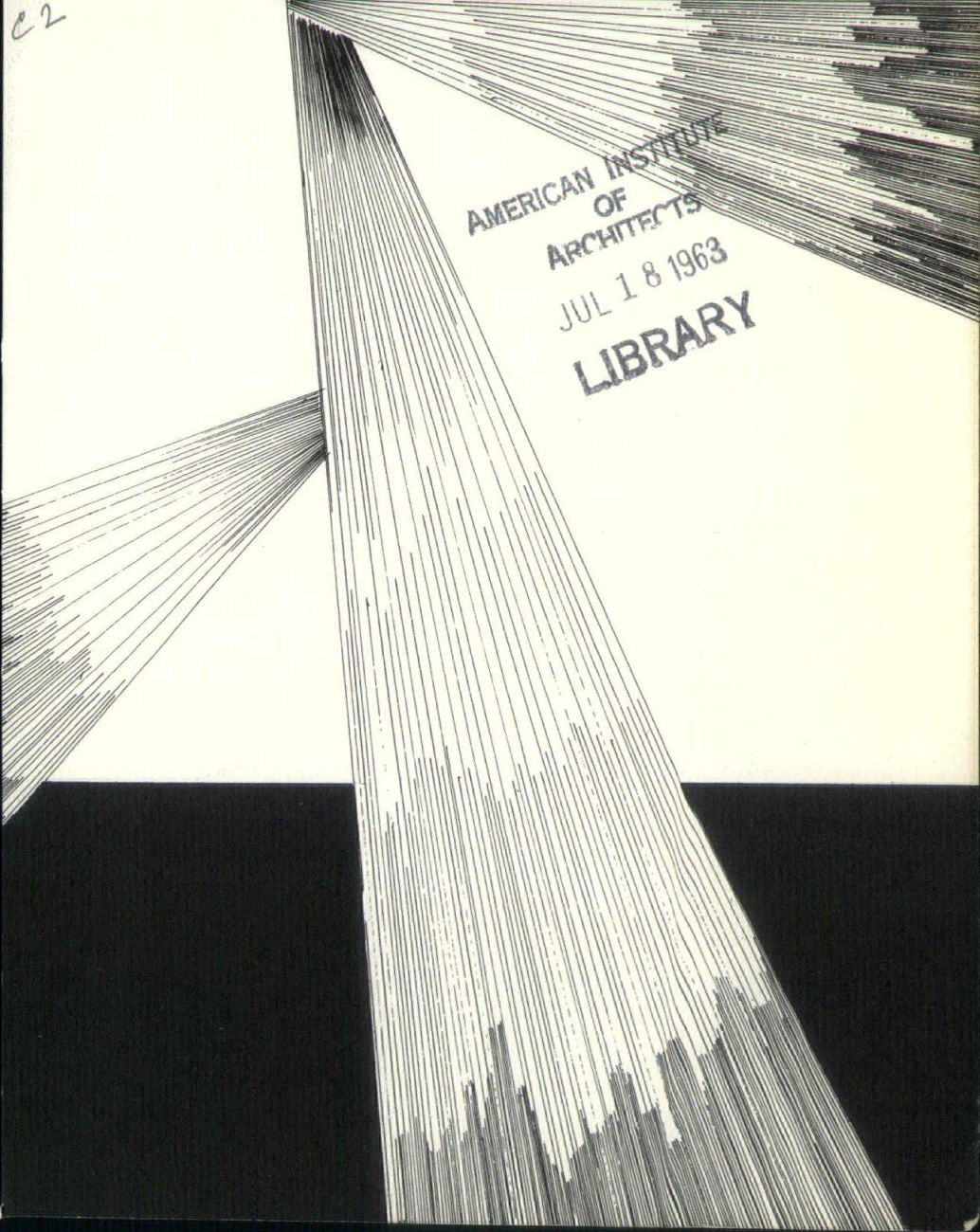


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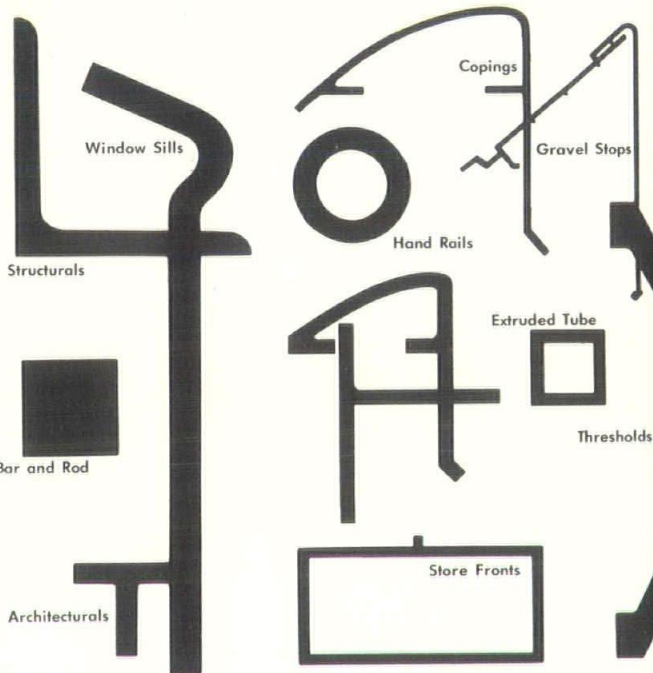
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# SKYLINES

and  
MIDWEST ARCHITECT

Vol. 13, No. 6

June 1963

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FOUNDED 1890

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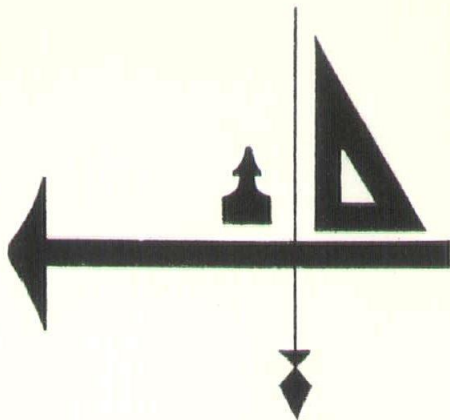
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# President's Page



Executive Committee's statement of policy on the functioning of committees appears to be on the way toward achieving complete success. Most all committees have been very active and have consequently been promoting architecture and architects within the membership and improving the public image of the profession.

Some committees, by nature of their subject matter, are internal to the Chapter however, those which are not of this type should promote activity which includes participation and observation by persons outside the profession.

In the near future the Executive Committee will assign a Design Committee, the purpose of which will be to "improve design within the profession and create a public appreciation of design which will lead to an assumption of aesthetic responsibility by the community." This "super" committee will need to work closely with many of our existing committees in providing effective liaison with interior and industrial designers, landscape architects, city planners, graphic designers, fine arts commissions and other groups whose interests might correspond but whose views often clash with the architect.

This committee will need the support of most every other committee, as well as all members of the profession.

Thank you for all help.

**LOUIS GEIS**

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"How can the 'creation of environment' be undertaken without knowledge of the creatures to be provided for? What is the nature of these creatures that make up the mankind to be served by the Architect, and what might they be like in the future? What are the needs of mankind for tomorrow that can be served by creative Architecture today?"  
— James R. Baker

## PROGRAM BLUEPRINT FOR '63

In today's society, speed and time and money are the essentials of building construction. To meet these demands today's Architect is rapidly becoming a production artist, rather than the professional being he sees himself to be. To meet the client's demand for "instant building" costs are totaled, curtain walls assembled and filled with glass, and creation is complete. Assembly of these components during the design period, as well as the construction period, is nothing more than an exercise in production. Everyone in the building industry thinks he can accomplish this feat, and almost everyone can.

The day when the Architect can no longer call himself a professional is rapidly approaching, and he will become no more than a skilled technician in the business of building. This possibility will become a certain fact unless the basic principles, upon which the profession of Architecture is founded, are re-studied, re-evaluated and sincerely employed.

One of these basic principles has been stated in the terms "Architecture is the creation of environment". The truth of this statement can never be achieved by a building technician. Only a dedicated man honestly striving to provide for the creatures and needs of his community can reach this truth. This man is called an Architect.

It is the constant study of man, of the needs of man, the application of increased knowledge of man and his needs, and the dedicated service to providing for man and his needs that have been overlooked and forgotten in today's rush for production.

How can the "creation of environment" be undertaken without knowledge of the creatures to be provided for? What is the nature of these creatures that make up the mankind to be served by the Architect, and what might they be like in the future? What are the needs of mankind for tomorrow that can be served by creative Architecture today?

The purpose of the 1963-64 program committee will be to present panel discussions and open forums to study mankind and the needs of mankind for the present and for the future. For example, a panel composed of a Minister, a Priest and a Rabbi, moderated by a Chapter member experienced in religious environment, will explore the religious nature of man and his needs for the present and for the future. Other programs will be to examine man and his needs regarding education, home, recreation, work, health and government. Panel members will be qualified members of the local community who can represent the geographic area of mankind served by the Architects of this Chapter of the American Institute of Architects.

Obviously the questions regarding the nature of man and his needs cannot be solved entirely by these programs, but if only an awareness of these problems can be established the efforts of the program committee will be rewarded. If the Architect of this community can be helped to recognize and to re-assume fully his role as the "Creator of Environment" the committee will have attained its highest goal.

James R. Baker, Chairman



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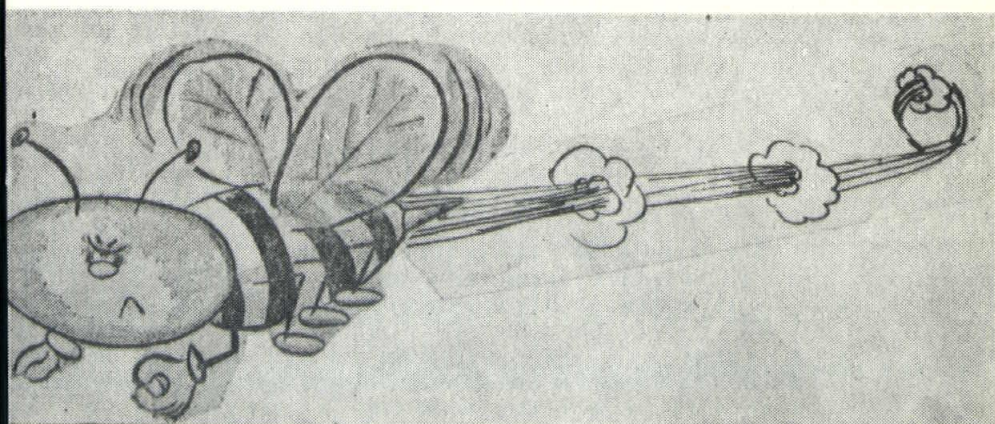
# Registration Refresher

Under the auspices of the Education Committee, refresher courses will be offered in August for those proposing to take the state registration examinations this year.

Gerald B. Baru, chairman, has announced that the meetings will be held on Tuesday evenings from 7:30 to 9:30 at the Stewart Sand & Material Building, 4049 Penn.

The dates, subjects and instructors are as follows:

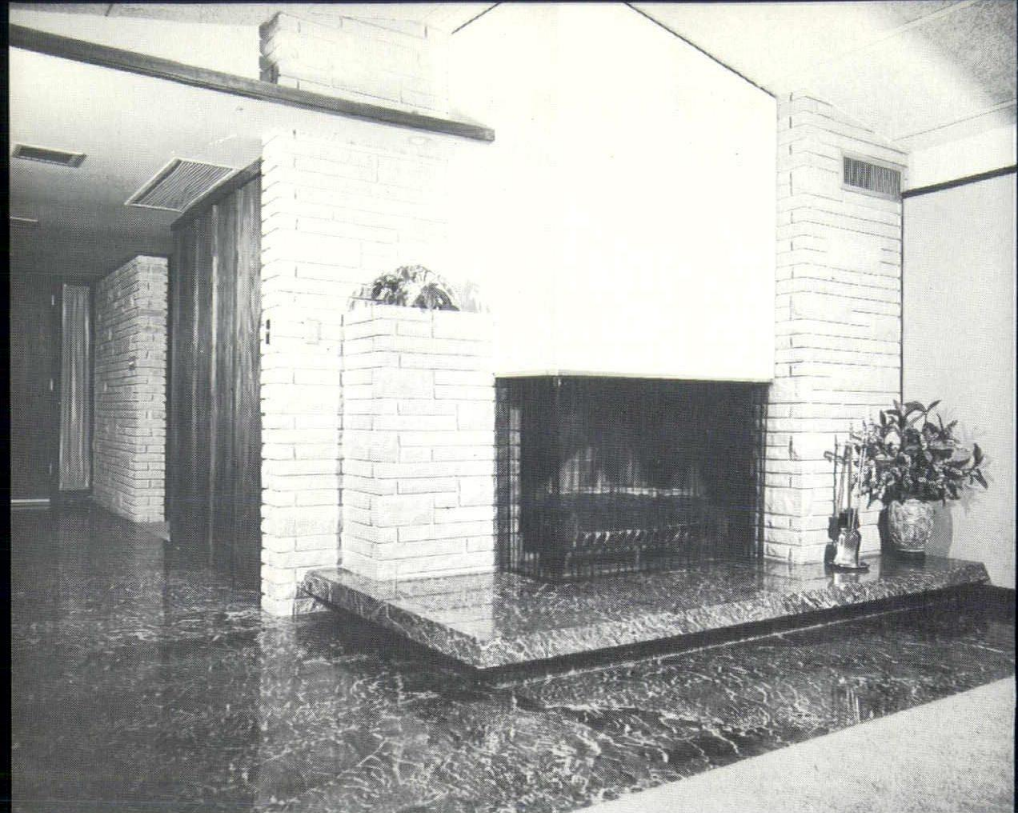
<u>Section</u>	<u>Date</u>	<u>Subject</u>	<u>Instructor</u>
I	Tuesday, Aug. 6, 1963	Design & Site Planning Building Construction	Mr. Dean Lintecum (Marshall & Brown) Mr. Bob Koppes (Hollis & Miller)
II	Tuesday, Aug. 13, 1963	History & Theory of Architecture Professional Administration	Mr. John Daw (Roark, Daw & See) Mr. Clarence Watson (Watson & McCall)
III	Tuesday, Aug. 20, 1963	Structures	Mr. Forrest Towner (Marshall & Brown) Mr. Bob Campbell (Bob D. Campbell, Structural Engr.)
IV	Tuesday, Aug. 27, 1963	Building Equipment	Mr. Karl Wolfs (Burns & McDonnell) Mr. Ray Perkins (Scott & Kinney)



**BEES** ARE BUSY AS **BEES** getting the new Chapter offices in order at the Home Rings Building, Suite 960, Ninth Floor. A couple of housekeeping days after y 5, the lobby directory and Chapter name on the door will lead you to our y threshold. The welcome mat will be out. The telephone, VI 2-9737, remains same.

Dorothy Lamoree-Executive Secretary





Rugged Split-Face Carthage Marble protects the outside of this house and forms the durable surface for many of the interior walls, finally framing this handsome fireplace.

Forest Green marble leads the visitor from the parking area with stepping stones, paves the covered entrance porch, and leads him through the door and down the entry hall to the fireplace, where it forms the wide, raised hearth.

Sparkling white Colorado Yule marble tops counters in kitchen, family room and dining room, finally reaches its focal point within the house with two huge slabs enclosing the chimney above the fireplace.

This is unity, purpose, and harmony in the architectural use of marble.

*Architect:* Albert C. Esterly, Springfield, Missouri

*The House:* M. E. Potter Residence, near Carthage, Missouri

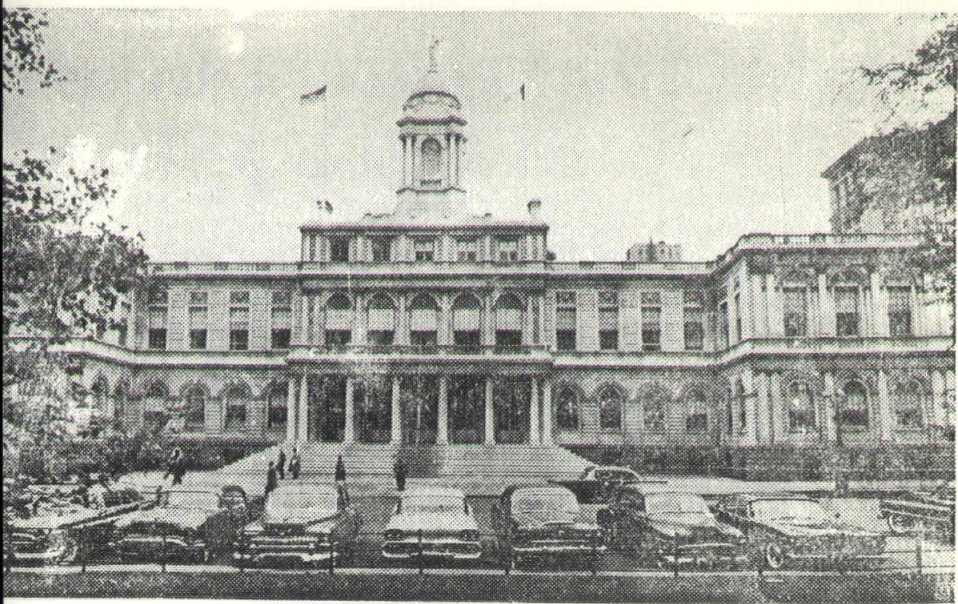
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New York's 160-year-old City Hall: A last vestige of excellence?

## Fortunes Wasted

# Looking for Excellence, Jury Finds No Buildings to Honor in Gotham

*A four-man architectural jury and the influential City Club of New York gave the back of their hand to the city's architects, builders, and building agencies—a slap, they felt, that was 160 years overdue.*

*It also was a slap, they pointed out, directed in part at municipal building authorities across the rest of the United States.*

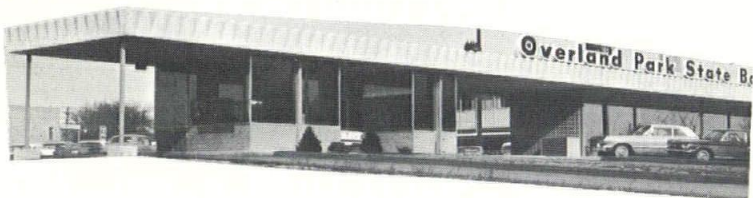
*Asked to determine a winner for the first Albert S. Bard Awards for Excellence in Civic Architecture, the jury looked at 24 entrants—built at a total cost of nearly \$200,000,000 over the past five years—and ruled that there was no excellence, and so there would be no winner.*

continued on page 11

**LOOK IT OVER!**



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Floyd Robinson Contractor**



"What we have is deadly mediocrity. What we want is exalted achievement," said the club's president, I. D. Robbins, himself a major elder.

### Not Since City Hall in 1803

"The problem of mediocrity in public architecture," added the City Club's subcommittee on building and housing, "is not exclusively a local one. Other cities, even the Federal Government, are faced with it as well," the subcommittee administers the Bard Awards.

Headed by architect Leon Brand, the subcommittee declared that "New York has not built a single municipally sponsored building of generally recognized excellence since City Hall was signed in 1803." American cities are timid, said the subcommittee, of the usual approach to public buildings... attitude of no think, no trouble, and no change."

The group reported in disgust "We (New York) have been spending fortunes of money for architectural mediocrity for 160 years."

The jury's decision was announced by the City Club in an architectural symposium labeled A Fruitless Search for Excellence in Civic Architecture in New York.

### Projects' Names Kept Secret

Eligible for consideration were all Federal public buildings erected in New York since 1957. Entries included open public housing projects, four schools, two court buildings, two piers, a hospital, and eight general purpose buildings, representing about a ninth of all construction in New York for the years.

Names of the architects and projects were kept secret.

The one dissenter in the 3-to-1

vote was Charles R. Colbert, dean of the school of architecture at Columbia University. And Dean Colbert's chief reservation was that it was poor policy not to at least give an award to the best of the 24.

"While I agree with the other members of the jury that the quality of the work submitted was depressing and of a regrettably low order," he said, "I do believe that a complete and equal rejection of all is justified."

That was about the kindest thing said in the jury's report.

The majority jurors—Gordon Bunshaft, partner in the architectural firm of Skidmore, Owings, and Merrill; Jan C. Rowan, editor of *Progressive Architecture*; and Richard S. Childs, former president of the City Club and chairman of the executive committee of the National Municipal League—ruled that the entrants did not rise much above a too-low average.

### Jury Draws a Conclusion

The jury's task was to single out buildings or groups of buildings "of an exceptionally high level of competence—examples of recent civic architecture in the City of New York worthy of honoring, buildings of which the city and the citizens can be proud."

They came to this conclusion: "We do not think that honoring projects which were above average, when that average is low, would be consistent with the purpose of this awards program, which was instituted 'to encourage and promote excellence.'"

The jurors recommended that the city re-evaluate its civic building and regulatory procedures.

Next year a Bard Awards jury will tackle privately sponsored buildings. It will try again with civic architecture in 1965.





J. ROY CARROLL

## *"Architects Must Do More Than Talk"*

"We would blame the doctors if our people were covered with running sores. If crookedness ruled the courts, we would blame the lawyers. So, the 15,000 architects in America must take the responsibility for ugliness in their own communities," said J. Roy Carroll Jr., FAIA, at a press conference held shortly after he was announced that he had been elected president of the Institute.

"Architects must do more than talk about great programs for remaking America," he said. "They've got to get out to the zoning boards, the planning commissions and the city council meetings to fight against the blight of signs, billboards, and gas stations."

Serving with President Carroll during the coming year will be these officers elected during the Institute's Miami convention: Arthur Gould Odell, Jr., FAIA, first vice president; Wayne Hertzka, FAIA, second vice president, and Robert F. Hastings, FAIA, treasurer. Clinton Gambrell, FAIA, will continue the second year of his two-year term as secretary. The newly elected directors are C. Day Woodford, FAIA, California Region; Angus McCallum, AIA, Central States Region; Robert H. Levison, AIA, Florida Region; Albert M. Goedde, AIA, Illinois Region; William S. Hahn, AIA, Pennsylvania Region; and Llewellyn W. Pitts, FAIA, Texas Region.

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# OFFICE PRINCIPLES, POLICIES AND PRACTICE

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H. Van Buren Magonigle  
Architect  
101 Park Avenue  
New York City

1917

Written 45 years ago by H. Van Buren Magonigle of New York, designer of Kansas City's  
erty Memorial, this is an exciting piece of material, and at least 75 per cent of what it contains  
pplicable to architectural practice today! It is so pertinent and so much a concern of our  
bership —principals and employees—that I would like to see it reprinted in Skylines. The  
let came to us through M. M. Rivard's wife, Elizabeth Evans Rivard, a graduate architect.  
—Frank Grimaldi



**Foreword:** We spend a third of our days here, the most important part of our daily lives, and I want it to be a pleasant place for all of us. I want to feel, and want you to feel, that we are all friends working together for one end—to do good architecture. I want you to feel at home here while you are here. And I believe that you will feel at home more quickly if you know what the conditions here are.

First let me say to you that, from all I can learn, a misconception seems to exist as to what the office policies are, what I expect from a man and the like. I have gathered the impression that when a man comes into the office he feels more or less up in the air and his sense of initiative becomes stifled or is abated and that this is partly because I am so very particular and take such an intense personal interest in every detail of the work that the fellows are afraid to go ahead and have a sort of vaguely rattled feeling. Why this should be so I can't fancy, but it has been made evident to me so many times that it is high time for me to state my point of view clearly.

There is hardly any quality I prize above initiative. I want you to have it. It is invaluable to you and to me.

You on your part will realize I hope that architecture is as intensely personal a matter as sculpture or painting and vastly more difficult because one man can't do all of it with his own hands and has to do the greater part with the assistance of his draughtsmen. Therefore while you are in my office, it is essential that you should do the kind of thing I like—and I like many different kinds of things—simple things, rich things, picturesque things and very quiet sober things. And I try to choose the right party among these for the problem in hand. I do not like flashy, or commonplace things. Every architect as he works and develops acquires unconsciously certain traits of style that run through all his work—predilections in favor of certain profiles as against others, combinations or profiles, a characteristic line or twist in ornament, a certain quality in composition, in plan and elevation and in the disposition of light and shade, that stamps the work as his. It is for you, if a new comer, to find out as you can the kind of thing I like. I shall never begrudge the time you spend looking over the old drawings on file to find out—only, don't look too far back remembering that a man's work insensibly changes and develops as time goes on.

I require that my work shall be well studied, soundly constructed, sacrificing neither the esthetic to the practical nor the practical to the esthetic. Clients as a rule know very little about architecture, but they know, for example, when a push button is in the wrong place.

But do not think for a moment that I want to stifle your invention, your sense of design, your practical ability. I welcome a fresh point of view. Now, it is very human to feel discouraged when your pet idea is turned down. Don't be! Get another, get some more, better and more acceptable to me.

You will grow in the process because your inventive faculty, your resourcefulness is put to the test.

Remember that there is nearly always more than one solution of a problem; you may find the best or I may; whichever finds it first, wins.

I don't want to design every smallest detail. I only reserve the right to change or modify your work if it isn't what I want. This fact should not make you feel helpless, discouraged or at sea. This should not make you wait for me to establish a character. That is for you to do leaving your sketches loose and free for discussion. Remember that we often have to feel our way toward a solution. One cannot always visualize the thing at the start.

I want you to work with me as well as for me. I feel a strong sense of responsibility to you—for while an office is not a school in the formal sense, it ought to be in the highest and best sense, and I should like to feel every man who passes through the office has gotten some thing valuable to him. And don't forget that if a man can learn from his chief, his chief can also learn from him.

Don't despise the practical side of your profession. Architecture is a plant of which the root is science—the flower is art. Neglect the root and what happens to the flower?

Don't despise the artistic side either, if you have a practical bent. Be a well-balanced man.

If you will constantly bear in mind that you are training yourself to become a practicing architect, you will see every day's work from a new and interesting angle.

Therefore learn to think and act as an architect, not as a mere draughtsman. See your job in the big, as a whole, and see the part you are working on at any time in relation to the whole, in scale, in proportion, in light and shade, in color and in materials.



Learn to use materials properly—their characteristics, textures, possibilities of finish, their suitability for various uses, their limitations and their durability. Wherever you go, keep looking at them to see how other fellows have used them and how well or badly.

Remember the good old adage—"All work and no play makes Jack a dull boy". It is perfectly true that in the seven and a half hours of a working day it is impossible to learn enough about architecture for an ambitious man to make sufficiently rapid progress, and that some of his time outside the office must be given up to study. But not all of it. The ideal architect is a cultivated gentleman. Culture is not to be attained by the mere acquisition of facts but by the digestion and assimilation of a wide range of ideas. Architecture touches life at all points and unless an architect knows life, the life of the past as well as of his own time, his work will be lifeless, dry and juiceless. He must therefore be an omnivorous reader of great literature, fiction, essays, history and biography. He must therefore mix with the men and women of his time to know human nature, to be at ease in any society in which he finds himself at home. He must cultivate the acquaintance not merely of men in his own profession but in other professions and occupations and get their points of view. He should hear good music and go to the play. He should see and study good pictures and sculpture. And he should not neglect his body while storing his mind. Take plenty of exercise and keep the blood buzzing through your body. And at all times, in and out of the office, whether working or reading or doing any one of the many things an active mind suggests, **have a good time!**

Any man who says he hasn't time to carry out such a program, I would refer to the example of Theodore Roosevelt who found time to read books, write several, take lots of exercise and all the time be very much President of the United States. We can't all be T. R.'s but his life has only twenty-fours in it just like ours.

When you are working with several others on a job, get to know as much about the job as you can. Don't become so absorbed in the part you are doing that you lose touch with the rest. The part you are doing is no more important than any other part—it is only a part and it is to fit the other parts. Some men fear that if they leave their table they'll be accused of

loafing. Now there are four types which the experienced architect picks out in a very short time.

A. The honest, serious, conscientious man who buries himself in what he is doing and barely budges from his table.

B. The man who rarely leaves his own place but makes a pretense of being very busy, and thinks he gets away with it.

C. The man who is nearly always at someone's else table for any one of a dozen bad reasons.

D. The man who is thoroughly interested in his own work but is also interested in the job as a whole, who isn't afraid to leave his table if he wants to and needs to for any one of a dozen good reasons. Who knows in a general way what else is going on in the office and yet manages to get his own work done.

If a man wants to loaf, let him loaf with his head and tail up—openly and frankly loaf. But let him never soldier. Loafing may be resting, but soldiering is "not cricket".

Cultivate a sense of proportion between effort and result. There is a type of man, who, if he has the plan of a room to make at 3/4" scale draws the plan of every window box with every tongue and groove and shows the weights. Another type delights in the endless repetition of some insignificant detail. Others waste hours in elaborate lettering instead of clear simple titles.

Methods and customs are not absolutely inflexible; they must change from time to time if there is to be any progress or growth. But it is essential to the success of the work of the office that certain things be done in exactly the same way by all of you, until some better way is devised. Suggestions for improvements will be welcomed and considered. They should be reduced to writing and dropped in the suggestion box.

**Office Hours:** Office hours are from 8:30 A.M. to 5 P.M. for five days of the week. During June, July, August and September the office is closed on Saturday. Through the other eight months Saturday hours are from 8:30 to 12.

A reasonable adherence to these hours is of course expected. No office can be run with any degree of efficiency if the men straggle in at all sorts of hours. I recognize that the exigencies of the work may detain you after hours and that there must be give and take. But



you must not habitually come late and habitually make up the time at the close of the day.

**Holidays:** The following holidays are observed: New Year's Day, Lincoln's Birthday, Washington's Birthday, Decoration Day, Fourth of July, Labor Day, Columbus Day, Election Day, Thanksgiving Day and Christmas.

**Vacations:** The vacation period ranges from July to October inclusive. A man who has been here for six months or more prior to July 1st is entitled to a vacation of one week—if for a year or more, to two weeks.

**Salaries and Overtime:** Salaries are paid monthly on the following plan:

You receive a certain fixed salary each month. Overtime is paid for at the regular hourly rate plus one hour's time for dinner. Your hourly rate is determined by dividing your annual salary by 215, the average number of working hours per year. Your regular salary and the total overtime, if any, are then added together; absence is deducted for at the hourly rate; in case a man has had no overtime in the month, he is paid his full salary and permitted to make up absence the next month. If he has had overtime, the amount lost is deducted from his overtime.

A raise in salary is a recognition of increased ability and is not given "because I haven't had one in a long time". There may be, and usually is, a reason.

**Telephone Calls:** Please pay Miss Wagner for all personal telephone calls at the time of the call.

**Library:** Use the library freely and keep freshened up. I only ask that you treat the books carefully and with respect. It is not merely their cost—no lover of books will abuse one. Piling them open one on top of another on your table, soiling or tearing the pages are high crimes and misdemeanors.

Return all books yourself to their exact and proper places at the end of the day.

**Files:** No one except the person in charge of the file-room is permitted to take a drawing from or return it to the files.

No one in the drafting room is permitted access to the correspondence files under any circumstances whatever.

**General Advice:** Co-operate with the man in immediate charge of the work you are doing. Remember that you may be in charge of a piece of work with him to assist you some day. Do your best to maintain pleasant relations

with the other men in the office and remember that after all the work and its success is the thing.

**Use your head.**

**Be thorough.**

**Take nothing for granted**—check it up or look it up.

When you don't **know**, ask or look it up.

When you are not **sure**, ask or look it up.

Remember that it takes less time to do thing right in the first place than to correct mistakes.

When in doubt don't leave out. Too much information is better than not enough—but find the proper mean.

Keep clear and explicit written notes. Don't trust your memory. A piece of paper and a pencil beats the best memory into a cocked hat. But don't spend all your time making notes. Be enthusiastic about it, but reasonable.

**Don't duplicate your own effort** as you work nor those of other men. Before you begin a piece of work **make sure** by **asking** whether anyone has tackled it before and just how far he got.

Don't be afraid to ask questions of the proper person at the proper time. When you are absolutely tied up is one of the proper times. Don't keep running to me or to the man in charge of the work to ask questions. As they occur to you while you work, write them down and submit them all at once for settlement. This saves time for everybody.

**Do your own thinking**—and when you strike a snag, don't put it up to me or **anyone else** to do your thinking for you. Reason out for yourself the best solution of the trouble you can and give the results of your thought, **not of your failure to think**. And when you reason be sure your premises are correct.

Learn to think of architecture in three dimensions.

Take pride in making your work cost the office as little as possible.

Keep track of your time on everything you do and make the time bear a proper relation to the commission that will be received for it and remember that every hour you spend on it carries an overhead charge.



Sordid as it may seem, an employer weighs his men according to their productivity. And when the pay roll has to be cut down it is the unproductive man who goes first, not the man who does the most work at the least cost in time and in worry to the Boss. Never fool yourself by thinking, "I may be slow but I'm good". If you are slow you may be good, but not as good as though you were good and rapid. Rapidity and accuracy are the result of clear thinking, concentration, and the co-ordination of brain, hand and eye. If your brain works slowly don't admire it just because it is yours.

Ask yourself how much time you waste in the course of the day, by thoughtlessness or carelessness or forgetfulness or unnecessary repetition or marking time or soldiering or supplying the paper factories with the finest pulp or oratory or argument. Such time is paid for in money and if all the time wasted in such ways in all the offices in the country could be estimated in dollars and cents the total would be enough to found a home for indigent architects.

Try to keep your place in order. Don't let stuff accumulate in it. The place for waste paper is in the baskets not on the floor.

**Drawings and Workmanship:** Take good care of drawings. They have to be printed from and must be kept clean, untorn and uncrumpled.

Draftsmanship, meaning the ability to express architecture in black and white, clearly and cleanly, **is expected** of every man in the office. Messy, careless, sloppy, dirty drawings are not tolerated because there is no excuse for such work.

It is just as easy and takes no more time to make a clean, clear, well arranged drawing than a dirty, mixed-up one. Strike the happy mean between the old maid and the slouch. It is just as easy and takes no more time to draw a clean, good line than a ragged and sloppy one. A well-sharpened pencil with a symmetrical point is the first step toward a good line.

Your draftsmanship should be suited and adjusted to the kind of work you are doing. The pencil you use and the line you make for small scale drawings are not the ones for full size. The same applies to sketches and working drawings.

It requires the exercise of good judgment to make the right kind of drawing for the particular purpose for which it is intended.

When you begin on a job already started but new to you, the first step is to examine the general drawings and specifications to get the relation between what you are about to do and the rest of the job. Don't go it blind.

When you start a new piece of work collect your information as to the practical requirements as soon as possible.

There is an information book which gives all sorts of practical information. This is in charge of Mr. Cardiff who keeps it up to date. Consult it freely. If you have an unusual condition not covered by the information book, he will get it, give it to you, and record it in the book.

There is also a book containing profiles of trims, bases, cornices, etc., details of window boxes and frames, etc., etc., of all sorts and kinds. They are all good. Except for very special rooms, consult the specifications, see what will comply and get me to decide which of these I prefer to use.

Don't work too close; allow reasonable play between rough work and finish. To be stymied of an eighth of an inch is absurd. With the best of care the building will vary from the drawings and this must be discounted in advance.

**Sketches and Studies:** Sketches and studies are sketches and studies, not pictures.

Sketches and studies are for the purpose of establishing general forms and shapes, scale and composition. They should be free, rapidly drawn with a soft pencil. If they have an interesting and sympathetic quality so much the better. But that quality should be a by-product not an end to strive for. Think of them as architecture not as drawings of architecture. Think of the thing to be built not the instrument.

While in studying something, for example a doorway, you need and I need to see it in its entirety in order to judge of proportion, scale, etc. But the builder in ninety-nine cases out of a hundred needs only a partial elevation. Therefore, when you and I have settled on the study what it is going to look like and you proceed to translate your study into a working drawing, give the builder only what he needs.

When you have made studies for anything and are interrupted, or the work is deferred, turn the studies and data over to the man in immediate charge of the work. Don't let them get buried in your alcove.



**Working Drawings:** Working drawings are neither studies nor sketches nor pictures—they are working drawings.

A good working drawing is that which gives the builder exactly the information he needs to build from, no less and no more.

It must be clear and clean and simple.

It must be arranged in an orderly and readable manner on the sheet.

It must be accurately drawn so that scaled measurements will agree with figures.

It must present the essentials and nothing superfluous.

It must avoid unnecessary repetitions.

All titles for drawings must be explicit and comprehensive but brief, so that the title, copied on the index to drawings, will tell exactly what the drawing covers. A good short comprehensive title is hard to compose. Learn to do it.

All final drawings are to be placed upon a sheet of a size standard for that job. No drawings of odd and fragmentary sizes are permitted. In every set there should be provision for sheets for the miscellaneous drawings and details that are inevitable. These sheets, with border lines ruled and certain titles printed are kept in the file room.

### **Working Drawings.**

**Quarter Scales:** In beginning a set of 1/4 scale working drawings the first thing to do is to list up the number and kind required. The next step is to settle the size of the sheet which will be standard for the job and how the drawings may be best arranged on them.

The next is to lay out the key plan on bond paper, copying the sketch plan with all its faults and inaccuracies.

Don't try to correct and adjust as you go along.

(For a building standing free, without lot-line restrictions, work from the inside out—that is, from finished dimensions of rooms. With lot-line restrictions work of course from the outside in.)

Having laid out the key plan, go over it to see where things are tight and cramped, where space is wasted, whether sufficient allowance has been made for wall thicknesses, furring and the like, examine axes and see what would follow from shifting any of them.

Get all this firmly fixed in your mind. Then pick out the best place to begin adjusting and proceed to adjust in a broad and general way,

avoiding minor details like the plague—(I mean, for instance, figure out what the total thickness of outer walls will be from plaster to outer face but **don't draw** anything but the inner and outer lines at this stage; indicate windows with four lines—two showing the width and two showing the box.)

Then lay out **all** the other plans, **all** the elevations and **all** the sections in the same general way. These should all be quickly done with just enough accuracy for this preliminary stage of the work, which is for the purpose of finding out where the snags are (sections plenty of them, are great snag-revealers) and getting everything moving and brought up to the same point of progress.

Unless the job is in an unusual hurry, the man in direct charge should do all this work or at the most with one other to help him.

At about this point the client is usually to be consulted and further adjustments and alterations made.

Then get prints of these drawings for tentative steel, heating and ventilating, and while these are in the engineers' hands, utilize the waiting time to collect data on plumbing fixtures, electrical work, elevators, dumbwaiters, kitchen and laundry equipment, etc., etc., for future incorporation in the drawings. Up to this time everything is loose and free, nothing really settled, nothing perhaps absolutely accurate.

By this time these preliminary drawings will be covered with free hand notes, column centres closely approximated, ducts shown free hand with sizes marked, approximate positions of rising lines for heating, soil pipes, electrical outlets and the like.

Go over them carefully to see what effect this or that will have on the architectural appearance, interior and exterior, and what sort of adjustments must be made. Then start a fresh set of drawings on bond paper carefully and accurately drawn, filling in details in the order of their importance and nailing down important or complicated dimensions as you work.

Keep all drawings going in this set as the preliminary set. Don't show all the details carefully and finally on the first story and then find out that some of them have to be changed on account of basement or upper story conditions, or because you didn't know that structural member would run through it. Don't show W.C.'s carefully and finally and find that the lead bend comes smack over a steel beam



There are a lot of such don'ts. There will be no excuse for such occurrences because all such conditions should have developed themselves in the preliminary drawings.

For certain types of buildings this set on bond paper will be the final set. For more important buildings they will be traced on cloth.

This must be decided at the time the second set is started—for if they are to be traced on cloth there is an immense amount of work that can be put straight on cloth and thus avoid an enormous amount of unnecessary repetition. For example: Door swings have been established, probably freehand, on the preliminary drawings—**don't repeat** them on the second set and then trace them all over again on cloth. Joint sizes have been marked on the preliminary drawings—unless changed to accommodate the structural or finish conditions **don't repeat** them on the second set and then trace them all over again on cloth. **Don't repeat** notes taken from the preliminary set on the second set and then repeat them again on the cloth set. All indication of material will be drawn on the cloth.

We now come to a very important stage—the placing of notes and figures on the drawings. Take one room in a building as an example—it may have the following and more, in the floor, in the walls. Floor plugs, base plugs, socket outlets and ceiling outlets with their ratings, switches, push buttons, thermostats, vacuum cleaner outlets; radiators or registers with their sizes; ducts with their sizes; rising and falling pipes; chases; figured dimensions; the name of the room and its number; the numbers of the door and window openings; notes of special conditions. To arrange all this mass of material so that it is all legible and clear, so that notes don't come just where dimension lines and tick-marks are, and so that the room is not so cluttered up with it that the eye can't see the room, takes thought and care; it can't be done hap-hazard.

### Working Drawings.

**Lettering:** Lettering must be of moderate size, clear, compact and distinct. Avoid eccentric, affected or fantastic lettering.

### Working Drawings.

**Figuring:** Now as to figuring: One of the most difficult things a draftsman has to do is to figure a drawing simply, clearly and properly. The tendency is to give too many figures, multiplying the chance of error.

Make your figures of moderate size, clear, black and distinct, and if fractions must happen, don't make them of microscopic size, just because fractions are smaller than whole numbers.

In laying out a plan we of course work from main axes and from finished dimensions. Establish these figures for your own convenience and that of others as you work, but when you figure the plan finally, figure from rough to rough, remembering that brick walls are built first, tile or stud partitions thereafter and the finished work is installed last. Remember that in a frame building the frame is erected before the chimneys are built.

In general, figure from center to center of openings, interior as well as exterior. Partitions are to be figured from side to side.

Totals are essential.

Fractions are to be avoided wherever possible. If you get eighths of an inch your figuring is wrong somewhere. Find the hair and pull it out.

### Working Drawings.

**Notes:** Don't be afraid of putting notes on drawings. Notes clearly worded are invaluable. But be sure they are clearly worded and tell exactly what you mean—and be sure you know what you mean. An ambiguous note can make more mischief than none at all.

A great deal of repetition may be saved by general notes, which should be assembled in one place on the sheet. For example, it is the common practice to figure the size of every door at every opening; doors may be usually divided into two or three types as: Room Doors, Closet Doors, Double Doors. A general note stating that "except where otherwise specially noted doors will be of following sizes: Room Doors 3.0x7.0, etc." will suffice and save an immense amount of time.

**Details:** Rough out details on tracing paper. If you are studying the four walls of a room, work them up over each other, and then assemble them on the final sheet. **Don't make completely finished drawings on thin paper and then trace them all over again on the final sheets.** If you indicate materials on the preliminary studies, do it free hand. This method of working, if intelligently carried out, is a great time-saver—if unintelligently, it is the worst time-waster I know of.

The theory is that it is difficult to plan out the position of the various necessary plans,



sections and elevations that go to make up a finished sheet in advance with the greatest clearness and without loss of space. But if they are roughed out on separate pieces of thin paper, the latter can be arranged logically, clearly and in a much condensed form within the border line of the final sheet. Lots of men completely misunderstand this very simple method, which doesn't take the brains of a Michael Angelo to grasp.

When you have a close condition rough it out at full size to make sure what you propose will work, and save the full size study. In certain cases you may find it advisable to make a number—so that by the time the scale detail is complete the job is almost full sized also. Then assemble them on a final sheet.

A detail to be sent to a country carpenter must usually show construction, whereas to show construction on one to be given a first class cabinet maker is simply waste of time. Use judgment about such things.

When you are full sizing, rough out the profiles, getting the main facts as close to what you think I like as possible and submit them in that form. Don't submit finished drawings; they may be so modified in some part that everything else is affected. As to ornament remember that you are ornamenting construction, not constructing ornament—it is the profile that counts; get the profiles right and then we will decide what ornament is suitable for those profiles.

In making drawings of an important room, remember that it is quite as essential to show the accurate locations of electric light outlets, switches, base plugs, floor plugs, vacuum cleaner outlets, thermostats and the like, as any other item of information respecting the room.

**Checking:** When a drawing is finished as far as you can carry it, hand it over to the man in charge of the work for checking. When it has been checked it will be returned to you for correction if necessary. The moment you have corrected it, return it to him again.

You will be held directly responsible for the correctness and completeness of your drawings. If your drawings are wrong the work will be wrong. The fact that they are to be checked does not relieve you then or thereafter of your responsibility.

**Supervision:** If you are sent out to superintend, observe the following:

Fill out your report blanks fully and clearly remembering that you are the office eyes and ears.

Don't let anyone on the job get too familiar with you. Call anyone on the job by their first or last name, if you like, but don't give them a chance to call you anything but Mr.

The contractor is not the natural enemy of the Architect. Be just, fair, and firm with him and his men.

Keep your temper. It is well sometimes to show righteous wrath—but do it deliberately and with purpose, not because you have lost control of yourself.

Don't neglect practical things for the esthetic or vice versa. Cover the job thoroughly. Make written notes as you go through.

-----

It is impossible to state here everything to avoid or look out for. Therefore I say over and over more and finally, **USE YOUR HEAD!**



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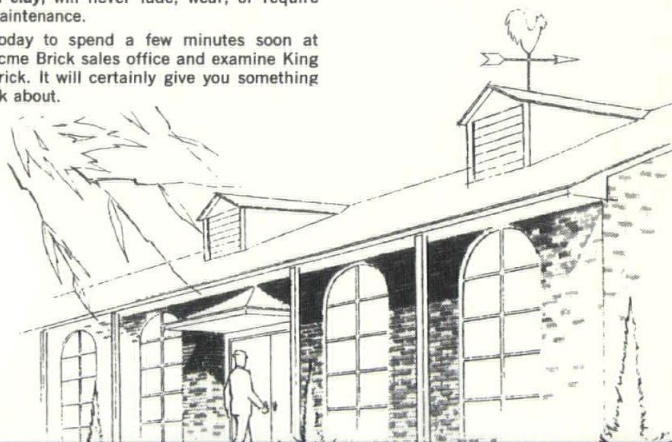
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*"Mies is my shepherd; I shall not want.*

*"He maketh me to lie down in glass boxes;*

*"He leadeth me besides sterile buildings.*

*"He restoreth my soul;*

*"He leadeth me through the universal  
spaces for his name's sake.*

*"Yea, though I walk through the valley of the  
shadow of Wright, I will fear no evil;  
for thou are with me; thy marble and thy  
bronze they comfort me;*

*"Thou preparest a table before me in the  
presence of everybody,*

*"Thou anointest my head with modeules;  
my detail runneth over.*

*"Surely Johnson and Bunshaft shall follow me  
all the days of my life, and I will dwell in  
the house of Seagram forever."*

## Thiry to Capital Planning Post

WASHINGTON, D. C. — Seattle architect Paul A. Thiry, FAIA, has been appointed by President Kennedy to a six-year term on the National Capital Planning Commission.

The commission is in charge of overall planning in Washington, and has responsibility to designate urban renewal areas and approve redevelopment plans.

Thiry replaces architect Alexander C.

Robinson, III, FAIA, of Cleveland, whose term on the 13-member commission expired April 1. Thiry becomes one of five members appointed by the President. Other members are ex-officio representatives of Federal and District agencies, the House and Senate District Committees.

Thiry has served as chairman of the American Institute of Architects' Committee on the National Capital since 1960.

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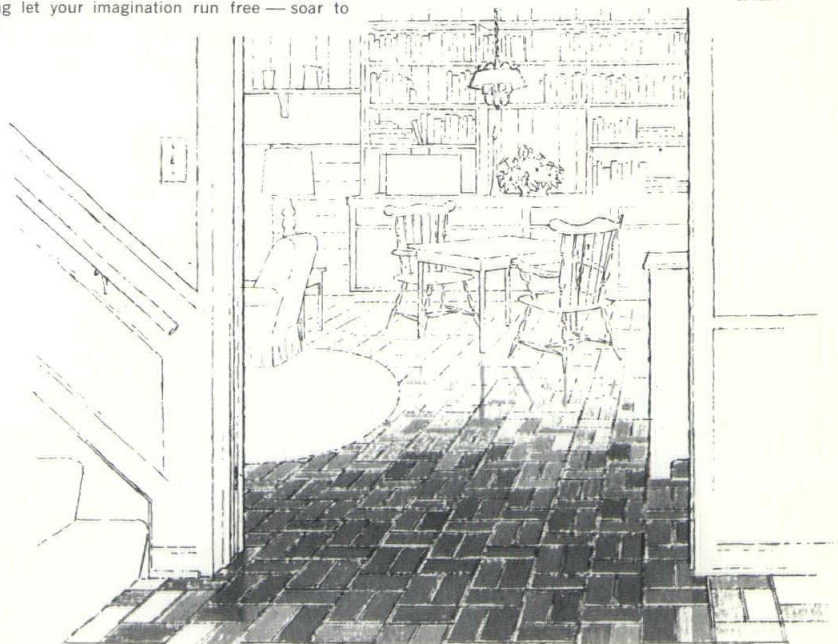
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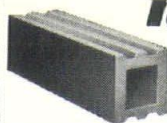




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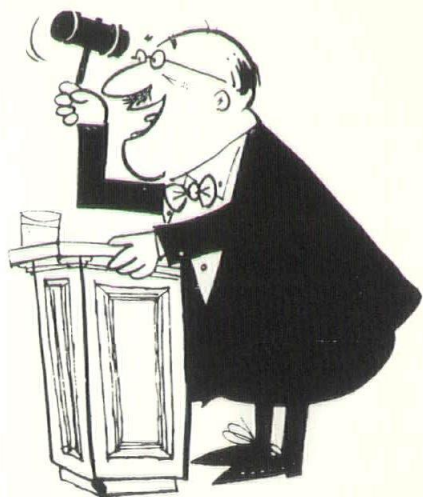
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## Miami Convention Makes Bylaw Changes

the business session, the AIA convention in Miami, gave its blessing to each of the proposed by-laws changes: (1) the right of chapter presidents to cast votes at the convention for absent delegates; (2) termination of corporate membership "without prejudice" to those members who enter into unapproved types of work; (3) continuation of the supplemental dues as a source of funds for new programs and projects, with certain modifications in the method of assessing these dues; (4) mortgaging the property of the Institute to plan and finance

the erection of a new AIA headquarters building; (5) enlargement of the Judiciary Committee from three to five members, with authority not only to hear, but to make decisions and assess penalties on cases which come before it; (6) change of title of Regional Director to "Director;" (7) election of three vice presidents (in place of current second vice president); (8) change in the composition of the Executive Committee to contain only the officers of the Institute, and (9) change the frequency of Board meetings to four times a year, rather than three.

The Board of Directors met both before and after the convention. In key actions, the Board (1) authorized publication of a "Digest of Judiciary Cases" to be prepared from files of the last ten years, preserving the anonymity of the parties involved; (2) established policy that the competition for the design of the new headquarters building will be open to all AIA corporate members in good standing; and (3) authorized the AIA-NCARB Liaison Committee to develop a model registration law.



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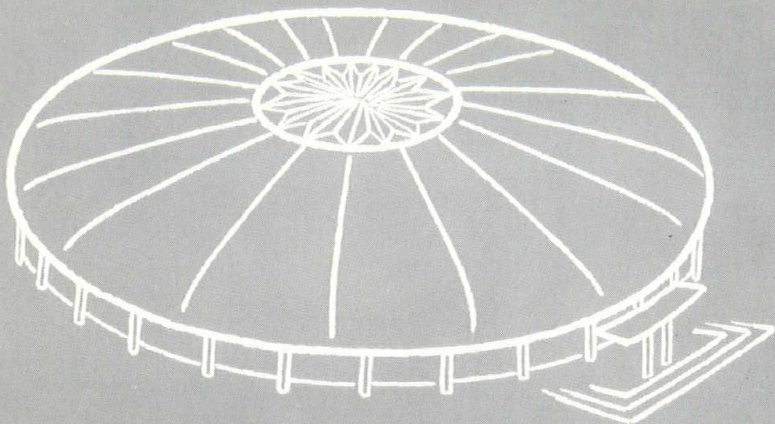
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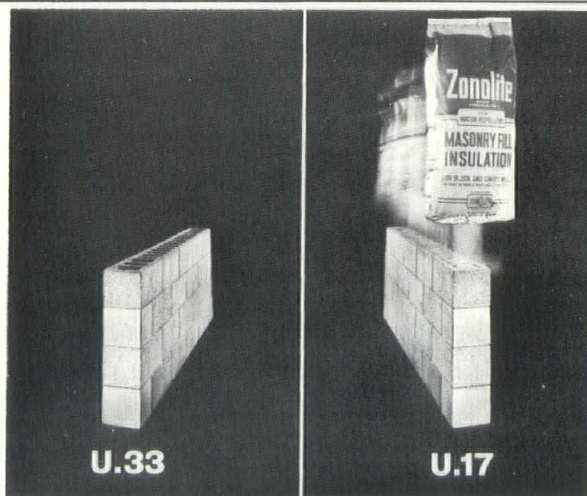
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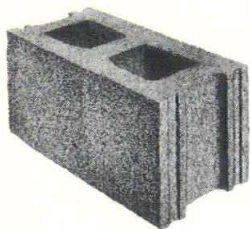
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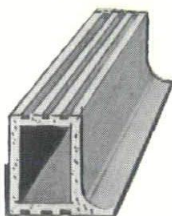
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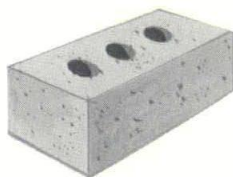
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## Delegation to Washington

President Louis H. Geis and Secretary Frank Fisher represented the Kansas City Chapter as members of a delegation of Architects and Consulting Engineers which met in Washington June 20 to protest the growing trend of government into the areas of private enterprise, and particularly in the fields of architecture, engineering and surveying.

The delegation recommended that government agencies limit their activities in these fields to those consistent with national security and the public interest, whenever such services cannot be provided by private professional firms.

It was urged that staffs of governmental agencies for which funds are appropriated be limited to the preparation of preliminary studies, planning, budgeting and supervisory management control, with all phases of detailed development, design, preparation of drawings, and other contract documents to be awarded to established private firms in the appropriate fields of professional practice.

Senate Bill 1093 and House Bill 4926 were cited as identical "Anti-Government Competition" bills, the passage of which would do much to create an effective partnership between the engineering and architectural sections of federal government agencies and the many independent and efficient consulting firms in private practice.

Nicholas Chryssafopoulos, resident manager of Woodward-Clyde-Sherard & Associates, served as moderator for the discussion at a breakfast in the Speaker's Dining Room of the House Office Building. Attending were Missouri Congressional representatives and administrative aides of Senators Long and Symington.



## Proposed Technical Center

The Engineers Club of Kansas City proposed to take over the former Riveria Club on the lower mall of the Broadway Valentine Shopping area for the establishment of a Technical Center for use by engineering and allied professional groups.

The new facility would utilize movable partitions to provide meeting rooms space for approximately 200 and a permanent cocktail lounge with separate access.

Under permanent club management, the meeting space would be used by technical societies Monday through Thursday evenings,

with dining and dancing for members on Friday and Saturday evenings.

Catering would be under the management of Charl-Mont.

Proposed on a non-profit basis, the Engineers Club anticipates that, with the professional support of technical and professional groups, the Center would serve as the site for periodic technical exhibits, special technical programs and party functions. A permanent full time secretary would be available to all participating societies to keep books, mailing lists and perform other secretarial services.



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