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PRESIDENT'S LETTER

Some meaningful events have been taking place for Utah architects.

Lloyd Snedaker was selected at the Tucson convention to the national board of directors. This is an honor for Lloyd who has been active in the Chapter and instrumental in our progress.

Fred Needham was elected treasurer of the region. Both will provide competent and dignified leadership in regional and national affairs.

Edwards and Daniels, Architects, also brought attention to the Chapter by winning a design award for Carbon High School.

Other Utahns attending the convention were: Bud Brazier, Willard Nelson, and James Burke. The next regional convention is at Reno. The national convention is in Philadelphia next April.

Downtown Plans

Our downtown planning committee has been active in our project to arouse cooperative interest by property owners and businessmen in a master plan for the downtown area. Planning is essential if values are to be protected and for maintenance of the core of the community. Much is at stake.

A good start was made by John Sugden, George Cannon Young, and Martin Brixen. Dean Gustavson now heads this committee. Property owners and businessmen were Chapter guests at breakfast in September. Dean presented our proposal with photographs of Detroit, Kansas City and Nashville. Consensus was that the project is needed and James E. Hogle agreed to be acting chairman. Mr. Hogle met with President Moyle, Le­land B. Flint, John M. Wallace Sr., and Gus Backman. This group endorsed the plan and suggested a cross section of property owners and businessmen for the board of directors. Mr. Hogle offered to remain as acting chairman until organization was completed and telephoned all 39 individuals nominated for board membership. All accepted.

Board Meets

At a mid-December meeting, the group elected as officers: James E. Hogle, managing partner, J. A. Hogle & Co.; Wendell Mendenhall, Chairman Building Committee, Church of Jesus Christ of Latter-day Saints; Secretary, Slaanford P. Darger, Secretary-Manager Retail Merchants Assoc.; and Treasurer, John N. Krier, Vice-President and General Manager, Intermountain Theaters; Eric C. AAberg, Vice-President and General Manager, Mt. States Tel. & Tel. was elected Chairman of the Executive Committee.

Articles of incorporation were approved and selection of a name for the organization was deferred. Your President, Dean Gustavson, and Nelson Aldrich were present representing the Chapter.

Salt Lake City architects pledged 2,000 hours of free time for the project.

The contribution by architects of their time may be more vital to our City's future than we realize.

Other Activities

Our Uniform Building Code Practices Committee with Bill Monroe as chairman made a good start. Bill was invited to meet with the Building Conference of the Utah Municipal League during its recent convention. The group evidenced much interest in our offer of assistance on uniform practices on applications and fees, improvement in plans and conformity of public buildings to local codes. The committee will meet in January. This activity should result in improved practices and a better relationship with public building officials.

As you know, Lloyd Snedaker is chairman of our Unauthorized Practices Committee and pertinent matters should be referred by letter to him.

Your Chapter officers have dedicated themselves to advancing the cause of Utah architecture and acceptance of Utah architects as professional men and good citizens.

ASHLEY T. CARPENTER
THE RESTORATION OF THE

BEEHIVE HOUSE

• Georgius Y. Cannon, architect... architectural degree from M.I.T. 1918... has maintained an architectural practice in California and Utah since that time... was president of the Utah Chapter of A.I.A., 1957.

The Bee Hive House was Brigham Young’s home from the time it was built in 1853-54 until his death in 1877. After his death, his wife Lucy Decker Young continued to live there until 1888, when it was sold to Brigham Young’s son, John W. Young. After his purchase of the house he made very extensive changes. Other changes were made later after the property was acquired by the L. D. S. Church.

To restore the house as it was when Brigham Young was alive was the commission the Bee Hive Restoration Committee faced. The Commission consisted of Don C. Young, George Cannon Young, Georgius Y. Cannon, Helen Spencer Williams, and Gwen Y. Wilcox.

A Search

After such great changes as had been made, how did one go about the “detective work” of uncovering and restoring the original house. At first we had only the description of the house written by Mrs. Clarissa Young Spencer, who lived in the Bee Hive House from 1860 until 1888. Her wedding took place there about 1880 and her first child was born there. This description was clear and verified what we were able later to find out, but it could not act as an architectural guide where accurate locations by dimensions were necessary.

Two or three things in the front part of the house seemed clear from Mrs. Spencer’s description: that the staircase was on the east wall of the hall and was a curved staircase, particularly from the second to the third floor; that the downstairs sitting room had four windows and a mantel (the room now had five windows and two mantels); and that the original front entrance had been changed to the east side of the house. But where the stair...
was located against the east wall of the hall, how wide it was, what was its design; how the room with four windows and one mantel grew to a room with five windows and two mantels was a mystery.

**Mystery Solved**

The first thread to unravelling the mystery was put in our hands when Lauritz Petersen in the Historian's office of the Church found some old drawings of Truman Angell's (the architect for the Bee Hive House) and among them the original drawings for the staircase and for two of the mantels. But where against the east wall of the hall was it located?

One day, puzzling over this problem, we noticed that the west adobe wall of the hall was interrupted at about its center by a space about four feet wide, now covered with lath and plaster. Was this the place where the passageway went from the main hall to the Lion House, as described by Mrs. Spencer? Turning east, would the stairway fit between the two doors in the east wall? This space had seemed too short for the stairway, but measurement proved it was just right for the run of the stair to the landing, since the stair had only nine inch treads.

**Final Proof**

An investigation of the upper floors revealed a quarter segment of the old curved wall of the stairwell on the third floor still intact. A plumb bob dropped from here coincided with the suggested first floor location and fixed this feature. Later in removing the old plaster, the outline of the original stair and blocking therefor was revealed.

**A Puzzle**

Mrs. Spencer told of a door in the northwest corner of the sitting room which opened into the hall under the stair landing. This we found but it had been walled up. Was this the north wall of the sitting room with the small sewing room beyond? When the plaster was torn off the east wall of the sitting room, it was clearly evident where an adobe cross wall had been cut away. Footings under the house confirmed the location of this cross wall. When this wall was restored dividing the present room into the sewing room and a smaller sitting room we had a sitting room with four windows and one mantel as described by Mrs. Spencer.

In this way we gradually unearthed the original house and restored walls, doors, windows, floors of wide pine boards with old square nails, mantels, etc.

**Color Verified**

By carefully peeling off layers of paint and sometimes wallpaper, we were able to get down to the original colors. We found verification for them in Mrs. Spencer's account.

Because the changes made by John W. Young in the back part of the house when he tore down the original story and a half wing were such that complete restoration was not determinable, and since John W. Young was the last of the Young family to live in the house, it was decided to leave the rear entrance hall and staircases, the great dining room, and two upstairs sitting rooms as he had them and restore them as they were during his occupancy.

**Furnishings**

We have been able to recapture many pieces of furniture, pictures, china and other personal things belonging to Brigham Young. All of the other furniture is authentic for the period, most of it out of Utah's old attics and basements. Some of the carpets and curtains are over a hundred years old.

An interesting item is the brocatelle used for the draperies in the long parlor on the second floor. A small piece of the original fabric had been kept by Mrs. Spencer and her family. When this was sent to Scalamandre's to have them duplicate it, Mr. Scalamandre wrote back that he had rarely, if ever, seen such a beautiful piece of brocatelle. The weaving was so fine and heavy.

We have repeatedly found this same love of quality in the things the pioneers acquired.
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ITEMS . . .

The Women's Architectural League sincerely appreciates the help of the architects who have cooperated with us on two successful Home Tours. Because early selection of homes is vital, we suggest that you begin now to consider possible home choices for next year's tour.

It is our belief that the Home Tours have strengthened public relations for the profession of architecture and we are hopeful that architects share our enthusiasm.

CALENDAR OF EVENTS

January 17—Luncheon meeting. Speaker, Don Bergsma, Dept. of Architecture, University of Utah.

February 21—Luncheon and Fashion Show.

March 21—Luncheon and Samuel Dean Green with color-slide illustrations of Gardens and Flowers.

April 18—Luncheon, election of officers and program to be announced.

May 16—Luncheon in Provo, Provo members hostessing. Installation of officers.

We are pleased to publish your remarks, news, building failures, lost wallets, etc., in this space.

"Get realistic, that's all I ever hear! Are you not aware of the fact that an architect is a man with a soul, a man of concept, a vital creative force who, if released and properly encouraged, can widen the scope, vitalize the imagination, advance the entire way of life of our society?"
Professor Caravaglia is a member of the Art Department Faculty at the University of Utah. He is on leave for the academic year and is in Florence studying bronze casting methods.

In most cities the populace is forced to live within the shadows of commercial monsters. In Florence, however, the Duomo, located in the heart of the business district, provides an aesthetic feast.

Initially it gives the appearance of a festive cake surrounded by brown loaves. It was not something, however, just “cooked up” by a baker to suit a client’s fancy, but rather a delicacy over which artists labored for several centuries.

Close by the Duomo is the baptistery, the date of which is still debated, but generally considered to have been erected some time during the 4th and 5th century. This building is octagonal in shape, and very likely set the theme for the conception of the Duomo and Campanile.

The Duomo, Santa Maria del Fiore, was begun in 1296 and completed in 1461 by Brunelleschi. Faced with green and white marble, it is basically Gothic in style, tempered by Romanesque simplicity. It is constructed in a complex cubistic manner, projecting a magnificent orchestration of light, pattern, and form.

City’s Center

This church marks the center of the city, and around it flows the city’s heaviest traffic. It has been a central point of Florentine activity since Medieval days and from it stretches a labyrinth of dark narrow streets. It is from one of these streets that the Duomo is best viewed. One catches glimpses of a wall, a gallery, a fragment of the Dome or Campanile, glimpses that are architectural poetry, full of balance, color, and light.
The gloomy narrow streets that surround the church also provide a frame for the scintillating mosaic of color. This mosaic-like pattern is so active as to almost obscure the architectural form. It is this quality, however, that gives the church life, and keeps it constantly in motion, ever changing with the light.

**Vitality**

The church, although very much alive, has difficulty breathing because of the commercial buildings just a few meters away. Its green and white patterning gives it a sense of movement as opposed to the static brown structures bordering it. The pulsation of these patterns within the structure is the clue to its vitality.

The play of contrasting light rays does not interfere with this pulsation, for on a bright day the green dominates, while on a dark day it is the white. It is as though it can never be daunted by climactic changes. Even at night it continues to glow.

**Harmony**

Viewed from Piazza Michelangelo, high above the city, the Duomo seems to hold the city in position. The height of the Dome seems to represent the city's zenith in vertical growth. It is in perfect harmony with the round-knobbed hills of the Tuscan countryside.
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WHO IS THE INSIDE MAN?

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Interior Decorator?

Source Finder?

One of these titles will fit each of the people who comprise the great mass of the interior field. This "inside man" position — whatever the title — is sought by many who think of it as a glamorous job. And if you think beyond role to responsibility, they come up with a hazy notion of duplicating the latest exciting full-color page from *House Beautiful* with taste and a flare for the unusual. What else really, they rhetoric, is necessary beyond distinguishing a Victorian goo goo from a Doric crown, an acanthus leaf frieze from a fig leaf front, etc.?

**Good and Bad**

As a designer in the interior field, I apologize for most of my fellow decorators and designers. (Clearly the work of those who need an apologist does more harm than good for your architecture. On the other hand, the bad architecture overshadows the good; and I make no apology for the decorator creating a facade to camouflage ugly architectural errors. The professional training and qualification of a decorator encompasses a wide span from no professional education to a degree in architecture.

Naturally the profession has a bad name when all it really requires is the ability to get a discount number, a retail license and a relative to recommend you to her friends. Sooner than later the new decorator is introduced to the architect of the client's new house. The decorator marches to battle with impunity under the aegis of his one qualification — "Impec-
interests me personally. Should the architect also be the interior designer; and if so, what would the interior designer's position be? At this point we divorce the decorator from the designer. The decorator remains a master at applied ornament with a good memory for the past. His position is and will continue to be secure in the fashionable department store. The interior designer educated in design and color principles, with an understanding of architectural forms, is very close to the architect. It is very clear to me that if architecture is to command the position of mother of the arts, the architect must assume the desire and responsibility for completion of the whole structure. To confirm the obvious, this includes all interior work.

At a recent design conference in Aspen, Colo., several A. I. D. spokesmen requested that our profession be represented. The conference chairman asked them what we as a group had to offer that the architect could not. The point was that unless we had a specific art we had nothing to offer communicative design. Which way do the currents cross? Is the interior designer infringing on the architect's domain or is the architect doing work better accomplished by the interior designer? To fulfill the aesthetically mature perception of a simple structure from color to steel column, the ideal situation would be a graduate architect to do interior work, associated with an architectural firm, as part of a design unit.

Team Effort

This shift from the status quo seems improbable. A more valistic projection would be the interior designer working with an architectural firm as a recognized and responsible member of a team with a specific skill to be utilized in many phases of the design project, most notably the interior specifications.

This system has worked successfully in many large architectural offices. I am aware that the architect may in theory desire to do the interior work; however, he usually finds that while he knows what to design, the specifications and source finding impose an arduous task which he considers a waste of his skill. Unfortunately, the latest soft does not appear in Sweets. At this point he cries for a source finder or interior designer. The inside man comes to his rescue, assuring the architect that he understands the dilemma and knows just what is wanted and exactly how to interpret his ideas. This is not an easy job because it is rather difficult to execute bad, mediocre and good interiors all at the same time. However, this is the responsibility of the source finder, more or less like a gift buyer for Macy's. Here is a case in point of wasted design talent and efforts.

Knowing Sources

The interior designer naturally must know all available sources and materials. (This is not difficult when you consider there are few well-designed lines.) By keeping himself so specifically informed, the interior designer with deep resource information at his fingertips can specify immediately without spending costly time thumbing through catalogues. The same parallel exists with the architect and his knowledge of all available materials and their uses.

Color Important

As a member of a design team, the designer provides a definite functional contribution to the design unit whether he is involved in extensive interior specifications or color work alone. Parenthetically, color is an extremely important element treated lightly, and consequently tragically, by some architects. Ultimately, then, the responsibility for the "inside man's" fate belongs to the architect. He can become a man with a label — interior designer — and a defined and valuable service only through the recommendation of the architect. If the interior designer is well chosen the structure will not suffer; on the contrary, it can only then achieve its greatest potential.
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ACOUSTICS AND SOUND CONTROL
IN MODERN BUILDINGS

Just as the modern automobile has changed considerably in the past twenty-five years, so has the methods of building. And just as the increasing speed of modern automobiles has brought to their designers problems of safety, so has the modern building brought to the architects and engineers new problems, two of which deal with acoustics and sound control.

Two principal sources can be pinpointed as the cause of some of our new troubles. First is the very large increase in mechanical equipment and the second is the dramatic change from massive heavy construction to lightweight materials and methods of building.

Cooperation

The field of noise sources is primarily under the category of mechanical engineering, but also may be a problem for the electrical. When the noise sources produce problems which are not limited to the responsibility of these engineers, the architect is confronted with building design problems which fall into the field of architectural acoustics and noise control. There is, therefore, an overlapping of responsibility, which calls for cooperation between the various members of the design team led by the architect.

If these problems are ignored and the architect finds his building unacceptable because of noise or loss of privacy problems, it can not only prove embarrassing, but at times costly and often impossible to correct the mistakes.

Check List

It would be well for architects today to have a check list to help avoid some of these errors. Out of a review of some current situations found in buildings in our own area and from the work accomplished by the Auditorium Environment Committee of the School Cost Survey Committee, such a list may be compiled.

The problems of noise control in buildings might be divided into two general classifications... those associated with the production of noise and those of noise transmission. The performance requirements in each case will depend, however, on the occupancy of the affected space. Certainly, the noise of a fan in a very noisy shop will not cause disturbance, but the same noise in an auditorium could be disastrous.

In schools, perhaps the noise source that causes the most trouble is the unit ventilator. The School Cost Committee Survey showed that certain manufacturers and types of installation caused low-articulation indexes (poor hearing condition) for students near these units.

A recent noise problem came from the main power transformers supplying a building. In this case the magnetic vibrations were being transmitted into critical areas where the noise was very objectionable. It is well to remember that this type of noise is primarily 120 cycles and not 60 cycles and vibration mounts must be designed accordingly.

Compressors are a particularly bad source of noise and vibration because of the oscillating masses and horsepower involved. Sometimes vibration transferred into the building structure will carry for great distances and show up in areas where the structural elements may have a natural resonance to the dominant frequency of the compressor.

Sound Power

Audio-visual teaching aids are a problem in many buildings because of sound power they produce is much greater than a person's voice. Improp-
erly used, it is easy for these machines to cause trouble not only in adjacent rooms, but possibly in entire wings of buildings, if their use has not been anticipated in designing the building. Because of the increased use of these aids, any trend toward so-called "open" construction of schools usually leads to difficulties.

Leaks

This leads us to the second part of our problems with the control of noise in modern buildings. Normal noise reduction within a room is usually well taken care of because the general requirements of proper reverberation time demand sufficient acoustical absorption to keep the usual noises under control. The trouble comes from acoustical "leaks" in the building construction allowing noises to penetrate into other areas.

Some typical problems have been caused by stopping a good partition short of an outside glazed wall and closing the space with a thin closure strip. This will not be satisfactory in 95% of the cases as even the teacher's normal voice will carry through and can be understood when there is little activity in the adjacent room. Airtight cushioned mass is needed to make the closure equal to the rest of the wall. Many times heating pipes are run from room to room between unit convectors and a large space between is left in the wall where they go through ... this leads to trouble and the clearance around the pipes should be sealed. Common duct systems between rooms are another source of complaint. They are frequently not lined or lined with too thin material so they act as speaking tubes.

Sound Transmission

A usual mistake is to try to use acoustical absorptive materials to prevent sound transmission. This cannot be done except in special circumstances. A 4" open-texture cinder block wall may give excellent results for sound absorption within a room, but the sound will flow right on into the next room. Cushioned impervious mass with isolation of the two sides is usually the only substitute for a heavy massive wall. Similar problems occur in lightweight construction between floors, particularly where the ceiling plenum is used as a return or supply for air to the floor above. Openings through the floor require sound traps when the ceiling below is too light to perform as a sound barrier.

Light acoustical ceilings will also lead to other troubles. The usual application of tile to wood or metal nailer strips will stop very little sound from transmitting into adjacent rooms, if the walls are not continued above the ceiling up to the floor or deck above and sealed tight enough to be an effective acoustical seal. This problem is especially acute in music and shop areas.

Seal Cells

Some recent troubles have shown up with metal decks where the cells were not sealed over partitions between rooms. It is necessary to also seal the top cells, if the exposed acoustical type metal deck has been used.

Here is a suggested check list:

**NOISE SOURCES**

- Mechanical equipment
- Audio-visual aids
- Furniture movements
- Automatic telephone equipment
- Music and shop areas
- Business machine areas
- Exterior traffic or play areas

**VIBRATION CONTROL**

Proper resilient mountings designed for all rotating and vibrating machinery.

- Ducts isolated from fans with canvas connectors.
- Duct panels braked to prevent vibration.

**NOISE CONTROL**

**IN CONSTRUCTION**

- Avoid parallel walls both having hard reflective surfaces.
- Avoid back-to-back electrical and plumbing fixtures.
- Partitions sealed acoustically at outside walls and above acoustically-transparent ceilings.
- Seal metal deck voids above partitions.
ARCHITECTURE AND STYLE

In any discussion of man’s creative activities it must be realized that every thought, word and act, every creation, whether in music, painting, architecture or civic life is only an outward manifestation of an inner spiritual reality of both the individual and the society in which he is embedded.

The great architecture of the past, such as Byzantine and Gothic, has grown out of this spiritual reality, using for structure the inherited systems at hand and developing these systems by enlargement and by additions from other systems, until suddenly unlocked, the whole style could flower freely.

These two styles particularly, were based on a passionate emotional upsurge, using very great engineering skill, which however, was subordinated to the emotional content. On the other hand, in Greek architecture, particularly the Parthenon, the design was controlled, shaped and polished with the intellect always regnant over the passionate or emotional content.

We might note that passion is a necessary part of greatness, for no creation takes place, whether physical or spiritual, without passion. It may well be that in the case of humanity’s supreme figures, for instance with Beethoven, it is not the music itself, but the passionate greatness of the man expressed through his music, which takes hold of us.

No matter what the vehicle, greatness can not be suppressed and always produces style. In our concern with modern architecture we must not overlook the lessons in greatness to be learned from architecture of the past. We may express them differently today, but certain qualities pervade all noteworthy buildings: A keen analysis of the problem, a precise and beautiful proportion, scale, continuity and honesty of structure, genuine use of materials, economy of means, simplicity (the hardest of all to achieve), and a spiritual quality that lifts them from the ordinary or common to the elegant and aristocratic and sometimes to the sublime.

It is the method of roofing a building which determines its style in the historic sense. For the third time in recorded history we have a new system of roofing: the cantilevered slab. We also have a great variety of other systems of construction, so that this era of revolution, this age of tension, of atomic power has had no real counterpart in the past. It takes time to assimilate all the available techniques, but the opportunities are abundant for growth in outstanding creativeness. If the promise is fulfilled for our age, our cities of glass, blazing with light and color, and clean beyond any previous dream of man, will become like Fairyland.

This all presupposes that the architect has something outstanding of his own to say and he must never be guilty of deceit or mere cleverness for he will always stand completely revealed in this outward manifestation of an inner spiritual reality.

—GEORGIUS Y. CANNON

At this time the editors can add little to the editorial comments above which appeared in the March 1956 AIA Bulletin. We wish to extend our gratitude for the fine work of the previous editor and staff. Best wishes to all for another new year! — Ed.
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