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August, 1949

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[August, 1949] 7
Cleveland Chamber of Commerce
Awards for Excellence in Building

1. Apartment House which was awarded a medal for excellence in building by The Cleveland Chamber of Commerce. It is owned by Shaker Club Apartments, Inc. Architects were Cutting and Ciresi; Builders: Keys and Treuhaft.

4. New plant of the Perfection Stove Company which received the Medal Award in the Large Factory Building Class. Engineers: George S. Rider Company; Builder: George Rutherford Company.


7. East Ohio Gas Company building at 1201 East 55th Street was Medal winner in the Non-Retail Commercial Building Class. Designed by Wilbur Watson Associates, built by Hunkin-Conkey Construction Company.


See Story on Page 10
RALPH WALKER, PRESIDENT OF A.I.A., TO SPEAK AT A.S.O. ANNUAL CONVENTION

A record attendance at the 15th Annual Convention of the Architects Society of Ohio to be held at Hotel Allerton in Cleveland, October 13th and 14th was assured when it was announced that Mr. Ralph Walker, President of the American Institute of Architects and a member of the New York Architectural firm of Voorhees, Walker, Foley & Smith, will give the main address at the Convention Banquet on Friday night. The topic of his address will be announced in the September Pre-Convention issue of the “Ohio Architect.”

The moderator for the Seminar on Planning being held Thursday morning, Oct. 13th, will be Ernest J. Bohn, Chairman of the City Planning Commission in Cleveland and Director of the Cleveland Metropolitan Housing Authority, Herbert Starick, Director of City Planning in Dayton, Ohio will speak on “City Planning,” Proctor Noyes, Director of the Cuyahoga County Regional Planning Commission will speak on “Regional Planning”; and a talk on “National Planning” will be given, speaker to be announced in next month’s “Ohio Architect.”

The luncheon following the seminar on planning will be addressed by Hugh Pomeroy, Director of Planning, Westchester County, New York.

The luncheon on Thursday, Oct. 13th, will be addressed by his Honor, Thomas Burke, Mayor of Cleveland who will give the convention the official word of welcome to Cleveland. The seminar at Nela Park, world center for lighting research on Thursday evening has been practically completed, starting with the inspection tour, refreshment, dinner, and auditorium program, and cocktails.

The ladies program is also practically completed and according to Mrs. J. Byers Hays and Mrs. Frank Draz, co-chairmen, nothing will be overlooked to give the ladies a most enjoyable time.

The Building Material Exhibit in the Main Ballroom of Hotel Allerton, according to all indications will be one of the best ever put on by the Building Industry. Emphasis will be on new materials and their uses in building construction. So much enthusiasm has been shown for the exhibit that practically all available display space has been sold.

The Cleveland Chapter of A.I.A. extends a most cordial invitation to all architects to attend the Convention and view the Building Materials Exhibit. Practically

the entire mezzanine floor of Cleveland’s Hotel Allerton has been turned over to the Convention Committee for the use of the A.S.O. Seminars and meetings will be held in the Chester Room and the Building Materials Exhibit of 36 booth spaces will be in the Grand Ball Room. Among the exhibitors who have already arranged for space are Westinghouse Electric, Aluminum Co., Owens-Corning Fiberglass, J. A. Zurn, Williams Pivot Sash, Neo Sales, W. J. Marshall, R. L. Wurz, Geist Coal & Supply, Lumiland Distributing, H. H. Robertson, Metropolitan Brick, U. S. Plywood, Benjamin Moore, Josam Mfg., Chamberlin Co., Midwest Acoustical, Rusco, Cleveland Builders, Weatherseal, Geo. P. Little, Graham Co., Vermont Marble, Pittsburgh Plate Glass, Alberene Stone, Johns-Manville and others. A complete list of exhibitors with booth locations will be printed in next month’s issue of “Ohio Architect.”

A large, beautifully furnished room has been set aside for the Cocktail Party and another for the A.S.O. Competition Displays. The visit to Nela Park and the entertainment and program to be afforded there is well-worth the trip to Cleveland alone. World-famous for its development of lighting, it offers graphic presentations of the progress and adaptation in lighting and a glimpse into what may be expected in the near future. Famed for their hospitality, Nela Park officials promise a real party for the architects. The business meeting, with its reports of A.S.O. activities for the past year and its other subjects of discussion is important to all.

A.S.O. COMPETITION NEWS

Anticipating a large number of entries, the A.S.O. Convention Committee has provided a special display room for competition drawings. It is urged that architects read the 1949 Competition program carefully so that no drawings be disqualified on technical requirements. According to Joseph Ceruti, chairman of the Convention Competition Committee, an outstanding group of architects have been invited to serve on the jury of awards. Let’s make this Competition and Exhibit a truly representative work from architects all over the state of Ohio. All entries must be mailed postage prepaid or delivered with the words “Architectural Competition, 1949” clearly printed on the package to arrive at the Allerton Hotel not later than Tuesday, October 11, directed to Ernst Payer in care of the Hotel Allerton, Cleveland, Ohio.
Recognition of meritorious work is an important stimulus in any field of endeavor. In order to furnish such a stimulus for designers and builders of Cleveland, in 1916 the Cleveland Chamber of Commerce established a system of medal awards for merit in building in several classes of construction.

Qualities considered in making these awards are attractiveness, comfort, sanitation, safety and structural soundness of the buildings. The Construction Industries Committee, which acts for the Chamber in this matter, endeavors to select the best buildings erected in Greater Cleveland each year in five classes: apartment houses, factory buildings, retail commercial buildings of three or less stories, non-retail commercial buildings of three or less stories, and altered facades.

The classes of buildings considered are by no means the only important ones. The more monumental buildings, however, such as churches, libraries, auditoriums, schools, etc., always receive the most careful artistic and scientific consideration in general design and detail, and criticism or encouragement of them is entirely outside the purpose of this award which was set up to honor the commercial type buildings.

During the war years, restrictions imposed upon the building industry curtailed construction in certain classifications. Governmental restrictions on buildings were lifted June 30, 1947 and it was the recommendation of the committee that the Chamber award medals for the outstanding buildings completed between June 30, 1947 and December 31, 1948.

Lists of buildings in the five classes, completed during this period, were furnished by the building commissioners of the various municipalities in the Greater Cleveland area, recording the following buildings:

- Apartment houses: 12
- Factory buildings: 70
- Retail commercial buildings of three or less stories: 64
- Non-retail commercial buildings of three or less stories: 117
- Altered facades: 6

As in the past, awards for 1947-1948 took the form of bronze plates, designed by Abram Garfield and executed for the committee by the W. S. Tyler Company. They are suitably inscribed and they may be affixed to the building. Certificates of honorable mention are recommended in some cases where it was felt that a building was deserving of some special recognition although another building in that class was recommended for the medal award.

Following the customary procedure, the organizations named below were asked to appoint representatives to serve on the medal awards juries, thus forming what was believed to be a group truly representative of the community at large. The committee gratefully acknowledges the cooperation of these organizations and of the individual members of the juries who gave so freely of their time and experience and whose verdicts were so carefully considered to eliminate all possible bias.

Members
- American Institute of Architects: 9
- Builders Exchange: 5
- Cleveland Engineering Society: 5
- Cleveland Real Estate Board: 2
- Chamber of Commerce—Industrial Dept: 1
- Home Builders Association: 2
- Retail Merchants Board: 2
- Women's City Club: 1

The personnel of the juries thus appointed was as follows:

- Apartment houses: W. Phelps Cunningham, foreman, and Joseph Cerutti, American Institute of Architects; Warren Bicknell Jr., Builders Exchange; Mrs. Donald Gray, Women's City Club; Hugh Selby, Home Builders Association; William A. Stinchcomb, Cleveland Engineering Society.
- Factory buildings: Edward A. Flynn, foreman, American Institute of Architects; Robert L. Free, Real Estate Board; Clifford Gildersleeve, Chamber of Commerce—Industrial Department; Kenneth H. Osborn.

8. United States Steel Supply Company received Honorable Mention for the office and warehouse at 7105 Bessemer Avenue. Engineers: Osborn Engineering Company; Builders: Darion & Armstrong.

Howard Schuele, Retail Merchants Board; A. G. Simon, Engineering Society.

Alexander C. Robinson, III, served as chairman of the subcommittee and the juries; William D. Guion, building commissioner of Cleveland, vice chairman; Joseph M. Schultz, of the Chamber staff, secretary.

Conditions governing eligibility of the buildings were:

1. the classification of a building is determined from the official building records of the municipality in which the building is located, as defined by the building code of that municipality;
2. buildings considered for the awards were those which were in the progress of construction and were given final building inspection during the period June 30, 1947 to December 31, 1948.

Factors considered in judging the buildings were:

Aesthetic Values—
- simplicity of design
- proportion
- artistic use of appropriate materials
- adaptability

Structural Values—
- quality of materials
- structural use of materials
- quality of workmanship

Economic Values—
- adaptation of space to use
- provision for cleaning
- servicing facilities
- modern conveniences

Health and Safety Factors—
- fire safety
- sanitation
- light
- ventilation
- ratio of unused land
- recreational facilities

Buildings in these classes completed during the period under consideration were checked and jury members visited and reported upon various buildings. This resulted in eleven buildings being selected as having sufficient merit to deserve consideration for the awarding of medals and certificates of honorable mention.

After careful consideration of the recommendations of the subcommittee and the juries, the Construction Industries Committee unanimously recommended that the Chamber of Commerce premiate the following buildings in the manner set forth.

Apartment Houses. The awarding of a medal is recommended to Shaker Club Apartments, 19101 South Moreland Boulevard, in Shaker Heights. This is a five-story apartment building, containing 154 suites.

Facility Buildings. The awarding of a medal to a large factory building is recommended to Perfection Stove Company, manufacturing plant and press building, 1135 Ivanhoe Road, Cleveland. Building dimensions are 855 x 110 feet and the building is four stories in height. Two exposed walls are of aluminum panels and blue glass; the west elevation is finished in shale brick. A 20-ton traveling crane is installed, which has the longest bridge of any inside crane in the Cleveland area.

A medal is recommended for the best small factory building to the Lucas Machine Tool Company, 12302 Kirby Road, Cleveland. This building has 60,000 square feet of manufacturing space; it has steel frame and Cemesto siding, saw-tooth roof, monitor type windows and fluorescent lighting.

The award of "Honorable Mention" is recommended to the United States Steel Supply Company warehouse building at 7105 Bessemer Avenue, Cleveland. This (Continued on page 19)
FRANK R. WALKER

Frank Ray Walker, who, as a partner in the architectural firm of Walker & Weeks, designed many prominent Cleveland buildings died at his home on Old Mill Road, Gates Mills on July 9, 1949.

Well known throughout the country in architectural circles, Mr. Walker came to Cleveland in 1905 and entered the office of J. Milton Dyer. Six years later he formed the partnership with the late H. E. Weeks.

Mr. Walker was born at Pittsfield, Mass., on Sept. 29, 1877. He attended public schools at Pittsfield and continued his education at the Massachusetts Institute of Technology.

After his graduation in 1900, Mr. Walker was in charge of the New York office of Guy Lowell, Boston architect, for two years. In 1902 he went to Paris to study at the Ecole des Beaux Arts, where he remained until 1904.

After serving as chief designer in the Dyer office here from 1905 to 1911, Mr. Walker formed the partnership with Mr. Weeks. Since the latter's death in 1935 Mr. Walker had continued the practice of architecture as Walker & Weeks with offices at 1230 Huron Road S. E.

He moved to Cleveland at the suggestion of John M. Carrere, who was then group plan commissioner here. In 1917-18, Mr. Walker served as professional adviser to the City Planning Commission when it was organized, and later he was a member of the commission.

Mr. Walker worked on many of the city's largest and most important business, cultural and educational buildings in his long career here. These include Severance Hall, the Board of Education Administration Building, the main Public Library, the Federal Reserve Bank Building, Charity Hospital, the former Kinney & Levan Building (now the WJW Building), the Cleveland Post Office, the Halle Bros. Co. store and the new Bond Stores, Inc., building.

He also was architect for the Indiana World War Memorial, Indianapolis; the Central Tower Building, Akron; Wesleyan College, Macon, Ga., and Tomlinson Hall, Case Institute of Technology.

Mr. Walker was architect and consultant for Public Hall in 1918, 1919 and 1922; architect for the Lorain-Carnegie Bridge from 1930 to 1935; architect and consultant for the United States Army Engineers Corps for the construction of locks and dams on the Ohio River in 1934 and 1935, and architect and consultant for the Main Avenue Bridge from 1935 to 1940.

From 1944 to 1948 Mr. Walker served as consultant to the Army Medical Library, Washington. He held professional licenses in architecture in Ohio, Michigan, Pennsylvania, Indiana, Florida, Georgia, Maryland and West Virginia and a license in engineering in Indiana.

Mr. Walker was a member of several professional societies. He was a fellow of the American Institute of Architects and a past president of the Cleveland chapter, a member of the American Federation of Arts, a member and trustee of the Cleveland Engineering Society and a past director of the Chamber of Commerce.

He served as a trustee of Western Reserve University, the Gates Mills Historical Society and the Cleveland Natural History Museum.

Mr. Walker is survived by his wife, Katharine Stone Walker, a daughter, Mrs. Joan Walker Bessom of Marion, Ohio, and a grandson, Richard Walker Bessom.

ANTONIO DI NARDO

Antonio Di Nardo, one of Cleveland's leading architect's, died in Lakeside Hospital after an illness of several months. He was 59.

Winner of many competitions, Mr. Di Nardo had gained national recognition for his work. He specialized in church design. He designed St. Augustine's church and school and St. Margaret's church, Cleveland. He designed the Mc Gregor Home for the Aged in East Cleveland and churches in Barberton and Detroit.

He drew the plans for a number of large homes in Shaker Heights and Gates Mills.

Former professor of architecture at Western Reserve University and Carnegie Institute of Technology, he also was talented in painting, winning a number of awards at the May Show with water colors and oils.

Born in Italy, he came to this country as a boy. He came to Cleveland in 1916 after attending the University of Pennsylvania, where he won the Stewardson Memorial Traveling Scholarship, which financed his studies in Europe in 1910.

A member of the Cleveland Society of Artists and the local chapter of the American Institute of Architects, he won national recognition for the design of the transportation building at the Great Lakes Exposition in 1936. He was on the Exposition's architectural commission and in 1938 was a member of the mayor's advisory committee on public buildings.

A veteran of both World Wars, he was a major in the last war, assigned to head planning at Wright Field, Dayton.
Aluminum Acceptance Growing

Two years ago, the general use of aluminum in the building industry was conspicuous by its absence. With the possible exception of combination windows and garage doors, little aluminum was being used in Ohio. Other areas, particularly the South, and many thousands of farmers most everywhere, were quick to realize the merits of aluminum for buildings and the low costs, but not Ohio.

Many hold the opinion that aluminum "is expensive." Actually, most of the meritorious aluminum building products reduce first costs. And, because little or no maintenance is required, the savings over a period of time are also very considerable.

Another popular misimpression is that "aluminum will not last." Its lasting power is best proved by the fact that many of America's finest buildings, such as the Empire State Building in New York and most Federal Buildings built during the last 20 years have considerable aluminum on and in them. The Mormon Tabernacle Roof in Salt Lake City, Utah, is another example of the excellent use of aluminum. Cleveland Stadium, all of the louvered sections, are aluminum too. Severance Hall, Cleveland, has major applications of great beauty. Other examples by the hundreds can be given that have withstood the test of time. Better than 28 years of weathering under all extremes of hot, cold and sea air, has proven the ability of aluminum to "stand up and take it."

Another generally held misimpression is that "aluminum will not last." Actually, aluminum covered buildings are noticeably cooler in summer than other types of construction, much easier to heat in winter. One major industrial plant built a few years ago of aluminum walls, confounded its designers, but happily! Heat loss factors were figured very low, of course. After this large building was completed, it was found that at no time was one of the two boilers provided taxed to capacity. Yet both were originally expected to be in full use to adequately heat the building.

This is due to aluminum's excellent, outstanding ability to reject radiant heat.

In summer, it is the sun's radiant heat, which, while invisible and having no heat of its own, has the property of heating up any mass it hits. It is this radiant heat energy that makes sidewalks "hot enough to fry eggs on" while the air remains cool. This is what makes your car so unbearably hot in summer; this is the same heat energy— that enables you to stay warm in sunlight on a cold winter day and enjoy Sun Valley, or get sunburned in zero temperature air! This energy heats you, but it does not materially heat the air... it heats you, because you are a "mass"... of which air has very little and therefore is little heated by the same heat energy.

Peculiarly, aluminum has the property of rejecting from 70% to 97% of this heat energy depending upon how it is used... it does not accept it and so interiors remain much cooler in summer. So true is this, that ground crews in the Air Forces now use "coveralls" made of aluminum foil to cover themselves when fighting the fire of a wrecked plane. They can walk up to within a few inches of a burning plane with blazing gasoline and oil generating 1800 degrees of heat, but little of the searing heat penetrates the foil to their bodies! They can fight fire in relative comfort.

In winter, the reverse happens. Of the 3 types of heat generated within, and lost from, a building, 65% to 80% of it is in the form of non-directional radiant heat,—exactly the same as that given off by the sun but not as much of it. When this heat-energy hits the aluminum, most of it is turned back from whence it came, thus keeping most of the heat where it belongs inside the building in winter, outside in summer.

In the "deep (hot) South" this ability of aluminum to keep 'em cool was the reason for a demand for aluminum that was so great it could not be filled as long as the aluminum shortage existed. The difference is particularly noticeable when one walks into the huge tobacco warehouses. Side-by-side there will be warehouses of older coverings, then a post-war all-aluminum covered one. After leaving the older one, then entering the aluminum building, the contrast is so great, the immediate

(Continued on page 26)
AN INTERESTING CONTRAST

Very often, the architectural conception and the finished building show quite a variance. This is not always true however, as the illustrations below show. At the left is the architect's drawing of the facade of the Central National Bank of Cleveland as conceived by Conrad, Hays, Simpson and Ruth, Architects in the Hanna Bldg., Cleveland and at the right a photograph of the finished product. The comparison is striking. This building was featured in last month's issue of "Ohio Architect" but through an oversight credit was not given Conrad, Hays, Simpson and Ruth for which we offer them and our readers our most abject apologies. Ed Conrad is a member of the State Board of Examiners of Architects, J. Byers Hays is past president of the Cleveland Chapter A.I.A. and Director from Cleveland on the Architects Society of Ohio Executive Committee, Paul Ruth is President-Elect of the Cleveland Chapter A.I.A. and Russell Simpson is a member of the City of Cleveland Fine Arts Committee.

CLEVELAND CHAPTER NEWS

On Monday, August 22, 1949 the Cleveland Chapter of A.I.A. were hosts to the British Building Construction Group now touring the U.S.A. as part of the Technical Assistance Program under the Marshall Plan, sponsored by the Economic Cooperation Administration.

There are seventeen members of the Team, representing all divisions of the Building Industry. Of prime interest to architects will be the architect representatives on the Team. They are:

Mr. Michael T. Waterhouse, President of the Royal Institute of British Architects, and a member of the firm of Waterhouse and Ripley, London.

Mr. Robert Hogg Matthew, Architect to the London County Council.

As part of our round table discussion the Team will examine technical and organizational methods employed in the American Building Industry which, having regard to the differences between climatic and industrial conditions on the two sides of the Atlantic, would lead both to increased and to more economical production.

To complete the day's program, certain representative projects will be visited.

H. F. HORN TO STEER CLEVELAND BUILDING CODE

Mayor Thomas A. Burke of Cleveland has named Howard F. Horn, architect, as chairman of the new Board of Building Standards and Appeals which will administer the city's new building code.

Horn, for 30 years associated with the firm of Walker & Weeks, was one of 10 men named members and alternates of the five-man board. Members will receive $2,400 a year.

A graduate of Cornell University School of Architecture, Horn was a regional project adviser for the Federal Public Housing Authority during the war. He lives at 2806 Coleridge Rd., Cleveland Heights.

Horn, one of a number of professional experts who advised Mr. Szendy in the code's preparation, was appointed to a one-year term. When it expires, his successor will receive a five-year term.

Other appointments to the board:

Clarence J. Maher, business representative, AFL Plumbers Union, two-year term; alternate, John F. Brady, Sr., general superintendent, Dingle Clark Co.

C. Merrill Barber, structural engineer and partner, Barber & Magee, three-year term; alternate, Frank Erosky, Frank Erosky & Associates.


Leo W. Schmidt, builder, Leo W. Schmidt Co., five-year term; alternate, P. D. Astry, Albert M. Higley Co.

Donald Gavin, architect, George S. Rider Co., was named as Horn's alternate.

Mayor Burke said the new board will hear all future building disputes, a duty previously resting with the Board of Zoning Appeals. The latter group will continue to hear zoning disputes.

WILL PASS ON MATERIALS

The new building board also will pass on new materials and new methods of constructions and will review the code from time to time, recommending changes.

[August, 1949]
The importance to architectural practice of an understanding of the law can hardly be over-emphasized. Some of you may wonder why I, a professor of architecture, have volunteered to talk on this subject; and just at this moment, I can’t say that I am able to answer that. Maybe it is because I have gained a greater respect for the law since I have been teaching a course in office administration for architects at the University of Michigan; or maybe I am like the colored man-servant who had a tendency to get himself into trouble and land in jail almost periodically. On one such occasion, his bossman went to get Sambo bailed out and being a little weary of the procedure, asked him, “Sambo, why don’t you do a better job of keeping away from the law?” Whereupon Sambo answered, “Honest, suh, I aint been out lookin’ for de law, de fact is dat I stay away as far as I kin, but de law just seem to ketch up wid me every time.”

Now architects are not out looking for the law, and we hope that the law will not have to catch up with too many of the profession. However, in part of our practice, architects are placed in a quasi-legal advisory position toward his client so that an elementary knowledge of the law is necessary. As one of my students said to me last year when I was explaining a similar need for a knowledge of the law: “Oh, I understand, professor, speaking of quasi-legal-advisor, you mean that we have such crazy laws that it is necessary that all architects know something about them.” “You get ‘A’ for observation, Mr. Johnson, that’s it exactly.”

It is not intended that architects should do the work of attorneys, but as the very start of any architectural project should be accompanied by the preparation of a legal instrument—a contract between the architect and his client—and, as working drawings and specifications become parts of the legal contract between the owner and the contractor; and as the architect must design and steer around or through various building codes and zoning ordinances, it is necessary to know something of the law. The study of building law by architects should have for its purpose the development of the ability to steer courses so that neither the architect nor his clients will need to resort to court action.

Architects recognize, of course, that the practice of law is often very technical and that professional legal advice should be sought immediately if there are doubts or if difficulties arise. However, most building law is not overloaded with too many technicalities and the guiding principles of the law are not complicated. In general we have laws in order to regulate human conduct so as to bring about the greatest good for the greatest number.

But as just stated, when it comes to court action, legal controversies, or interpretation of so-called fine points of the law, the advice which every architect should follow should be to GET A LAWYER.

Now the great books tell us that the law is divided into two categories, statutory and common law. In America the common law of England forms the basis for our jurisprudence in all states except Louisiana; and in all subjects not specifically covered by legislative enactment, the common law prevails. Common law is case law, judge-made law, or law formulated by jury decisions. Common law has grown with society and as society has become more complex, new demands have been made by reason of new circumstances. New shades of meaning with new verdicts and new interpretations have not legally called for, there should be a limiting time brought about many subtle changes. Common law may differ between states and may be very intangible. It is often vague. On it rests much of the legal profession.

Another classification of the law might be called “civil” law versus “criminal” law; that is, a civil offense as distinguished from a crime or misdemeanor is an offense against an individual rather than one that effects society as a whole, the state. There are law courts for civil cases and law courts for criminal cases. Civil cases usually ask for damages, whereas criminal cases ask for incarceration or similar penalties. Murder, manslaughter, arson, larceny are crimes, whereas slander, trespass, breach of contract and negligence are civil offenses, usually classified as torts.

Another distinction may be made between law and equity. In this country, as in England, there are courts of law and courts of equity, called chancery courts in England and in some of our eastern states. In general equity is said to step in where the law leaves off and often a case will be tried in a court of law, and then the judge declares that the court is acting “in equity” when he asks that justice be done. For example, the law may prove a man guilty of breach of contract. The law may impose a fine and state that court costs shall be paid, but it is up to the judge, as chancellor, to see that wrong is remedied; in other words, that equity is done. “Equity will not suffer a wrong to be without a remedy” is the fundamental maxim of equity, dating back to English medieval courts where chancellors gained their power directly from the crown. Through equity the court can order a person to complete a contract, or make a proper money settlement, or pay alimony. Equity deals with injunctions, specific performance, foreclosures, accounting, bills to quiet title to real estate, and divorces; actually courts dealing in equity are not limited in the remedies which may be granted.

There are still other classifications, but for our purposes it seems unnecessary to go further with the different kinds of law and judiciary courts. Most architects are concerned with business law as it affects the building industry, and should therefore be conversant with contract law, agency, torts, liens and equity, particularly as these subjects affect property titles, rights and adjustments. It goes without saying that architects should be conversant with local and state statutory codes as they affect building and zoning. Architects should know the difference between hiring a person as an employee or agent under contract, and as a contractor. A contractor has one status in the eyes of the law, while an employee, an agent has another.

Contract law: A contract is an agreement enforceable at law, made between two parties, consisting of a promise to do an act on one side for a consideration on the other. There must be a trade, something done on one side for something in return on the other. Contracts may be either written or verbal, though of late years it is usually conceded that verbal contracts are not worth the paper they aren’t written on.

Contracts should be well written, and should: 1. clearly define the parties of the contract; 2. state the place and date of the agreement; 3. clearly describe the agreement as to the work to be done with all conditions set forth; 4. give the consideration, be it money or deeds, and 5. be signed by the contracting parties. In addition, although clause of some kind, otherwise some states provide that a contract may be in force for up to ninety-nine years.

To be legal there must be an offer and an acceptance. (Continued on next page)
The Architect and the Law

In order to avoid the appearance of a legal document, many architects prefer to write up a contract in the form of a letter; some ask for the return of a signed duplicate copy; others write a letter as evidence of a verbal agreement. However, in dealing with most business people, a bona fide contract form as set up by the AIA should find few objectors; and it may be very hard to prove that an agreement has been reached without a properly signed contract.

It is true that the contract for the construction of a building is a serious and profound document. The description of the agreement usually includes the working drawings, the specifications and the general conditions. These are definitely part of the contract documents, and as these are the responsibility of the architect, great care must be exercised in their preparation. The architect can shirk his responsibility here, no matter how many clauses he writes into the general conditions that "the contractor shall deliver a complete job, no matter how much is omitted from the drawings." The architect must show the dimensioned pattern for the building and specify the exact materials to be used. The procuring of material, labor, and the fabrication of the building are up to the contractor. The architect must be wary not to infringe upon the contractor's responsibility, otherwise he may become jointly liable. At the same time he must be sure that his drawings are reasonably complete and accurate, and his specifications clearly written in order that there is no ambiguity to the contract, for which he will be directly liable.

In signing a contract, one must be sure that the parties involved are legally responsible. For example, a contract with a minor or an insane person, or with one who is intoxicated, or one who is practicing illegally is not binding. In some states, Sunday contracts are illegal: For example, to write a contract with an engineering student not yet of age for engineering services would not be legal on two counts: 1. he is a minor and 2. he is unlicensed to practice engineering. As architect, if you signed for such professional services, you could break the contract as soon as the errors were discovered. However, as a case of equity, he might still be able to collect for his work if it had already been done; but the fact that he was practicing illegally—that is, without a license—could suggest fraud, in which case the whole transaction might be dropped.

Another interesting case, by way of illustration, is that of a contractor who met an owner and his architect one Saturday evening at the owner's club where the owner entertained the three-some at dinner and drinks at the bar. All drank heavily and at 2:00 a.m., just before the club closed, the contractor signed and dated a previously prepared document to build a $50,000 residence for the owner. Two weeks later the contractor had started excavation and had moved some materials onto the site, but suddenly stopped work and claimed the contract was void. He claimed exemption from the original contract on two counts: 1. that he was intoxicated when he signed and therefore was not fully responsible for his acts, and 2. that the signing took place on Sunday morning. He claimed that $50,000 was insufficient as a consideration and asked that it be upped to $60,000. Clearly this was a case for the courts. Damages were claimed on both sides. The fact that the contractor had started the job and had waited two weeks before voicing the contract was a point against him, and it was up to him to prove that he had demurred in the signing because of the low price before intoxication took place. The owner and architect tried to prove that the deal was agreed to previously and the fact that the final signing went over until Sunday morning, and after they were all a bit "high," was not a determining factor. They tried to prove that they were not intoxicated, that each drove his own car home, etc. After several weeks the case was dropped and a new contract signed with another contractor.

As to consideration, the law will recognize most any amount, no matter how small, as long as some consideration is given. It is therefore, important that the amount of payment and acceptance be clearly stated in the contract with all conditions explained. It is good business to see to it that the consideration is adequate and just, otherwise the contractor might seek an adjustment through equity, or look for a loophole in the contract, or cut corners, in order to make up for losses.

An architect should know something of the lien laws of his state and safeguard his client from unjust liens being filed against the property. In general lien laws have been written as laws of equity in order to safeguard tradesmen and labor against people who do not pay, or on time. A lien is a form of chattel mortgage against the property that is being worked upon, and is a device whereby an owner does not pay up before a certain time—the limit differs as to states from 30 to 120 days—the person who has performed a service, be he contractor, sub-contractor, or architect may file a lien against the property. It is a necessary and just legal device. The trouble is that many minor tradesmen and contractors have abused the privilege. Court records are full of cases where unscrupulous general contractors have collected for all services and then failed to pay the sub-contractors with the result that the sub-contractors have filed liens against the property and tried to force the owner to pay twice. Of course, the remedy for this is to have a clause in the original contract which provides that the contractor shall furnish waivers-of-lien from all sub-contractors. Architects have the right of lien in order to collect for services, though it can be seen that it is often impossible for the architect to apply where the building and sometimes even the site do not exist.

Laws affecting agency are particularly important to the architect. There is always the question of just when the architect is the owner's professional advisor and when he is the owner's special agent. During the formation of sketches and preparation of working drawings, the status is definitely that of professional advisor. However, during the building operation, as general supervisor of construction, the architect's status becomes clearly that of agent for the owner, not the general agent, but special agent as architect of the work. At this time the architect's responsibility is apt to become very involved, as he often has to make decisions as agent as implied by the profession. It is important here that the owner should thoroughly understand the architect's position and that the architect should cover all of his acts with memoranda and letters of sanction from the owner. Much of the court action against architects falls in the category of misuse of or misunderstanding of his agency powers. Impartial, powers for which it is not perfectly evident to the architect may not be evident to the owner, particularly if extra expense is involved.

The architect must be wary of making any statements which might be construed by the owner as guarantees of performance of others; i.e., he must not guarantee the cost of a project, except within certain expandable limits; he can recommend, but not guarantee any material or product that goes into a building; he should have no prejudicial interest other than to do his best job for his client. Some of these should-nots may appear at first sight to be merely matters of good business and ethics, however, they also involve the law and should be

(Continued on page 24)
COLUMBUS CHAPTER NEWS

One of the highlights in the series of joint meetings of the Columbus Architects with Producers was the meeting of Wednesday night, May 25, 1949 at the Columbus Athletic Club, with Mr. Paul D. Japp as speaker.

The attendance of the Architects was one of the best in years. (Somebody worked.) Many familiar faces, absent for a lot of trivial reasons, were on hand to partake of the hospitality of the Pittsburgh Plate Glass Co. The cocktail train pulled out exactly on time with many of the regulars with their feet on the rail.

This fellowship continued unabated until about 6:15 (fifteen minutes late). The Architects and hosts repaired to the delightful dining room of the club. This room with its carpeted floor, red upholstered chairs, white linen with red roses in (glass block) vases made a very pleasing and inviting scene. As usual there were several persons present who had not turned in their cards, resulting in an over-flow which caused President Coddington of the Columbus Chapter, almost not to have a seat at any table.

The dinner could be easily capitalized as one of the best ever (Plug No. 1.) This of course is as it should be to maintain the high standard of the Pittsburgh Products. (Plug No. 2.) They did not ask the Architects to partake of any glass items served with the sugar, cream, etc. The Souvenir for the occasion was a glass brick flower vase which is a very attractive and useful gadget in every home. (Plug No. 3.) There can be little or no argument against glass brick for this particular use. (Plug No. 4.)

Several architects consisting of the Architects Society of Ohio Legislative Committee had to eat in the basement as it was necessary that they be at the State House at 7:30 but most of them found time to ride the cocktail train for one round.

LEGAL ANGLES

(Just as trying as tri-angles)

The first noonday meeting of the Columbus Chapter, June 28, 1949, was an innovation; and for the first time at least was very popular.

The meeting was scheduled for thirty (30) reservations in a private dining room at the University Club. There were several who did not make reservations of course, which caused an overflow of 6 or 7 of those who did register to eat out in the dining room with the "common" folk.

The speaker was William Chandlin, attorney, representing the Architects Society in the State Legislature this year. He had quite an interesting talk prepared on the legal aspects of the practice of architecture and something on the current legislative program of the Architects Society. However, they held a clock on him with only a portion of the allotted time being allowed. For this almost "off the cuff quickie" he did a good job but it would be interesting and profitable for the architects to get the whole "dose" he had prepared and then hold a forum. When he has practiced on the Columbus Chapter, he could provide a very worth while program for the other five Buckeye A. I. A. Chapters.

As seven or eight meetings a year is not enough to make and maintain a good active Chapter, a noon-day meeting with a short, snappy program would go a long way to revive and enliven the chapters attendance and interest. No doubt the program chairman, Vice President John Seidel and the Columbusites will give this invitation a real try out.

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buildings are one-story brick and steel, 129 x 100 feet. It is well planned in regard to receiving and shipping facilities and the handling of stock.

The award of "Honorable Mention" is recommended also to the Winslow Manufacturing Company, machine shop and office building, at 1751 East 23rd Street, Cleveland. This building is built of Indiana limestone, glass block and architectural projected steel sash, making an interesting modern elevation. Size of the building is 94 x 103 feet.

Retail Commercial Buildings. The awarding of a medal is recommended to the retail store building of Halley Brothers Company at 13000 Shaker Boulevard, in Cleveland. This building is two-story, 152 x 100 feet in size. The architecture is modern, with simplicity of design and adaptability of building to neighborhood among its outstanding features.

An award of "Honorable Mention" in this class is recommended to the National City Bank of Cleveland branch bank building at East 107th Street and Euclid Avenue, in Cleveland. This building is the quonset style architecture, with a banking room 40 x 100 feet, safety deposit and customers service room 50 x 70 feet. It is built of glass and buff brick exterior.

An award of "Honorable Mention" in this class is recommended also to the Cleveland Clinic Pharmacy, 2425 East 93rd Street, Cleveland. This building is 40 x 56 feet, two stories and basement, of modern design with an interesting arrangement of equipment and interior design in the modern manner.

Non-Retail Commercial Buildings. Award of a medal in the non-retail commercial building class is recommended to the East Ohio Gas Company garage building at 1201 East 55th Street. This building is 253 x 153 feet in size, has solid brick exterior walls faced on the interior with glazed tile and having metal trim and windows.

The award of "Honorable Mention" is recommended in this class to the garage and service station building at 15902 Miles Avenue, owned by Katherine B. Lee, Ohio Bell Telephone Company, lessee. This building is one-story with part basement and is 65 x 220 feet in size. It is built of gray face brick with glass block and stone coping, of modern design.

Altered Facades. The committee regrets to report that of the six altered facades reported during this period, the jury found none of them outstanding or deserving of an award for merit in building.

Outstanding Structure. Since the conditions governing the eligibility of the buildings to be considered for the awards permit the committee to recognize buildings which are individual in character and which have outstanding architectural merit although they are not in the five prescribed classifications, the committee recommended that a medal be awarded to the Goodrich Research Center, located at Brecksville. This center consists of a group of six buildings, all of modern design, situated on a 3 1/2-acre plot. The buildings have a total of 144,500 square feet of floor space.
CREDIT FOR PUBLISHED WORK

Many publications make a practice of omitting credit for a work of architecture in publishing an illustration of it, holding to the theory that such credit is a form of free advertising. Other publications, with a broader viewpoint, never fail to give credit under illustrations of the fine arts, whether the creator be architect, painter, sculptor or landscape architect. The Institute appreciates this broadminded view of the work of professional men in the arts, and is continually endeavoring to impress it upon publication editors.

One way which is usually effective in insuring proper credit is to rubber-stamp drawings or reproductions of drawings with a notation in approximately the following language:

“This drawing, as an instrument of service, is the property of the architect (name), and may not be reproduced without his permission and unless the reproduction carries his name as architect.”

There is, of course, a surer way of compelling a credit line. An architect has only to copyright a photograph or drawing that is offered for publication. This can be accomplished for a small charge, and is immediately effective; one does not have to wait until the registration is acknowledged by the Register of Copyrights. Just mark the photograph or drawing “Copyright, 1949, by Inigo Wren, Architect” and call the attention of the publication to this protection. A printed form (readily available from the Register of Copyrights, Library of Congress, Washington 25, D. C.) is then filled out and mailed with a copy of the drawing or photograph and a $4 fee. The protection is yours from the time the material is marked. Care should be taken to mark every copy of the drawing or photograph so that none slips out without this protection.

A.S.O. Convention—Cleveland, October 13 and 14

GOLDFISH LIVING
By ROBERT C. RUARK

The whole post-war trend in popular housing seems to have reversed the original concept of man's castle—namely, a place to come in out of the rain, where a man can beat his wife in blessed privacy.

A close inspection of the journals devoted to modern shelter will convince you that the current creed espouses the open-faced goldfish bowl, with everything but the bathroom either al fresco or sheathed in glass. It is against modern architectural law to install anything inside that can be located in the vault. If they cannot get you out of the house into the yard, then they fetch the yard inside the house.

As for these indoor, roofless gardens, full of flowers, birds and bugs, I never saw the necessity of 'em. The least you can demand of a garden is to stay outside where it belongs.

Along the same lines, an occasional picnic is fun, but I have noticed that the people who live in these transparent houses seem unable to cook on stoves. Unless the meal is burnt in a barbecue pit and served with a liberal sprinkling of ants, the hostess seems to feel that she has failed in her hospitality.

This kind of outdoor cuisine also breeds a type of man who is miserable unless he is wearing a chef's hat and discoursing endlessly on his special recipe for barbecue sauce.

One of these open-air pagodas may be practical for the rich man who

(Continued on page 54)
ARCHITECT'S RESPONSIBILITY TO CLIENT
A talk by Aloys Frank Herman, A.I.A., at Michigan Society of Architects Convention, Hotel Statler, March 3, 1949

I feel indeed stupid speaking to this group about something in which each and every one of you is well versed, something that you are as well qualified to talk upon as I am. However, since this task has been given me, I shall carry on in the hope that you will bear with me as I go through this old chatter, and maybe, who knows, we shall all get something from it.

Now then, for the Architect's responsibility to his client. We as Architects all want to be very proficient, we certainly should be and we all hope that we are. This contemplates a great deal. To be an Architect we are supposed to be designers, planners. Are we? Or as designers are we only a high type of draftsman? We should be thoroughly educated, both architecturally and broadly. Are we? Do we know anything about specifications, details? Do we have sufficient respect for the engineering professions, structural, mechanical, civil, electrical? It is not supposed that we are well qualified in these callings, but we should know sufficiently concerning them, so as to have respect for them and engage them. Are we understanding of our clients, patient with them? Do we have any personality at all, or do we show the disposition of a rattlesnake, scrapping with every one and giving our client the best battle of them all. Do we know anything at all of business management since as an Architect we are a sort of trustee of very sizeable funds.

I mention all of these points because I feel deeply that regardless of the degree we may hold or of the fact that we may have passed an Architect's examination, we may not consider ourselves good architects unless we are able to satisfactorily fill this big bill either by ourselves or through those associates we may have with us.

The first thing to bring up is our approach to the client. In the first place in our early talk to a prospective client are we always fair and sportsmanlike to our fellow architect? Have you noticed that when you mention the name of a physician to another the usual response is, "Oh yes, Dr. Jones is a very capable man" or "I am sorry but I don't know Dr. Jones." I yet have to hear one physician say anything, but that his fellow practitioner is tip-top in every respect, unless he mentions that he does not know him. I think we might learn a great deal in that phase of our life and could raise the entire respect due our profession if when we were asked "What do we know concerning Smith, Jones or White," we might say that we know nothing of them or that we find each one to be very good in his profession. Be positive about the whole thing, positive in your respect for them or positive in your not knowing them. Here is one place that we have much to learn.

Secondly; when asked by our prospective client about our ability, let us be candid about it; I think we owe it to them. If he comes to us with a problem that we have never seen before, be frank about it and state our ability (or lack of it). I think we will be more respected for it, and it will certainly make for a much more satisfactory relationship if we do just that.

When questioned about our staff, tell them the facts, if it is not large tell them. Do not tell him that such and such an engineer is an employee, when he is a professional entity whose services we may engage just as other architects may do.

And another phase of client relationship and a very important one is costs. Say for argument's sake, a group of young men come to you, veterans of World War II. They want to build a hall, an elaborate scheme, with (Continued on next page)
Architect’s Responsibility to Client

dining room, gymnasium, ball room and all that sort of thing. When a few questions from you will reveal that their funds are very limited, tell them frankly that they had better look into financing first. Certainly you may talk yourself out of a fee for a set of drawings, but if their wants are far in excess of what they will ever be able to purchase, I think they should be told just that. According to acceptable thinking we should not take a fee from these folks when we know there is no chance of their ever being able to complete their project.

Another important thing. As architects we have tools of operation, and our tools of operation are drawings and specifications. Drawings and specifications have to be good sound documents. When these drawings and specifications are prepared they must be done, so that a person can build from them. Are they going to be drawings of such a calibre as to leave much to the imagination of the poor chap who has to construct the job from them? Contractors and their tradesmen have a task to carry out, and our task is to give them the explicit information with which to do it, since they are usually not mind readers, so, let us make our drawings and specifications of the size, the kind and the quality that will be of benefit to those using them.

These things seem simple, but gentlemen, a lot of times they are permitted to run wild.

And again, the client comes to us with a statement of his problem, very frequently we learn much from the client and profit from his ideas. We in turn solve his problem and give him, which to our way of thinking, is a good set of drawings and specifications from which to complete the construction of his building, we explain to him what the documents contemplate and what he is going to get. Very frequently I feel that we should go a point farther and not only clearly and painstakingly tell him what he is going to get, but also what he is not going to get. In other words if he contemplates a gymnasium tell him that he will or will not get a swimming pool. If he contemplates a church tell him that such things as altars and pews are, or are not included.

I do not believe that anyone deliberately goes out to mislead a client or take advantage of him, however the problem of what is, or is not included in the building should be thoroughly understood and explained even to the point of monotony, it will be to your credit if these things are made clear, and we will certainly be better architects in our clients eyes.

If we do all of these things we will be better Architects and will consequently be appreciated. We resent and object to the contractor who provides drawings along with his construction service. We may have registration laws, regulations and everything in the world to overcome him, but the best way to solve this disturbing problem is to be thoroughly versed in our profession and know our job so very exceedingly well that it is to the client’s advantage to engage us rather than not.

A.S.O. Convention—Cleveland, October 13 and 14

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[August, 1949]
HUMAN ASPECTS OF SHELTER

Walter A. Taylor, Director of Education and Research for The American Institute of Architects told a regional meeting of the Central States District of the A.I.A., in Wichita, Kansas, recently that "It has always been a major mystery to me why so many Americans, presumably intelligent, shrewd and businesslike, will buy a pig in a poke when it comes to creating their dream house."

Taylor, a former New York City practitioner and professor of Architecture at Syracuse University, has been a member of The Institute staff since 1946. He was the featured speaker on the panel of the Central States District meeting.

"Too often people will sign their names to a contract involving their savings of half a life-time, based only on some crude drawings on wrapping paper, a few inadequate paragraphs of specifications and a lot of verbal promises, none of which hold water any better than the basement," he declared.

"They are complete babes in the woods regarding the highly complicated process of manufacturing and assembling a modern structure, but they think they can 'save' the fee of the one professional service, that of the architect, that can see all around the problem technically, and see them through the complicated operation.

"They cheerfully pay the realtor his fee for a used house, and they would not think of trying to carry a case to court without a lawyer, or themselves through a major illness without a physician.

"But, many by-pass the architect or unwittingly pay a concealed partial fee for incomplete service, and then spend the rest of their lives wishing that the house were better built, better looking and more conveniently planned, and worrying about the lowered resale value—or else, just having their personalities and family life ruined by continual subconscious frustration because of their drab, cluttered, cramped, inconvenient, uncomfortable surroundings."

The public understanding of the architect's function is, however, he stated "steadily improving."

"The financial interests, having burned their fingers in the 1930's on their mortgages placed in the '20's on jersey-built junk, have in the '40's put architectural safeguards around their investments, backed by rulings of the F.H.A. and other regulations. The Better Business Bureau says in its book 'Facts About Buying and Building a Home,'—'The question is not, can you afford an architect, but can you afford to do without one?'"

Turning to the definition of architecture, he declared that it is "an art and a science, a craft and a profession."

"It is an art, not only in that it deals with aesthetics, but more fundamentally, it involves individual personal insight, judgment and skill, and it is also a science because it involves principles and rules that are scientifically verifiable, that are widely accepted and can be taught and learned and framed in law.

"It is a craft because it requires personal manual skill gained by experience; and it is a profession because it involves personal service and requires a high degree of social and financial responsibility and integrity. The architect is both artist and technologist and his training now includes also sociology and economics.

"The architect," he said, "is not simply another kind of engineer who designs buildings instead of bridges or machines. In the vast business of providing shelter, there are manufacturers, financiers, realtors, many kinds of engineers and builders."

"The architect's role is primarily that of diagnostican and coordinator of the talents and services of the others. The architect is the quarterback of the building team. He should not be a technical specialist."

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The Architect and the Law (Continued from page 16)

shunned because of personal liability and appearance of fraud.

I am quoting here, ten commandments, ten “shall-nots” which I have prepared for my classes at the University.

1. Thou shalt not take up thy duties with a client without a thorough understanding; i.e., a contract in some written form that will enumerate the acts to be done and the compensation to be paid.

2. Thou shalt not make any statements, or allow the Client to tie up thy contract with any clause or statement, guaranteeing price or performance of the work of others.

3. Thou shalt honor thy client and his contractor and deal fairly with both sides.

4. Thou shalt have no private agreements or understandings with the contractor, sub-contractor or any material man, nor any conflicting or concealed interests in any project where thou art hired as an architect.

5. Thou shalt accept no personal favors or gifts from any contractor or material man which will place obligation upon thee.

6. Thou shalt not, as supervisor of the job, assume authority that is contrary to the original contract, thereby allowing deviations, modifications or alterations, or give any orders for extras, without the written consent of the owner.

7. Thou shalt not take bids in thy name, or say or write anything which might be construed as making thee in effect the contractor, unless thou art fully covered by agreement and insurance, and will be fully paid, for such added responsibility.

8. Thou shalt not tolerate a client who insists on giving orders to the contractor or sub-contractors over thy head.

9. Thou shalt not fail to confirm all acts, words and deeds of importance by carefully written letters or memoranda to the owner and contractor, keeping copies of all letters, sketches, drawings, specifications and all contract material in carefully indexed files.

10. Thou shalt be kind and just to all men, but thou shalt not forget thy legal rights, particularly that of lien in case of non-payment, and in case of controversy, the necessity on thy part to seek professional legal advice.

So far in this paper I have dealt mostly with the law and equity as it effects the client and contractor. Now we shall consider personal liability, most of which comes under the law of torts. These include: 1. personal wrongs—slander, libel, and fraud; 2. trespass which is violation of property or patents; 3. Nuisance to person or property, and 4. negligence. A tort is a civil wrong in contrast to a crime or misdemeanor, and many torts are accidental, usually through negligence. For example, an architect’s head draftsman took the company car and drove to a job out in the country in order to look over the construction. On the way back he speeded up to 60 miles per hour, and side-swiped a horse-drawn hayrack killing one of the horses and injuring the farmer who was driving. The draftsman was arrested for speeding, which has been made a crime by statute, and the architect was sued for $20,000 damages because his agent killed one of the horses and injured the farmer.

When will you be sued? The architect usually insists through the general conditions of the contract “That the contractor shall carry personal liability insurance, workmen’s compensation, etc., but few architects carry a like insurance for themselves.

Since the war there is an increase in “claim consciousness” on all social levels which makes such insurance

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---

[August, 1949]
almost necessary. Ten years ago, when a child was trespasing on a construction job and fell off a pile of lumber, he was probably reprimanded by the foreman. He might even have received a trouncing by his father for being where he shouldn't have been. Today it is all so different. The foreman hardly dares reprimand a trespasser, particularly a child, for fear of psychological effects on the young boy's mental status and, if the boy's parents can prove so much as a skin abrasion, the construction company may be sued for negligence and the court assess damages running into four figures.

Maybe this sounds fantastic, but, quoting an article which ran in the Saturday Evening Post, April 5, 1947, and subsequently in abridged form in the Readers' Digest, June 1947, there is the case of the shaky old step ladder that gave way under a woman hired to do some cleaning. For that she asked and received $12,500. In the suburbs of Philadelphia there was a tree root that gradually raised a section of sidewalk. A woman tripped and the jury told the owner to pay her $11,000. And there is the case of a man who transplanted a bush and put off filling the hole until next morning. That night a friend cut across the lawn and stepped into the hole. He was frightened and bruised, but being a friend, he sued for only $7,500.

Liability claims like these are numberless and fairly familiar. It is well for the contractor to carry personal liability insurance but it seems equally important for the architect to carry comprehensive personal liability insurance as well, particularly if he is superintending the job and thereby becoming an active party to the contract, as agent for the owner. It is good business to carry such insurance, to safeguard himself in any contingency.

The law has of late years concocted a phrase known as "attractive nuisance." Quoting again from Mr. Herbert Hoover's article in the Saturday Evening Post, "the law at the bottom of its stony heart has a very warm spot for the small boy with his propensity for wandering, exploring and meddling. It avails nothing to show that he has no business to be where he was at the time of the accident. It is useless as a defense to prove contributory negligence on his part. The law simply makes it your duty not to leave unguarded something which might harm him if he plays with it. "A huge sandpile for some new construction is an attractive nuisance, so is a trough of mortar, so is an open, unguarded excavation." The architect must see that reasonable care is exercised that these are properly guarded and are not dangerous attractive nuisances.

"Until a few years ago it took half a dozen different policies to cover the great variety of liability situations—such as residential accidents, dogs, children and so on. Nowadays they may all be covered by a single policy, usually called "Comprehensive personal liability." Lawyers' fees are as large as doctors' fees, and a first class accident to which you have contributed by negligence may cost you lawyers' fees, plus doctor, plus hospital, plus court costs, plus damages." It is an age that calls for insurance to take off part of the jolts that may be hurled in your direction by the litigious fellow citizen.

Yes tortuous actions may be accidental, but having committed a tort, you are liable for civil suit for damages. Such suit may be discharged by arbitration and agreement; by death of either party, or by bankruptcy. However, if you have committed a tort and die, your heirs may be sued, and if the person you've injured dies, the tort may then be considered a crime, and you might then be liable for criminal action.

So, the first moral to this whole story is to know enough about the law so that you can avoid trouble. As a good architect, this is a duty to yourself as well as to your clients. But also as a responsible citizen and business man, it is wise to carry comprehensive personal liability insurance. It costs only $13.50 per year and in case of lawsuit or trouble, guarantees lawyers' fees and all costs up to $50,000. However, the second moral of this paper is that if you get into trouble, or there are any doubts about the law, move quickly and GET A LAWYER.

Now before any of you start asking me questions, or moving in on me, I'd like to ask a question: "Is there a lawyer in the house?" You see, I might need his advice; at least I should like to refer any technical questions to him.

I am a professor of architecture. Is there a lawyer in the house?

A.S.O. Convention—Cleveland, October 13 and 14

---

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COLUMBUS    TOLEDO
Aluminum Acceptance (Continued from page 13)

assumption is that the aluminum building is air-conditioned. (The word is "sun conditioned").

Another dramatic sample is furnished by a prominent builder. Having insulated a new church (as specified) with aluminum, he then decided to install it in the already insulated attic space of his own home. Two weeks later he reported that his second floor rooms, that formerly reached 105 degrees temperature from the sun's energy rays, were now held to a maximum of only 74 degrees. Now, with most aluminum products plentiful, every one can benefit in this respect.

The use of aluminum on buildings is not new. The variety of products now available offers an almost endless choice of design. Many of the traditional or usual architectural lines and details can and are being duplicated with aluminum, as well as new and modern types of architecture. This entire issue of this magazine would be inadequate to picture all of the fine buildings that have major applications of aluminum today. Over 1,000 building products of aluminum are now available.

Many of the benefits aluminum gives are unique, not possible with other materials.

The fast growth of the use of aluminum building products is dramatically shown by one firm's experience. Starting in a very small way in November, 1947, this firm used the winter months for educational work to the public, builders, engineers and architects. The following April, it began to see results in orders. At year's end, 7 months later, this modest endeavor, even though limited by lack of capital, space, personnel, and acceptance, enjoyed sales totaling $98,000. This year, for the first seven months, its sales have totaled over $200,000, an index of the growing acceptance for aluminum building products in just one small area. Now, it is presumed to be the only "one-stop" aluminum products firm in the Nation as yet, from whom just about everything can be obtained "from a nail to the aluminum materials for a complete building of any size and for any use" if the product is of high merit.

So fast has the list of materials available grown, it has been impossible for engineers, builders, and architects to learn and keep up with it, yet carry on their day-to-day activities. As a result, few professionals or the public are aware of what is available or how to use the metal properly for maximum savings, beauty and results.

A proper understanding of what there is available and how properly to use it may pay off well and this information is now readily available.

Aluminum is truly coming of age as a building material. Combining properties peculiar to itself, not the least of these being that it is the only structural material other than glass that is vapor proof; its inherent high resistance to rust and corrosion; its ability to look permanently beautiful; its inertness to water with never a stain from the run-off; its freedom from the need of protective maintenance under most conditions of use; its strength — since tensile strength alloys are produced up to 78,000 p.s.i.; and its many other good qualities surely recommend it for many uses as a progressive advancement of architectural design and building.

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26 [August, 1949] THE OHIO
THE SECRETARY'S COLUMN

With but few exceptions, the Ohio State Building Code stands today as it was revised in 1921. Sections 12600-1 to 282 of the General Code of Ohio comprise the principal sections of Ohio's building laws. With the building regulations, the legislature passed laws establishing a state Board of Building Standards, composed of seven persons, including representatives of the state Department of Health, and the Department of Industrial Relations; also an attorney-at-law, and four other qualified persons. While this Board has been active in the past, little has been done by it recently for reasons which need not be examined here. However, every architect in Ohio should note the assigned duties of the Board (Sec. 12600-288 G. C.):

"(1) To formulate and report to the general assembly from time to time, such amendments in existing statutes relating to the purposes declared in No. 1 of this act as public health and safety and the development of the arts may from time to time require.

(2) To formulate and report to the general assembly from time to time such additional legislation as it may recommend with a view to carrying out fully, in statutory form, the purposes declared in No. 1 (Sec. 12600-284) of this act.

(3) To determine by rule or regulation on application to it made in the manner herein provided, that any particular fixture, device, material, system or method of construction is equivalent, having regard to its adaptability for safe and sanitary construction, to that described in any section of the General Code wherever the use of a fixture, device, material, system or method of construction, which is equivalent as regards such standards, to that described in such section of the General Code, is permitted by law; and on like application to amend or annul any such rule or regulation.

No department, officer, board or commission of the state government other than the board of building standards hereby created shall have power to determine such equivalents in any case, nor to permit the use of any fixture, device, material, system or method of construction at variance with what is described in any such section of the General Code.

(4) To recommend to the industrial commission of Ohio, the public health council or any other department, officer, board or commission of the state, and to municipal councils and building departments, the making, amending, fixing or ordaining by such appropriate action as such state or municipal authorities may be empowered by law or the constitution to take, of such rules, regulations, codes or standards as shall tend to carry out the purposes declared in Sec. 1 of this act, with a view to securing uniformity of state administrative ruling and local legislation and administrative action with respect to such purposes.

(5) To conduct such hearings, in addition to those required by this act, and to make or cause to be made such investigations and tests, and to require from other state departments, officers, boards and commissions such information as the board may deem necessary or desirable in order to assist it in the discharge of any duty or in the exercise of any power mentioned in this section or elsewhere in this act."

Here is the instrument which architects, engineers, educators and many others have been neglecting when they have stressed the need of a new state building code. Perhaps the reason lies in the fact that the Board has done nothing effectively in recent months. We trust that this situation changes soon, and call upon the architect-members of the seven-man board to do their utmost to bring to life this vitally needed agency, in order that uniform building standards may become a reality, and that the next session of the legislature may have placed before it "such amendments in existing statutes . . . as public health and safety and the development of the arts may from time to time require."

The coming convention of the Architects Society of Ohio will not be all festive. Comprehensive exhibits of high quality building materials displayed by competent representatives will enable the individual practitioner to learn about new products and their distribution.

(Continued on page 30)
SCHOOLS MUST BE SAFE...

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<tr>
<th>METAL BASE SCREED</th>
<th>METAL CASINGS</th>
<th>FERROBORD STEELDECK ROOFS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fabricated from tight coat galvanized steel. Used principally for separating two plaster materials such as plaster walls from cement, terrazzo, or composition base, and separating a cement wainscot from ordinary plaster. Another function is to give a permanent straight edge to which both trades work.</td>
<td>Meet a definite demand for an artistic, sanitary method of trimming around doors and windows. Afford many architectural effects. Metal casings are fire-resistant, vermin proof, easy to maintain and do not shrink or warp.</td>
<td>Truscon Ferrobord provides a fire-resistant, economical roof deck for all new construction or replacements. Covered with insulation and waterproofing, it weighs approximately 5 pounds per square foot.</td>
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<tr>
<th>FLOODLIGHT TOWERS</th>
<th>CURB BARS</th>
<th>WELDED WIRE FABRIC</th>
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<tr>
<td>Made in a wide selection of heights, they offer a firm, long-lasting floodlight tower for lighting in stadiums, parking areas, etc.</td>
<td>Protect exposed corners of concrete curbs, walls, steps, etc. Designed to give positive anchorage into the concrete. Plate surrounds and protects the corner without splitting concrete into two portions.</td>
<td>Truscon Welded Wire Fabric is made in various sizes for concrete reinforcing in all types of structures. Each joint is electrically welded for permanence.</td>
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<thead>
<tr>
<th>CONCRETE REINFORCING BARS</th>
<th>PRESSED STEEL INSERTS</th>
<th>OPEN TRUSS STEEL JOISTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>A special rolled section of high grade steel, with a series of longitudinal and diagonal ribs, so designed to provide the maximum bond with the enclosing concrete.</td>
<td>Truscon Slotted Inserts are attached to the forms and are completely imbedded in the concrete. Bolt can be moved along slot to any location, allowing wide variation in position. Used in ceilings, slabs, beams or columns.</td>
<td>Truscon developed the open truss steel joist to meet the demand for economical, light weight, fire-resistant floors in schools, and other light-occupancy buildings. They are easy to install. Completely shop fabricated, they reach the job ready for placing.</td>
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<tr>
<th>CLERESPAN JOISTS</th>
<th>METAL LATH</th>
<th>CORNER BEADS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Truscon &quot;Clerespan&quot; Joists meet all clear span requirements up to 80 feet. They eliminate undesirable columns and provide greater unobstructed floor areas, in gymnasiums and auditoriums.</td>
<td>There is a Truscon Metal Lath for every plastering requirement. Flat laths for ceilings and sidewalls; rib laths to reinforce concrete floors or plaster ceilings; expanded laths for stucco reinforcement; Corner Beads and Cornerite, to protect outside and inside corners.</td>
<td>Recommended as an exposed corner reinforcement. The round nose is strongly reinforced by a deep groove which holds the plaster flush for a perfect bond. It can be wired, stapled or nailed to any kind of wall construction without the use of clips.</td>
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MANSFIELD ARCHITECTS ENTERTAIN

Another innovation or what might be called restoration of an old custom was a visit of the Columbus Chapter to Mansfield at the Westbrook Country Club where Charles W. Conklin, an A.I.A. Columbus Chapter member, acted as chief host for the Mansfield Architects.

The weatherman certainly let go with more than a "London Fog" but one golf foursome, "all honest men," did report a very fine afternoon ending up with tie (?) scores.

It was a pleasure to see the other Architects of Mansfield (non-members but willing to be), William L. Althouse, Herbert S. Jones (former associate members), Orval H. Matthews, Geo. J. Lincoln, Laurence N. Russell and Max L. Worthy (Member in Florida). From appearances Mrs. Lincoln must be an excellent cook and Max is just as tall as ever with the others slightly on the portly side, all indicating they are getting enough to eat.

We missed Louie A. Lamoreux and his fancy vest, which he had purchased in Europe and wore at our last meeting in Mansfield in 1930. Everyone of course missed the jovial conversation and STORIES of Lester Redding, who was confined to his home.

The attendance from Columbus was not as great as it should have been for various reasons (some good and others not so good), and the "stay at homes" missed a very fine meeting including an A-1 plus steak dinner. In order to insure a good attendance next year Charles Conklin extended the invitation to be effective for the month of May which would seem to be giving everyone ample notice. It might be arranged so that members of the E. O. Chapter might get in on this meeting.

P. S. The Westbrook Country Club was a wonderful place when we found it, and after sightseeing up and down Route 39, for many miles it was generally agreed that the notice of the meeting might have carried more explicit instructions and furthermore it is hard to understand why the sign on the roadway identifying the club had to be so small and then hidden behind the bushes as well.

P. S. The above P. S. is not intended as a complaint or criticism but as insurance that next year the club may be easier found.

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*(Continued from page 17)*

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| 905 | Brooks, T. Woodbridge (Brooks and Coddington) | 329 E. Broad St., Columbus 15 |
| 936 | Brown, Clifford C., 1068-1071 Reibold Bldg., Dayton 2 |
| 1333 | Brown, George D., 155 Summers St., Charleston 29, W. Va. |
| 601 | Brown, Homer D. (Board of Education) | 70 N. Broadway, Akron 8 |
| 791 | Brown, John J., 4207 Eileen Drive, Cincinnati 9 |
| 1248 | Bruemshenkel, Harry J., 13 Park Ave., West, Mansfield |
| 1380 | Bruere, Louis U. (Bellman, Gillett and Richards) | 518 Jefferson Ave., Toledo 4 |
| 1396 | Buchanan, Glenn W., 129 W. California Ave., Columbus 2 |
| 966 | Boudreaux, Donald H., 1510 Montcalm St., Toledo 15 |
| 1509 | Buettner, Robert Paul (W. Ray Yount) | 419 Third Natl. Bldg., Dayton 2 |
| 1742 | Butcher, Paul S., P. O. Box 44, Monroe |
| 1507 | Bullock, Edwin C., 119 West 57th St., New York 19, N. Y. |
| 1739 | Burr, Donald F., Box 349, Vermillion, S. Dak. |
| 1577 | Burrows, Edward M., 1021 Dixie Terminal Bldg., Hannaford, Cincinnati |
| 990 | Burrows, George H., 1621 Lee Rd., Cleveland 18 |
| 1417 | Burt, Paul Gordon, 520 N. Michigan Ave., Chicago 11, Ill. |
| 1526 | Byrnes, William H., 1542 Madison Rd., Cincinnati |

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| 516 | Cahill, John O., 950 W. Exchange St., Akron 2 |
| 1031 | Cahill, Paul T., Rt. No. 2, Ft. Worth, Texas, Box 198 |
| 581 | Caldwell, Walter G., 840 Engis Bldg., Cleveland 14 |
| 843 | Callow, W. Wayne, 720 Islington St., Toledo 10 |
| 140 | Calvert, Jess F., 414 Glenn Bldg., Cincinnati 2 |
| 155 | Cameron, James L., 10326 Ashbury Ave., Cleveland 6 |
| 1197 | Campbell, C. Harry, 1067 Midway St., Middletown 19 |
| 872 | Campbell, William V., 1880 Van Buren Rd., E. Cleveland 12 |
| 1280 | Canfield, Thomas H. (College of Arch.) | Cornell University, Ithaca, N. Y. |
| 1299 | Carlton, William W., 15 E. 8th St., Cincinnati 2 |
| 499 | Carmichael, Daniel A., 5 E. Long St., Columbus 15 |
| 1678 | Carmichael, Daniel A., Jr. (D. A. Carmichael) | 5 East Long St., Columbus 15 |
| 525 | Carnahan, Ralph W., 120 W. Second St., (Rm. 536) Daytoy 2 |
| 1634 | Carnegie, Edward J. L., Rt. No. 2 (Box 261) Mt. Healthy, O. |
| 1925 | Carr, George W., 353 N. Michigan Ave., Chicago 1, Ill. |
| 701 | Carr, John J. (Carr & Cunningham) | 1421 Schofield Bldg., Cleveland 15 |
| 725 | Carter, Marion A., 1808 Kent St., Columbus 9 |
| 573 | Cassidy, Harold A. (Firestone & Cassidy) | 175 W. Bowery St., Akron 8 |
| 303 | Cellarius, Charles F., 906 St. Paul Bldg., Cincinnati 2 |
| 1383 | Celi, Mario C., 575 Sixth Ave., Pittsburgh 19, Pa. |
| 1380 | Ceruti, Joseph, 7113 Euclid Ave., Cleveland 3 |
| 513 | Chamberlin, Oliver N. (Lakewood) | 1506 Kentworth Ave., Cleveland 7 |
| 1639 | Chaney, Fay A. (Grunkemeyer & Sullivan) | 3717 Eastern Ave., Cincinnati 26 |
| 1595 | Checkley, David M., 1611 Davison St., Richland, Wash. |
| 1502 | Christensen, Hans C., 600 S. Michigan Ave., Chicago 5, III. |
| 1650 | Cicco, Joseph A. (Wollaston) | 89 Beale St., Quincy 70, Mass. |
| 1294 | Ciganik, Arnold W., 1279 Summit Ave., Cleveland 7 |
| 581 | Gresi, Anthony S. (Cutting & Gresi) | 2074 F. 36th St., Cleveland 15 |
| 1017 | Civkin, Victor, 12 Ermine St., Fairffield, Conn. |
| 237 | Clark, Dana L. (Shaker Hts.) | 22501 Byron Rd., Cleveland 22 |
| 869 | Clarke, Ernest P. | 1549 Herschel Ave., Cincinnati 8 |
| 819 | Clarke, Frederick H., 1002 Natl. Exchange Bank Bldg., Steubenville |
| 1396 | Clarke, Habbly W., 345 Minn. St., St. Paul 1, Minn. |
| 803 | Clayton, Clifford A. | 2001 Highland Ave., Cincinnati 20 |
| 1248 | Cleland, Earl F. (Petit, Oman, Meinhardt and Cleland) | 901 N. High St., Columbus 2 |
| 1006 | Clement, Ralph B., 18 Spirea Drive, Dayton 9 |
| 930 | Cloud, Charles W., 650 E. Broad St., Columbus 15 |
| 1677 | Clymer, John, 1106 Rockwell St., Boston 15, Mass. |
| 510 | Coakley, Burns M., 2469 E. Main St., Bexley, Columbus 9 |
| 1390 | Coddington, Gilbert H. (Brooks & Coddington) | 329 E. Broad St., Columbus 15 |
| 628 | Collins, James J., 1010 Euclid Ave., Cleveland 15 |
| 753 | Coleman, Charles C., 1856 Euclid Ave., Cleveland 15 |
| 465 | Conklin, C. Gordon (Gerow & Conklin) | 618 Spitzer Bldg., Toledo 4 |
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**ARCHITECT**

[August, 1949] 31
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1230 Firestone, Roy G. (Firestone & Cassidy) 175 W. Bowery St., Akron 8
809 Firth, Lee P., 3040 Madison Rd., Cincinnati 9
720 Firth, Wilbur M., 3778 Isabella Ave., Cincinnati 9
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"This is an amended roster as of August 15, 1949, and is not to be considered as being "official." The official list will be published in the near future in the Annual Report of the State Board of Examiners of Architects."

PETE R M. HULSKEN

Another well known name must be taken from the roster of practicing architects with the passing of Peter M. Hulskene of Lima, on June 4, 1949, at the age of 68. A familiar figure at many state gatherings during his early days in practice, "Pete" was one of those folks who know how to get a lot out of a convention. His way of course.

He was a native of Arnhem, Netherlands, coming to the United States shortly after the turn of the century where, after working in Detroit and Toledo, he started to practice in Lima. During the period spent in Lima he was at various times associated with Thomas D. McLaughlin and Lyman T. Strong and at the time of his death with Robert A. Helser, who expects to carry on the office as an individual.

"Pete" Hulskens was a member of the A.I.A., Toledo Chapter, and took a very active interest in many local organizational and civic groups of Lima. He was a colorfull figure and his passing takes another architect who took an active part in the profession during the early years of this century.
BACKGROUND OF THE AMERICAN INSTITUTION OF ARCHITECTS

The American Institute of Architects began in February 23, 1851 with a group of 12 New York practitioners. They invited 18 others to join them, and on April 5, 1857 the organization was completed, a constitution adopted and the first officers elected: Richard Upjohn, president and Richard Morris Hunt, secretary. Upjohn will be remembered for Trinity Church at the head of Wall Street and Hunt for Biltmore in North Carolina. The state of the profession at that time may be judged by the fact that these founders scanned the names of other architects throughout the country and found only twelve whom they considered worthy of being asked to join the new society.

In 1884 a number of young and enthusiastic architects in Chicago and the Middle West organized another group—the Western Association of Architects. Five years later the two societies were merged, holding the title and charter of the older organization.

Meanwhile, chapters were being formed in the larger cities, in accordance with The Institute’s original framework. Even with the amalgamation of the two societies, the membership mustered only 476.

In 1888 The Institute’s constitution was materially modified. Since that date, democratic principles of representation and procedure have ruled more conspicuously. The United States and its possessions are divided geographically into ten regional districts, and a Regional Director is elected by each to form, with the officers, the Board of Directors. Annual Conventions, in which chapters are represented by delegates in number proportional to their membership, are the ruling power of The Institute, this Convention voice being translated into action by The Board, meeting twice a year, and by The Board’s Executive Committee, meeting in between these Board meetings.

The Octagon, a prominent landmark of Washington, was acquired in 1900 and has since served as Headquarters, where a staff carries out the Convention mandates under the direction of The Board.

Until perhaps a decade ago The Institute, while regarded by the profession as its national body, was perhaps, in its chapter membership policies, inclined to be somewhat exclusive—not unlike a gentleman’s club. At that time it became evident that, with the spread of licensing laws in the states, the question of competency was no longer The Institute’s sole responsibility. Local state registration, together with a willingness to subscribe to The Institute’s code of ethics, were thereafter established as the sole requirements for membership. A gain in members from about 3000 to the present 8000 has been the result, so that The Institute is now, more than ever, the recognized voice of the profession.

State associations of architects—units of The Institute that may comprise a number of chapters—guard the architect’s interest at the municipal and state levels, while The Institute, in its Conventions and through its Board of Directors, guard the national interest and re-inforce the architect’s service to the social fabric.

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A WINDOW IS A WINDOW
(From The Chorette)

It is the architect’s responsibility to inquire into the design of every element that goes into a house. Let’s, as for instance, examine the ordinary window, that wonderful invention that allows us to see right through a wall. Unfortunately, though we want to look out, it is difficult to keep others from looking in at times. This can be embarrassing. So we put up shades which we keep at half mast.

Of course we might have made the window that much smaller in the first place, but that would cut down the amount of ventilation, which is another function of a window. The ventilation makes the shade flap in the breeze anyway, so we open the window from the bottom if it is that kind of a window, but that is not very effective because it throws the draft directly on us—and besides it leaves us with the hot air we wish to exhaust at the top of the room.

In the daytime, of course, we keep the window closed unless it faces away from the sun. We don’t keep it closed because we want to, but because the sun would make the room too hot and would fade the rugs and upholstery. So we close the drapes, which were invented to dress a window, and to nullify its original purpose.

Now when the drapes are pulled

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shut, it would do little good to open the window because the zephyrs couldn't get in and a stiff wind would blow the drapes, knocking the Talisman's in their vase off the drum table, which has been placed in front of the window not to hinder enjoyment of the window, but for the fatalistic reason that the window couldn't be enjoyed anyway.

The window is further obliterated by an accessory known as a screen which keeps bugs out and father busy. It spoils the appearance of the window from the outside and of the landscape from the inside—and father's temper.

One window, furthermore, is not sufficient for one opening, if indeed it may be called an opening. In the wintertime another window is placed in the same opening. This, too, spoils the appearance from the outside as

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needed. They are the type of window used in houses built today—even by architects.

We could see that many other elements of today’s homes and arrive at the same conclusion of muddled habit. It is time then to analyze the functions of a house and to design for true comfort and usefulness.

—L. Morgan Yost

NEED MORE ARCHITECTS

Although a record total of more than 11,000 architectural students were enrolled in the nation’s colleges last year, the profession is not likely to become overcrowded in the next decade, according to Prof. Turpin C. Bannister.

Professor Bannister, head of the University of Illinois Architectural Department, has just completed studies which show that over the last 60 years the average number of architects has varied little from 33 per 100,000 urban population.

Using the population estimates of the U. S. Bureau of Census, he predicts an urban population of 88,700,000 in 1960.

A ratio of 33 architects per 100,000 indicate that in 1960 there would be a need for 28,700 architects, he said.

The 1940 census reported 21,900 architects, and nearly half of these will be inactive by 1960.

Bannister says the demand for architects can be met only by maintaining architectural enrollments at the present high level—or enough to produce an average of 1,373 architectural graduates per year over the next 12 years.

Most architects and many educators have considered present enrollments abnormal, Professor Bannister said, but he notes that some are predicting that the increased use of architects for all types of projects and the expanding demand for architects in related fields will produce an even greater demand.
Dr. Paul E. Sabine with George P. Little Co.

So that they may offer to architects when desired the opinion of one of America’s most highly regarded acoustical consultants, The George P. Little Co., Inc. has engaged the services on an annual retainer basis of Dr. Paul E. Sabine of Colorado Springs.

Dr. Sabine at present is consultant on the remodeling of the House and Senate Chambers in Washington; of more than two hundred projects on which he has served in this capacity, three of the better-known, perhaps, are the Chicago Civic Opera House, The Fels Planetarium, Philadelphia, and Radio City Music Hall, New York.

After receiving his Ph. D. in Physics at Harvard in 1915, Dr. Sabine served from 1916-1918 as Assistant Professor of Physics at Case School of Applied Science, Cleveland. He was the director of Acoustical Research at Riverbank Laboratories, Geneva, Illinois from 1919 to 1947, and during the same period, from 1942 to 1946 he was also a research associate at Underwater Sound Laboratory, N.D.R.C., Harvard University.

Goldfish Living

(Continued from page 20)

owns a mountain, a lake or a slice of ocean-frontage on which to feast the eyes. But they are a little too all-revealing for the proprietor of the half-acre plot in a crowded neighborhood.

You feel like somebody is looking over your shoulder all the time. Strangers saunter by and stare interestingly at your television program, comment on your wife’s taste in furniture, husbands and children and provide a constant view of their own dreary domestic doings.

If you have the kind of friends I have, entertaining them in such an arrangement is fraught with nervousness over the ever-present threat of damage suits.

My acquaintances are the type who walk through glass walls, who stumble over fountains, and fall into swimming pools situated too close to the door. They crisp themselves on barbecues, and contract pneumonia in the open air.

I hope to live in a house some day, and when I do, it will have four walls and non-shifting rooms in it. Flowers and animals will flourish outside, if at all.

Glass will be used sparingly, and the roof will not roll back. Way I figure, if a man wants to live outdoors all the time, well, why build a house at all? A vacant lot and a sleeping bag is all he needs.
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