Devoted largely to college building, this issue will be of particular interest to that large block of subscribers who are on college management and academic staffs or are college architectural students—to say nothing of Forum's 26,700 architect, engineer, and contractor subscribers, many of whom are active in the booming college building field. Among Forum's 62,300 subscribers there are 9,400 in the educational category, which, of course, includes those interested in primary and secondary school building as well as those in the college group. This is three to six times more than the number served by other architectural magazines and reflects an essential difference in Forum's editorial and circulation policy: it seeks to inform the owners and operators of buildings as well as the designers of buildings.

Forum's editors also have a particular interest in the subject of this issue and are eminently qualified to report on it. In the first place, all of them are college graduates. Represented on the editorial staff are 20 different alma maters and 17 different classes ranging from '60 back to '23. They include loyal sons of Columbia, Cornell, Harvard, Oberlin, North Dakota, Pennsylvania, Pratt, Princeton, Stuttgart Institute of Technology, University of London, and Yale. And, on the distaff side, Albany Business, Cedar Crest, Columbia, Linden Hall, Mt. Holyoke, Mt. Mercy, Pratt, Radcliffe, Sweetbriar, Regis, and the University of Vermont.

More important, several members of the editorial staff are presently affiliated with colleges:

- Editor Douglas Haskell has lectured at a number of colleges and is now an adjunct professor at Columbia, conducting a course in the economics of building at the School of Architecture, which brings to students what Forum brings to its audience each month: the relationship between financing and the art of architecture.

- Managing Editor Peter Blake has served the Cooper Union, Cornell, Pratt, and Yale schools of architecture as a visiting critic and has been a lecturer at Bennington, Columbia, Harvard, Illinois Institute of Technology, Rensselaer, and Syracuse.

- Senior Editor Richard Miller last year taught architecture at Ohio State (while on leave of absence from Forum) and is now an associate professor at Columbia's School of Architecture.

- Senior Editor Walter McQuade is now serving at the Yale School of Architecture as a critic.

- Associate Editor Allan Temko reverses the usual pattern. His primary work is that of assistant professor at the University of California at Berkeley, and he devotes the balance of his time to covering the West Coast for Forum's editorial department.

Forum's photographers also cast a keen eye on college building, as is obvious from the quality of the photographs in this issue—particularly those of the University of Virginia by George Cserna (see page 74). The editors had planned to devote only six pages to this subject, but they were so impressed with Cserna's brilliant record of Thomas Jefferson's great architecture that they expanded the article to nine pages and printed it by gravure on special paper to do justice to the photographs. Intended mainly as a pleasant break in each month's fare of factual and informative articles, the picture portfolio this month is certainly that—and then some.—J.C.H. Jr., '35.

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**CONVERSATION:**

California's Foothill campus sets the pace (p. 52)

Bold art building at the University of Georgia (p. 55)

Serene meditation center for Mount Holyoke, Mass. (p. 68)

A critical appraisal of Cornell's new library (p. 64)

**DORMITORIES: DESIGNS FOR STUDENT LIFE**

Four projects aimed at economy, variety, and scale.

**THE MOOD OF A GREAT CAMPUS**

A fresh look at Jefferson's University of Virginia.

**FOREIGN MONEY BOOSTS U.S. BUILDING**

How European capital flows into American real estate.

**HIGH-STYLE FACTORY**

An unusual precast wall encloses a handsome Ohio plant.

**NEW TOWNS FROM SMALL TOWNS**

Three demonstrations in planning for future growth.

**SEALANTS: KEEPING THE WEATHER OUT**

Materials and methods have come a long way.

**REBUILDING**

Church addition ... double-decked clinic ... agency front.
**THE PERMANENT “TEMPOS” OF WASHINGTON**

At the end of World War II, Washington contained 77 temporary government buildings. In the 15 years since, 30 have been removed. At this rate of progress, it will take another quarter century to dispose of the rest, half of which deface the Mall and its associated parklands and are an eyesore regularly complained about. A recent resolution passed by the Fine Arts Commission urges the General Services Administration to get on with the demolition job and reminds it that Congress, in 1955, directed GSA to demolish all “tempos” as soon as the new CIA building at Langley, Va. could be occupied. The CIA headquarters is nearing completion, and plans for demolishing the tempos are still a problem owing, says GSA, to increases in defense employment and shortage of alternate, privately built office space in Washington; but GSA is pushing.

*A brave try on D. C. freeways—and memorials*

Meanwhile, an esthetic tempest has blown up over the E Street Expressway which is to link the Theodore Roosevelt Bridge and the Inner Loop Freeway. A team of three architects, named to advise the District Highway Director, early in January turned down a proposal by fellow-Architect Chloethiel W. Smith as overdesigned and unnecessarily expensive. Two weeks later after a second meeting, Mrs. Smith seemed to be winning her critics over.

“We’re very close on her basic concepts,” said the highway chief. “I didn’t have to compromise very much,” said Mrs. Smith. Mrs. Smith’s design for the depressed highway avoids a “big cut” in the city with the usual wide, sloping expanses of highway-bordering greenery, by use instead of an open trench, more limited in width, flanked by decorative masonry walls, and enhanced with carefully designed lighting, parapets, and other details.

Mrs. Smith's design is "a brave try," commented Frederick Guthem, architectural critic, in the *Washington Post*. "Her major objective was to tame the wild engineering form of high speed expressways, and give them a more architectural and urban character. But... the basic trouble with the Expressway plan is that it is not an urban highway at all but a wild and woolly thing brought in from the transcontinental open spaces."

Another esthetic recommendation for Washington was made last month when the Franklin Delano Roosevelt Memorial Commission voted eight to one to approve the winning design for a Potomac Park Memorial, consisting of eight marble faced, lettered slabs (Forum, Feb., ‘61). However, the approval included the proviso that either a statue or bas-relief of Roosevelt be added to give the memorial “warmth.”

**NONRESIDENTIAL BUILDING UP IN 1961**

The large construction gains of 1961 were made by nonresidential facilities and apartment buildings—an average of 8 per cent over 1960. In contrast with apartment building, which was up 13 per cent, construction of one- and two-family houses dropped 3 per cent below 1960, even though there was a 10 per cent increase in the small quantity of public housing in this category.

Gains in the nonresidential field were shared unevenly, with one category, religious buildings, actually off as much as house building. The biggest advances were made by hotels, motels, and dormitories; hospital and institutional buildings; and in the small quantity of public housing in this category.

<table>
<thead>
<tr>
<th>BUILDING CONSTRUCTION</th>
<th>1961</th>
<th>1960</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Industrial</td>
<td>2,795</td>
<td>1,505</td>
<td>9.2</td>
</tr>
<tr>
<td>Offices and warehouses</td>
<td>2,350</td>
<td>2,121</td>
<td>10.9</td>
</tr>
<tr>
<td>Religious</td>
<td>2,313</td>
<td>2,131</td>
<td>9.6</td>
</tr>
<tr>
<td>Educational</td>
<td>3,003</td>
<td>3,045</td>
<td>-1.4</td>
</tr>
<tr>
<td>Hospital and institutional</td>
<td>1,217</td>
<td>1,217</td>
<td>-0.0</td>
</tr>
<tr>
<td>Social and recreational</td>
<td>787</td>
<td>787</td>
<td>0.0</td>
</tr>
<tr>
<td>Public administrative and service</td>
<td>787</td>
<td>787</td>
<td>0.0</td>
</tr>
<tr>
<td>Apartments</td>
<td>2,937</td>
<td>2,937</td>
<td>0.0</td>
</tr>
<tr>
<td>Hotels, motels, and dormitories</td>
<td>1,477</td>
<td>1,477</td>
<td>0.0</td>
</tr>
<tr>
<td>All other building construction</td>
<td>2,059</td>
<td>2,059</td>
<td>0.0</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>15,577</td>
<td>11,944</td>
<td>27.6</td>
</tr>
</tbody>
</table>

**NEW CONSTRUCTION EXPENDITURES, ANNUAL TOTALS 1960 AND 1961**

(Thousands of dollars)

<table>
<thead>
<tr>
<th>Category</th>
<th>1960</th>
<th>1961</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOTAL</td>
<td>$15,577</td>
<td>$22,122</td>
<td>42.5</td>
</tr>
<tr>
<td>TOTAL HOUSE CONSTRUCTION</td>
<td>18,194</td>
<td>20,514</td>
<td>13.0</td>
</tr>
<tr>
<td>TOTAL OTHER CONSTRUCTION</td>
<td>6,668</td>
<td>16,856</td>
<td>153.2</td>
</tr>
<tr>
<td>TOTAL CONSTRUCTION</td>
<td>24,869</td>
<td>37,368</td>
<td>51.4</td>
</tr>
</tbody>
</table>

*Source: Bureau of the Census and Myles L. Cowan Estimates Based on Census Data.*

Architectural Forum / February 1962
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public administrative and service buildings; stores, restaurants, and garages; and offices, in that order. Educational facilities were ahead of 1960 construction, but showed less than the average gain; social, recreational and industrial buildings ran slightly behind 1960.

At the year's end, construction expenditures were running at an annual rate of $60 billion, well above the year's average of $57.5 billion. If forecasts of slightly more than $50 billion for 1962 are correct, the outlook is for present levels of activity to be maintained—but little more than that.

Economist Miles Colgan forecasts a rise in mortgage interest rates for 1962, with the comment that how soon and how much they may rise are the only questions. As a result of a Federal Reserve change in regulations, there will be new competition for savings between thrift institutions and commercial banks, and in turn this may also affect the quantity of mortgage money available, Colgan points out. If the banks edge ahead at the expense of thrift institutions, the consequence may be a net loss in the available supply of mortgage money even though the banks increase their mortgage lending somewhat. But if the competition stimulates an over-all increase in savings, the mortgage market will probably benefit.

**URBAN DISCRIMINATION A GROWING ISSUE**

Among the conspicuous omissions in President Kennedy's State of the Union message was any mention of his campaign-promised executive order banning racial or religious discrimination in federal housing programs. Such an order has been drawn up and was ready for signature in December.

Instead, the President came out strongly for a new cabinet Department of Urban Affairs and Housing, a measure that southern legislators had warned they would oppose if the President issued the antidiscrimination executive order. In a telegram to the President before his message, the National Committee Against Discrimination in Housing, a federation of 35 civil rights, religious, minority, and other groups, issued another kind of warning: that disappointment, concern, and resentment about housing discrimination were mounting, and that failure by the President to issue the order "can bring great embarrassment to Housing Administrator Robert Weaver." Weaver, who formerly headed the NAACP, is the official commonly expected to head the new cabinet department if it is established.

Washington housing officials are speculating about a "compromise" approach to antidiscrimination: Since an executive order would be a statement of intent, why not skip it and "quietly" tell the enforcing agencies, FHA, PHA, HHFA, and HLBB (Home Loan Bank Board) to do what they can with "promptness and thoroughness" to enforce their programs against racial discrimination? The President in mid-January gave point to this speculation by indicating that his delay stems from a belief that he should not get too far ahead of public opinion. The New York Times thereupon reminded the President, editorially, that during his campaign he had said, "If the President does not himself wage the struggle for equal rights—if he stands above the battle—then the battle will inevitably be lost."

**Migration north**

As the new year began, census figures analyzing out-migration of Negroes from the south, mainly to cities of the north and west, pointed up the fact that "discrimination problems" and "urban affairs" grow steadily more synonomous. Net migration of nonwhites from the South during the 1950-60 decade was about 1,457,000, the Bureau of the Census estimated, with the largest net out-migrations from Mississippi, Alabama, South Carolina, North Carolina, Georgia, and Arkansas, in that order. The largest net nonwhite in-migrations were to California, New York, Illinois, Ohio, Michigan, New Jersey, Florida, Pennsylvania, Indiana, and Connecticut, in that order.

**Segregation north**

The New York City Board of Education has glumly reported stopping and parking wherever it suited his convenience. The summit has come to a halt during construction, but its backers are confident that they will get sufficient money eventually, from the oil-rich government if from nowhere else.
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that the number of “segregated” schools in the city has continued to increase, in spite of the transfer last year of nearly 15,000 Negro and Puerto Rican pupils under “open enrollment” and zoning programs. Between 1953 and 1959, the number of schools with 90 per cent or more Negro and Puerto Rican pupils increased from 52 to 67. It was conceded that the 1961 figures, not yet issued, would show a continuation of this trend. The increase of school segregation in New York directly reflects increases in de facto residential segregation.

Gains in Philadelphia

Philadelphia, which now has no housing shortage (vacancies have doubled in ten years), was able to congratulate itself on a dramatic rise of Negro home owners who numbered 64,028 in 1960, as against 29,439 in 1950 and 6,694 in 1940. A current rate of 43 per cent ownership among Negro households equals the Philadelphia rate for whites 20 years ago. Only one Negro family in eight is now living in substandard housing in Philadelphia, compared to one in three in 1950. Among whites, one family in 33 now occupies a substandard unit. In the Philadelphia suburbs and satellite cities, 1960 quality differentials in housing were greater, with one Negro family in four inhabiting a substandard unit, against one in 26 among whites. The Philadelphia Housing Assn. concluded that discrimination in the quality of housing is now not affecting Negroes as severely in the city proper as it is in the suburbs and in the satellite towns and cities.

G U A R A N T E E  F U L F I L L E D

Back in 1909, a dome was put over the crossing of the Cathedral of St. John the Divine in New York to buy time during what was believed to be a very temporary design impasse. The impasse has still not been overcome; in the course of describing the building’s jaded architectural history in his new book, Architecture and the Esthetics of Plenty (see page 141), Author James Morston Fitch drew attention to the temporary dome, “a remarkable structure in itself.” He noted that a brilliant Italian mason, Rafael Guastavino, who had a patented system of terracotta tile construction, was called in to enclose the crossing. He guaranteed his work for only ten years, but the dome has now outlived its guarantee by five times. Fitch added, “it cannot last much longer; it is this fact which gives urgency to the completion of the church.” Last month, Fitch’s remarks stimulated reinspection of the dome—which had been resurfaced and waterproofed in 1960. It was reported safe and in excellent condition. Fitch pointed out that “temporary” does not mean “unsafe,” but that it does mean “not permanent.” Finishing the cathedral will cost millions, which the cathedral authorities seem unwilling or unable to spend at present for this purpose.

PLANS IN RUSSIA

The three men standing inside the big glass screen at the right are not nature copying art, but Russians inspecting the first of a new style in plastic houses being built near Leningrad. Beneath the raised house is its hot-air heating system. The Russians have also announced that they propose to build a city of enclosed streets converging on an enclosed, circular park, in the Soviet Arctic; the enclosures are to keep temperatures up to a relatively mild 20 degrees above zero, when they are 40 below outside. But some more mundane planning problems have been neglected and are now causing trouble: the Soviet public health journal reports that because of industrial wastes from oil refineries, chemical, rubber, and metallurgical industries, mining and paper manufacturing, “water-basin pollution constitutes a threat not only to human health but to animal life, to fish, to farm animals and farm crops, in other words to the entire national economy.” Up to the present, the report goes on, “there have been formulated...no plans or policies for the protection of [water] resources.”

TOKYO TRANSPORT

Construction of Japan’s first major passenger monorail has been authorized by the Transportation Ministry, to link Tokyo’s downtown with its International Airport. The 9-mile distance is to be covered in 15 minutes, in comparison with the 90 minutes now frequently required.

SPREADING THE AGED

A decentralized housing program to permit the retired elderly to remain in their own communities has been announced by the United Church of Christ. Arrangements with FHA, expected by the church to be completed in June, will make possible the new program in place of the centralized, more institutional programs pursued in the past by most such groups. The church plans to build in downtowns, in rural settlements and in resort areas. The proposal is to include many types of dwellings in each location (renting from $60 to $90 per month), and to make no requirements for admission charges, life tenancy agreements, assignment of assets or contracts for support. Tenancy will not be sectarian. The only centralized facilities are to be “core units” for those who can no longer keep house; these will serve several different but nearby communities.

The church organization plans to build in ten states, beginning with the Lorain County area in Ohio, and hopes that its demonstration of decentralized projects will catch on elsewhere.

continued on page 10
GRAND DESIGN BY STATE BUREAUCRACY

For years, many Californians have grumbled about the ugliness and "sterility" of the buildings that are produced by the state's department of architecture for construction in almost every community. Now it appears that the work is not only "sterile" but, in at least some cases, otherwise incompetent.

The concrete floors of a million-dollar, state-designed library for San Jose College, for example, failed structurally, drawing the attention of a state Assembly Interim Committee on Government Organization. The Committee was shocked by the look of things at San Jose. "Cold as a prison," said one member. A "botched job," said another observer. Still others questioned the rudimentary panic inattention of a state Assembly Interim Committee on Government Organization.

The tenants complain, in their assassination, State Architect An-son Boyd, rules a department of more than a thousand employees. He is due to retire March 31 after 21 years in his present eminence. During his tenure his department has grown from a handful of employees responsible for less than $3 million construction a year to an empire which has produced a total of almost $1 billion worth of facilities under Boyd's supervision—the largest construction program ever undertaken by any single state in a comparable period. Boyd's standard reply to criticisms has been that his budget does not allow modern, attractive buildings.

California may now undertake a nationwide search for Boyd's successor, according to Robert B. Bradford, state director of public works. But the proposed method of conducting this hunt—an examination by the state personnel board—sounds less promising.

LUNDY SCHOOL REOPENS

Hillspoint Elementary School in Westport, Conn., which was closed after a pane of glass fell into a classroom—see last month's "News"—is open again; among the pupils who have returned are the children of John C. Gilmore, the citizen who led the fight to close the school. A temporary injunction, in force during the holidays, was thrown out of court on January 3. A permanent injunction is pending but will probably not be pressed because the school board has requested $32,000 to complete work which has not been given its final OK by Architect Victor Lundy.

LUXURIOUS HARDSHIPS

Detroit's celebrated Lafayette Park downtown luxury urban renewal project (Forum May '60), consisting thus far of high-rise apartments that were snapped up and town houses that were not, is under fire from residents of both.

The tenants complain, in their association news letter, about soundproofing, heating, cooling, condensation, leaks, backed-up sewer, unclean hot water, neglect in making repairs, smeared corridors, littered elevators, dirty lobbies, inadequate police protection and "will-o-the-wisp" promises of covered parking, ... gracious living.

Looking into the complaints with respect to the town houses, the Detroit Department of Buildings and Safety Engineering submitted a list of recommended repairs. Robert C. Weaver, HHF-Administrator, who also received the tenants' complaints, passed the buck to management but promised that FHA inspections on new additions would be "exact in searching, and attentive to the smallest detail."

PRINCETON PERKS UP

In recent years, Princeton University has added much new construction to its campus, but little, if any, distinguished architecture. Last month, the University gave indications that it was at last seeking excellence in design. Architects Hugh Stubbins of Cambridge, Mass., Minoru Yamasaki of Birming-ham, Mich., and Edward L. Barnes of New York were commissioned to do three projects in the $30 million building program that got under way three years ago. Stubbins will design a group of dormitories to cost $2 million. Yamasaki is to design a $2.5 million expansion of the school of public and international affairs, and Barnes is to do a $1.5 million administrative building.

GOGGIE GETS GAY IN L.A.

Southern California has a well-deserved reputation for the far-out and bizarre. Over the holidays, the latest bauble was added to an already garish collection: Located on Los Angeles (at La Cienega and San Vicente Blvd.) it is something called a penta-cabaret, a penta-cabaret (above, left), the nation's first, is being installed in a checker-board pattern. The units are precast concrete, eggshell in color, and with an exposed quartz-aggregate. On the broad base section of the building, from the third through the seventh floor, the material is installed in individual sections of spandrel and wall pieces. On the eighth-sided tower, beginning with the tenth floor (the eight and ninth floors will be sheathed in aluminum), complete floor-to-floor panel units, weighing 5,000 pounds each, are being installed in a checker-board pattern. The units are guided into position along a monorail system. Emery Both & Sons, architects; Walter Gropius and Pietro Belluschi, consultants.
PEOPLE

Traffic Switch

Manhattan finally came to a stop a month ago, when truck, cab, and bus traffic choked and death blow hit Park hours. The long-awaited day was December 27, when a combination of out-of-town tourists, holiday traffic, and a bit of snow did the trick. The mammoth snarl gave dramatic point to the Mayor's announcement that the city was to have a new traffic commissioner: HENRY A. BARNES from Baltimore (which got him from Denver) to replace T. T. WILEY, whose previous reputation had been made in Detroit.

Anti-Uglies

Interviewed by newsmen after he accepted the Kaufmann International Design Award last month, Architect WALTER GROPUS suggested that Americans emulate the Anti-ugly movement of young British students who, equipped with funeral trappings, hold wakes before new buildings they deplore. Ironically, one of the buildings currently under severe esthetic criticism is the Pan American structure now going up over New York's Grand Central Terminal (see page 10), on which Gropius, along with PIE- TRO BELLUSCHI, served as consultant. In a recent symposium, Professor VINCENT SCULLY of Yale called the building "the death blow to Park Avenue. Except for brute expediency, it shouldn't be there at all." On the subject of expediency, Gropius commented: "There is no lack of good planners and designers who really know what could be done ... but they have no power."

Land Rescue

A quick timetable for public purchase of open land was announced last month by H. MAT ADAMS, New Jersey's commissioner of Conservation and Economic Development. Using $20 million as matching funds to help counties and municipalities buy open land, Adams plans to spend it within three years in a race against rising costs. Meantime, Governor GAYLORD NELSON of Wisconsin announced his state has begun a comprehensive planning and development program that is to include purchase of scenic, access, and drainage easements on open land. Purchase of easement rights only in such cases will save the state about $7.5 million over outright purchase, he estimates.

Wright Retrospect

A major survey of the work of FRANK LLOYD WRIGHT from 1895 to his death in 1959 will go on exhibition in mid-March at New York's Museum of Modern Art. The 250 drawings, selected by the Museum's ARTHUR DREXLER and WILDER GREEN, will include not only Wright's buildings, but also studies for decoration and designs for automobiles, helicopters, and coffee cups.

Bridge Winnings

The successful newspaper campaign led by Forum's West Coast editor, ALLAN TEMKO, reported in last month's "News," to junk a "crass, outmoded" design for San Francisco's new San Mateo-Hayward bridge, continued with good omens. The California Toll Bridge Authority engineers speedily produced an advanced "ribbon bridge" design. In addition the governor appointed Architect WILLIAM STEPHEN ALLEN, partner in the lively firm of Anshen & Allen, as architectural consultant. "The appointment caps a very substantial victory," said Temko happily.

Gravel Parlay

Chicago Financier HENRY CROWN, 65, who runs Material Service Corp., one of the country's largest construction supply firms, appeared last month to be taking over direction of General Dynamics, the sprawling colossus into which he merged Material Service two years ago. General Dynamics has become the 15th largest U.S. industrial corporation in less than 15 years, but it has lately been losing money on an equally colossal scale because of a jet aircraft manufacturing fiasco. Crown is the outstanding member of an emergency committee of five directors who are taking over from Chairman FRANK PACE, formerly Secretary of the Army. Although Crown has figured in the control or ownership of numerous large corporations, Material Service has been the big company in his life. The son of a Lithuanian peddler, Crown got into the sand and gravel business 43 years ago and, gradually, built this enterprise into a firm dominating the building supply industry of Chicago. During the war he was commissioned a Colonel and put in charge of procurement for Army engineers in the Chicago area, a job in which he spent about $1 billion a year. At the war's end he branched out into railroads, hotels, coal, and philanthropy. He also went after big real estate (he is reputed to have cleared $500,000 on the United Nations site). Last December 27, in a transaction so complex that it required more than a hundred lawyers, a 400-page contract, and eight dress rehearsals, he sold the Empire State Building to the Prudential Insurance Co. He had bought an interest in the Empire State ten years ago as one of a group of investors, subsequently becoming sole owner.

Topping-Out Tops

After carefully researching the history of ancient building rites, HERMAN G. MASER, vice president and head of the real estate department of Bankers Trust in New York City, came up with a fairly spectacular ceremony to celebrate the topping-out of his company's new Park Avenue skyscraper. Rejecting human sacrifice (used for the spiritual protection of a Tiber bridge built in 621 A.C.) as impractical, Maser had a basket of eggs, three handker-chiefs, a small fir tree, sheaves of corn, other unnamed vegetables, ribbons, garlands of flowers, a pair of handcuffs, and a dash of chicken blood raised to the roof of his building instead. The resulting spiritual benefit was publicity—although perhaps not so much as would have accrued from the immolation of a banker.

Ferrer at FHA

Architect PAUL E. FERRE- RO, who served on the staff of FHA and HHFA from 1936 to 1955, has returned to FHA as Deputy Commissioner. He had spent the intervening years as a house builder with his own construction company in suburban Montgomery County, Maryland.
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HONORED TEACHERS

Last month the Great Teacher Award of Columbia University's Society of Older Graduates was given to MARIO G. SALVADORI, professor of civil engineering and architecture, who is noted (in addition to his gifts as a teacher) for his mathematical work on advanced concrete structures. Coincidentally, Salvadori, and 176 other professors who had soberly protested the government fallout shelter program, were being attacked by a Navy captain who told a Columbia class for Naval Reserve Officer Training that the professors were "unwittingly lining up with Russian propaganda." Salvadori promptly protested to the Navy and to Columbia that this was resort "to smear technique used by those who cannot argue from a position of intellectual strength." The University announced it would re-examine the Navy course offered on its campus and strongly urge that faculty members lecture on Communism to the trainees.

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The American Institute of Planners recently honored, with its Distinguished Service Award, another outstanding educator, CHARLES WILLIAM ELIOT II, professor of city and regional planning in the Harvard Graduate School of Design. Eliot, long a crusader for preservation of open spaces, some 30 years ago planned the District of Columbia's system of parks, parkways, and playgrounds. In his private practice as planner and landscape architect, Eliot has prepared plans for numerous towns and cities in California and New England.

OBITUARIES

Architect ROYAL BARRY WILLS, 65, designer of more than 2,500 homes, most of them traditional, died last month in Winchester, Mass. Will's numerous books on domestic architecture have been enormously popular and even included a work on tree houses for children.

HENRY HOFMEISTER, 71, noted for his work as coordinating architect of huge and complex projects, died last month in Bronxville, N.Y. Although he completed only two years of high school and was a self-taught professional, his firm, Reinhard & Hofmeister, were general architects for Rockefeller Center. Among his other commissions were the Chrysler Building, New York Medical College, and the Federal Building at Idlewild Airport. Until his last illness he was working as planning consultant on the Lincoln Center urban renewal project in New York.
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FOR ADDITIONAL INFORMATION and detail drawings on installation of glass curtain walls, refer to "Spandrel Glass for Curtain Walls", AIA File 17-A. Or write to L-O-F, 122 Libbey-Owens-Ford Building, Toledo 1, Ohio.

1. Neoprene structural gaskets are inserted in aluminum frames.
"Zipper-glazed" curtain wall

This glass façade in the Libbey-Owens-Ford Building, Toledo, Ohio, was literally "zipped" into place with neoprene gaskets.

The Thermopane® insulating glass windows and the Vitrolux® glass spandrels were glazed in a continuous gasket, similar to the method used for installing automotive windshields.

Although the 15-story L-O-F Building is the first high-rise office building to be glazed by this method, it has been tried and tested and proved over a six-year period in three 2-story buildings of a large Detroit manufacturer.

ADVANTAGES

This type of setting is resilient, and eliminates need of glazing compounds. The element of human error (such as creation of caulking voids) is greatly reduced. The curtain wall goes up faster, saving on-site labor costs. And since the neoprene gasket is factory made to close tolerances, the system provides an almost foolproof weather seal, whether used with sheet, plate or insulating glass. Or glass spandrels. No clean-up, painting or other finishing is required.

Method used: The gasket is factory assembled into a one-piece, continuous setting member to fit the extruded-aluminum, curtain-wall frame and the glass. The gasket used in the L-O-F Building is essentially an H section (see diagram). The outside channel of the gasket fits over the sash, and the inside channel fits over the edges of the glass.

The neoprene gasket is first installed at all four sides of the sash (illustration 1). The glass is lifted into place (in this case with a sucker frame as in illustration 2) and inserted into the bottom of the gasket. A hand tool with a flat spatula-shaped blade is used to complete the setting of the glass in the gasket (illustration 3).

A separate, wedge-shaped, pressure filler strip is then fed or "zipped" into the locking channel in one end of the gasket with a simple hand tool, shown in illustration 4. This creates a powerful compression, effecting a tight, leakproof seal between both the sash and the glass. Replacement of damaged glass or panel sections can be done easily and quickly merely by removing this filler strip to unlock the gasket.

Libbey - Owens - Ford
Toledo 1, Ohio

2. Power-vacuum equipment on window-cleaning platform lifts Thermopane to opening.

3. Glass unit is worked into gasket with special tool.

4. Neoprene strip, "zippered" into gasket, serves as locking device.
Eliminate this Problem
in YOUR New School

Install a
SPENCER
Vacuslot System

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- Boiler tube cleaning (with significant savings on fuel).

Request Bulletin No. 153C

The SPENCER TURBINE COMPANY
HARTFORD 6, CONNECTICUT
THE PROBLEM OF CODES

Forum: Your December issue was most interesting and enlightening, particularly the timely article, "Local building codes—a national problem."

One of our committees is going to be looking at the local building code. We would like to provide each member with a copy of Mr. Brown's article.

ROGER V. RUPNOW
Madison, Wis. Executive director
Redevelopment Authority

Forum: Any city would do well to follow your advice in modernizing their building code.

The author might have gone one step further and warned local committees against local modifications of the "standard" codes. Frequently the values inherent in adopting one of the codes mentioned are lost through ill-advised emasculation.

There is one other facet of the code situation often overlooked. That is the need to upgrade the position of building officials. Under performance-type codes, skills on a professional level are needed to assure competent enforcement.

CALVIN H. YUILL
San Antonio, Tex.
Southwest Research Institute

WASHINGTON'S PLAN

Forum: Mrs. Moholy-Nagy's careful critique of the Year 2000 Plan for Washington (FORUM, Dec. '61) deserves attention by all who are concerned with the future of our capital city. This article should stimulate good discussion of the development policies that are proposed or implied.

In due time, this agency will be proposing a Transit Development Program that will stand an excellent chance of being constructed, getting the planners off their "hypotheses" kick and giving actual shape to the region.

JOHN BANNELS
Washington, D.C.
National Capital Transportation Agency

Forum: I liked your comments on the Washington plan very much. However, I am convinced that the Reuss proposal simply is not practicable. I say this as one who has worked both in and with government and who has seen the failure of almost every effort at decentralization. If you want to contain the size of Washington, you have to reduce government rather than spread it.

MILES L. COLEAN
Washington, D.C.

ARCHITECTURAL GLASS

Forum: We greatly enjoyed "New facts and figures on architectural glass" in the December issue and would like to obtain 20 reprints. It is high time that the most visible material in modern building be given the careful study evidenced in your erudite report.

Although we do not agree with your cost quotations of $1.25 per square foot for plate glass (in Baltimore, our prices are approximately 20 per cent higher), we are happy to see that you arrived at the same conclusions as we with regard to insulating glass.

STANLEY E. ARONOFF
Baltimore Executive vice president
The Southern Plate Glass Co.

FORUM: Your November editorial, "Down with the 20th century!" calls for an answer.

San Leandro started off on federal urban redevelopment, but the City Council turned it down after more than $1 million was allocated, in favor of a "do-it-yourself" revitalization project which has approximately $750,000 of local money earmarked for public improvements to encourage private enterprise.

When you imply that city building practices of the nineteenth century will bankrupt the building industry and our cities, you are showing evidence that you do not understand what local enterprise can accomplish when it makes up its mind.

FRANK M. KING
San Leandro, Calif.
Chamber of Commerce

Forum: We are proud of our nonfederal, all-city-cash, downtown redevelopment project.

We are also aware that thousands of acres of abject slums in cities across the nation need subsidy for their cure and that all local governments just don't have the resources.

Thank goodness there is more than one set of tools available to tackle the job.

WESLEY MCCLUKE
City manager
San Leandro, Calif.
KING COLE
Community development director

EDITOR'S NOTE: Planners of the Twin Parks highway "new town" mentioned in "Editor's note" (FORUM, Nov. '61) are Marshall Miller Associates of New York.

LETTERS
Passengers will travel at 800 feet per minute, yet they'll scarcely feel any motion at all! With Dynaflite, the higher speeds required for efficient handling of heavy traffic can be achieved with incredible smoothness. Both acceleration and slowdown are so subtle, so finely controlled, that passengers experience comfort and security no conventional controls can provide. Three elevators will serve all floors at 66 Beaver Street. Three more will operate to the 12th floor. An automatic, electronic computer will constantly receive and analyze data pertaining to the amount and character of traffic, and make adjustments to match traffic needs exactly. Dynaflite is a development of Haughton Elevonics*. Include its exclusive advantages in your building or modernization plans. Your local Haughton sales office will give you full information. Haughton Elevator Co., Div. of Toledo Scale Corporation, Toledo 9, Ohio. Passenger and Freight Elevators, Escalators, Dumbwaiters.

*Haughton’s advanced program in elevator systems research and engineering, with specific emphasis on the creative application of electronic devices and instrumentation for betterment of systems design and performance. Registered in U.S. Patent Office.
The Pace-Setting Sabre by miller...

...now in **TWO NEW SIZES** at LOWER PRICES

**SABRE**

- Two new sizes meet virtually any requirement
- 2, 3 and 4 LP. units in 4 ft. and 8 ft. lengths
- New, self-hinging closures of prismatic plastic

**FOR LIGHTING SCHOOLS, OFFICES, STORES**

Now, you can choose a SABRE to satisfy practically any of your general lighting needs. Sabre, the original, prismatic plastic wrap-around fixture has been completely redesigned to provide you with full flexibility for today's and tomorrow's lighting requirements. Performance and quality are high as ever; prices are so low you'll find them pleasantly surprising. The end result is the most fixture-per-dollar yet!

**TWO NEW SIZES**—Sabre 12—2 lp. unit, with a generous 13½" width. Sabre 16—2, 3 & 4 lp. units 17¾" wide.

Both of these new SABRES are now available in 4 ft. and 8 ft. channels.

**NEW, SELF-HINGING CLOSURES** in convenient 4 ft. length provide easy access from either side for relamping and cleaning. Closures are of crystal-clear, prismatic plastic offering excellent lighting efficiency and brightness control. Choice of light stable grade Polystyrene or Acrylic lenses.

For a free four-page folder describing these new Sabre fixtures in full, write Dept. 162 or contact your Miller Representative.

**THE miller COMPANY • MERIDEN, CONN. • UTICA, OHIO**
The new Cooper High School in Abilene, Texas, is an ultramodern complex of structures that lives up to Texas billing—not only in size but in scope of vision in planning. Equally impressive is the enduring quality of its construction. Designed to accommodate 2200 students, this massive $2,700,000 educational project on a 46-acre site covers a total floor space of 219,000 square feet, including covered walkways. The campus-type layout with its nine interconnecting buildings is zoned into three classifications—a quiet study area, activity or noisy areas, and areas used by both students and the public. Construction of this big school was done in four separate contracts. Lone Star Masonry Cement—a uniform, ready-to-use material, scientifically formulated to provide maximum workability, permanence and economy—was used throughout the entire project. Lone Star Portland Cement was used for foundations and floors and Lone Star Air-Entraining Cement was used for all the "Featherlite" light weight concrete blocks.

Here's where Lone Star Masonry Cement pays off. A uniform, ready-to-use material, it spreads easily and stays plastic long enough for masons to bed units properly in long rows.

Hub of the Cooper High School is the circular library, which serves as a "buffer zone" between the activity area and the study area.
1. **HOLLYWOOD SPECTACULAR.** A corner of Hollywood's famed Sunset and Vine was recently sold by NBC to Lionel Hayes Uhlmann Jr. for $3.5 million. Developer Uhlmann plans to put up a 1,000-room hotel, two 31-story office buildings (seen in foreground, above), a third smaller office building, and a five-level underground garage for 5,000 cars, to cost a total of $67 million. Associated architects: Paul R. Williams and David Jacobsen.

2. **WASHINGTON ABBEY.** Philip Johnson Associates' design for St. Anselm's Abbey Church in Washington, D.C. is a graceful, 92-foot-high concrete vault supported by wedge-shaped columns, slightly splayed to create aisles on either side of the nave. Both ends will be giant windows of stained glass.

3. **FAIR PAVILION.** Cables from eight pylons will float a proposed Transportation & Travel Pavilion over Flushing Meadows for the 1964 New York World's Fair. Its three suspended floors will display modes of travel, resort exhibits, and industry products. Architect: Charles Luckman Associates.

4. **CHICAGO CENTER.** On air rights leased from the Chicago Union Station Co., Developer Erwin Wolfson and an Anglo-American group plan to erect this $20 million office center, part of a three-building complex. Designed by Skidmore, Owings & Merrill, the plan stacks 17 stories on a plaza above offices, shops, and parking.


6. **EQUITABLE TOWER.** Another Equitable building by Skidmore, Owings & Merrill, this one on Chicago's Michigan Ave., will rise 35 stories from a wide plaza over three decks of shops and garages. The new tower will be owned and managed, but only partly occupied, by Equitable, whose total investment will be about $30 million. Consulting architect: Alfred Shaw.

*continued on page 33*
NEAR THE ARCTIC CIRCLE
40 B&G BOOSTERS GIVE RESIDENTS INDIVIDUAL TEMPERATURE CONTROL

At Fairbanks, Alaska, tenants in the Anderson Apartments enjoy all the comforts of radiant Hydro-Flo heating plus their own choice of temperature. Each apartment is on a separate heating zone and has an individual thermostat to control the operation of a B&G Booster pump. In each circuit, a B&G Flo-Control Valve prevents the possibility of an over-ride in heat.

A 2-pass B&G steam-to-water converter provides hot water for the heating system.

B&G Boosters are designed and built specifically to meet the exacting demands of circulated water heating and cooling systems. Their freedom from maintenance problems as well as quietness of operation explain why B&G Boosters are the preferred pumps.

THE BUILDING:
Anderson Apartments, Fairbanks, Alaska
ARCHITECT:
Philleo Engineering Co.
HEATING ENGINEER:
Fairbanks Plumbing and Heating
PLUMBING AND HEATING:
Fairbanks Plumbing and Heating
GENERAL CONTRACTOR:
Kenneth P. Anderson, Contractor

The B&G Booster is engineered for compactness, silent operation and years of service. It is built by precision manufacturing methods which translate good design into a superior product. Over 3,500,000 have been installed to date.

The B&G Flo-Control Valve is so designed that it can be easily cleaned without removing it from the pipe line.
7. DOCTORS’ OFFICES. A wide V is the shape of this small professional building in Chicago by Architect Walter H. Sobel & Associates. It will shelter its own parking under second-story wings. Both long facades will be of precast concrete and gray glass.

8. TEXAS FEDERAL. In Austin, Tex., plans are under way by two local firms, Architects Page, Southerland & Page and Brooks & Barr, for a Post Office and Federal Office Building, joined by an underground passage. Precast concrete will frame windows and glass spandrels around the nine office stories; precast panels will alternate with slit windows on the post office’s second story, standing over the street on stilts. Estimated cost: $9.7 million.

9. MOVIE AND TV MUSEUM. Across the street from the Hollywood Bowl, engineers are making borings for an industry and county-sponsored Hollywood Motion Picture and Television Museum, designed by William L. Pereira & Associates. Across the front a great glass wall will reveal the main exhibit hall. Sound stages for both movie and TV productions will fill the low, windowless building at right; a tower (left) will house an office staff.

10. COLLEGE BOILER. A 150-foot chimney will mark Temple University’s new heating plant, half shown here. Eventually, the chimney will be in the center of an expanded facility covering a full Philadelphia block. Four fill pipes for off-street oil delivery sprout from underground storage tanks. Architects: Nolen & Swinburne.

11. ST. LOUIS APARTMENTS. Shortly after announcing plans to build the tallest office building in downtown St. Louis in some 30 years (Forum, Jan. ’62), the Siteman Organization unveiled this design for Lindell Terrace, an ultra-luxury apartment building, also in St. Louis. Architects Hellmuth, Obata & Kassabaum have provided all corner apartments in the 15 floors with long, narrow living-room terraces. The concrete exterior, sealed with sand-colored vinyl, will match a raised and landscaped plaza. Cost: $4.5 million for 104 apartments, a garage for 120 cars.

continued on page 35
StanLock...gives you freedom in design

StanLock Neoprene structural gasket is the proved way to permanently seal curtainwall. And the many different StanLock sections that are available permit a wide range of curtainwall designs. They can be used in horizontal, vertical or grid applications—using panel materials of aluminum, steel, concrete, marble, or any combination. Long-lasting weathertight seals are assured by StanLock's tempered, oversize locking-strip construction. And there are other advantages. The complete story, plus application drawings of 24 proven cross sections, are contained in the new StanLock catalog. Write for your copy today.

*Trade-mark

Sweets Architectural file 3454

The Standard Products Co.

STRUCTURAL GASKET DIVISION
2130 W. 110th Street • Cleveland 2, Ohio
12. NEW YORK SYNAGOGUE. A recently demolished theater provided a ready-made foundation for the new Knesseth Israel Synagogue in Gloversville, N.Y., next to an existing Jewish Community Center (right). Though lucky with the foundation, Architect Edgar Tafel had to make his design compatible with an assortment of neighbors. His solution: a low, solid building of cavity-brick walls and lead cornices, with an entrance portico.

13. MAINE SPACE TOWER. Part of the AT&T-Bell Laboratories experimental satellite communications station near Rumford, Me., is this tracking tower and adjacent communications center by Perkins & Will, to be ready when the first of the new horn-shaped antennae is built later this year. A free-standing sun screen of precast concrete sections shields the tower's inner concrete structure and stair. Both tower and screen are hexagons. The communications center is finished in concrete.

14. PHILADELPHIA MOTEL. Zigzag façades will provide a bay window for every room in Charles Luckman Associates' design for the 306-room Penn Center Inn in Philadelphia. Most of the square base under the 17 tower stories will conceal a 200-car garage behind an open honeycomb of terracotta flue tiles on four sides. Besides parking, the base will contain shops, restaurants, and other public spaces on the first floor, and a swimming pool on the roof. Stair wells at either end of the guest-room tower will be of glass set against concrete shear walls. Total investment: $5 million; $3 million for the building alone.

15. & 16. M.I.T. DORMITORIES. At least some of M.I.T.'s growing pains will be lessened by these two new dormitory groups in Cambridge, Mass. The one at left, by Anderson, Beckwith & Haible, will house all but a few of Tech's 168 women students behind facades of limestone and aluminum. The other, by Hugh A. Stubbins & Associates, will provide 210 apartments for married students: 90 efficiency units and 60 one-bedroom apartments in the 16-story tower, supplemented by three smaller apartment houses. END
Solid-back grille block: This new concrete unit facilitates the installation of a screen-pattern facing over masonry walls. Ideal for remodeling. For dramatic interest, the screen web and the solid back may be painted different colors. Units are usually available to match pierced grille blocks so the same design can be used for solar screens or free-standing walls. Ask your local block manufacturer. To lay up solid-back grille block, ATLAS MASONRY CEMENT provides the right mortar. It produces a smooth, workable mix... saves labor and waste... gives weather-tight joints that are uniform in color. Complies with ASTM and Federal Specifications. For information on masonry cement, write Universal Atlas, 100 Park Avenue, New York 17, N.Y.
High-strength steel saves cost, weight, space (below)

Two thin partition systems (below and page 39)

Two Eames chairs, cushioned and comfortable (page 39)

BIG STEEL

Improved Cor-Ten high-strength low-alloy steel promises cost and weight savings to the construction and machinery industries. First introduced by U.S. Steel in 1933 and widely used since then, Cor-Ten in its new version has the same high strength and full weldability that it had before, but in thicknesses three times as great. It now has a minimum yield point of 50,000 p.s.i. in thicknesses up to a full 1/2 inches, a strength previously available only in Cor-Ten products up to 1/2 inch thick. Plates, bars, structural shapes, and wide-flange sections, all of which U.S. Steel is rolling now from improved Cor-Ten, save cost, weight, and space; reduced fabrication costs account for the biggest savings. In many instances, the elimination of cover plates (as shown on the slim girder and column) will also cut manufacturing costs and weight.


MOVABLE WALL

A new movable partition, U.S. Plywood's Design 104, is uniformly thin (1 3/4 inches) through the panel and post, yet roomy enough inside its base, post, and head to take 3/4-inch conduit (outside dimension). It is the first thin wall to take wiring of this size.

Like previous Weldwood movable walls, this one can be had in a host of panel finishes—hardwood veneers, enamel on steel, or porcelain on asbestos cement—and the new panels fit into any of the older systems. The only difference in Design 104's panel is a vertical aluminum strip down the side, part of which is recessed and filled with black vinyl. With the black vinyl-on-steel header and base and the black edge strip down each panel, the panel surface stands out from a black frame. A brushed aluminum cap on the universal post (face dimension, 1 3/4 inches), slotted into a channel, may be covered with a slice of veneer to match the panel faces, or matched to any other finish, in which case the expanse of matching walls is broken only by pairs of narrow aluminum lines on each module. These edge extrusions snap into the post (see photo). With modification, they will support lighting fixtures, shelves, or cabinets. Cores may be any of U.S. Plywood's standard choices: incombustible mineral, chip board, foam, or honeycomb.

Panel sizes run up to a maximum of 6 by 20 feet. Average cost on a relatively small job would be about $5 per square foot, installed, for a wall with an incombustible mineral core (Weldrok).


continued on page 39
The offices and publishing facilities of the American Baptist Convention's new national center are combined in an enormous—yet graceful—circular building. Architect—Vincent G. Kling, FAIA; Contractor—Turner Construction Company. Windows by General Bronze have been skillfully detailed to enhance the design's serenity. GB has long been recognized for its ability to translate architectural needs into efficient, trouble-free window systems.

For America’s finest buildings...

PERMATITE WINDOWS

by General Bronze

Princeton University’s Engineering Quadrangle dictated an entirely different window architecture. Here, General Bronze worked with Architects Voorhees, Walker, Smith, Smith & Holles and Contractor William L. Crow Construction Company. For custom-engineered windows—and for curtain walls, architectural metal work, entrances, revolving doors, call on General Bronze Corporation, Garden City, N. Y., Sales Office, 100 Park Avenue, New York, N. Y.
THREE PARTITION SYSTEMS

Along with the assets of Architectural Systems, Inc., Westinghouse has acquired a line of movable partitions. In the line are two ceiling-height partitions and a low divider. Engineered for simple erection, strength, and durability, all three are 1 3/4 inches thick and modular, and may be specified in a wide variety of facing materials and cores:

Electro Line, a flush wall, has no post; panels clip together and fasten also to the floor and ceiling (solid panels in photo below). The joint batten is flush with the panel, matched to it to cover up the joint, or of contrasting material to express the module (top drawing). As the name indicates, Electro Line is intended for installations where a lot of conduit or cable may be needed. Room for extra wiring is provided in the head, base, panel joints, and jambs.

Custom Line panels fasten to a post between modules, a black vinyl strip running down the middle of the post to point up the modular division. This strip may be flush with the panel or recessed (bottom drawing).

Low Line panels match Custom Line's appearance and may be combined with it for short segments in a complete wall.

Finishes for all three systems are Westinghouse's Micarta, hardwood veneers, painted hardboard, and gypsum. Best for sound resistance is ASI's SoundDrop-40 core, but calcium silicate, chipwood, asbestos, or kraft paper honeycomb are other core materials.

Cost: $2 to $3 per square foot installed.


EAMES CHAIRS

Counterparts of the cushiony chairs Charles Eames designed for La Fonda del Sol restaurant in New York City are now part of the Herman Miller Collection. Available in two models—with and without arms—they are based on a gray-beige reinforced glass-fiber shell, and softened inside with foam rubber pads, joined to the shell by a dark vinyl band. The chair base is cast aluminum with a protective finish of gray epoxy. A variation of the armless chair has a counter-stool base, a column finished in black enamel or polished chrome.

In hot colors like La Fonda del Sol's or in cooler shades, the upholstery may be wool, nylon, or Naugahyde. Sample list prices: $92 for the side chair, plus whatever fabric is needed; $98 for the same style in Naugahyde, complete.

Manufacturer: Herman Miller Inc., Zeeland, Mich.

STRONGER FORMS

The first product to come out of Georgia-Pacific's giant new automated plywood plant in Springfield, Ore. (FORUM, May '61) is a concrete forming panel which gives a smoother surface than ordinary plywood (see comparison below). The panel's FibrePly surface, which grows stronger with use, is a thick resin-impregnated wood-fiber blanket, compressed under extremes of heat and pressure into an exceptionally hard, smooth surface that resists fracture, splitting, and checking. Because the panel absorbs very little moisture and does not need to be dried before reuse, the same form can be put to work again right away. Its hard sur-
STATE OFFICE BUILDING, Madison, Wisc.
Ellison Ornamental Bronze entrance enclosures including 8 Ellison Balanced Doors.
ARCHITECT: Karel Yasko, State Architect

Complete Bronze entrances within the marble enclosures of the State Office Building, Madison, Wisconsin, were engineered and built by Ellison including the seals and ornaments. *ELLISON ENGINEERING is available to assist in planning integral entrance units including doors and custom ornamental framing.

Ellison Engineers are at your service to help solve any entrance problems — call Jamestown, N. Y., 61-594

Ellison BRONZE CO., INC. • Jamestown, N. Y.

TEST-TUBE AWNING

In the last decade or two, a bewildering array of new fibers has spun out of test tubes, and man-made fabrics have become very much a part of everyday living. Now even awnings are being made of the new fibers. Recently a North Carolina textile manufacturer put on the market the first awning fabric made of 100 per cent Acrylic, Chemstrand Corp.'s trade name for its acrylic fiber. Called Sunbrella, the awning material is a tightly woven, bright colored, matte-finished fabric that is soft to the touch. More important over the long run are Sunbrella's resistance to fading (dye is added when the fiber is in a liquid state, becoming an integral part of the fiber), light weight, and resistance to mildew, spotting, sagging, puckering, shrinking, and air-borne chemicals. It dries quickly after rain, does not leak, and is porous so that air passes through.

Sixteen colors — solid, striped, and tweedy — are available, all 31 inches wide, for $1.80 a yard.

Manufacturer: Glen Raven Cotton Mills, Inc., Glen Raven, N.C.

DEEP DARK ALUMINUM

Dark aluminum colors—gray, black, and bronze, for Mullions, panels, doors, and hardware—are a refinement of Alcoa's Duranodic finish, an integral color process. The new deep tones, called collectively Duranodic 390, will be produced by Alcoa licensees in several sections of the country.

Manufacturer: Aluminum Company of America, 1501 Alcoa Bldg., Pittsburgh 19.
**FOAM ROOFING**

Rigid urethane foam insulation for roofs, sliced into big rectangles and sandwiched between asphalt-impregnated felt topped with mica, is a new product from the Barrett Division of Allied Chemical. Barrett claims that it is twice as efficient as any insulation ever developed for flat built-up roofs, packing into 1 inch the same insulation value as 2 inches of polystyrene or glass fiber or 2½ inches of fiberboard. It can be applied directly in hot roofing bitumen, and the membrane faces are so tough that workmen can walk and work right on top of the panels as soon as they are in place (see picture). Square edges, uniform size, and dimensional stability make it easy to butt panels close together.

Manufactured in one panel size, 3 by 4 feet, Barrett Urethane Roof Insulation is produced in several thicknesses: 0.8, 1.0, 1.2, 1.4, and 2 inches. In the 1-inch size, 1,000 square feet of insulation costs $215.


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**PREVIEW**

Experiments in lightweight concrete made with wood shavings seem to indicate that it has potential for tilt-up walls in small buildings and for nonloadbearing block walls in larger structures. "Wood concrete" cannot compete structurally with regular concrete—its strength is only one-fourth as great—but researchers at Washington State University’s Division of Industrial Research in Pullman find that it has some advantages of its own. For example, the high proportion of wood shavings in the mixture (eight parts of shavings to one part Portland cement and one and one-half parts diatomite, all by volume) make it an excellent insulator, a 6-inch wall being equivalent to a concrete block wall with 2 inches of battings. Blocks of wood concrete handle easily, can be nailed into, and take a number of finishes, such as plaster, brick facing, or stucco. During their investigation, researchers discovered that several wood species work satisfactorily but that hemlock, spruce, and white fir shavings were best of all.

END
the most exciting ideas take shape in fir plywood
THE NINE SOARING PINNACLES of this church, recalling the boldness of Gothic arches, are a vigorous expression of advancing plywood technology. The roof is a space plane, a step beyond the folded plate with more versatility than any other clear-span technique using wood.

Like all folded plates, the space plane acquires strength and rigidity from interaction of inclined plywood diaphragms. But its components may take shapes other than rectangular, to create more complex designs. Here they are triangular stressed skin panels. Forces are transferred from one to another, and the entire multi-faceted roof becomes a lid-like shell, supported only at edges. Steel buttresses anchored to foundations absorb lateral thrusts. Clear-span area is 32' x 110'.

The absence of framework or posts is only one of several advantages this roof shares with space planes in general. It went up fast (15 days); huge plywood components were precisely fabricated to insure exact fit. Prefabrication also guaranteed close cost control and quality of workmanship and materials. In-place cost compared well with other means of obtaining a similar span.

For basic fir plywood design data, write (USA only) Douglas Fir Plywood Assn., Tacoma 2, Wash.
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And now—the education explosion . . . There has never been anything quite like it before: during the present decade, somewhere between $9 billion and $15 billion will be spent on new buildings devoted to higher education in the U.S.

All of us are aware of the population explosion at the root of this; but the population increase alone is by no means responsible for the great need of additional college and university facilities. While the population of the U.S. grew by only 20 per cent between 1950 and 1960, the college population of our country, during the same period, grew from 2.2 million to 3.6 million—an increase of more than 60 per cent. And the Census Bureau estimates that our college population may reach 7 million by 1970, and over 9 million by 1980.

At present, there are some 2,000 institutions of higher learning in the U.S., and almost every single one of them has plans for future expansion. In addition, some 200 entirely new campuses are currently either planned or under construction. Some of these are extensions of existing universities: the University of California, for example, now teaches about 50,000 students on seven campuses; by 1975, this same university expects to educate almost 120,000 students annually—and to do this, the university will have to add three entirely new campuses, and to spend $700 million to build three times as much physical plant in these next 15 years as it has built during its entire 90-year existence.

To those responsible for the provision of all these vast facilities, the prospect of this great college building boom may seem just a little terrifying. For the challenges implied in it are unusually complex: first of all, there is the fundamental question—will mass education become a sort of assembly-line brainwash? And what can good architecture do to prevent this from happening? When Thomas Jefferson built his University of Virginia (page 74), his chief concern was to provide education in enough quantity to make our democracy work; the problem, today and tomorrow, seems to be one of quality in the face of overwhelming quantity.

And the second question is how to build educational facilities now of the kind that will work with the radical new teaching techniques being developed for use in education tomorrow. Given the gigantic education explosion of the next few years, and given the shortage of teachers, it is obvious that methods of teaching will have to undergo some startling changes. So the teaching facility of tomorrow is sure to be a very different sort of building from Jefferson’s delightful teacher-student pavilion.

And the second part of this issue of Forum is devoted to the problems posed by the education explosion—to the problem of the newest kind of facility, the Junior College (overleaf), to the problem of how to encourage essential individualism and nonconformity through architecture (pages 58-63), to the problem of how to house students (pages 70-73), and, finally, to the finest of our campus traditions in Jefferson’s Virginia. Still to come in a future issue of Forum: a report on the relationships between colleges and the communities which they inhabit.
On a gently rolling mesa south of San Francisco, the new Foothill College campus (above) confirms FORUM's prediction that it would "set a new high standard of design for junior colleges across the U.S."
FOOTHILL’S CAMPUS IS A COMMUNITY IN ITSELF

On a splendid 122-acre site in Los Altos, Calif., have risen—in a single stroke—some 40 strongly unified buildings, all built of the same humble materials: redwood, brick, and concrete. All share the same basic structural concept and spatial organization; all reveal, in an age of bulldozed chaos, their designers' sensitive respect for the natural terrain.

Indeed, Foothill's chief significance may not reside in its architecture, excellent as it is, but in its underlying social premise. For this hilltop with its boldly massed, broadly roofed buildings is in the true sense an Acropolis: a high place consecrated to the highest values of its young community.

Although Foothill is called a “junior” college (as are most institutions of this kind which offer a two-year curriculum), it is in fact a community college which goes far beyond academic and vocational instruction in its functions. The San Francisco Symphony, for example, gives rousing performances before sellout crowds in the big men's gymnasium. The handsome theater is frequently filled by playgoers who would not ordinarily travel to San Francisco for a show. The library, when better stocked, should meet virtually every local need for books. So Foothill is really a multipurpose cultural resource, receiving heavy use by day and night, serving not only 3,500 students but an entire area of the Bay Region.

Because of the college's regional, still half-rural character, and also because the $10.4 million budget was not generously for a campus of this size, Architect Ernest J. Kump and Associates Masten & Hurd relied on the indigenous redwood tradition as the basis for a highly economical design.

Unity and diversity, order and freedom, simplicity and richness, appreciation of the past and confrontation of the future—all desirable ingredients of education as well as of architecture—have been combined by Kump in this remarkably harmonious yet remarkably lively design. At the crown of the hill the strongly modeled buildings, varying greatly in size and purpose, come into sight one after the other in a solidly organized but visually free sequence. Everywhere there is a welcome absence of pretension. But there is also a quiet force and, in the larger buildings such as the library and the auditorium, a certain monumental power.

Such excellence is due mainly to the fine consistency with which site, structure, and materials have been handled.

Even for the Bay Region, Foothill is situated exceptionally lovely country, and the land has been treated with tact and restraint. Not only have the natural outlines of the hill and outcroppings of rock been conserved, but the hill itself has been made a pedestrian's world inviolate to the automobilist. The extensive parking facilities (students live at home and commute by car) have been adroitly distributed around the base of the hill. The approach road bends through the little valley which separates the main portion of the campus from the adjoining knoll; on this knoll, the gymnasiums flank the swimming pool with deliberate monumentality.

On the summit of the hill Landscape Architects Sasaki, Walker & Associates have sculptured flatter portions of the terrain into mounds and sinuous paths, but otherwise earth-moving has been held to a minimum. The several formal clusters of buildings actually appear anything but formal as they rise one behind the other on natural grades.

Nevertheless, Foothill's structures are clearly and handsomely linked by a carefully considered series of outdoor spaces, some of them outdoor “rooms” where classes can be conducted in the balmy climate. These range from intimate planted patios and sunken brick courts to a spacious assembly area before the library which has the mood and dimensions of a village square. When the birches, elms, and sycamores have grown and the ivy comes in beside the paved walks, the total effect should be extremely rich.

Yet in the midst of this natural diversity and richness, there is impressive unity, achieved by a searching use of basic structure to create harmonious volumes of space. Whether these buildings are large or small, they share a related system of proportions and a clear similarity of form that is the direct outcome of their interior organization. Ever since the 1930s, when he built the first “cluster” schools in California, Architect Kump has been experimenting with what he calls the “space-module” theory of architecture, in which the basic unit of design is not a two-dimensional measure of plan or elevation, but a three-dimensional volume or “bay” of space—and a rather large, columnfree bay at that.

At Foothill, Kump has made the most of his first opportunity to try this concept on a grand scale. Except for the three octagonal lecture halls which act as foils for the other structures, and the low faculty office blocks of brick, each of the buildings was designed on a space module of 60 by 68 feet, which is large enough to accommodate four classrooms or a variety of other facilities such as labs. Some buildings consist...
of a single module; in places two or three modules, separated by covered passageways, are strung together in a departmental cluster. Large structures such as the student center and library are planned on as many as 9 or 12 modules; the resultant spaces, when several volumes flow into one another as in the tall library, are lordly. Even in the gyms, where the need for long spans prompted the architects to use steel trusswork, an analogous spatial system was retained.

What gives the design still more unity is the way the hipped roofs, culminating in neat parapets, cover these single and multiple spaces, rising on tapering, V-shaped concrete piers which do not vary in basic form, although their dimensions grow considerably in the larger buildings. The roofs also conceal vents and other mechanical clutter within their generous attics, further contributing to the ensemble's harmony and calm.

Siting and structure are further enhanced by a deliberately sparse palette of materials. The roofs are uniformly shingled with redwood shakes—even the aluminum shell of the tiny planetarium and the big steel trusses of the gym. The walls are of rough-sawn redwood except for low faculty blocks of clinker brick. The piers are all of the same pebbled concrete aggregate.

At the risk of being accused of nostalgia, Architect Kump and his associates have been able to create an environment in which an entire community has instantly felt at home—there are ample tinges of regional "style" at Foothill, and, especially when there is mist on the landscape, hints of the Orient. But above all there is a genuine warmth.

**FACTS AND FIGURES**

Foothill Junior College, Los Altos Hills, Calif.

General contractors: Williams & Burrows and O. E. Anderson; Carl N. Swenson Co.


Auditorium rises along the campus' south side. Plans below show how the "space module" is multiplied, combined with office and lecture units.

Typical massive piers of pebbled concrete rise here in the library. Space under hipped roofs is revealed only in octagonal lecture halls.
A STAGE IS SET FOR ART

The new art building for the University of Georgia is an architectural hybrid, and an interesting illustration of today's drift away from functionalism.

The sizable new building (47,000 square feet in floor area) is as efficient, as direct, and as shrewd with its space and budget as an old auto plant by Albert Kahn. In plan it is basically a loft space, much of which can be rearranged in years to come to form different kinds of interiors as requirements evolve.

But atop this shrewdness of no-pattern is imposed a decorative feeling as deliberate as one of Jo Mielziner's stage sets, emphasizing roofs and entrances "as sculpture." Actually the roofs and entrances are more than emphasized; they are extended. The dominant feature of the building is a triple bat-wing roof which hovers out over the sides of the structure beyond the skylights which shape it. Then, at the main entrance, which might have been only a minor incident in the long side of the building, Designer Joseph Amisano (of Toombs, Amisano & Wells, the architects) decided to build what amounts to a proscenium projecting up over the roof line, for emphasis and characterization.

What is the point and purpose of these architectural dramatics? The fact that this is a building in which to instruct imaginative artists, not today's onrushing army of sure young scientists. At that, the building's gestures are made by a strong utilitarian arm. Much more than a gesture, for example, is the kind of cubage provided the fledgling artists (and their instructors). It is professional studio space of a sort all practicing painters and sculptors covet, but few can find any more. There are high ceilings, angled and made

Georgia's new visual arts center both fulfills its students' needs and stimulates their imagination
With one long wall kept completely free of doorways, and the ceiling barrelled, the central corridor becomes the large art gallery for the school.

interesting by skylights slanted to the north, a vast space in which to reach for expression. Another, even older, architectural grace has been included: an interior court, glass-roofed.

There are very modern studios too: large rooms that have no daylighting at all, but instead, formidable batteries of various kinds of lights which come and go very rapidly, to jar and push the subconscious of the students in a teaching technique nicknamed "art in the dark." A more leisurely space is the central barrel-vaulted gallery which doubles as an entrance hall to the large lecture rooms, student study rooms, slide library, and processing rooms.

Most of the building looks single-story, but the sloping site was used to stack levels downward. A cantilevered balcony, fine for outdoor art, extends along the back. The street near the building will be eliminated when further buildings are added for music, drama, and landscape architecture.

FACTS AND FIGURES


Construction details: poured concrete frame finished in stucco, tile and compound of plastic and marble dust. Walls: 9 1/2-inch-thick concrete block and clay partition tile cavity wall with 1 inch of stucco on outside and concrete block exposed on inside. Reinforced concrete waffle slabs and concrete joist and beam. Roof: built-up tar and felt with gravel finish. Partitions: concrete block and panel on wood studs. Sash: aluminum projected, aluminum sliding glass door units, and fixed glass in storefront sections. Heating: campus steam system supplies energy to heat exchangers for radiant panels set in floors, and for an air-distribution system. Air conditioning: 76.8-ton central water chiller supplies five air-handling units.
Studio space indoors (above), exterior (below). Beam 10 feet above floor level is hung from frame of building by panels over doors.
At Mount Holyoke, a new center for meditation

On the campus of Mount Holyoke College in western Massachusetts is a new building whose primary purpose is contemplation. Here Holyoke girls can come singly or in groups to think things over in a restrained religious environment. The design of the structure is "interdenominational," but the derivation of mood is quite clear: this is the transcendentalism native to Emerson's Massachusetts, but cast in forms first seen by clipper-ship captains in the East. The new building has the removed air and the polite deference to nature of a Hindu shrine—formal, delicate white masonry, enclosing serenity.

Eliot House, as the meditation center is called, sits on a hillside, looking very small, but actually it is three stories deep, set down into the hill's slope, and it has as a back yard an outdoor amphitheater which seats up to 2,500 people at graduation exercises. The verticality of the building seen from downhill helps to express its innate religious character (photo, opposite). Other distinct activities are housed: fellowship, study, and discussion are on the middle floor; administration and counseling are on the lowest floor. Designed to be put together of precast concrete sections, the building was finally poured in place to solve delivery and erection problems, but it retains the diagrammatic quality of a true precast design.

The top floor has, first, a generous porch, then an indoor exhibition space, then, behind solid doors, a garden court for contemplation, and finally, beyond the court, a meditation room (photos, right). In the middle floor of the building are a fellowship hall, complete with kitchen, and a library and conference room. The bottom floor houses offices, washrooms, and dressing rooms.

This is a strangely mannered building to come across at the core of a New England campus, but its owners find it a very satisfying one. Says the wife of Mount Holyoke's president, Mrs. Richard G. Gettell: "Eliot House is less than a year old—and already it looks inevitable."

FACTS AND FIGURES


Construction details: reinforced concrete columns and T beams, 10 inch brick cavity walls with 2 inch insulation, brick (or concrete block) painted inside, built-up roof, steel-casement sash.
Delicate concrete skeleton seen from downhill (right) and drawings (above) indicate how little Eliot House disturbs the natural slope of its site. Screen walls of water-struck brick are lightly inserted in the elegant frame and emphasized with narrow strips of glass.
A critical appraisal of Cornell's new graduate library—and of what it may do to help save one of the country’s most ill-treated campuses.

CORNELL REDISCOVERS ARCHITECTURE

BY WALTER McQUADE

Directly across the vast, grassy central quadrangle from the College of Architecture at Cornell University is a new neighbor, and a good teacher of architecture in its own right: the University’s proud new library building.

In form the building is two slabs, a vertical one placed atop one which is laid on its side, as a podium. The tall slab contains mostly stack and individual work space; the slab on its side accommodates mostly such big areas as reading and reference rooms. At night, with the lights on, silhouetting the narrow vertical slot windows of the tall slab, and pouring out of the continuous glass walls of the reading rooms in the base, the building is a vigorous architectural sketch—a quick, clean diagram of its functions. If, in daylight, seen in detail, it loses some of that clarity, and reveals some of the pressures that can weaken the work of a good designer, this might well be a part of architectural education, too.

Fortunately, none of the small weaknesses in the new building will count strongly with the clients, Cornell’s thousands of possessive alumni, including John M. Olin, of the immense Olin-Mathieson Corp., who paid for most of the $4.3 million building, and for whom the library is named. In fact, Olin Library’s strength carries it through the most difficult test for most new college buildings today: It fits into an old campus with consummate grace and ease, without selling out its basic seriousness as an efficient answer to the demands of up-to-date librarians.

At that, the Olin library not only had to fit into an old campus, but to replace a beloved old building as well. For generations the south end of Cornell’s sacred lawn had been occupied by burly old Boardman Hall (above, right), a structure once intended to have been linked by a flying bridge to the most memorable of Cornell’s buildings, the old library and bell tower which occupy the southwest corner of the quadrangle (site plan, right). Both these buildings were designed by Architect William Henry Miller, the first student in architecture at Cornell, and later a professional who could work in the styles of several of his most famous contemporaries—and do it well, producing forceful buildings, not copies, or caricatures. H. H. Richardson was the evident source for both Boardman and the old library.

When it was suggested that Boardman be torn down, many prominent Cornell alumni dissented vigorously, fearing not only the loss of the charming old building, but the intrusion of an unknown new quality on one of the only sections of the big campus not yet invaded by postwar construction projects. They had a right to be fearful. Like too many other U.S. campuses,
Cornell is discouraging proof that the past 15 years, perhaps the greatest period for raising money in college history, have not been the greatest for spending it on good architecture.

Before World War II the campus at Ithaca was at least an amusing conglomerate of architectural types, with pockets of collegiate gothic, traces of Ruskin, Richardson, classic revival, Colonial, and good old Ulysses S. Grant Victorian.

But the past two decades can fairly be said to have added a new variant, nondescript economic realism—university buildings with the charm and presence of a stripped-down chain store.

Everyone, however, agreed to be careful in the approach to the old quadrangle. The height of the new library building was limited to that of its neighbors (see above); moreover, the architects were forbidden to compete with the antique charm of the quadrangle. To make things even more difficult, two ambitious demands were included in the physical program for the building: first, it should contain 260,000 square feet of floor area; and, second, most of the readers' and technical services should be arranged on a single level.

The architects, Warner Burns Toan Lunde, have actually succeeded in balancing this set of seemingly irreconcilable requirements beyond the hopes of anyone.

* In the 1950s a group of Cornell's architectural alumni, who were worried about the course of building events, and the plainness of their campus, offered to help establish a voluntary advisory council to the administration. These alumni included men as prominent as Robert E. Alexander, Nathaniel Owings, Lawrence B. Perkins, and Philip Will.

The reply received from Cornell's president, Deane W. Malott, had kindly language in it, but its kernel was curt. "It is the considered judgment of the administrative officers, backed and approved by the trustees of Cornell who give hours and hours of devoted service, that the Architectural Advisory Committee which the architectural alumni have been urging for several years would not serve any purpose..."

**Scale and site**

They started by scaling down the inevitable bulk of the building in several ways. The first way was by playing the slope of the quadrangle as carefully as any professional golfer. The single entrance to the new library was placed on axis with the main entrance of the old library (which has now been gutted and is undergoing a $1½ million remodeling by the same architects). At the high side of the quadrangle, the underlying horizontal slab of the library virtually runs into the slope, and is absorbed by it. To get into the library from this level, students walk outdoors across the roof of the horizontal slab on a pleasantly formal platform, then down an outdoor stairway (which helps distract attention from the bulk of the building—photo, above right).

**Fenestration and form**

Above the bulk of the horizontal slab, the vertical slab got a very studied fenestration pattern. The second-floor wall is set back and largely glass. Above this the pattern narrows to sets of vertical slit windows set between floor-height slabs of limestone; on the very top floor this narrowness is expanded again into continuous glazing, and is again set back. This variation in glazing counts considerably in paring down the apparent bulk of the vertical slab. Cutting the corners back to the column lines also helps in the visual subtraction, until in the end, Olin Library is probably a better building with which to end the quadrangle than was Boardman—better, perhaps, because it matches the scale of the quadrangle (400 by 900 feet), although it does not appear immense.

Scale was not the only problem solved to make this building live easily with the rest of the quadrangle. The roof of the library was also worked hard to make it match the old mansards on the quadrangle's west side (see below) and to show a spurious but pleasant kinship to the roof of the old library tower. On top Olin is what appears to be a mansard, which picks up the pattern and material (lead coated..."
copper) of the old bell tower to the west. But much of this roof on Olin has no top; it is a fence around a nest of exposed air-conditioning cooling towers, etc. Only the students who climb the old library tower (right) to ring the bells can discern this, however.

Reading and storage
The interior of the new library works well, even in its present use by undergraduates. (When alterations to the old library have been completed, Olin will become that grand University status symbol, a spacious graduate library.) The single entrance to Olin makes control simple, of course, and a broad central corridor without walls leads gracefully past reading rooms (photo, right) and various reader services to the catalogs. This hall is terminated by a glass-walled sculpture court whose roof is open to the sky (above). To one side of the court is the rare book library; to the other, a prized Oriental collection. Downstairs are more reading rooms, stack space, a map library, and a tunnel to the old library.

Upstairs, in the tall slab, the plan is simple. Books occupy the cores. At the west end of the building are study rooms, typing rooms, and conference rooms. Along the north wall are indi-
The new building makes a courtly gesture to the past, lifting its hat to the old library tower.

Individual faculty studies (19 to a row) or individual student carrels (45 to a row, photo above). On the south side are more carrels.

The rhythm of the stack shelves (52 inches on centers) is registered on the long exterior walls in the spacing of the tall slot windows, but to vary this pattern, the architects cut each fifth slot down to floor level. They also carried the same window system around the inset corner to the narrow east end of the building—where it is much less significant, if equally handsome. On the west end of the slab a similar spacing of mullions prevails, but there is much more glass (bottom, left) because the rooms are larger there. There are some slot windows in the cut-out corners too, but the extra light thus admitted to the little corner studies appears of small significance from indoors, and the windows are an odd event from outdoors. The corner is uneven in depth and is awkward in detail (bottom, left). The architectural focus begins to soften.

Expression or decoration?

A more unsettling aspect of the design, however, occurs at ground level. Here the design is weakened by the addition of a row of stone piers almost all around the periphery (above). These are worn unconvincingly, like a Shriner’s hat by a statesman. The piers appear to hold up little for their bulk, especially as compared with the easy strength demonstrated by the cantilevered limestone walls overhead. The design is embarrassed acutely at the southwest corner of the main floor by a pier which patently carries little more than itself (photo, left). This application of masonry may have been inevitable, emotionally (some of it came from the old Board-

man, the rest from the University quarry) but if so it comes out less well than intended.

The building is not a very expensive one ($16.70 per square foot) and was pinched a little at the end. This shows in the lack of landscaping along the outdoor platform walk (potted trees were planned), and in the outdoor space between the new and old libraries—a very important area because it is the entrance to the quadrangle. This plaza, however, is presently under redesign. When finished it will have as an occupant a large Lipchitz sculpture, one of an exceptionally handsome pair donated by builder Harold Uris of New York. (The other Lipchitz will live in the sculpture court.) A surprising economy in the fenestration was the use of wood mullions which saved $50,000 over metal. One aspect of the building’s immediate neighborhood could stand much improvement: one of the roads across the campus, which formerly cut through between new and old libraries, has now been slung around the west side of the old library, scarring a long, grassy slope with unnecessary violence.

A good building for a campus that needs it

Summing up, the new library is a very good design with some obvious things wrong with it. But the positive importance of the building to Cornell is even larger than its mass on the campus. It may even reach out to mean something to other colleges buffeted by the recent building boom.

Cornell has been luckier than most in that it inhabits an overpowering natural environment. Although large (12,000 students) it is a real country college. It has immense acreage. It has gorges, and waterfalls, and a forest of trees. It has the lake down the hill, with the sky in it. It has somber but strong weather. All these things combine to help bandage the ruthlessly bad architecture inflicted since World War II. But how long can buildings simply be allowed to happen to a campus?

The answer may be: only as long as there is enough grassy lawn left between the unfortunate architectural episodes. Time runs out even for a university that has 500 acres of central campus, and thousands more to expand on, as Cornell does. Walking distances among scattered buildings simply get too long for students changing classes. Finally, mediocre buildings, crowded together, overload nature’s tolerant spell and shatter it—and this is what has happened to most of Cornell. The new library may signal a long overdue reaction.

Four projects by Architects Hellmuth, Obata & Kassabaum combine efficiency with human scale

DORMITORIES: DESIGNS FOR CAMPUS LIFE

Although dormitories are not, in the strictest sense, tools of formal education, a lot of learning does take place within them on U.S. campuses today. A student's living quarters provide a substantial part of his college environment, and they are bound to have an effect on the kind of total education he gets. Yet, curiously, the importance of this effect seems often to be undervalued, if not ignored altogether, by college administrators and architects alike. Many of the dormitories which have sprouted on campuses in recent years appear to be the sterile growths of a square-foot-figurer's mind, with no apparent regard for the kind of domestic scale and spatial variety which can make dormitory living an enriching part of the educational experience.

In the next 20 years, American colleges and universities face the awesome task of building living accommodations for almost 1.5 million new students simply to keep abreast of surging enrollments (see "Editorial," page 51). Sheer quantity of housing, then, is the first problem that college administrators and architects must face.

Obviously, this quantity must be achieved at reasonable cost. To be sure, the federal government has an active program of low-interest loans to help colleges meet the growing need. But, however favorable the terms, these are loans, not gifts, and must some day be repaid.

AN ARCHITECTURE OF NECESSITY

Thus, a double necessity emerges: to produce the maximum number of units at the minimum cost, and, at the same time, to endow them with the sort of human scale and individuality which fosters development of the independent intellect. The first means big buildings with economically repetitive methods and parts; the second means a search for systems of spaces that offer efficiency along with variety of choice, privacy as well as sociability, and a visual taste and interest that can be both instructive and pleasant to live with.

One architectural firm which has come to grips with this problem of late is Hellmuth, Obata & Kassabaum of St. Louis. Four of their recent projects shown on these pages illustrate a variety of possible approaches. All are buildings of good size. And all but the most recent one employ the same basic repetitive unit: the two-man (or woman) bedroom-study. The merits of this double unit can be questioned: it is a compromise, affording less privacy than a single room, and less chance for shared experience than a suite. Of course, it can also afford more privacy than a suite, without the isolation...
of a single. In any event, the double-bedroom unit is being built all across the U.S.

With distressing frequency in new dormitory building, however, these cellular units are strewn along both sides of endlessly bleak corridors with a “common room” thrown in for each floor, the floors then stacked one on top of another, and the final dismal result erroneously labeled a dormitory. Lacking domestic scale, such “dormitories” have all the warmth and amenity of a prison wing.

Recognizing the liabilities, as well as the necessities, of building big, Hellmuth, Obata & Kassabaum have tried in all their projects “to humanize the large residence hall by decentralizing the spaces into smaller groupings.”

**THE HORIZONTAL HOUSE**

Limited site conditions and the desire for better control of circulation prompted HOK to develop a high-rise scheme for the women’s dormitories at the University of Missouri (opposite page). In an earlier project at Missouri, the architects had produced long horizontal buildings of four stories which they had then divided into vertical “houses,” a development of the entry system familiar in many older colleges. Here, however, they provided a “horizontal house” system in a vertical building.

Each of the three nine-story buildings is divided into four two-story “houses” above the ground-floor entrance. Each house has a two-story living room, balconied on both sides, with two floors of double bedrooms at each end, joined at the upper level by bridges. For views and light, bedrooms are placed at the periphery surrounding service areas in the center. Elevators stop only at the first level of each house unit, reducing elevator costs and speeding up service. A stair from the living room leads to the second level. The contrast between the lower ceiling height of the bedrooms and the two-story space introduces an element of surprise and a strong focus around which the social life of the “house” can build. Tunneled walkways, protected from bad weather, connect the dormitories to a common dining hall. Cost of the dormitories alone: $16.26 per square foot. Cost per student (for 200 square feet): $3,236.

One drawback of a large rectangular dormitory is that it rarely contributes charm to a campus plan, particularly when it is repeated in brooding rows and spaced at such great intervals that it defines space in only the crudest way.

HOK’s latest design for Missouri (right) suggests one solution. The area in which these buildings will be located is programmed for 750 women and 1,250 men. HOK’s designer, Gyo Obata, says: “I wanted to design a unit that could be
A houselike scheme of double rooms and lounges for women, and clusters of living suites for men

attached to form visually interesting outdoor spaces. I also wanted to introduce vertical height into the living room as we had done in the high-rise women's scheme.”

Obata's “pinwheel” solution involves a modular unit of eight double rooms with toilets and showers. As in the women's dormitories, four of these units, two per floor, are attached to a two-story living room to form a house group of 48 students. The double rooms are still at the periphery but, unlike the women's scheme, a single corridor connects them with the living room. The toilets, no longer in the center of the wings, now act as buffers between the bedrooms and living room.

The resulting four-story pinwheel shapes can be attached in countless combinations at the ends of wings to form a lively chain of building masses (see plot plan, preceding page). With this arrangement, outdoor space is no longer a formless void between massive and isolated solids but is given intimate shape in a varied series of partially enclosed courts. Before completion of intermediate drawings, the architect's preliminary estimate placed the unit cost at approximately $20 per square foot, or about $4,100 per student.

THREE-LEVEL SCHEME

A new dormitory at Christian College in Columbia, Mo. (right) presented different problems than those HOK encountered at the big state university. Christian is a small private college for 400 girls, and officials wanted the building kept as low as possible to conform to the scale of their campus. They also desired semiprivate bath arrangements for the double bedroom-studies.

In response, HOK designed a three-story building, placing the entrance level in the middle. The combination of two double rooms to a bath makes it possible to enter in the center of an eight-room group. Circulation corridors, which figure prominently in both the women's high-rise scheme and the pinwheel solution, are thereby held to a minimum; and, even in so small a dormitory, space is divided up into more intimate houselike living units.

The lower level is surrounded by a walled garden (sketch, right), just as effective as a moat in controlling access to the building, and a great deal pleasanter. The upper floor is provided with balconies. Entrance is by bridge over the walled garden to middle level. Cost of the dormitory was $18.30 per square foot. Cost per student: $4,090.

These three projects by HOK, however they may differ in form, all evolved from the same basic unit: the two-man bedroom-study. The underlying premise which justifies this
unit is that today's student lacks the self-discipline to make rooming in larger groups a successful, constructive experience, yet is also too social to bear the isolation of living alone. But since HOK designed its first group of dormitories for Washington University of St. Louis (a vertical house system with series of cell-like double rooms), University officials concluded that some of their students were mature enough to benefit from a less monastic, more stimulating environment in which to live and study.

THE SIX-MAN SUITE

Accordingly, HOK designed a group of buildings providing six-student suites. Each suite will consist of a living room, two double bedroom-studies, and two singles, with a shower and toilets (plan, right). This arrangement, it was hoped, would provide spaces for study and discussion leading to a fuller social and intellectual life. In an age of increasing specialization, there are ample arguments for any system which induces students to widen their horizons through free interchange with others who have different interests. A suite system such as this one does promote natural cross-fertilization of ideas more readily than any arrangement of cellular units no matter how well they may be designed.

The problem confronting HOK in developing its suite system was that the University wanted the more generous scheme at a minimum increase in cost over the previous house-scheme project. To achieve this, nonproductive spaces were reduced to a minimum. The architects turned to a scissor stair in the center, with four suites on each floor grouped in a cluster plan around the central vertical circulation core. As in the dormitory for Christian College, circulation corridors are virtually nonexistent. Now in production, the dormitories are expected to cost $16.50 per square foot, or about $4,110 for each student.

The argument between private spaces for study versus suite living for fuller social and intellectual life will probably go on as long as dormitories are designed. On one side the University of Missouri, for example, is so satisfied with HOK's system of grouping semiprivate double rooms into "houses" that it has adopted it for all its residence halls.

Gyo Obata, however, thinks the trend in dormitory design is toward group living. "In the future," says Obata, "I think the direction is going to be toward bringing a more intellectual climate into the residence hall. The new Washington University suite plan has great potentials. With proper direction, each of these suites can become a real center for study and discussion. This kind of dormitory planning makes the assumption that students are adults."
This is the first time in over 30 years that a major article on Thomas Jefferson's buildings at the University of Virginia has appeared in a magazine concerned with architecture. There would seem to be two reasons for this oversight: first, "classicism" has been so out of vogue that anyone daring to look at the University has felt somewhat embarrassed; and, second, Thomas Jefferson's accomplishments as a statesman have long overshadowed his architectural achievements. Indeed, most biographers treat his interest in architecture as a gentleman's hobby, if they mention it at all. Jefferson himself, however, left little doubt as to which of his endeavors he thought would be of enduring value. At his specific request, his tombstone carries this inscription:

HERE WAS BURIED
THOMAS JEFFERSON
AUTHOR OF
THE DECLARATION OF AMERICAN INDEPENDENCE
OF THE STATUTE OF VIRGINIA FOR RELIGIOUS FREEDOM
AND THE FATHER OF THE UNIVERSITY OF VIRGINIA

As a statesman, Jefferson was part patrician idealist and part political pragmatist. He understood clearly that the ideals of the American democratic "experiment," as he called it, must become solidified by laws and institutions if they were not to vanish like the morning fog. This ability to carry an ideal into reality carried over into his architecture as well.

Jefferson believed that only an educated people was capable of enlightened self-government and that a comprehensive system of general public education—from grammar school at the bottom to university at the top—was the only means of ensuring such an educated people. Returning to Virginia after his two terms as President, Jefferson worked to initiate such a system. The University of Virginia stands as tangible evidence of his success.

Jefferson not only pushed through the necessary legislation to found the University; he selected the site, designed, contracted, and supervised the construction of the buildings, planned the curriculum, and chose the faculty as well.

The architectural character of the University had to be "an expression of the American mind." A continuation of English Georgian would equal Royalism and was, therefore, out of the question. Classical architecture with its austerity and overtones of democratic Athens seemed more appropriate for the new society. His Virginia State Capitol was the first modern use of the classical temple form and there was no reason not to continue the classical idiom at the University.

The end result is a remarkable blend of tough practicality and pure architecture. The plan, in spite of its Palladianism, did not spring full-blown, but grew in stages. The generating idea was that of an academic village of professors' houses and classrooms, dormitories, and dining rooms or "hotels," all connected by covered walks—as opposed to the single-building colleges of the time. Jefferson organized this "village" into four parallel rows, with "Lawns" inside and "Ranges" outside. Incredibly, the inclusion of the Rotunda, the unifying factor in the composition, was a suggestion of his friend, Architect Benjamin Latrobe. So, too, was the placement of the large porticoes of the Pavilions in front of the line of the colonnades. Jefferson probably based three Pavilions on Latrobe's designs: Pavilions V, VIII, and IX. Thorn-ton, the designer of the Capitol, suggested colonnades instead of arcades for the Lawns, and Pavillon VII is based on a sketch of his (see page 80). The vast bulk of the campus is, however, Jefferson's.

It is remarkable that Jefferson, as an "amateur," could undertake an architectural venture as large and complex as the design and construction of the University. That it is also great architecture is even more remarkable. Problems are solved with a deftness which conceals their difficulty. Here is a complete unity of diverse buildings all within an orderly system that makes the functional relationship of the parts immediately apparent. This is an ideal campus—almost an ideal city—unique in America, if not in the world. Often called the greatest outdoor room in America, it is a micro-cosm of society and architecture as Jefferson knew it could be.

George Cserna's photographs have caught an intangible quality of the place: the almost electric mood, the feeling of overwhelming presence. It may be the spirit of the man who wrote: "Architecture is my delight, and putting up and pulling down one of my favorite amusements."

WARREN COX
"An academical village rather than one large building... ten distinct houses or pavilions containing each a lecturing room, with generally four other apartments and the accommodation of a professor and his family... joining these lodges by barracks for a certain portion of the students, opening into a covered way to give a dry communication between all the schools... the remaining building... [the Rotunda] to contain rooms for religious worship, for public examinations, for a library and... for instruction in drawing, music, or any other of the innocent and ornamental accomplishments of life... the whole of these arranged around an open square of grass or trees."—Thomas Jefferson
The Rotunda as it stands today. It was extensively rebuilt by Stanford White after almost complete destruction by fire in 1895.

Jefferson's drawings show the Rotunda as he had it built. White removed the entire second floor and added a new portico at the rear.
A view from under the portico of one of the ten Pavilions. The Lawns and the colonnades step gently to follow the slight pitch of the hill.

Jefferson's preliminary sketch of the University before his friend Latrobe had suggested that he add a Rotunda as a focal point.
Each of the Lawns' ten Pavilions demonstrates a variation of a Roman order. Pavilion IX, last on the West Lawn, shows a simple Doric.

Pavilion VII, West Lawn, was the first building to be erected.

Note how colonnade and balcony join in Pavilion X.
Brick walls, serpentine for stability, wind between the Lawns and the Ranges. They enclose the gardens of the professors' houses.

Rear arcade of East Range marks the eastern boundary of Jefferson's campus. Like the Lawns, Ranges alternate houses with student rooms.
William Zeckendorf's recent $43.7 million collaboration with British interests underscores a fast-growing trend of European investment capital in U.S. real estate.

FOREIGN MONEY BOOSTS U.S. BUILDING

BY DAVID B. CARLSON

Of all the fabulous deals of real estate magnate William Zeckendorf, none has fascinated the building world more than his recent formation of a new urban redevelopment corporation, backed principally by British capital. The deal is significant not only for the future of the nation's biggest redeveloper, but also because this is only the latest—and not the largest—of a growing number of instances of Old World money seeking investment in New World real estate. One expert has estimated that over $100 million was invested by Western Europeans in U.S. real estate in 1961, and he expects that total to be exceeded this year.

Probably the biggest single infusion of foreign capital came in 1959 when British real estate developer Jack Cotton bought a 50 per cent equity in the Pan Am Building, now being erected over the New York Central tracks at New York's Grand Central Station. Cotton put $25 million into this project which was initiated by developer Erwin Wolfson, and later joined Wolfson (for an unspecified amount) in an even bigger building deal (eventually to cost $200 million) in Chicago. British developer Charles Clore, who now has formed a development corporation with former rival Cotton, last year bought from Zeckendorf the lease on New York's 40 Wall Street building. Another British group has bought for $800,000 a Boston site where it plans to build the city's highest office tower—30 stories—for about $20 million.

And the British are not the only European investors active in the U.S. market. A few months ago, one of the oldest names in European land development, Italy's Societa Generale Immobiliare di Roma, announced it was backing a $45 million commercial-residential project on the banks of the Potomac River in Washington, D.C. (FORUM, Nov. '61). The Societa is also backing a $50 million commercial development in Montreal, to compete with Zeckendorf and his British backers whose Place Ville Marie project (FORUM, Dec. '61) is already the most colossal.

INVESTMENT ATTITUDES AND OBJECTIVES

The increasing flow of investment funds from Europe into land and buildings in the U.S. and Canada is of relatively recent origin. Only in the past five years, or since most European currencies were released from wartime restrictions, has it become anything more than a freshet. And, while investor attitudes and objectives vary greatly not only between but within different parts of the world, there have been some discernible patterns in this investment which provide clues to the rationale behind it.

Roundly speaking, European investors are motivated by two great fears:

1. Fear of war, in which Europe might again be a chief battleground with still more of its capital destroyed, as in two previous world wars. To some, U.S. or Canadian investments seem relatively safer.

2. Fear of inflation, a dominant factor in all land investment today. Inflation in Europe has exceeded that of North America. In West Germany, for instance, land prices have been driven up to more than ten times their 1950 range in many instances, causing restiveness among European investors about the possible effects of an economic collapse on overinflated land values. There seems to be more confidence about the economic prospects in the U.S. and Canada, despite less-managed economies, than for most of Western Europe.

Inflation has made European land relatively dearer than U.S. land. In prime areas of southern Spain, for instance, a square meter of good land (approximately 114 square yards) can cost as much as $1,000. Relative to this, European investors see U.S. land at $2,000 or $3,000 per acre as a bargain.

Besides cheaper land, European investors, and particularly the British, are attracted by U.S. income tax features including real estate depreciation and capital gains tax advantages. Britain's tax system has neither of these provisions. British investors, depending on what their personal objectives may be, are undoubtedly influenced by either or both of these attractions although the larger, better known British investors in U.S. properties deny that these tax rules are ever overriding factors in their ultimate investment decisions.

Now that the economies of Western Europe are generating vast new capital reservoirs, there are still other reasons besides war and inflation fears, and income tax advantages attracting investors to the U.S. and Canada. Some interests, particularly Swiss and German ones, are attracted by predictable (and generally higher) returns and, more important, by liquidity. They tend to buy shares of U.S. and Canadian land-development corporations, such as Webb & Knapp or Kern County Land, which they can get through stock exchanges. However, the U.S. has no very broad range of such companies, and therefore much of this so-called "banker investment" money has gone to Canada, which has more than 25 substantial land-development stock companies.

Another group of investors is interested chiefly in land itself, which Europeans still regard as the basis of real wealth. They buy raw land, farm or timberlands, but usually with one key
reservation—it must be "in the path of foreseeable urban growth," as real estate expert John Tysen, of Previews, Inc., puts it. Tysen cites an example of an investor from Lichtenstein who had $6.5 million to put into U.S. real estate. He did not care what returns he might get on his money—perhaps only enough to pay land taxes—but he wanted good land near a viable city. His expectation was to triple his money within 15 years, with no management problems. As Tysen says: "He just wanted to buy it, sit on it, and let the world go by." As a kicker, this investor was ready to put $750,000 of his kitty into cheap land, without regard to location. This was a form of investment roulette in which the investor was prepared either to gain nothing or perhaps to see his money be multiplied 20 or 30 times.

British investors are almost a breed apart, particularly those canny big-time operators who have recently appeared on the U.S. building scene, such as Clore and Cotton. Generally, these men represent vast interests which are chiefly engaged in the development of property. Cotton and Clore have recently merged their development concerns into a huge $200 million complex rivaling anything in this country. They are chiefly builders, although they sometimes buy existing buildings. (Cotton calls himself "a creator" rather than a developer or builder.) In their U.S. dealings, they have thus far entered into ventures already started, or at least planned, by their U.S. associates. This is not only because the British are not so familiar with the U.S. scene, and with specific building situations, but also because they find it easier to obtain Bank of England and Treasury approval to make investments abroad if local interests are also represented. Moreover, such approval is mandatory for all British investments abroad, and British monetary authorities do not look with great favor on deals in which the sterling bloc stands to lose dollar reserves, or gain no income, or in which local capital is not represented.

**SWEET DEALS FOR BRITISH INVESTORS**

The British, in just about every case, have made extremely fortunate deals for themselves. In the deal with Wolfson and, to an even greater degree, the one with Zeckendorf, British capital happened along at critical times, and thus found extremely favorable circumstances. In early August 1959, Wolfson was approached by a Cotton representative about possible U.S. investments. Wolfson went to London to seal the Pan Am Building deal, in which Cotton, for $5 million of equity money and $20 million in exchange for "senior securities," received a 50 per cent participation in the building.

With Cotton's participation, Wolfson is also putting up the first building (a $20 million office building) on air rights over Chicago's Union Station (see "Projects," page 31).

Zeckendorf, too, approached Cotton before finally making a deal with another British group last year. When the possibility of a joint venture with Cotton failed, Zeckendorf took advantage of a visit to America last summer by Kenneth Keith, vice chairman of Philip Hill Investment Trust, Ltd. Zeckendorf invited Keith to look over various Webb & Knapp properties. Keith huddled with other British colleagues, particu-
The British will also have a large measure of control on the newly constituted board of Webb & Knapp itself. When all options are exercised they will hold about 15 per cent of Webb & Knapp stock.

Zeckendorf split off nine prime projects to the new corporation: four Title I urban renewal projects (Kips Bay, Park West Village, and Lincoln Towers, all in New York City, and a huge project now under way in Southwest Washington, D.C.) plus two joint ventures with the Aluminum Company of America (United Nations Plaza, offices and apartments in New York City, and the 180-acre, multimillion-dollar Century City project in Los Angeles), plus the Russian Hill apartment project in San Francisco, and two strategically located pieces of land near New York. One of these land parcels is 50 acres near the huge Roosevelt Field shopping center, owned 74 per cent by Webb & Knapp, and the other is 255 acres adjacent to Freedonland, the vast amusement park in the Bronx, owned 48 per cent by Webb & Knapp.

Besides these projects, Zeckendorf Property Corp. will have four developments still in early stages. Two of these are again Title I projects (Lower Hill in Pittsburgh and Society Hill in Philadelphia); another is a proposed office building in Manhattan's Wall Street area. The fourth project, still unannounced, is in New York, too.

The British will also get most of the income from these projects, at least during the next few years. The shares in Zeckendorf Property Corp. held by Second Covent Garden will be paid 60 cents annual dividends per share, while those shares held by Webb & Knapp will get only "nominal payments," that is to say, whatever is left. Since Park West Village is the only one of the projects that is finished (although parts of Kips Bay, Lincoln Towers, and the Washington apartments are being occupied also), income will probably not do much more for the next couple of years than cover the $750,000 of annual dividend payments to Second Covent Garden.

WANTED: CITY DEALS

One thing is certain, judging by the Cotton and Second Covent Garden deals: British investors are interested primarily in developing city properties. And this is underscored by the British group, made up by Central and District Properties, Ltd. and E. Alec Colman Ltd. of London which is building the $20 million office tower in Boston. The British combine bought the land from the city of Boston, and in a procedure differing from the Cotton-Wolfsen and Zeckendorf deals, will develop the property without benefit of an American partner.

Like the big British groups currently on the U.S. scene, the venerable Società Generale Immobiliare di Roma is interested too in developing urban properties. Besides a huge commercial project not far from Zeckendorf's Place Ville Marie in Montreal, Immobiliare several months ago announced an ambitious scheme for developing a river-front site in Washington, D.C. adjacent to the planned U.S. Cultural Center. Immobiliare is not interested in Title I projects, because, in the words of Nicholas Salgo, a former Webb & Knapp vice president and now an industrialist and Immobiliare's U.S. agent, "the directors feel it would not be appropriate for a foreign corporation to get involved in federally aided projects." (One reason why none of Zeckendorf's British partners are officers of Zeckendorf Property Corp. is that under the laws of some states it is not certain whether noncitizens can control Title I projects.) After carefully looking over sites in New York and "a southeastern city," Immobiliare picked the Washington site for its major development in the U.S. (Forum, Dec. '61).

Immobiliare, with 30,000 stockholders and a $200 million valuation, is one of Europe's great building concerns, and its awakening interest in U.S. and Canadian properties should certainly be valuable. It has commissioned Architects Luigi Moretti and Pier Luigi Nervi (on the Montreal job) for its North American undertakings, and has shown an abiding interest in good design for its large urban jobs. The Washington project is being held up currently by the need for zoning variances, but once that problem is resolved, Immobiliare will have one of the largest single foreign investments in U.S. real estate.

END
A finned, precast concrete wall encloses nearly three acres of space in this handsome Ohio plant

A HIGH-STYLE FACTORY FOR A HI-FI MAKER

The strong, vertical ribs of the wall reflected in the pond above are, first, the solution to an architectural problem; but they also turned out to be simple and cheap to build.

The architectural problem was how to construct a 3-acre, one-story building, and make it look like more than a mere sliver on the horizon. (A future expansion requirement will make the building 1,000 feet long!)

The solution was a wall of precast double-tee concrete units, 4 feet wide and 2 inches thick, which give a strong vertical "pull" to all exteriors. Between the ribs are holes with neoprene gaskets that hold panes of glass. Panels are finished and insulated inside to suit varying conditions.

In practical, economic terms, this architectural solution worked out well. Although the double-tee panels were designed originally to serve as structural floor or roof slabs, their use in a curtain wall proved to be extremely economical—only $1.44 per square foot for the solid, unfinished panels, slightly more for glazed, plastered, and insulated units (detailed costs are given on page 90).

The individual character supplied by Columbus, Ohio Architects Brooks & Coddington was exactly what the clients ordered. But the clients, who manufacture several widely varied products in the high-fidelity field, also required a superclean, completely air-conditioned environment carefully organized to fit several manufacturing operations. On top of this, there was a need to provide for a fourfold expansion of the manufacturing operation, with commensurate enlargement of engineering and administration areas.
The plan of the building was organized around a large pond (used for fire protection and air conditioning). The administration and engineering sections are contained in two rectangular blocks, separated by a garden court. Expansion of office and engineering functions can take place by forming a second garden court through the addition of another rectangular block. Still further blocks can be added in a similar manner when required. The 50-acre site leaves ample room for all kinds of expansion.

The manufacturing operation, placed in a large, high-ceilinged structure set at right angles to the administrative-engineering wing, can expand by repeating itself three more times, in blocks spaced again by garden courts.

Tying the two sections together is a spacious entrance and locker area for employees, who come from parking lots at the rear of the plant. The present first-stage development contains a self-service cafeteria next to the lockers and facing the court, but a future cafeteria pavilion is planned for a pond-side location near the front of the building.

The manufacturing, which primarily involves assemblies, is conducted from the back to the front of the factory area. At the back is the "input" section where parts and components are received and stocked. At midsection is a staging area, heading the assembly lines. At the extreme front, in an area without windows, is the "output" section where finished products are stored and shipped.

While the warehouse is windowless, zipped-in glass is used elsewhere where it makes sense; in the assembly area, these windows were calculated only for view—to give outside vistas to workers at benches and desks. In no case is an assembly worker further than 100 feet from a window; this relationship will be preserved in future expansions, thanks to
Assembly-line workers catch long vistas outside when they look up (above). The employees' entrance hall is fitted with neat coat racks (below).
the planned courts separating the future sections.

The mechanical system is carried in a penthouse which straddles the midsection of the plant, housing two 200-horsepower high-pressure hot-water boilers and a 450-ton absorption refrigeration machine. Separate air-supply units (three for the office section and three for the factory section) and 26 thermostatic control zones allow optimum comfort.

These mechanical, planning, and functional features—the things behind the wall—testify to the care which went into the building of this plant. This care extends to the finned wall itself, which is clipped to the steel-framed structure. Painted, plastered, glazed, and insulated to fit various needs throughout the plant (see section above), the wall shapes a building of persuasive individuality. Moreover, its precast elements can be reused if and when the building is expanded—which weighed heavily in their favor with the clients.

FACTS AND FIGURES


Wall construction cost (precast concrete double tee): $1.44 per square foot without windows, insulation, wainscot, or painting; $2.25 per square foot for same wall insulated; $2.00 per square foot with windows glazed and interior painted, but without insulation or wainscot; $2.92 per square foot for office wall, glazed, insulated, plastered, and painted. Precast concrete double-tee slabs 4 feet wide, 22 feet high, are held in place in the factory section by clips at top fastened to wide-flange beams spanning 32 feet; clips at bottom fit over an angle fastened to foundation wall. Office slabs 12 feet high act as a bearing wall for steel joists which rest on a continuous angle bolted to slabs near top. Bottom of slab is fastened to an angle on top of foundation.
Jets in the pond spray high in the air, stir the reflections as they fall (above). At night (below) the pond doubles the play of brilliance from the windows.
For ten years an Ohio professor has been drawing demonstrations in rural small-town survival. Now his lessons apply in megalopolis and even in the mountains of West Virginia.  

BY RICHARD A. MILLER

TURNING SMALL TOWNS INTO NEW ONES

To say that the biggest growth in U.S. population in the next decade will occur in the suburbs is hardly news. Indeed, the statement conceals thought and boggles action. Just what are suburbs, and where? The answer depends on one's point of view. From the city, they seem like concentric waves of growth, washing the countryside with pale tints of urbanity. From lofty points of view, this variegated drift looks like something brand-new, subject even to discernment as pattern. But what pattern, and how can it be rationalized?

From Oxford, Ohio, an extremely urbane college town of 7,828 persons set just beyond the megalopolitan ranges of Dayton, Cincinnati, and Indianapolis, Professor Rudolph Frankel (who went there from Berlin, Bucharest, and London) views the megalopolitan drift as a backwash, drawing from places like Oxford, but without her college anchor, the vitality, amenity, and—yes—urbanity, of the small town.

"Due to technical development and economic change," says Frankel, "many small towns have lost their original function or the original base of their economic stability and prosperity. Retail and market centers in farming regions, slum towns near certain extractive industries, one-product manufacturing towns close to vanishing raw materials—all have experienced such a decline. And, in turn, the lack of attractive job opportunities cause a continuous loss of the resulting migrant young and aggressive population. Now, with dwindling income and tax levels, the city is less and less capable of providing and maintaining up-to-date public facilities. Thus, a stagnation sets in, which turns finally to decline, decay, and resigned despair, with all that ensues from it.

For ten years, Frankel, in his graduate program in city design at Miami University, has been using small towns as laboratory design problems. Out of this laboratory has emerged a method for analyzing small-town possibilities, establishing a framework for action, and projecting a vision of the future.

BOOTSTRAP RENEWAL

Perhaps the classic case in Frankel's still growing collection is that of Wellston (population 5,728) in the hills of south-central Ohio. Once the retail and market center for the coal-mining country surrounding it, the town has declined from a population peak of near 8,500 in 1900. Frankel, and the graduate students who worked on the Wellston problem, foresee a slow return to that 1900 peak by 1980. But if—and the if is a big one—the town vigorously pursues the goals
set in the master plan, Frankel thinks the population could reach 12,000 by 1980.

The reason for this confidence is the cold and simple logic he presents to the community. If a town like Wellston, with an improving position as an industrial location in the Ohio Valley equidistant from Pittsburgh and Cincinnati, could obtain new industry, the growth and redevelopment of the town could be spurred. First step, then, after the acceptance of the plan and the enactment of recommended zoning and planning statutes (action which was taken last November), is to annex land Frankel staked out for industrial parks in the flat valleys north and south of town (see plan, right). At the same time, Frankel proposes annexation of other territories needed at later stages.

Then, with industry building in the new parks, a new residential sector would be undertaken on new land south of town, between the industrial park and the old city. This new sector would consist of some 20 superblocks, each containing, say, 80 single-family houses on cul-de-sac streets. Through the center of each superblock would run a finger park, following contours and stream beds in many cases. This new sector would have two new elementary schools and, at its heart, a commercial district.

The next step would involve the use of urban renewal to establish a civic and cultural center at the worn southern fringe of the existing town. Here, adjacent to the county fairground, a new hospital, a new high school, and a central cluster of civic buildings would be built, linked by a run of green park and edged by two garden-apartment areas containing some 14 dwelling units per acre.

The final step in Wellston's rejuvenation involves the redevelopment of the northern sector, covering the heart of the old built-up area. The basic reorganization of this area is obtained by abandoning the useless streets and alleys which now chew up nearly 40 per cent of the area (before and after plans, lower right). In some of these abandoned street rights of way, good houses from the central block could be relocated, or new houses could be built. The central block would then become a neighborhood park providing much of the amenity of the new sector for the old.

Obviously such a logical development of a town's growth presents an appealing vision. But just as obviously, this vision cannot be attained unless communities have a singular will, which is not very likely. If a town had such a will, if it had enough control over its perimeter to keep growth from edging the roads into town, and if it exercised control rigorous enough (through zoning, platting, land acquisition, and utility extensions within its territory) to allow the plan to
How to organize a burgeoning builder’s colony, and how to plan a small new town from scratch

Wayne Township: A supergrid is laid over existing streets

New center is made from old roadside shopping centers (black)

A CURE FOR SPRAWL

For Wellston, which is sufficiently beyond megalopolitan sprawl, the conditions for local control of development, particularly at the edges of the town, are at least possible. But for fast-growing communities like Wayne Township on the edge of Dayton, Ohio these conditions cannot be obtained by the community itself. Here, a larger regional control must accompany local planning to set greenbelts and protect farm territory between developing communities.

Unlike Wellston, Wayne Township’s problem is not to increase the pace of population growth but to catch up with a pace running way out ahead. In 1950, the township’s population was 1,921. In 1960, it was 11,658, an increase of 522 per cent, compared with 5.9 per cent in Dayton proper and 30.6 per cent over the metropolitan area.

The major contributor to this growth is Huber Heights, a spreading colony of one-story brick houses on 75 by 100 foot lots and selling between $12,500 and $16,900 (typical street photo, left). Although Frankel and his students came on the scene as consultants to the Township Trustees, Frankel is now advising Huber Homes on its next neighborhood extensions, a notable effort to augment the plan.

This plan, on its own terms, is just as logical a development of Wayne Township’s situation as is Wellston’s plan of its own situation. And the pattern, again, could be extended to countless other territories besieged by burgeoning builder’s colonies. The superblock or supergrid (see plan, left) is the organizing theme. Instead of depending for main circu­lating on existing country roads and then snaking intricate webs of curved streets in between, Frankel overlays a clear rectangular organization on the land and then reaches in, generally on cul-de-sac streets, to settle the land between.

Where the snaky street pattern of Huber Heights has already been constructed, the grid is laid in along development edges or uses existing streets, but where land still lies fallow, the grid can be set down relentlessly as an over-all order.

Around the edges of the Township, Frankel’s plan leaves a ribbon of green which, properly protected, could keep the Township’s development from merging into the sprawl from beyond. An industrial park, plus housing estate areas and recreation reserves, are marked out in this territory.

The supergrid, however ingenious, does not solve the problem of a town center, for which action taken is more specific. In Wayne Township, the Frankel plan uses two adjacent shopping centers as a nucleus (plan, page 94). By providing an organizing framework carefully interposed between the
two existing shopping centers, the plan leaves room for each to grow toward the other and provides adjacent space for civic and government centers.

These two basic steps, then, suggest general procedures for unifying and organizing the customary American builder's sprawl, and they could be applied anywhere, provided it is not too late. At Wayne Township, the plan can still be built, and, indeed, at the present rate of growth, the Huber organization and the Township Trustees between them can achieve its main framework within the next few years.

**NEW TOWNS FROM SCRATCH**

The plan for Wellston and the plan for Wayne Township are, in fact, new towns for America, and the broad principles they involve can be used to build from scratch, as Frankel and another group of students have demonstrated in their plan for Evansville, W. Va. The Evansville plan (right) was proposed to the Kaiser Aluminum Corp. as a solution to the housing problem generated by the construction of the world's largest aluminum smelter.

The town is set carefully on flat valley plains found by aerial reconnaissance conducted over the steep West Virginia terrain south of Charlestown (see contour map, top right). Like industrial new towns projected during the last 30 years, this one looked good on paper, but was not built.

In Frankel's case, the failure does not seem so tragic, for his new town plans are prodigious, if plans like Wellston's and Wayne Township's are considered. These new towns formed out of small towns may, in fact, be much more portentous than the Evansville type, interesting as it may be. Frankel eloquently explains why: "It is generally predicted that the population of the U.S. will increase by nearly 100 million people in the next three decades or so, and that the overwhelming preference will continue to be an urban way of life. Our large cities will, of course, be unable to absorb such a dramatic influx alone."

Frankel continues: "It is my belief that an over-all strategy will not only have to provide for the opening up of new areas for new urban settlements, but will also have to concentrate equally on the reactivation of the innumerable, most valuable, nuclei created by many of our smaller cities."

Against those who see in these plans merely a pipe dream for small towns, the obvious and ever increasing need for such a strategy is a convincing rebuttal. Admittedly, the response at all levels of government—from the small town to the federal agencies—is inadequate to the challenge of Frankel's plans. Yet it is equally inadequate to the challenge facing the nation as a whole.
SEALANTS: HOW TO KEEP THE WEATHER OUT

Not so long ago, when buildings had thick walls of porous materials, keeping water out was a relatively easy job: for one thing, water had to travel some distance before it would show up on the inside of a building; for another, it stood a good chance of being absorbed along the way by the structure itself.

All this has changed with the advent of today's thin walls of metal, glass, precast concrete, and other sheet materials. Nowadays, any drop of water which does enter through a joint in the wall is very likely to show up immediately on the inside.

Movement is a prime cause of joint failure and resulting leaks. Small buildings with heavy walls built of many small pieces tend to be stiff, and absorb what little movement they have over a large number of joints. A large, light structure with relatively few pieces may actually move a great deal due to wind, settlement, or expansion and contraction, and the fewer the pieces, the greater the strain on individual joints.

During a heavy rain storm water may flow down the face of a building at the rate of one gallon per minute per 100 square feet. This veritable torrent flows over, around, and even under myriad joints, each of which is a potential leaking point. One recent survey showed that of a random group of new buildings some 42 per cent leaked; informed guesses have put the figure closer to 80 per cent.

To make the many joints in today's buildings watertight is the job of sealants—and they have had to come a long way from the traditional glazier's putty.*

There are three basic types of sealants: preformed gaskets, tapes, and calking compounds. Each type is available in varying degrees of rigidity. (Rigidity or hardness is expressed in terms of durometer scale; the higher the number, the stiffer the sealant. Elasticity, on the other hand, varies from material to material.)

Gaskets—strips of sealant extruded or molded to a particular shape—in particular require careful design and precise manufacture. Joints must always be in compression. Since they may require that separate pieces be joined in a watertight bond, corners can be troublesome with tapes and gaskets, which are generally fitted into position by hand. Calking compounds, soft and pliable, are applied by gun, knife, or trowel.

Joint size is determined by the coefficients of expansion of

* Some of the information contained in this article first appeared in the British magazine Architectural Design and in publications of The Building Research Institute. Forum gratefully acknowledges its debt.

JOINTS in concrete (top) and metal (bottom) show uses of tapes, gaskets, and calking. Tapes act as both sealants and resilient fillers; all shown are in compression. Gaskets are tailored to joints. Calking acts as final seal; polysulfides bond to materials involved.

Architectural Forum / February 1962
the materials, the temperature range anticipated, the dimensional tolerances of the parts involved, and the working thickness and characteristics of each sealant being used. Insufficient clearance may result in the cracking or chipping of the materials to be joined, or it may result in the sealant being squeezed from the joint. On the other hand, if a clearance is too great, the sealant may not be able to bridge the gap.

Since the ability to expand and contract varies a great deal from sealant to sealant, it is generally the percentage of expansion required which determines the particular sealant to be used. It is therefore necessary to calculate the anticipated expansion and contraction of the joint due to temperature change. The temperature of an exterior wall may drop as low as —40 degrees Fahrenheit on a winter night or rise as high as 160 degrees Fahrenheit in the summer sun if it is of a dark colored metal. Although this represents a temperature spread of 200 degrees, a range of 160 degrees or less is generally used in actual practice.

Metals, in some cases, have high coefficients of thermal expansion, and these must be taken into account. For example, an aluminum section 10 feet long will expand 5/32 of an inch in length with a 100-degree Fahrenheit temperature change.

Metals do not generally require priming before sealants can be applied, but surfaces must be clean, and, in some cases, roughed up for better adhesion. Lacquer coatings must be removed before applying an adhesive sealant, as the bond of sealant to coating is generally far stronger than that of the coating to the metal.

Concrete should be cured and, as with all masonry, cleaned before joints are sealed. If sealants are to be used which bond to the surface, it is advisable that masonry be primed. Priming is not generally necessary for gaskets, but the surface must be clean and free from pits and bumps. (Some architects and contractors are reluctant to use gaskets with concrete because of the relatively uneven contact between the two.) Some sealants tend to stain certain types of natural stone, so it is advisable to check with the manufacturer if there is any doubt. Tolerances to be considered vary with the type of masonry.

Glass does not require priming, although it is necessary to seam glass to give some gaskets a firm grip. The surface, of course, must be clean, especially when two-part polysulfide polymers are used (see below).

Deflection from wind load and thermal expansion and contraction must be taken into account in the design of joints for large panes. Thermal movement will be even greater if the glass is colored or heat-absorbent, as its temperature will run higher in the sun than that of ordinary glass. A sealed double unit with colored or heat-absorbent glass on one face is an

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**GLAZING DETAILS.** Some details using two-part polysulfide polymers (2) resemble those using conventional glazing putty (1). Not all two-part polysulfides, however, can be used behind glass (see text). Polybutene tape (4) is sticky but requires constant pressure to seal. Dry glazing (5) relies on weep holes and pitch to prevent leaks.
extreme example: not only must the joint cope with movement along its length, but movement in cross section as well. Soft sealants and large clearances are therefore particularly important with insulating glass. If the insulating glass is edged with a metal channel, the seal should be made to the glass above the channel rather than to the channel itself (see detail 2, page 98). Manufacturing or cutting tolerances vary with the type of glass.

Some sealants—such as neoprene gaskets—can be used to hold glass (or a panel) in position, but most cannot. Those which cannot require the use of setting blocks (of soft lead, neoprene, etc.) under the glass, and shims or cord (of polyvinyl chloride, neoprene, etc.) at the sides and top, to protect the glass from damage due to contact with sash or surrounding materials.

The following materials are employed as sealants:

**Conventional calking compounds.** Glazier's putties, the traditional sealants, were used almost exclusively until the advent of newer types. Many are oil-based with asbestos fillers. These conventional calking compounds are inexpensive and adequate where there is little movement to be expected, i.e., in housing and other buildings up to five floors high. One major disadvantage: they tend to become hard and brittle with time and must be replaced every 20 years or less. Maximum working elongation is about 10 per cent. Sash must be primed before applying, and sash and sealant painted regularly thereafter.

Within these limitations, conventional compounds are still satisfactory sealants.

**Two-part polysulfide polymers.** These generally consist of a liquid polymer (a syrupy liquid) and an accelerator or curing compound. As soon as the two parts are mixed, polymerization or hardening begins and a soft, tough, rubbery substance is produced. The speed with which this takes place is directly proportional to temperature and humidity: the higher the temperature, the faster the hardening. The permissible working time may vary from one-half hour to about eight hours. Mixed two-part polysulfides may be frozen (usually with dry ice) to slow the setting process down to days and even months.

Two-part polysulfide polymers are able to elongate up to 100 per cent (working percentage) to take up differential movement and are therefore suitable for use in multistory buildings with lightweight wall systems. As polysulfide polymers are soft, flowing, and 100 per cent nonvolatile, they will not only completely fill an irregular opening but will also bond to glass and metal. They do not shrink or crack after curing. As the flow can be controlled, polysulfide polymers can be used in vertical joints up to ¾ inch wide. They should

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**GASKETS.** Most gaskets must be kept in compression to ensure sealing. In detail 1 a pressure stop can be seen. Detail 2 shows two types of neoprene gaskets using filler strips. When the strips are pushed into place, they deform the gasket, pressing against the material to be sealed. Vinyl gaskets in detail 3 are under minimal pressure.
not, however, be used in openings less than \( \frac{1}{8} \) inch wide. Several colors are available.

Life expectancy, if joints are properly designed and workmanship is good, may be upward of 30 years, but certain precautions must be taken. Some two-part polysulfide polymers tend to be damaged by ultraviolet light which has passed through glass and, thus, if used inside, should be placed out of direct sunlight. Any form of surface contamination will interfere with their adhesive properties, so that if used in conjunction with conventional oil-based mastics, it is imperative that the polysulfide be applied first.

Polysulfide polymers are expensive in first cost (\$15 to \$20 per gallon), but their long life makes them economical in terms of maintenance costs.

**One-part polysulfides.** The principal advantage of the one-part polysulfides is that they require no mixing. There are two different types. One is a mastic type, which never hardens or cures. It is commonly used for sealing metal-to-metal joints where little elasticity is required. The other is essentially the same as the two-part compounds, except that it is premixed. Performance is reputed to be as good as, if not better than, the two-part compounds. Cost: \$25 to \$45 per gallon.

**Silicone rubbers.** A recent development, these are man-made rubber compounds comparable in performance to the two-part polymers, but with a number of advantages: among them are longer pot-life and workability, a greater resistance to heat and cold, and no mixing. They are available in calking compounds, extrusions, and a variety of colors. They are expensive—between \$35 to \$40 per gallon—and as a result, they have been little used to date.

**Polybutene,** although available in various forms and consistencies, is the most common tape material. It has fairly good adhesion, and extremely good resistance to ultraviolet light and weather, but its stickiness tends to attract and hold dirt, so it is best used in concealed joints.

Butyl rubber is a type of polybutene. Qualities are much the same as the simple polybutenes but with somewhat better adhesion. It is, however, necessary to specify the particular characteristics desired, since no one butyl compound solves a broad range of problems. Like polybutene, it is available in gaskets, tapes, and calking compounds. In this case, however, the most common usage is as a calking compound. As such, it is easier to handle than the two-part polysulfides (no mixing), but lacks their bond and elasticity. One type of butyl gasket consists of a hard core of cured butyl-rubber coated with a soft uncoated butyl for better adhesion (see detail 3, right). The principal advantage of polybutenes over polysulfides is cost: about \$7 per gallon in compound form.
Field connection of joints in butyl gaskets requires the use of a special adhesive. Colors are available.

**Neoprene** possesses the best combination of positive qualities available at present in a relatively inexpensive gasket material (see details 1, page 99, and 3, page 99). Its advantages include weather tightness, durability, resiliency, and ease of handling. It is available in colors, but only black is recommended for outside use. Like butyl rubber, field-welding of joints requires the use of a special adhesive. A neoprene putty is under development. Cost of gaskets: slightly more than for polybutene gaskets.

**Vinyls** lend themselves to particularly accurate extrusions (see detail 2, page 99). A low temperature range (—20 degrees Fahrenheit to +150 degrees Fahrenheit) allows joints to be field-welded with heat, but it also prevents vinyl from being used where high heat is to be encountered. Cost: roughly comparable to butyls and neoprenes.

**Polyurethenes, polyethylenes, acrylics, and epoxies.** Sealants have recently been made available in polyurethane, polyethylene, and acrylics. All are very promising, but none is in widespread use as yet. Epoxies have found their principal usage so far in adhesives, but may move into sealants.

There are a number of other materials with as yet restricted applications as sealants, but the above are those most important at present. A sealant can work only as well as its adhesion, and its adhesion depends to a large extent upon the care with which the sealant is placed. Poor workmanship or faulty application can cause the best-designed joint to fail. Some sealants are more difficult to handle than others, and, unfortunately, some of the best sealants are the most difficult to handle. A greasy fingerprint can, for example, keep a two-part polysulfide polymer from obtaining its proper grip. On the other hand, stretched or loose gaskets contribute their share of failures; even the old-fashioned calking compounds can fail if carelessly placed and left unpainted. Shop fabrication would seem to offer a way of minimizing some of these problems, but until it is more widespread, availability of skilled labor or the lack of it, and ease of access to a joint will be serious considerations in the choice of a sealant.

In conclusion, several points should be reiterated. “The right sealant for the right joint” may seem a platitude, but the many different sealants have many different characteristics to be considered. Few are interchangeable. To specify one sealant for use in a joint designed for another is to invite leakage. Poor application or workmanship can be equally disastrous. The careful manipulation of a large number of variables is required for a proper job.

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**RABBET DIMENSIONS**

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<th>Glass Thickness Tolerance (a)</th>
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<th>0.080</th>
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<td>Nominal Shim Thickness (c)</td>
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<td>Minimum Sealer Depth (e)</td>
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<td>Nominal Bite (d)</td>
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<td>Minimum Head and Jamb Clearance (g)</td>
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<td>Maximum Sill Deflection (h)</td>
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**Glass Thickness Tolerance (a)**

**Daylight Opening Tolerance (h)**

Other basic tolerances for 3/4-inch and 1-inch plate glass and typical window sash. Material for charts courtesy Building Research Institute.

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**PLATE GLASS LENGTH, WIDTH OUT OF SQUARE THICKNESS**

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**SASH**

| Out of Plumb Out of Flat Out of Square Rabbet Depth and Width |
|-------------------|------------------|------------------|------------------|
| 1/16"             | 1/16"            | 1/16"            | 1/16"            |

**TYPICAL DIMENSIONAL TOLERANCES**

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Architectural Forum / February 1962
REBUILDING

ADDING ONTO A CHURCH

One of rebuilding's more sensitive problems—relating new and old—has been solved with vigor, and some grace, in this school addition to the First Baptist Church of Birmingham, Mich.

By facing the building narrow end to the street, pushing it down into the sloping site, and capping it with a simple flat roof line, Architect Glen Paulsen kept his new three-story mass respectfully unpretentious. Precast panels on the side and precast mullions on the ends echo the vertical Gothic lines of the parent building, and their plain concrete surfaces very nearly match the older, weathered limestone, erected in 1928. Between the mullions are translucent strips of textured white "cathedral" glass, yielding privacy with light; both mullions and side-wall panels are spaced with wider windows of clear gray glass for ventilation and view (photo, right). In front, Paulsen has added a sunken, sheltered court for socializing in pleasant weather; the simple fountain here is a cast-aggregate dish spilling onto a bed of stones.

Cost: $240,000 for 12,175 square foot addition, including $50,000 in alterations to existing church, and $10,000 in sitework; excluding fees and furnishings. One-third financed by church fund drive, two-thirds by outside bank loan.

Inside its courtyard entrance, the new wing opens up surprisingly into a lounge off new high-school classrooms, with a mezzanine and bridge above linking junior rooms to the old building (plan above, photo right). Primary grades are on the floor below.


Architectural Forum / February 1962
CLINIC DOUBLE-DECKED

In this rather remarkable transformation in Memphis, Tenn., Architects Mann & Harrover managed to add a complete adult rehabilitation center atop an existing children’s clinic, without disturbing its operation, and produce out of two disparate modern styles an architecturally coherent result.

Les Passees Rehabilitation Center originally had been built along somewhat dated “moderne” lines, to carry two additional stories. It was decided, however, to limit the new adult center to a single level so that disabled patients could get about more easily. To provide the required 20,000 square feet, the architects raised the new floor on 2 by 10 inch blocking above the existing roof slab to allow new utility runs, and cantilevered it out from existing columns spaced at random intervals. With the addition of a ground-floor elevator lobby for the adult center, the L-shaped building was filled out to a hollow rectangle sheltering an existing play court (photo right, plan below). Except for the removal of stone trim and the addition of automatic entrance doors, the existing structure was unchanged—though its features now fall happily in the shadow of a very handsome new hat.

Les Passees Rehabilitation Center
addition, 49 N. Dunlap St., Mem¬
phis, Tenn.
Architects: Mann & Harrover. In¬
teriors: Peggy Land Leppert &
Associates. Engineers S. S Ken¬
worthy & Associates (structural),
Allen & Hoshall (electrical). Con¬
tactor: Southern Builders, Inc.

Total cost: $408,565, including al¬
terations to lower floor, parking
ton, excluding fees. Addition alone
cost: $24 per square foot, including
fixed furnishings and major med¬
ical equipment. Financing: Federal
(Hill-Burton) funds, 48 per cent;
State of Tennessee matching
funds, 52 per cent.

Existing children’s play yard (top
photo) is enclosed by new adult
wings rounding out the old L¬
shaped building (whose own new
second floor is seen in foreground).
Sun-deck walkways are cantilevered
out from the existing column line.
Lower photo shows part of the
hydrotherapy area To give interi¬
ers a sunny, unhospital-like feeling
without loss of privacy, walls are
translucent sandwich panels of
glass-fiber plastic, doing away with
curtains and cutting the air-condi¬
tioning load (as well as the weight
to be supported structurally).
Small gray-glass windows are pro¬
vided at column points for view.
REBUILDING

IMAGE FOR AN AGENCY

By concealing an old house (below, right) behind a bold new wooden framework, Architect David Osier created this sophisticated front for the advertising firm of Drury, Lacy & Ferguson in Ann Arbor, Mich.

At the left, offices for a staff of eight have been visually extended through sliding glass doors to a new deck completely screened from the street and open two stories to the sky (see plan, below). At the right, the structural cage continues exposed, carrying a canopy high above the new entrance steps. To gain separate access to the apartments on the second floor, which was not remodeled, a door was cut through the diagonal corner window of the old house, and hidden behind another gate cut out of the wooden slats of the new façade. All vertical planking is of rough cedar stained a muddy green; the structural members are of construction-grade lumber colored a chocolate brown. Setting off the entrance is a clump of birches and low shrubbery in an L-shaped planting bed formed by a new retaining wall along the sidewalk; a dogwood adorns the private deck behind the big wood screen, which carries the firm’s new “crest” in a colorful design.

Total cost of this tight-budget job, including office interiors (not shown), was kept to $8,000. The clients are quite happy with the result: a physical appearance that helps suggest to customers that this firm can provide imaginative advertising services every bit as effective as its big-city competitors.

Total cost: $8,000 (estimate when completed). Financed out of owners’ working capital.
In one form or another, **PRESTRESSED CONCRETE** is used to obtain faster completion, lower finished cost, for virtually every type of permanent quality structure. Plant manufactured units, delivered to the site, need no fireproofing, finishing or painting, maintenance is eliminated, insurance rates reduced.

Send for "**PRESTRESSED CONCRETE—applications and advantages.**"

PRESTRESSED CONCRETE INSTITUTE, 205 W. Wacker Drive, Chicago 6, Illinois
Dramatically lighted from inside and out, this church's vertical grillwork exterior of wood reaches up into the night. The large wood-framed windows topped by the overhanging planked roof create an uncluttered setting for the Cross. Architect: Oliver W. Olson & Associates, A.I.A.
For dignity with warmth in church design

use WOOD... and your imagination

Wood for worship is tradition. Yet it is never bound by tradition in working wondrous new forms in construction, beautifully different shapes in design. Laminated members that create expansive interiors tell well of wood's inherent strength. Wood-paneled walls and ceilings are physically comforting, naturally inspiring.

Abetted by wood's unique acoustical qualities, hymns and sermons carry with reverent authority to all corners of a church. Wood's many grains and tones are at perfect ease with all other materials, too. It becomes a part of any site or situation with incomparable stability, enviable economy... lasting compatibility and dignity.

For more information on designing with wood, write:

NATIONAL LUMBER MANUFACTURERS ASSOCIATION
Wood Information Center, 1619 Massachusetts Ave., N.W., Washington 6, D.C.

Massive laminated members supporting a planked ceiling uphold wood's strength and versatility. From pews to peak, wood's warmth is at work. Architects: Bergstadt, Hirsch, Wahlberg & Wold, Inc., A.I.A.

Sweeping laminated arches, tongue-and-groove walls, narrow-planked ceiling join to effect an invitation to worship. The simplicity of design suggests many of wood's economies; the variety of applications shows some of wood's countless advantages. Architects: Grant, Copeland, Charvensak & Associates, A.I.A.
GERMAN PARLIAMENT. The new Parliament building for Baden-Wuerttemberg—the result of two competitions and a collaboration between Erwin Heinle, A. Kiesling, H. Schmidtberger, B. Winkler, and Horst Linde—stands in a formal park in Stuttgart surrounded by a clutch of historic buildings of various styles.

Built of reinforced concrete, the three-story structure is clad in a handsome bronze curtain wall above a recessed ground floor of clear glass. The architects have chosen to hide the main function of the building; there is no hint that the upper two floors contain a polygonal Parliament Chamber, or that the regular framing system so precisely expressed on the façades was broken within to accommodate the polygonal form to the square.

SCOTTISH ENGINEERING. In planning additions to an existing engineering building at the University of Edinburgh, Architect Robert Gardner-Medwin, in association with Stephenson, Young & Partners, linked a five-story library and a classroom building to a separate lecture theater rising out of a pool. The lecture theater (right), reached by a glazed bridge, is cantilevered from a pedestal which contains air-conditioning equipment. Its walls display a bold herringbone pattern left by the concrete forms.

ENGLISH CATHEDRAL. Architect Frederick Gibberd's revised design for the Metropolitan Cathedral of Christ the King in Liverpool is unusual not only for its striking shape, but also in its provision for roughly 100 parking spaces directly under the nave. The circular building, which places 3,000 people within 70 feet of a central altar, has a conical roof and a tower of colored glass. Chapels, baptistry, and entrance porches are in a series of enclosures forming the cathedral's exterior walls (plan, right).
ROMAN SHOWROOM. The ceramics showroom above, designed by Architects Hilda Selem and the Studio Passarelli for the Pozzi Company in the Via Condotti in Rome, may call to mind the ancient catacombs or even the interior of a submarine. Actually it is a bold demonstration of what can be done to mold and dramatize a basically linear space.

Walls, ceiling, and floor, all of brick, flow together in graceful stepped curves, emphasizing their continuity with one another rather than their separateness. To heighten the sense of being completely surrounded by space, the architects varied ceiling heights and display pedestals, and set walkways of metal grillwork at varying levels off the floor.

MILANESE TOWER. Behind an exciting sculptural play of facades, each floor of Gian Paolo Valenti's projected Scarampo tower for Milan contains three apartments (plan, above). The square building is set diagonally on its site at the end of a narrow courtyard near the grounds of the Milan Trade Fair.

Just over 260 feet high, the tower is divided into three sections which read clearly even though the transitions are gradual. The lower section, with faceted walls, merges with the middle section, whose side balconies establish a strong contrast of solids and voids. In the upper section the walls become flat planes. At the very top of the building are duplex apartments with multilevel terraces.

ITALIAN POOL. Gracefully sweeping decks of reinforced concrete surround the pools of this huge new swimming stadium in Milan, designed by Architects Gino Bozetti and Egizio Nichelli. The complex, which includes a spectator's gallery, entrance building, and bathhouse (left to right in photo), was designed for a capacity of 6,000 and will ultimately have a restaurant pavilion overlooking the pools on the landscaped grounds.

PHILIPPINE OFFICES. This seven-story home office building for the Philippine-American Life Insurance Co. in Manila had to be designed to resist earthquakes and typhoon winds of 150 miles per hour, and to protect its office workers from intense sky brightness as well as solar gain. Architects Carlos D. Arguelles and Anderson, Beckwith & Haible (with Severud-Elastad-Knueger Associates as structural engineers) solved the first two problems with a beefed-up concrete frame. For sun shelter, they used gray glass to reduce glare, and clothed the building on all four sides with horizontal fins of gleaming aluminum, built like tapering airfoils and hung from the roof slab by vertical aluminum tubes. As an added amenity, the building is set in a lavish landscape of gardens and pools.
There are 27 buildings in the public housing project, Joseph A. Fowler Homes, Memphis, Tennessee. One is an administration building; the rest residential buildings containing 320 apartments. Walls are of brick veneer concrete block with Keywall in alternate courses, used to control thermal movement and to serve as a brick tie. Interior walls are of rock lath plaster utilizing Keycorner and Keystrip as reinforcement.

ARCHITECT:
Charles S. Poele & Associates, Memphis

GENERAL CONTRACTOR:
McDonough Construction Co. of Atlanta, Georgia

MASONRY CONTRACTOR:
Memphis Masonry Company, Memphis

PLASTERING CONTRACTOR:
F. M. Grazier Plastering Co., Atlanta

WHAT HOLDS THE WALLS OF THE JOSEPH A. FOWLER HOMES TOGETHER?

KEYSTONE STEEL & WIRE COMPANY • Peoria, Illinois
It's a coincidence you should ask about the advantages of Keywall. You can see from the tight pattern that it gives you more mortar locks with block (and/or brick).

Which in turn controls shrinkage and thermal movement better, resulting in greater crack resistance.

And because Keywall comes in rolls, masons lay Keywall in place more easily and quickly.

You might think that you would have to pay more for a masonry reinforcement with such advantages. Not so.

Mortar and Keywall (what else?)
the light in their lives

The decorator's ability to place light into the home, rests ultimately with your architectural foresight in planning outlets — and preferably more outlets. For as the decorator and consumer become increasingly concerned with portable light and area illumination through the use of lamps, an even greater need for electrical outlets becomes evident. With this in mind, plan to put more light into their lives.

Through careful study, the LAMP AND SHADE INSTITUTE OF AMERICA has arrived at these minimum lighting requirements:

<table>
<thead>
<tr>
<th>5 LAMPS</th>
<th>living room</th>
<th>4 LAMPS</th>
<th>bedroom</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 LAMPS</td>
<td>play room</td>
<td>4 LAMPS</td>
<td>child's room</td>
</tr>
<tr>
<td>5 LAMPS</td>
<td>library—or den</td>
<td>1 LAMP</td>
<td>foyer or hall</td>
</tr>
</tbody>
</table>

No. 1 in a series of striking national ads designed to make consumers lamp conscious. Appearing in HOUSE BEAUTIFUL and HOUSE & GARDEN.

Mural sliced from rosewood flitches


Veneer men are artists. They size up a log segment (a flitch) and decide which of 5 slicing methods will yield the best figure and grain pattern. Brazilian rosewood is often "half-round" sliced—a rotary cut slightly across the growth rings. The results range from bold to spectacular.

The slices of each flitch are numbered and stacked in sequence. A "live" flitch sample goes to a Weldwood showroom. Here you can select the exact graining and color you want. You can also decide how veneer sheets are to be matched on the manufactured panel. There are 10 standard methods. The paneling shown on this page gives you some idea of the range of effects possible with rosewood—only one of 56 different woods available for Weldwood Architectural Blueprint-Matched Custom-Made paneling. For more details, check the booklet in the coupon below. Better yet, talk to a Weldwood Architects' Service representative.
Design conditions in Monterey Elementary School, Roanoke, Va., required the use of two types of Glasweld panel—relatively small insulated sandwich units finished both sides and large uninsulated panels. See detail below right. *Architects:* Frantz & Addkison-Caudill, Rowlett & Scott, Roanoke, Va.

Glasweld makes . . . and keeps . . . a school bright looking—is easy on the budget, too

Permanent-color all-mineral panels have a low installed cost—need no maintenance except an occasional washing.

When you need permanent color on exterior walls, select from Glasweld’s 30 non-fading colors. The panels look flat and stay flat because of Glasweld’s unusual dimensional stability. Glasweld is fully weather-proof, unaffected by moisture and heat, 100% incombustible (UL Label, 0-0-0). In addition, Glasweld has the strength and easy workability to keep installed costs low for all design conditions.

**WELDWOOD® GLASWELD**

Glasweld® colors selected for Beecher Road Elementary School, town of Woodbridge, Conn., harmonize with large areas of fieldstone. Detail at left. *Architects:* Davis, Cochran & Miller, New Haven, Conn.
NOW...

Complete Control of
Comfort from

WITHIN

THE

CONDITIONED

AREA

with

ROOF MOUNTED AIR CONDITIONERS by DUNHAM-BUSH

Dunham-Bush ‘RMC’ roof mounted conditioners, developed to meet the ever increasing need to save floor space in conditioned areas, are now available with a central control station which permits “direct dialing” comfort control from within the conditioned area.

Panel control provides for easy heating or cooling adjustment and automatic push button reset... prevents tampering... saves time... reduces maintenance. Pilot lights provide complete visual indication of system’s operation: indicator light advises when filter needs replacing.

Central control station can be used to govern operation of several units serving a single zone, or to control a single unit serving several zones.

‘RMC’ units are available in 5, 7½, 10 and 12½ ton models and are easily installed atop any single story building. Heating or cooling is immediate at the flick of a switch. Air cooled, ‘RMC’ units require no plumbing or piping connections, are furnished completely factory wired, with all interior plumbing assembled. Units can be furnished for use with remote diffuser applications.

It will pay you to investigate this modern, economical air conditioning-heating system. Form No. 6023A, free on request, contains complete details.

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DUNHAM-BUSH, INC.

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SALES OFFICES LOCATED IN PRINCIPAL CITIES
After Styrotac® bonding cement is applied to either the wall or to Styrofoam, the insulation is pressed in place (center). After overnight setting, gypsum wallboard is either spot-coated or notch-troweled with Styrotac and pressed in place over the Styrofoam insulation (right).

Here's a new step-saving, cost-saving method using Styrofoam insulation for insulating masonry structures which produces permanently high insulating values, provides a solid base for wallboard, and eliminates the problem of nail-popping ... all in a single operation.

This new method makes use of Styrotac to bond Styrofoam brand insulation board directly to the inside face of the masonry wall, as illustrated. After the bonding cement has set overnight, gypsum wallboard is then adhered to the Styrofoam insulation using the same material.

Using this method, furring and lathing are eliminated, producing a solid insulated wall with no hollows. There is no wood present for insects to feed on, no nail holes to fill and "pop," and the completely-supported wallboard will not bow in or warp. This new insulating method, developed by Dow, offers architects a means of building-in the quality of double-laminate walls, using only a single thickness of wallboard.

Styrotac can be applied to dry absorbent masonry surfaces without first wetting the surface, or it can be applied to the Styrofoam. Either spot application or full coverage using a notched trowel is recommended. Only firm hand pressure against the boards of Styrofoam is required to bond them solidly to the wall.

For wet plaster installations, Styrofoam insulation is first bonded to the masonry wall with Styrocrete® or portland cement mortar. Wet plaster is then applied directly to the face of the Styrofoam. The cellular structure of Styrofoam
New insulating method saves money, saves steps in masonry construction

Insulation provides positive keying action to the plaster, producing maximum bond strength.

STYROFOAM insulation board provides permanent insulating values for masonry buildings because of its high resistance to moisture, and its low “K” factor. Styrofoam rigid foam insulation contains millions of tiny non-interconnecting air cells which don’t soak up water or moisture, don’t rot or mildew. No separate vapor barrier is needed! And because Styrofoam insulation has no food value, it doesn’t attract insects or vermin. In addition, the high insulating efficiency of this insulation keeps heating and cooling costs to a minimum, year in, year out.

For more information on the time-saving, cost-saving advantages of using Styrofoam insulation and this new insulating method for masonry construction, write THE DOW CHEMICAL COMPANY, Midland, Michigan, Plastics Sales Dept. 1301LE2.

Styrofoam is a registered trademark of The Dow Chemical Company. It is applied only to the homogeneous expanded polystyrene made according to an exclusive Dow process. Styrofoam brand insulation board is available only from Dow and its authorized representatives.

THE DOW CHEMICAL COMPANY
Midland, Michigan
CRYSTALITE
Bondable, Whitest White
Highly Reflective Marble
(cuts air conditioning expense)

Sparkling white Crystalite makes a beautiful built-up roof—yet costs very little more than the cheapest aggregates. Crystalite is approved for bonding by leading roofing material manufacturers. Crystalite is a hard, nonporous limestone marble. It will not crumble, deteriorate or change color. Because of its heat reflective properties, air conditioning expense is greatly reduced. Crystalite, clean, dry and ready to use, also saves on handling expense.

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EXTRUDED ALUMINUM
REGISTERS...GRILLES

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Whether you use one foot of DECORAIRE or a thousand foot run or more, you can be sure that these extruded aluminum grilles or registers will give maximum performance to assure complete users satisfaction. DECORAIRE incorporates desirable practical features...APPEARANCE...PERFORMANCE...VERSATILITY to meet the exacting requirements of architects, engineers and contractors.

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Available in six beautiful colors plus snowy white. The Murray Corporation of America, Eljer Plumbingware Division, 3 Gateway Center, Pittsburgh 22, Pennsylvania.
Agreed, most lockers look alike
The difference? YEARS FROM NOW REPUBLIC

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Single Tier — sizes to 18" x 24" x 72" with single door, or 24" x 24" x 72" with double doors.
Double Tier — for limited space, in sizes to 15" x 18" x 42".
Box Lockers — in dimensions proportionate to 3, 4, 5, or 6 tier use.

Strong
Modern
Dependable
LOCKERS WILL STILL LOOK NEW!

There’s really no reason why lockers shouldn’t look alike. A single tier locker, for example, should be a tall rectangular shape, to accommodate a coat and provide a shelf space above. And it should have a door with a locking handle and ventilating slots. There is a difference, though. In Republic Steel Lockers, it is:

CONSTRUCTION DESIGNED TO STAND HARDER USE—Heavy, fully flanged doors, door frames, and body parts. The extra steel used in Republic-Berger Lockers means longer, trouble-free product life.

FIVE-LOOP PIN TYPE HINGES—Doors strongly supported on 2” wide double leaf hinges, welded to the door frame, bolted to the door.

POSITIVE, QUIET LATCHING AND LOCKING—Pre-locking door design that permits locked door to be closed without raising latching bar. The largest live rubber silencers found in any locker insure quiet operation. (Door handles are attached with tamper-proof Gulmite screws and lock washers. Your choice of popular locking systems.)

FIVE-STEP BONDERIZING—As contrasted to usual three-step method. Resultant coating seals out corrosion, assures permanent adherence of baked enamel finish, and provides maximum resistance to chipping and scratching. (Chrome-plated door handles with integral padlock strike provide an additional guarantee of lasting “new” appearance.)

COMPLETE DESIGN FLEXIBILITY—Available in every style and proportion, Republic Steel Lockers are made on the unit principle—every part interchangeable for complete adaptability in original installation, or in future re-arrangement.

To sum up, we can agree that all lockers look alike—but a closer look reveals, Republic-Berger Lockers offer a vital difference in extra quality. Ask for a demonstration to prove this fact. We’re sure you’ll be convinced the difference means lower maintenance costs. You can get more information, and locker planning help, and catalogs for your file, by calling your Republic Locker Distributor, or by mailing the coupon below.

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NO CONTEST

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ALUMINUM SUBCONTRACTOR: Elwin G. Smith & Co., Inc.
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Durable, weathertight wall and delicate solar screen have been combined in this graceful design for a new chapel at St. Gabriel’s Hospital, Little Falls, Minnesota. For their materials, St. Paul Architects Bettenburg, Townsend, Stolke and Comb chose 8” PC Glass Blocks, 4” x 12” PC Color Glass Blocks and 12” x 12” x 8” concrete block.

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Once more the art and imagination of the architect have created a thoughtful new approach to wall design inspired by the exciting line of PC Glass Blocks, Color Glass Blocks and Sculptured Modules. Our new catalog contains complete details. For a copy, write Pittsburgh Corning Corporation, Dept. AF-22, One Gateway Center, Pittsburgh 22, Pa.
Colors: V-421 Antique Lace, V-426 Castilian Gray with black feature strip

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...because the travertine patterning is distributed through the full thickness of the tile. Premiere Series in Vina-Lux vinyl asbestos tile is a unique combination of subtle styling and rugged resistance to maximum traffic loads...delivers so much more value and performance than surface patterns...yet costs no more. Specify Vina-Lux Premiere Series, for installation over concrete — above, on or below grade, or over wood or plywood subfloors. Consult Sweet's Catalog — or let us send you samples, color charts and detailed architectural specifications. Azrock Floor Products Division, Uvalde Rock Asphalt Company, 501A Frost Building, San Antonio, Texas.

*another fine floor by AZROCK®*
emphasis

"...The curtain wall has become monotonous. To offer a solution to the problem...we have undertaken a number of design studies...of the untapped possibilities.

"This is a study made specifically for a horizontal building. The essential design element is the emphasis on horizontality; short, deeply projecting, vertical mullions are applied to the ribbon windows. As a result, the horizontal ribbon-window pattern is given added texture and emphasis.""

Mullions, short or long, any color or many colors, permanent unchanging colors...spandrels, uniformly flat and color matched...all are possible and practical with quality porcelain enamel. The infinite selection of colors, patterns and textures now available in porcelain enamel gives the architect the materials he needs to create a new—and more emphatic—architecture.

*From "Expression in Curtain Wall Design" by Peter Blake, A.I.A. Write for the complete illustrated study.

PORCELAIN ENAMEL INSTITUTE
1545 15TH STREET, N. W.
WASHINGTON 6, D. C.
## TYPE OF SEALANTS

<table>
<thead>
<tr>
<th>Type of Sealant</th>
<th>Expected Life</th>
<th>Adhesion Properties</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Polysulfide Base Sealants</strong></td>
<td>Twenty years or more. Will not harden appreciably, crack or lose adhesion with outdoor exposure; remain flexible and adhesive.</td>
<td>Excellent to most materials, including glass, steel, aluminum, cement, stone, etc. The bond is chemical and occurs in place.</td>
</tr>
<tr>
<td><strong>2. Oleo-Resinous Compounds</strong></td>
<td>Two to five years. Compounds harden rapidly. Lose adhesion with any movement.</td>
<td>Good when restricted to less than 5% extension for the expected life. Seal fails as compound hardens and cracks.</td>
</tr>
<tr>
<td><strong>3. Vulcanized Gaskets</strong></td>
<td>Some types to 20 years. Although most remain flexible, satisfactory performance becomes a problem with continual deformity under pressure.</td>
<td>None. Requires tight fitting and constant compression to maintain seal.</td>
</tr>
<tr>
<td><strong>4. Mastic Tapes</strong></td>
<td>Some types to 20 years. Will flow and deform under pressure, reducing effectiveness.</td>
<td>Adhesion generally good, but requires constant compression to maintain seal.</td>
</tr>
<tr>
<td><strong>5. Silicone Type Sealants</strong></td>
<td>Expected performance up to 20 years. Case history performance is about 4 years.</td>
<td>Generally good. Evidence indicates that some types lost adhesion when immersed. Evidence that material will not adhere to itself.</td>
</tr>
<tr>
<td><strong>6. Acrylic Type Sealants</strong></td>
<td>Expected life unknown. Case history performance is less than 4 years.</td>
<td>Exhibits excellent chewing-gum type of adhesion to most materials.</td>
</tr>
</tbody>
</table>

*THIOKOL TECHNICAL LABORATORIES*

**ACTUAL COST OF SEALING** — In structural sealing, the installed cost of sealant based on THIOKOL® polysulfide liquid polymer will be more than that of some materials, less than others. Actual cost must be weighed against acceptable results. If leakage due to sealant failure will present no problem, cause no property damage, or demand no recaulking with attendant labor costs, selection of a sealant compound
You can seal fast, seal once, seal for good with compounds based on polysulfide liquid polymer

Properly applied, polysulfide base sealants — measuring up to or exceeding American Standard Specification A116.1 — produce watertight joints that stay watertight for time unmeasured under extreme and varying weather conditions.

It was about 10 years ago that polysulfide base sealants were "discovered" as a practical solution to dynamic structural sealing. Previously, they had been used to seal fuel tanks in the wings of aircraft—from China Clipper days. Since then, they have been applied extensively and have performed successfully in the monumental curtain walls and other skyline-changing structures of modern architecture.

Polysulfide-base sealants combine steel-grip bonding with rubbery elasticity. They chemically weld themselves to all building materials in any combination, expand at least to 100% without adhesive failure. Sealants with THIOKOL® polysulfide polymer add structural strength, while outstanding resistance to sun, frost, moisture, ozone, chemicals and aging assure long-lived, trouble-free weatherproofing.

Chart below compares properties and performance characteristics of various sealant types. The time-proven advantages of polysulfide base sealants—and resultant economies—are self-evident. There is only one polysulfide polymer. And it's made by Thiokol.

Thiokol makes raw material only. Names of processors of finished sealants will be provided on request.

CHEMICAL CORPORATION
780 N. Clinton Ave., Trenton 7, N.J.
IN CANADA: NAUGATUCK CHEMICALS DIVISION
DOMINION RUBBER COMPANY, ELMIRA, ONTARIO

<table>
<thead>
<tr>
<th>COHESIVE PROPERTIES</th>
<th>EXTENSION LIMITATIONS</th>
<th>OVER-ALL PERFORMANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Is not resilient.</td>
<td>Approximately 5%.</td>
<td>Fair to good when used within limitations of shelf life and very low extension limitations.</td>
</tr>
<tr>
<td>Exhibits good resilience and cohesive properties during expected life.</td>
<td>Gaskets exhibit high extension but are limited in performance to compression limitations generally around 35%.</td>
<td>Generally good providing properly fitted and provided that there is positive pressure on gaskets. Failures generally result with deformation, loss of pressures to maintain seals.</td>
</tr>
<tr>
<td>Generally exhibit fair to good resilience and cohesion during expected life.</td>
<td>Same as above.</td>
<td>Same as above.</td>
</tr>
<tr>
<td>Most compounds exhibit high resilience and cohesion.</td>
<td>Extension limitations presently limited to approximately 50% to 75%.</td>
<td>Present performance record is about 4 years, but expected to be good providing extension limitations are not exceeded.</td>
</tr>
<tr>
<td>Generally very low to low resilience with low cohesion properties.</td>
<td>Would exceed 150% but do not exhibit any recovery properties.</td>
<td>Present performance is less than 4 years. Not recommended for dynamic seals due to very low cohesive properties and very low recovery.</td>
</tr>
</tbody>
</table>

can be based on the most for the least expense. However, if leakage is intolerable, selection of a sealant requires careful consideration. In terms of leakproof performance, established longevity and maintenance-free benefits, sealants based on THIOKOL® polysulfide liquid polymer have proved a wise investment for architects, contractors and building owners. They can be the same for you.
America's Most Advanced Space Research Facility

COMPLETED IN LESS THAN ONE YEAR
BY HUBER, HUNT & NICHOLS

General Electric's New
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General Electric's Valley Forge complex, over 900,000 square feet, was completed in November, 1961 ... less than one year from start of construction.

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HH&N completed the first unit, and GE took occupancy, in 6 months. At this time, GE added a new space environment test building and a structures laboratory to HH&N's contract with no extension of the over-all completion date.

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This is Dur-o-wal

the masonry wall reinforcement with the butt-welded construction

Together with the trussed design, Dur-o-wal is distinguished from other metal-rod reinforcement by the electrically butt-welded contact between cross rods and side rods. All rods are held securely straight and level in a single plane, for bonding and structural efficiency.

This makes for reinforcement that exceeds accepted standards. Dur-o-wal increases the flexural strength of a masonry wall 71 to 261 per cent, depending on weight Dur-o-wal used, type of mortar, number of courses.

An independent new research study shows that Dur-o-wal tied walls outperform brick-header tied walls. Write to any Dur-o-wal address below for 44-page test report.

Dur-O-WAL
Masonry Wall Reinforcement and Rapid Control Joint

RIGID BACKBONE OF STEEL FOR EVERY MASONRY WALL

STRENGTH WITH FLEXIBILITY—this basic masonry wall requirement is met for sure (and economically!) when Dur-o-wal, alone, is used with the ready-made, self-flexing Rapid Control Joint, below, made by the makers of Dur-o-wal.

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- Dur-O-WAL Prod., Inc., 1678 Norwood Ave., TOLEDO, OHIO
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Use for Modern Construction


James Fitch, professor of history at Columbia University's School of Architecture, ranges widely over the subject of American architecture in 18 discriminatingly illustrated and handsomely presented critical essays. Whether Fitch is discussing the functionalist philosophy of Sculptor Horatio Greenough, the relationship of Frank Lloyd Wright to the fine arts, the prodigies of earth-moving engineers, or the baffled emptiness of the Fermi Memorial competition designs, he has fresh things to say, and they are said with wit and wisdom. Most of the essays appeared first as lectures or articles. They gain by collection; Fitch's writing, as a body of work, has a built-in coherence and sustained perspective so that both the information and the point of view in each essay gathers force from its companions.

The author states his main concern immediately: "What is American about American architecture?" He replies that, among other things, American architecture possesses "a tendency not merely to respond to change but to respond in depth, from top to bottom, throughout the nation's whole structure. Its genius seems to lie, not so much in invention as in application." And no matter what his ostensible subject, Fitch is continuously describing the application, in depth, of ideas and objects.

Curiously, in his generalizations about American architecture, Fitch omits mention of a theme that constantly crops up in the essays that follow: the American tendency to design for the purpose of concealing the processes of work as activities which are unpleasant to see. His descriptions of Jefferson's devices to this end are brilliant and explicit; in many of the other essays the theme is implicit, and as a purpose it appears to arouse Fitch's almost unqualified admiration. But where this theme, or thread, in American architecture reaches its logical and natural conclusions—concealment and neglect of how life works—he is suddenly dismayed. He calls upon a relatively abstract reason to explain what he describes as the tyranny of "geometry" over "life, and movement, and time." American architecture, he says, while "exposed to the full blast of technology... has been only obliquely touched by the sciences which lay behind it... Modern science teaches us the danger of formalism."

Fitch is both most interesting and most illuminating when he deals with the specific work or philosophy of specific persons. For example, a remarkable pair of essays—that on similarities between the architectural work of Jefferson and Wright, and that on the "domesticated Utopians" who sought to reform housewifery—contain more insight into the development of American house architecture than any number of volumes purporting to describe the American house, past or present.

RECENT ITALIAN ARCHITECTURE. By Agnol­domenico Pica. Published by Edizioni del Milione, Milan, Italy. Distributed by W. S. Heinmann, 400 E. 72nd St., New York 21, N.Y. 138 pp. 71/4" x 91/4". Illus. Paper bound, $8.50.

The attempt here is to cover a tremendous amount of work within the confines of a rather small volume. Hundreds of illustrations (394), but the photographs are generally small and plans and sections are infrequent. As a result, there is seldom more than an impression given of any one building or project. The selection of buildings shows a somewhat personal touch. Present: several Roman apartment developments often seen as backgrounds in Italian films, but seldom identified. Absent: Most of the "Neo-Liberty" buildings, presumably because of "stylistically reminiscent elegance" and "revivalistic tendencies," to extract some phrases from the equally personal text. An astonishing house, however, bobs to the surface: The Home of the Princes Pignatelli Cortez d'Aragona at Santa Marinella, Rome, by Luigi Moretti (see cut).—w.o.c.


YOU CAN SURVIVE THE BOMB. By Colonel Mel Marron with John Clark Kimball. Quadrangle Books, Inc., 119 W. Lake St., Chicago 1, Ill. 194 pp. 51/4" x 81/2". Illus. $3.95.


If the fallout doesn't get you, the fallout shelter books must. They keep coming in. The Voorhees, Walker booklet has been around for a while, but the ink is still damp on the other two.

Shelter Design is essentially a good paper continued on page 144
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edition of the OCDM Guide for Architects and Engineers. The authors of You Can Survive the Bomb, Messrs. Mawrence and Kimball, must feel that cliché and pseudo-information are the formula for reader sedation. If you want to build and stock a family shelter, you are better off looking at Life Magazine. Sample chapter headings, which are homilies in themselves: "Attack—Move Quickly"; "Air and Water—Vital Ingredients"; "Food—Top Morale Builder." Hard covers add substance and prevent this book from becoming air-borne, like radioactive dust.

Planning Atomic Shelters deals with the incorporation of fallout shelters in conventional buildings, probably the most sensible approach to public fallout shelter space at this time. No special-purpose or single-use shelters are included; this is a book of fundamentals and suggestions, rather than detail drawings.—One of the best yet.—w.c.

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An encyclopedic guide, says the subtitle, and it seems to be. Does the reader know, for example, the architectural uses of Zirconium? Or, to be more mundane, what 25 different paint brushes look like? A complete run-down is given on every material used in architecture: history, chemical properties, various architectural applications, available products using the material, and practical construction, specifying and detailing advice. There are ample illustrations. The emphasis is more on practical knowledge and informed choice than on how to put things together.

Mr. Hornbostel, whose father, incidentally, designed the Hell Gate Bridge, has managed to organize, condense, and combine into one volume what has heretofore been scattered to the winds. He has made life easier for the architect and architectural student, and he deserves everyone's thanks.—w.c.


If this fine book leaves a single impact it is of regret. For this page-by-page development of a new town plan for 100,000 at Hook in Hampshire, England convinces the disinterested reader that here, at last, the British showed signs of knowing how to do it; and just then, the decision to expand existing centers in Hampshire was taken, thus canceling out the plan.

The abortive scheme was linear in nature, built up in close-knit courts and quads edged with housing groups somewhat brutalist in nature. The center of the town was a multi-decked town center, directly accessible from the close-in residential sectors. Major recreation was pushed to the edge of the town, in green-belt territory scattered with lakes and reservoirs.

This book, with its handsome sketches and maps, is likely to be one of those classics in the planning field like Clarence Stein's pioneering New Towns for America, with broad impact despite the fact that the plans themselves were never built.—R.A.M.


Primarily for geometry buffs, this book is loaded with elegant curves. In the first section the discussion is begun in each case with methods of drawing the curves. In the second section methods for finding new curves are discussed.
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<table>
<thead>
<tr>
<th>Company Name</th>
<th>Page Numbers</th>
<th>Advertising Agency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acme Industries, Inc.</td>
<td>129</td>
<td>Gray &amp; Kilpore, Inc.</td>
</tr>
<tr>
<td>Air Devices, Inc.</td>
<td>120</td>
<td>The Powersad Company</td>
</tr>
<tr>
<td>Aluminum Company of America</td>
<td>125</td>
<td>Fuller &amp; Smith &amp; Ros, Inc.</td>
</tr>
<tr>
<td>American Queen Tile Co.</td>
<td>Cover III</td>
<td>Arndt, Preston, Chapin, Lamb &amp; Keen, Inc.</td>
</tr>
<tr>
<td>American Steel &amp; Wire Division</td>
<td>21</td>
<td>G. M. Banford Co.</td>
</tr>
<tr>
<td>American Steel &amp; Wire Division (United States Steel Corp.)</td>
<td>150</td>
<td>Batten, Barton, Darstine &amp; Osborn, Inc.</td>
</tr>
<tr>
<td>Anaconda American Brass Company</td>
<td>46</td>
<td>Wilson, Haight &amp; Welch, Inc.</td>
</tr>
<tr>
<td>Armstrong Cork Company</td>
<td>2, 3</td>
<td>Batten, Barton, Darstine &amp; Osborn, Inc.</td>
</tr>
<tr>
<td>Ashton Western, Inc.</td>
<td>145</td>
<td>David Shulgold Agency</td>
</tr>
<tr>
<td>Bell &amp; Gossett Company</td>
<td>22</td>
<td>Donald L. Pas Advertising</td>
</tr>
<tr>
<td>Black White Limestone Co.</td>
<td>120</td>
<td>Halbach Advertising</td>
</tr>
<tr>
<td>Borroughs Mfg., Co.</td>
<td>14</td>
<td>Roland O. Spedden Adv.</td>
</tr>
<tr>
<td>Bondik-EM Chemical Co.</td>
<td>Regional Edition B-1, 2</td>
<td>Sutherland-Abbott</td>
</tr>
<tr>
<td>Casingals, Inc.</td>
<td>29</td>
<td>Grubin-Grubin Advertising, Inc.</td>
</tr>
<tr>
<td>Chicago Hardware Pomodny Co.</td>
<td>132</td>
<td>Wilson Advertising Service</td>
</tr>
<tr>
<td>Donley Brothers Co., The</td>
<td>8</td>
<td>Penn &amp; Hamaker, Inc.</td>
</tr>
<tr>
<td>Douglas Fir Plywood Assn.</td>
<td>44, 45</td>
<td>Cole and Weber, Inc.</td>
</tr>
<tr>
<td>Dow Chemical Company</td>
<td>118, 119</td>
<td>MacNuns, John &amp; Adams, Inc.</td>
</tr>
<tr>
<td>Dow Corning Corp.</td>
<td>20, 27</td>
<td>Church and Guerciose Advertising, Inc.</td>
</tr>
<tr>
<td>Dunham-Bush, Inc.</td>
<td>117</td>
<td>William Schaller Co., Inc.</td>
</tr>
<tr>
<td>Dur-O-Wal</td>
<td>139</td>
<td>Roche, Richard &amp; Cleary, Inc.</td>
</tr>
<tr>
<td>Eyer Divison</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Murray Corp. of America</td>
<td>121</td>
<td>Fuller &amp; Smith &amp; Ros, Inc.</td>
</tr>
<tr>
<td>Elkton Bronze Co.</td>
<td>40</td>
<td>Griffith &amp; Rowland</td>
</tr>
<tr>
<td>Flat Metal Mfg., Co.</td>
<td>130, 131</td>
<td>Christopher Advertising Counsel</td>
</tr>
<tr>
<td>General Bronze Corp.</td>
<td>38</td>
<td>G. M. Banford Co.</td>
</tr>
<tr>
<td>General Fireproofing Co.</td>
<td>48</td>
<td>The Griswold-Behlen Co.</td>
</tr>
<tr>
<td>Gimme-Johnson Corp.</td>
<td>23</td>
<td>Edwin E. Geiger Advertising</td>
</tr>
<tr>
<td>Goos &amp; Goss</td>
<td>Western Edition W-1</td>
<td>Agency (Direct)</td>
</tr>
<tr>
<td>Hastings Aluminum Products, Inc.</td>
<td>28</td>
<td>Anes Advertising, Inc.</td>
</tr>
<tr>
<td>Houghton Elevator Co.</td>
<td>20</td>
<td>Bonner-Reichert, Inc.</td>
</tr>
<tr>
<td>Huna Drinking Faucet Co.</td>
<td>144</td>
<td>Pacific Advertising Staff</td>
</tr>
<tr>
<td>Huber Hunt &amp; Nicholas, Inc.</td>
<td>156</td>
<td>La Rouge &amp; Garrison, Inc.</td>
</tr>
<tr>
<td>Indiana Limestone Institute</td>
<td>142</td>
<td>Madison Advertising Agency, Inc.</td>
</tr>
<tr>
<td>Inland Steel Company</td>
<td>140, 141</td>
<td>Edward H. Wales &amp; Co.</td>
</tr>
<tr>
<td>Inskrock Co.</td>
<td>12, 13</td>
<td>Fred Gardner Company, Inc.</td>
</tr>
<tr>
<td>Jackson Exit Device Corp.</td>
<td>143</td>
<td>Nelson Newmark Advertising</td>
</tr>
<tr>
<td>Kentile, Inc.</td>
<td>Cover IV</td>
<td>Benton &amp; Bowles, Inc.</td>
</tr>
<tr>
<td>Keystone Steel &amp; Wire Co.</td>
<td>122, 123</td>
<td>Fuller &amp; Smith &amp; Ross, Inc.</td>
</tr>
<tr>
<td>Kirtin Company, The</td>
<td>6</td>
<td>Forrest U. Webster</td>
</tr>
<tr>
<td>Lamp &amp; Shade Institute of America</td>
<td>114</td>
<td>Arndt, Preston, Chapin, Lamb &amp; Keen, Inc.</td>
</tr>
<tr>
<td>Libby-Owens-Ford Glass Co.</td>
<td>16, 17</td>
<td>Fuller &amp; Smith &amp; Ross, Inc.</td>
</tr>
<tr>
<td>Lone Star Cement Corporation</td>
<td>30</td>
<td>Randard Advertising Company, Inc.</td>
</tr>
<tr>
<td>Long, David E., Co.</td>
<td>43</td>
<td>Marshall &amp; Coch, Inc.</td>
</tr>
<tr>
<td>Miller Company, The</td>
<td>29</td>
<td>Harrison House</td>
</tr>
<tr>
<td>Montgomery Elevator Co.</td>
<td>151</td>
<td>The L. W. Ramsey Advertising Agency</td>
</tr>
<tr>
<td>National Concrete Masonry Association</td>
<td>47</td>
<td>Roche, Richard &amp; Cleary, Inc.</td>
</tr>
<tr>
<td>New Castle Products Co.</td>
<td>124</td>
<td>Caldwell, Larkin &amp; Sidener-Van Riper, Inc.</td>
</tr>
<tr>
<td>Norton Door Closer Co.</td>
<td>15</td>
<td>Brown Wanye, Buthrauff &amp; Ryan, Inc.</td>
</tr>
<tr>
<td>Overseal Manufacturing Co.</td>
<td>146, 147</td>
<td>Marsteller, Richard, Gehardi &amp; Reed, Inc.</td>
</tr>
<tr>
<td>Pittsburgh Corning Corporation</td>
<td>126, 127</td>
<td>Ketchum, Macleod &amp; Grove, Inc.</td>
</tr>
<tr>
<td>Plaza Towel Holder Co.</td>
<td>114</td>
<td>Lago and Whitehead, Inc.</td>
</tr>
<tr>
<td>Porcelain Stoneware Institute</td>
<td>133</td>
<td>T. N. Palmer Co., Inc.</td>
</tr>
<tr>
<td>Portland Cement Association</td>
<td>24</td>
<td>J. Walter Thompson Co.</td>
</tr>
<tr>
<td>Prestressed Concrete Institute</td>
<td>107</td>
<td>Albert Frank-Guenther Law, Inc.</td>
</tr>
<tr>
<td>Rambusch Decorating Co.</td>
<td>120</td>
<td>Reading &amp; Arnold, Inc.</td>
</tr>
<tr>
<td>Republic Chemical Corp.</td>
<td>114</td>
<td>Gero, Bierstein and Levy, Inc.</td>
</tr>
<tr>
<td>Republic Steel Corp.</td>
<td>123, 125</td>
<td>Meldrum &amp; Fenswiss, Inc.</td>
</tr>
<tr>
<td>Sloan Valve Company</td>
<td>3</td>
<td>Renche, Meyer &amp; Fins, Inc.</td>
</tr>
<tr>
<td>Smoot-Holman Company</td>
<td>Western Edition W-1</td>
<td>Neale Advertising Associates</td>
</tr>
<tr>
<td>Southern Chemical &amp; Refining Corp.              148, 149</td>
<td>C. J. Harrick Assoc.</td>
<td></td>
</tr>
<tr>
<td>Sonoco Products Company</td>
<td>28</td>
<td>Bennett-Advertising, Inc.</td>
</tr>
<tr>
<td>Spencer Turbine Co.</td>
<td>18</td>
<td>William Schaller Co., Inc.</td>
</tr>
<tr>
<td>Standard Products Company (Structural Gaskets Division)</td>
<td>24</td>
<td>Fuller &amp; Smith &amp; Ross, Inc.</td>
</tr>
<tr>
<td>Thalco Chemical Corp.</td>
<td>134, 135</td>
<td>Hicks &amp; Great, Incorporated</td>
</tr>
<tr>
<td>Tyler, W. S., Co. The</td>
<td>Cover II</td>
<td>The Griswold-Behlen Co.</td>
</tr>
<tr>
<td>United States Ceramic Tile Co.</td>
<td>23</td>
<td>The Griswold-Behlen Co.</td>
</tr>
<tr>
<td>United States Plywood Corp.</td>
<td>115, 116</td>
<td>Kempton &amp; Kobhardt, Inc.</td>
</tr>
<tr>
<td>United States Steel Corp. (American Base &amp; Wire Division)</td>
<td>150</td>
<td>Batten, Barton, Darstine &amp; Osborn, Inc.</td>
</tr>
<tr>
<td>Universal Atlas Cement Co.</td>
<td>36</td>
<td>Batten, Barton, Darstine &amp; Osborn, Inc.</td>
</tr>
<tr>
<td>Udall Rock Asphalt Co.</td>
<td>128</td>
<td>Glenn Advertising, Inc.</td>
</tr>
<tr>
<td>Washington Steel Corp.</td>
<td>25</td>
<td>Cabbot &amp; Osgman, Inc.</td>
</tr>
</tbody>
</table>
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WASHINGTON

In the Federal City a business community composed mainly of quite small businessmen has achieved the laudable result of gathering $400,000 for central-city planning studies being conducted under the direction of Knox Banner. Last month I was privileged to attend the second Board of Trade workshop on the subject of Community Appearance, organized by Ralph E. Becker, diligent attorney. The admonition that outward appearance should manifest an inward grace was not needed in this meeting; most of the discussion, hotly social and economic, was not about outward appearances at all but about inward truths of planning.

The talks were a reminder, however, that virtue and profits get interlaced; for commerce in the Federal City is like commerce in no other, depending as it does on the citizen coming to his capital in order to feel wonderful about being American. Thus an inspiring architectural vision of government can increase the tourist trade. Is this statement cynical? Not cynical enough. For, even in Washington, merchants have been encouraged to think more about city planning techniques than about the quality of the show that their cities give.

In federal Washington in recent years there has been a remarkably steady decline in the more exalted kinds of showmanship. Not in a full generation has the government of the U.S.A. used a single one of its finest, internationally most respected architects on Capitol Hill. Where is there a recently erected government building by which anybody has been thunderstruck? Government buildings, whatever else they may do, have a show to give. In recent years it has become duller and duller.

Confusion has been spread during these recent decades by talk of "functionalism" versus "monumentalism," the latter much looked down on. The debate has rested, however, upon a rather ghastly error.

Truly grand or "monumental" buildings are not those upon which some architect set out to be impressive by means of some style or rule but are those upon which somebody who was supremely gifted had a great opportunity to carry out grand ideas.

On its fringes Washington now has the first revival in many a year of such superiority. The new Dulles Airport promises to be majestically "monumental" because a fine architect thought greatly, designed greatly, and built greatly: the late Eero Saarinen.

It is not probable that Washington can achieve inspiring architecture through any act of Congress or fiat of the Administration. Somebody has to be in a position of power and influence who deeply cares about beauty and architecture—personally. Had Speaker Rayburn had taste to match his energy and concern he could have been it instead of becoming the dupe for a pathetic architectural promotion. The man of whom they say in Washington that he may become it is Cabinet Member Arthur C. Goldberg. He has the taste and the influence. Grace and power to him!

Local architects have meanwhile done right well for Washington when allowed to. The energetic Chloethiel Smith recently undertook an experience rather tragically funny. A carefully designed underpass for Highway Director Harold L. Aitken employed vertical walls to save as much as possible of a small park the roads were decimating. This was turned down when Aitken employed further advisers to advise him whether to accept the advice of his first adviser. Everybody tried hard, meant well.

BOCA RATON

Way back in November the Association of Florida Architects discussed at Boca Raton how architecture might best "express the construction" of building. Bob Little allowed a last-minute guest to express skepticism on the importance of this.

Why fasten on that element of architecture which is steadily losing, not gaining, in relative importance?—so ran the argument. Even if costs are accepted as an index of importance, each year