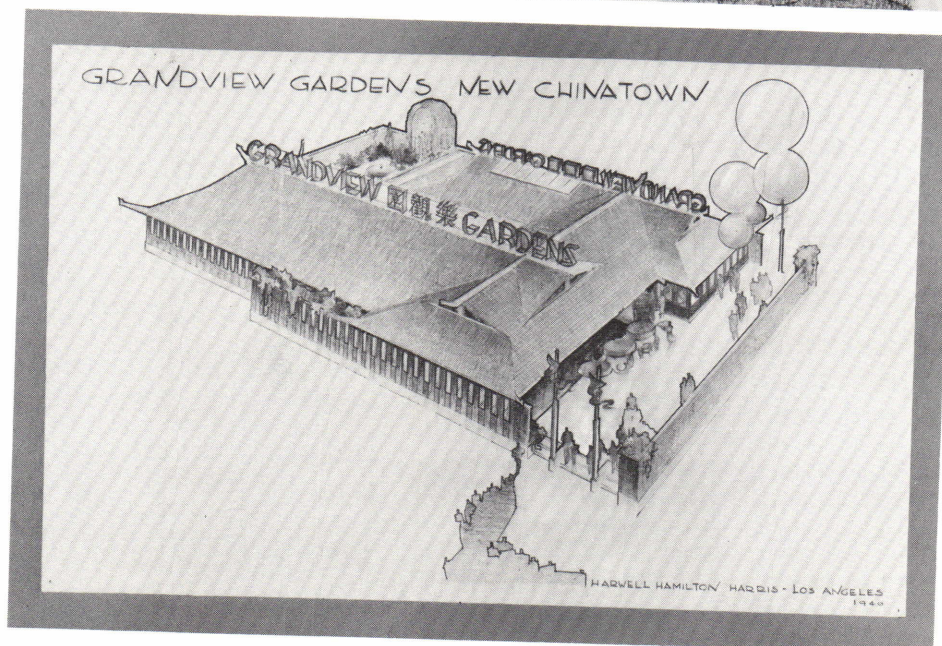
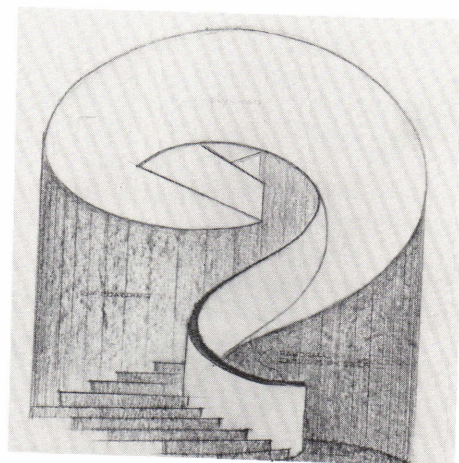
Stairwell, the Weston Havens House, Berkeley, Ca., 1939. Redwood boarding and plywood with a handrail that returns on itself.

Grandview Gardens Restaurant, Los Angeles, Ca., 1940.

The only thing missing in the Harris studio/residence is the amount of work the architect would like to be doing. Even at age 77, his enthusiasm has not diminished, anymore than his energy level. And contrary to a common belief, he is not retired. He could be—easily. But his life's blood is designing, and he intends to continue doing just that as long as he's asked.

Concerning Frank Lloyd Wright, Harris has also written that, in his buildings, "there is... an instinct for order and also an instinct for freedom... These buildings are evidence of the existence of the art of architecture and of the nature of creation."

Many would say these same words about buildings designed by Harwell Hamilton Harris. Many would also say that they apply to the man himself, a man who has spent the greater part of his long, prolific life insisting that architecture can be art—and proving it. ■





The Design Issue Of The 80's

by Randall Vosbeck, FAIA

*as delivered in a speech to the
1980 NCAAIA Convention in Raleigh,
April 10 through 12, 1980*

Reflecting back on the Seventies, we have seen incredible events and changes that have had a profound effect on society, and dramatic changes in the way we and other professionals are perceived by the public—and certainly changes in the architecture we produce.

And, as certain of these changes continue to evolve and develop, the growing economic and energy concerns emerge as ones that are unquestionably with us to stay.

So, I'd like to give you my two cents—not to try to convince you of any doctrine or philosophy, but to try to give you perhaps a different perspective of these concerns. Now at the risk of turning this little talk on architecture of the Eighties into an economics lecture, I'd like to give you some background information on why I think we do have some very serious problems facing us—and why I feel these concerns will have a major impact on our profession, on the appearance of our built environment and indeed on our society's life style and how our response can create exciting opportunities for us.

When Americans first began pursuing happiness in earnest, there were a couple of million people on the continent; their automotive and air-conditioning needs were practically non-existent. Now, after nearly 200 years of rapidly growing consumption—200 years of chipping away at the enormous but finite resources—the United States remains rich and vast enough to support comfortably 220 million people. And each year, we consume enormous quantities of nonrenewable resources, leaving less and less for the still greater consumption we contemplate for the following year.

And, as this cycle has evolved through the years, there is of course a little less left each year to split up and more of us among whom to split it. In 1850, the average U.S. square mile, chock-full of resources and virtually pristine, supported fewer than eight people. By 1910, that square mile was shared among 31 of us. And today, even with the addition of Alaska, we come packed 62 to the somewhat depleted, substantially polluted square mile. That's still a wonderfully low population density, and we are still wonderfully rich; but on a resources per capita basis, we do indeed become poorer each year.

For a long time, this did not seem to be the case. It did not *seem* as if resources were growing scarcer, because our skill at extracting them was improving. Also, we could reach around the globe pretty much at will, with little competition, for whatever resources we lacked at home. But technological improvements no longer outpace rising costs—rising costs of labor, of protecting the environment, of “digging ever deeper”—and the world is no longer ours alone to exploit. This is not a new idea, by any means, but one that a great many people prefer not to grasp.

If we focus on oil, our worst problem, it is not hard to see how we are becoming poorer.

As recently as 1972, oil imports cost us less than \$5 billion. Seven years later—in 1979—our tab for imported oil was \$65 billion. In other words, we are sending \$65 billion a year to the oil nations. How much is \$65 billion? It is, for one thing, \$295 for every one of us, or \$1,180 for a family of four. The bill is not presented directly, of course, but each of us pays it.

How much is \$65 billion? At \$600 an ounce, it is nearly all the gold in Fort Knox—and that would just pay for last year. In 1980, with at least another \$65 billion bill to pay, we could transfer ownership of 32.5 million acres of \$2,000-an-acre farmland—approximately the entire state of Iowa.

So—we grow poorer and poorer.

Of course, because the \$65 billion is

diffused—a few pennies on each head of lettuce, a quarter or two on each gallon of gas, a penny or two on each postage stamp—the transfer of wealth is not so dramatic. It slips by us practically unnoticed. But whether you diffuse it or just give them Iowa, it still comes to \$65 billion *a year*. That is, unless the price goes up.

And still—more than half of the people in our country continue to disbelieve the energy crisis. We have got to take immediate drastic steps to reduce our energy consumption—as we are sinking rapidly into economic *mediocrity*.

So, we face an agonizing choice. Either we can continue to watch our economy go down the drain and our wealth erode, or we can take some drastic steps in the way we live, in the way we transport ourselves, and—of great importance to us—in the way we design, and redesign and use our built environment.

As I have reflected on these concerns, I decided that I should build upon them for a direction or thrust for my term as president of the AIA in 1981. I have concluded that for our profession, and the Institute, there are no more pressing challenges or exciting opportunities for creative leadership than in the way we respond to the massive impact that world-wide energy shortages are having—and will continue to have on our built environment and indeed on design, the basic tenet of our profession.

Therefore, I am going to be encouraging our profession—and the AIA—to adopt as priorities for 1981 and hopefully beyond that, an emphasis on *design* and, what must become an integrally related issue: the matter of *energy*.

Design is, of course, what we are all about. For all the diversity of our profession, we should not forget that design is the common link that binds us **together**. By providing more of a focus on design, the AIA will be building a confidence among our profession and an awareness with the public that architects are *the* professionals to lead the effort to solve the many and varied design concerns of the future.

Nowhere is such a leadership role more obvious than in the area of energy. We all know that through the years there have been certain major influences on architecture and design that have resulted in a reshaping of the character of the built environment. I'm speaking of such things as the masonry arch, structural steel, the invention of the elevator. I predict that energy will exercise a similarly decisive influence on the way we design and the form and shape and pattern of the built environment. The only question is, will we be prepared intelligently for this development and lead the way to an enhanced life style of not less but *better*, or will we be dragged kicking and screaming into the future so that not only do we miss out on the opportunity to develop a new, energy-conscious aesthetic, but, worse, that we are perceived by the public as part of the energy problem? In many circles, I think we *are* now perceived as part of the energy problem and we need to change that perception. It is my feeling that our profession has not really given attention to the seriousness of the energy crisis, and we have rarely linked any energy concern with design.

In fact, although few of us will readily admit it, we tend not to want to let energy concerns interfere with our design process. Instead, we delegate any concerns about energy to the mechanical-electrical engineer. In short, too few of us recognize that energy efficiency is a function of building design, not just equipment selection.

Therefore, we need to demonstrate through our actions not only to the public but to ourselves that *energy-conscious* design is not a frill, but an absolute necessity.

Let's take a look at some of our past history in design and energy—and how we got to where we are today. The Industrial Revolution certainly played a major role in this regard. Technology unlocked what seemed at the time to be a vast unlimited store of man-made energy. The impact of this revolution became especially pronounced after World War II. During these years, there was a development of mechanical and electrical systems that relied on cheap non-renewable sources of energy. No longer constrained by site or climate, designers could produce structures that could—with little modification—be built in Boston, Dallas, Seattle, or Raleigh. If necessary, the mechanical system would merely be modified to

provide the perfect artificial environment, to be accomplished by merely the adjustment of the thermostat.

That was an exciting era in many respects. It was an era that dramatically changed the skylines of our cities and the neighborhoods we lived in. And it was an era that saw the cost of energy decline until 1970. But the year that opened that new decade signalled the dawn of a new disturbingly different era.

Even with the decline in supply and an increase in demand of energy, none of us really thought we had a serious problem. However, the Arab oil embargo and long lines at the gas stations in 1973-74 reminded us that perhaps there was some sort of problem. Many began to take a new energy-conscious look at our life styles. Since buildings consumed about 33 per cent of the energy used in the USA, it is not surprising that the design and operation of our built environment came under close scrutiny. And it is not surprising that our initial response was conditioned by our immediate past. Technology had brought us cheap energy; technology would surely bail us out of this problem. Which is to say that just as it had been after World War II, energy once again was *not* considered to be a *design* issue.

One school of thought believed that the solution to the problem lay in mechanical systems, in solar technology, in photovoltaic cells, and the like. Another technological approach focused on tightening the structure—with more insulation, weatherstripping, double and triple glazing and a whole arsenal of prophylactics. In neither of these technological approaches was there much of a role for design. What was really missing were the lessons learned not from the Industrial Revolution, but from much further back—design lessons from Thomas Jefferson's Monticello, from New England saltboxes, from prehistoric Pueblo structures, from deep Southern porches. Examples such as these show us that design does in fact have an important role to play in this energy concerned era we are entering.

As we anticipate this new design/energy era, we need not fear it as the dawning of austerity, sacrifice, and a shrinking quality of life. Instead it should be viewed as an opportunity that holds out the promise of at least 40 per

cent reduction in the energy consumed by buildings by *applying* what we *know*—and by designing with care and concern. And more than that, it should be viewed as an opportunity to enhance the quality of life, to usher in a new design aesthetic, potentially more far reaching and revolutionary than any aesthetic since the Renaissance. What it means is a rediscovery that design is one of our most important national resources.

Architecture is a most public art—and we must play a leadership role in our cities, towns and neighborhoods to help our physical and spiritual environments—and to make these environments truly responsive to the very real energy crisis that is now upon us.

I said at the beginning that our profession has a great challenge facing it, a challenge that we must face with the way we design the built environment of the Eighties. I urge you to take this matter seriously—and prepare yourself well. We would all do well to be reminded of Frank Lloyd Wright's comment about the real source of our creativity—and the real meaning of our role as architects. He said: "A civilization is only a way of life, a culture is the way of making that way of life beautiful. Culture is your office here in America and, as no stream can rise higher than its source, so you can give no more or better to architecture than you are. Why not go to work on yourselves—to make yourselves, in quality, what you would have your buildings be." ■

Randall Vosbeck, FAIA, president-elect of the American Institute of Architects, is a principal in the VVKK Partnership (Vosbeck, Vosbeck, Kendrick, Redinger) of Alexandria, Va., an architectural, engineering, and planning firm offering the full range of professional services. He is a graduate of the University of Minnesota.

A member of the Northern Virginia Chapter AIA, he has served the Institute in numerous capacities, including membership on several Institute committees, the Ethics Task Force, and a Special Task Force of COFPAES.

He is currently serving under a Presidential appointment as a Commissioner of the National Capital Planning Commission.

Chapter Notes

The Raleigh Section of the NCAIA sponsored a second annual successful "House Clinic" on Saturday, April 26, in the North Hills Mall. Approximately 25 area architects were on hand to consult individually and at no charge with homeowners and potential homeowners about their housing needs, wishes and problems. More than 200 persons took advantage of the opportunity to obtain professional advice and also to learn something about what architects do.

Raleigh architect Gene W. Jones, AIA, has recently been elected president of the United Cerebral Palsy of North Carolina, and represented the state at the National UCP convention in Kansas City, May 2-4. Gene is a partner in the firm of F. Carter Williams, Architects and has been an active member of the NCAIA and other professional and civic organizations.

Charles H. Boney, FAIA, of the Wilmington firm Leslie N. Boney Architect, was recently named Outstanding Citizen of the Year in 1979 for Wilmington and New Hanover County by the Wilmington Civitan Club. Charlie is a past president of NCAIA and the N.C. Architectural

Foundation. He has devoted much time and energy to civic projects in his home city. He was a charter member of the Board of Directors of the Historic Wilmington Foundation and has been influential in the selection, purchase, renovation and resale of 25 buildings originally scheduled for demolition.

Betty Silver, executive director of NCAIA, was recently selected to receive a Women in Business Management award from the Women in Business Advisory Council. A certificate of recognition was presented in a ceremony at McKimmon Center, Raleigh. Betty has been executive director of NCAIA for nineteen years and was elected to Honorary Membership in The American Institute of Architects in 1973. In addition to her work at NCAIA, she has been involved in several historic preservation projects and manages her 600-acre farm.

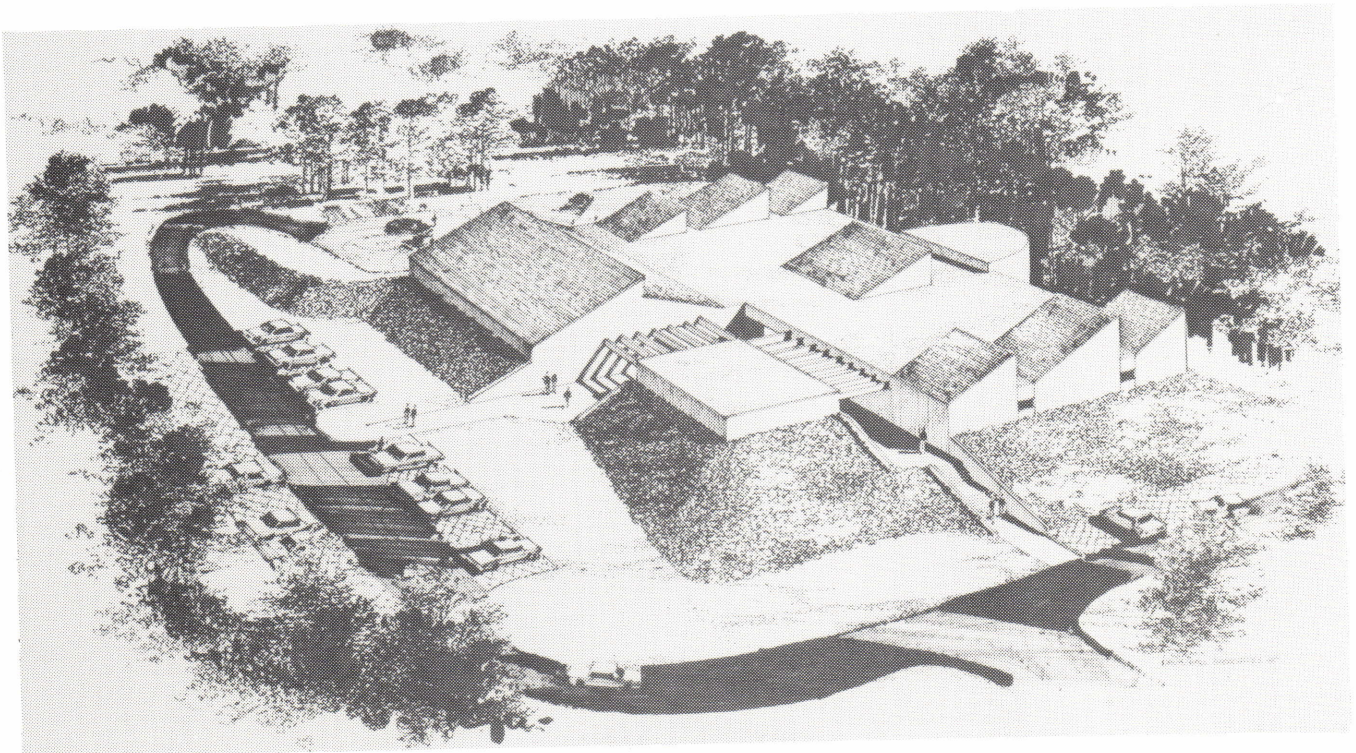
S. Scott Ferebee, Jr., FAIA, recently returned from a 25-day business trip which included visits to Caracas, Venezuela; Jerusalem and Tel Aviv, Israel; and Paris, France. His travels were generated by his representation of the AIA at the International Union of Architects and by projects Ferebee,

Walters/Associates has with the State Department. Also, Scott is currently serving as president of the N.C. State Alumni Association.

Godwin Associates, Architects/Planners of Charlotte has recently opened a new construction department headed by James M. Kunkle, AIA, for the purpose of practicing architecture and contracting. The firm has purchased 10 severely sloping lots and has produced some innovative designs which they have constructed in the design/build system. This firm is also responsible for one of the new pedestrian bridges for the "Overstreet Mall" system in downtown Charlotte.

The firm of J.N. Pease Associates of Charlotte has a number of interesting projects underway, among them is the "Nondestructive Evaluation Center" (NDE) in University Research Park, Mecklenburg County. This "first of a kind" facility in the United States will allow electric utilities to verify physical conditions of nuclear and fossil-fueled power plants without damaging the materials being tested. The Electric Power Research Institute, comprised of more than 575 U.S. utility companies, is responsible for the operation.

W.R. Bonsal Company headquarters, by Odell Associates of Charlotte.



Research Triangle Park was the scene in April for the groundbreaking for the Technical Center of Union Carbide's Agricultural Products Co., Inc., which is a current Ferebee, Walters and Associates project. Another of their projects, the Duke Power Gastonia District Office, was officially opened in early May in a ribbon cutting ceremony. The new office features a cooling and heating thermal storage system with six underground water storage tanks.

Odell Associates of Charlotte has developed a computerized program called Facilities/Organization Computerized Utilization Study (FOCUS) which was used to determine the needs for the Barclays American Corporation headquarters renovation at 201 S. Tryon St., Charlotte. Odell Associates is the only firm in the area with computerized capabilities. An innovative solar design has been developed by this firm for the new corporate headquarters for W.R. Bonsal Company in Charlotte. Eight large clerestory windows on the roof will capture solar energy within the building's interior. The windows face to the south to receive maximum winter sunshine, but will be shielded by overhangs to block out the high summer sun. Many mature trees will also be retained on the site.

Marvin R.A. Johnson, FAIA, president of the NCAIA, led a group of AIA members to the national AIA convention in Cincinnati, June 1-4. Some of the other members seen in Cincinnati were Elizabeth Lee of Lumberton, Conrad Wessell of Goldsboro, Michael Newman and A.J. Hammill of Winston-Salem, Paul Hannah of Raleigh and Jack Copeland and Mike Tye of Charlotte.

One hundred fifty architects gathered at the McKimmon Center in Raleigh for the NCAIA Spring Convention April 10 through 12. The three-day program included numerous lectures on architecture as art and the importance of lighting design in architecture, plus a special presentation of current works by the William Morgan architectural firm in Florida. Lobby displays included an exhibit of drawings by the late Matthew Nowicki and a wall of photographs of all the NCAIA Awards entries.

Besides the 58 architecture-related booth exhibits set up in the main hall of the McKimmon Center, convention

participants were able to attend the many arts events featured around the city for Raleigh's first annual city-wide arts festival, "ArtsPlosure."

An extra feature during the convention this year was a special lecture series presented to the architects' wives on Friday afternoon. Speaking on the topic "Women in Public Affairs," were Secretary of the N.C. Department of Cultural Resources Sara Hodgkins, Wake County representative to the General Assembly Wilma Woodard, and former Raleigh mayor Isabella Cannon. ■

Raleigh-area architects offered free consultation for homeowners during the second annual "House Clinic."



A GOOD DESIGNER CAN SAVE HIS CLIENTS THOUSANDS WITH A FLICK OF THE WRIST.



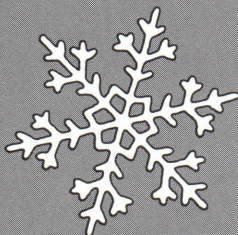
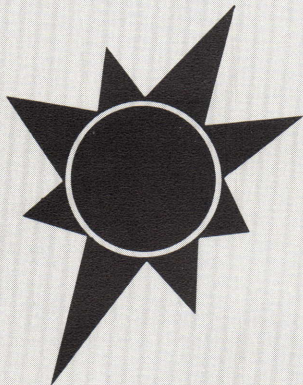
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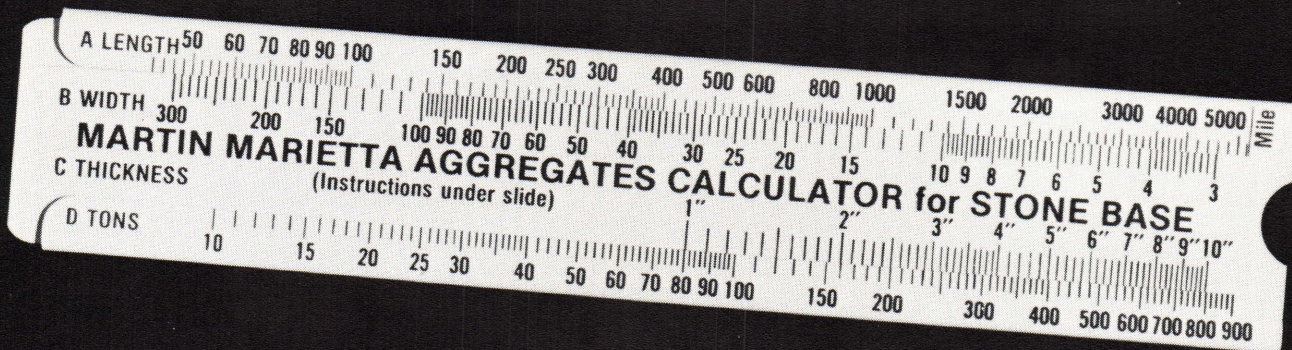


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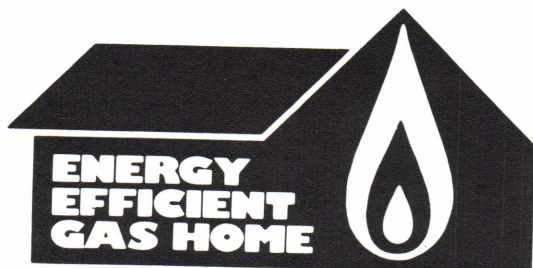
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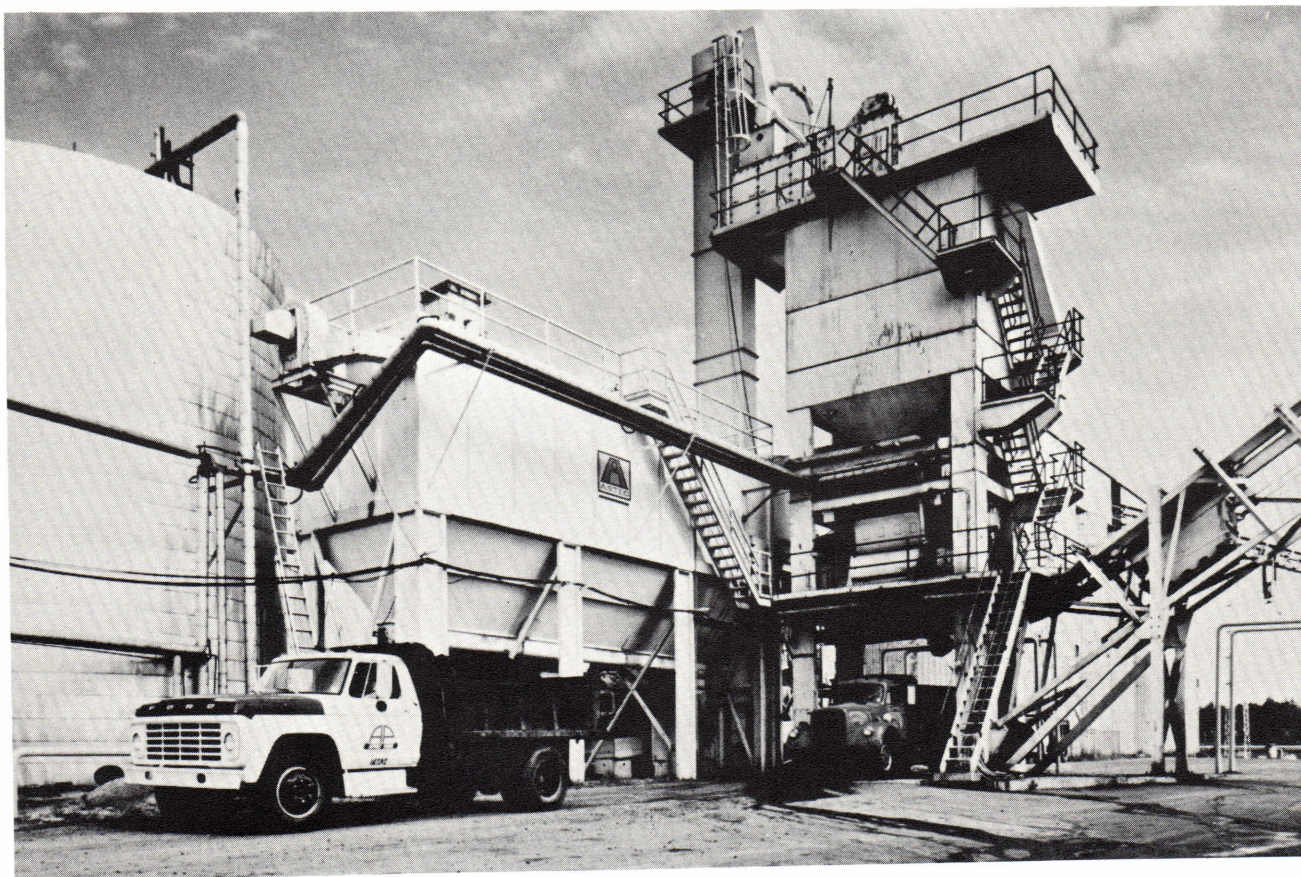
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Rea's South Charlotte Asphalt Plant, an ecologically sound neighbor.



Each year, Carolina Asphalt Pavement Association, Inc., honors member firms who have taken that extra step to protect the environment with Ecological Awards for their hot-mix asphalt plant operations.

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To qualify for a CAPA Ecological Award, member firms must display a strong sense of public responsibility through awareness of environmental control and facility appearance. Rea's South Charlotte Plant

typifies the company's efforts to be good neighbors and sound environmental partners.

Other criteria to be met before becoming eligible for a CAPA Ecological Award include the member firm meeting all state and EPA emission standards as well as control of fugitive dust. The plant must be in compliance with water quality standards as well as having current discharge permits where applicable. Oil spill prevention, control and counter-measure plans must be implemented.

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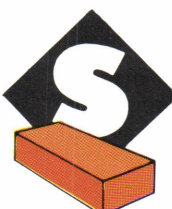
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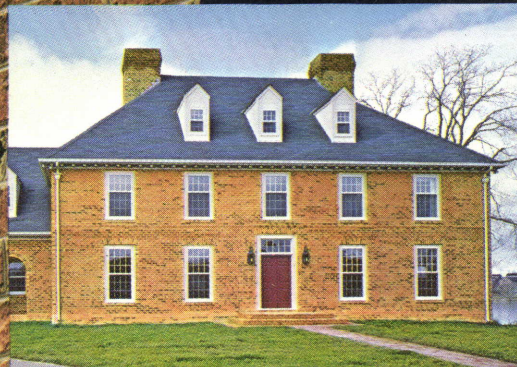
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